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Vol. 16. No. 1 April 5, 1913 Price, 10c.

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Carmen" (Monopol Film Company).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

10.85
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RE SALE
CLOTHING.

THE WAX LADY

THE THANHOUSER THREE-A-WEEK

GETTING 3 A WEEK?

SUNDAY, MAR. 30. "THE WAX LADY"

She came to life and walked around. A fairy aided and abetted her! It's an unusual trick comedy.

WITH

Lila CHESTER AND BENHAM Harry

TUESDAY, APR. 1. "THE WOMAN WHO DID NOT CARE"

One after another she cast the men over. There was no heart or conscience to her. But she learned her lesson.

WITH

Marguerite SNOW AND CRUZE James

FRIDAY, APR. 4. "THE SPOILED DARLING'S DOLL"

It was a huge one, and it made the little owner's life quite miserable. A doll can be selfish, too! A cute playlet, cutely presented.

WITH

The Thanhouser KID AND KIDLET The Thanhouser

Coming! Sunday, April 6th, a spooky comedy: "When Ghost Meets Ghost."

Coming! The only genuine Thanhouser "Carmen," with a notable Thanhouser cast. Worth waiting for!

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Winter studios: 651 Fairview Place, Los Angeles, Cal.

A DUMMY RIDE — THE WAX LADY

FIVE-A-WEEK ESSANAY

'A Chain Is Only As Strong As Its Weakest Link"

Can You Find Time to Link Prosperity with Your Business?

℞ ESSANAY PHOTOPLAYS

Released Tuesday, April 1st.
"THE SHERIFF'S SON"
A thrilling Western drama, exciting in every detail. A positive box-office attraction.

Released Wednesday, April 2nd.
"THE PRICE OF GOLD"
A great dramatic photoplay teaching that gold is not all. Dorothy Phillips and Frank Dayton playing the leads.

Released Thursday, April 3rd.
"THE WILL-BE WEDS"
This is one of the funniest comedies ever produced at the Eastern studio. Beverly Bayne and John Steppling playing leads.

Released Friday, April 4th.
"A WOLF AMONG LAMBS"
An unparalleled feature, a drama of power and passion, with Ruth Stonehouse, Dolores Cassinelli and others.

Released Saturday, April 5th.
"BRONCHO BILLY'S WAY"
A Western feature, gripping in every detail, with G. M. Anderson.

SPECIAL! Released Monday, March 31st **SPECIAL!**

"THE SPY'S DEFEAT"

(In Two Reels)

THE GREATEST SPECTACULAR HISTORICAL PHOTOPLAY EVER PRODUCED. A ROMANCE OF THE FRANCO-GERMAN WAR. A REVELATION IN THE ART OF PHOTOGRAPHY AND, ABOVE ALL, A MASTERPIECE.

EXHIBITORS!!! A Word to the Wise is Sufficient! Book this Magnificently Beautiful Production.

BEAUTIFULLY COLORED ONE, THREE AND SIX SHEET POSTERS OF THIS PRODUCTION CAN BE SECURED FROM YOUR EXCHANGE OR FROM MORGAN LITHOGRAPH COMPANY, CLEVELAND, OHIO.

COMING SOON! COMING SOON!

"ALKALI" IKE'S HOME-COMING

(WITH AUGUSTUS CARNEY, THE "GIBRALTAR OF FUN.")

BOOK THIS—THE GREATEST "ALKALI" IKE PICTURE EVER PRODUCED.

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

Coming! Coming! Coming!

Positively the greatest and most masterly
3-reel feature ever made in America.

"ROBINSON CRUSOE"

3 Reels

It Will Cost You Extra!

But don't haggle about the rental price. Here is a picture that will do more to popularize your theatre and the whole trade than any film of the past few years. In every little detail it gives a faithful reproduction of Defoe's masterpiece. It cost a fortune to make and it will make a snug fortune for you! Watch for release date.

3 Reels

"UNCLE TOM'S CABIN"

Three Wonderful Reels!

ALL STAR CAST!

Yes, we know this has been made in film before. Never mind that! Never has it been made with such elaborate care, never has this glorious story been staged so thrillingly, never have you had a feature that could "outpull" this one. We will issue the finest one, three and six sheets that money can buy. Watch for release date.

ALL STAR CAST!

A "Frontier" Twice a Week!

On all sides we are being congratulated for adding another of the popular "Frontier" brand of films to the Universal program. Beginning the second week in April there will be a "Frontier" every SATURDAY as well as every Thursday. The first SATURDAY "Frontier," released April 12th, is a crackerjack, entitled "*The Burning Lariat.*" Demand it!

Best Prices for Scenarios!

We are now receiving the best scenarios in America and we want more and more every week. We are paying $25 for single reel stories, $50 for double reel and $75 for triple reel stories with a bonus of $25 if the story is exceptionally powerful. If you don't know whether to send your script to our New York or Los Angeles address, tell us what style it is and we will give you the right information.

Features

2 and 3 Reels

"SUPERIOR LAW," 3 reel American Eclair
"WAR," 3 reel 101 Bison
"THE DARLING OF THE REGIMENT," 2 reel 101 Bison
"UNCLE TOM'S CABIN," 3 reels
"BEAUTY AND THE BEAST," 3 reel Powers
"ROBINSON CRUSOE," 3 reel Rex
"THE BISHOP'S CANDLESTICKS," 2 reel Imp
"UNTIL DEATH," 2 reel Rex
"A NIGHT OF ANGUISH," 2 reel American Eclair
"PELLEAS AND MELISANDE," 2 reel Powers
"FEDORA," 2 reel Nestor
"A HALF BREED PARSON," 2 reel 101 Bison
"THE SMUGGLER'S DAUGHTER," 2 reel Nestor
"A HOUSE DIVIDED," 3 reel 101 Bison
"TAPS," 2 reel 101 Bison
"BEDFORD'S HOPE," Lincoln J. Carter
"THE LEADER OF HIS FLOCK," 2 reel Imp
"THE RETURN OF THUNDER CLOUD'S SPIRIT," 2 reel 101 Bison
"THE RISE OF OFFICER 174," 2 reel Imp.

Program

Week of April 7th

MON. APRIL 7	**IMP**—"THE WANDERER" (Drama) **NESTOR**—"THE MAID AND THE MILKMAN" and "RIVER RHINE, GERMANY" (Split Comedy) **CHAMPION**—"SHANGHAIED" and "THE LIFE SAVERS OF CHICAMAMICO" (Split Comedy)
TUES. APRIL 8	**GEM**—"BILLY GETS ARRESTED" (Comedy) **101 BISON**—"WAR" (3-Reel Drama)
WED. APRIL 9	**NESTOR**—"HOW FATTY GOT EVEN" (Comedy) **POWERS**—"THE ELIXIR OF YOUTH" (Comedy) **ECLAIR**—"WITHIN THE LIMIT OF THE LAW" (2-Reel Drama)
THUR. APRIL 10	**IMP**—"AUNT KATE'S MISTAKE" (Comedy) **REX**—"UNTIL DEATH" (2-Reel Drama) **FRONTIER**—"AS FATE WILLS" (Drama)
FRI. APRIL 11	**NESTOR**—"THE FORGOTTEN LETTER" (Drama) **POWERS**—"THE FEAR" (Drama) **VICTOR**—"TWO LIVES" (Drama)
SAT. APRIL 12	**IMP**—"THE MYSTERIOUS CARD" (Split Comedy) **101 BISON**—"THE DARLING OF THE REGIMENT" (2-Reel Drama) **FRONTIER**—"THE BURNING LARIAT" (Drama)
SUN. APRIL 13	**REX**—"PURE GOLD AND DROSS" (Drama) **CRYSTAL**—"THE VEILED LADY" and "OUR PARENTS-IN-LAW" (Split Comedy) **ECLAIR**—"GOING FOR FATHER" and "THE OCTOPUS" (Split Comedy)

Universal Film Manufacturing Company

1600 Broadway, New York City **Western Address, Los Angeles, California**

Broncho Headliners

"The Grey Sentinel"

Two Reels, April 9

Grand Spectacular Military and Naval Production

Wonderful Battle Scenes—The Sinking of the Blockade-Running Vessel.

The Death Struggle Between the Soldiers on the Lighthouse.

A Powerful Dramatic Story of Love and War, Romance and Sensation

Hal Peters, a loyal Southern boy, loves Grace Carson, daughter of the lighthouse keeper. His rival, John Adams, is an officer at West Point. When the war breaks out Adams ostensibly resigns his commission and enters the Southern army, but is secretly a spy for the Union forces. The Confederates plan to land a cargo from a blockade runner, and Adams notifies the Union soldiers, who plant a cannon at the water's edge and sink the ship. Peters discovers Adams' treachery, and in a terrific hand-to-hand struggle Peters is hurled over the cliff, and is found and revived by the lighthouse keeper, who takes a shot at Adams and brings him down as he is escaping in a rowboat.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

"Those Good Old Days"

April 7

A gorgeously costumed production, in which the King makes merry with the dancing girls. The court jester tells the Queen and she begins to keep an eye on him. One day the King gets "fresh" with the sweetheart of a country bumpkin, who chases him with a pistol, and his subjects relieve him of his uncomfortable position upon his agreeing to grant them concessions for which they have been vainly petitioning, upon their agreeing not to tell the Queen.

"A Game of Poker"

April 10

On a split reel. Schmidt practices holding out a royal flush, and enters a card game. The card sharpers pick his pocket of his flush, but in passing the cards under the table, Schmidt gets his hand back and cleans out the players.

"Father's Choice"

April 10

On a split reel. Father wants Mabel to marry a man of his choice, but she elopes with her sweetheart. Made up as negroes, they get papa to attend their wedding, and he unsuspectingly acts as best man.

April 14—"A Life in the Balance"

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"On Fortune's Wheel"

Two Reels, April 11

Dramatic and Military Sensation

The bank president loots the crashing institution, taking for himself the remaining funds. Through a chain of circumstantial evidence the cashier is charged with the crime and sentenced to the penitentiary. His wife suffers from poverty and is compelled to part with her baby, which is adopted from the orphan asylum by a wealthy family. Years later the girl meets the son of the thief, whose father has changed his name, and the young people fall in love. The cashier escapes from prison and meets his persecutor in the West, where a fierce struggle takes place. The guilty man escapes, but is captured by Indians whom he has wronged, and who lash him to the wheel of a stage coach and execute him.

Stirring Battle Scenes

N. Y. MOTION PICTURE CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

THESE UNSETTLED DAYS BREED CARELESS PICTURES

Political hot-beds and producing centers CANNOT work harmoniously toward a finished product of credit to either.

Disaffection spreads—producers, actors and even technical department heads slow up—lose enthusiasm—acquire a mild form of the fatal sleeping-sickness—a disease your box-office is quick to diagnose.

Santa Barbara, Cal., is 105 miles from the nearest political maelstrom. No contamination spreads through the smiling hills and palm-strewn beach of the mission city—a condition strongly marked by splendid stories, peerless photography and really superb acting.

3 CALIFORNIA-MADE PICTURES EACH WEEK!

"Cupid Throws a Brick"

(Release Monday, April 7)

A bully story in which the hero connects with a healthy brick, thrown by an envious suitor. Cupid considered the brick carefully—and passed judgment according to the evidence submitted.

"The Homestead Race"

(Release Thursday, April 10)

How a home was saved and an unworthy rascal brought to justice. Good photography, a pleasing story and choice California settings.

"Woman's Honor"

(Release Saturday, April 12)

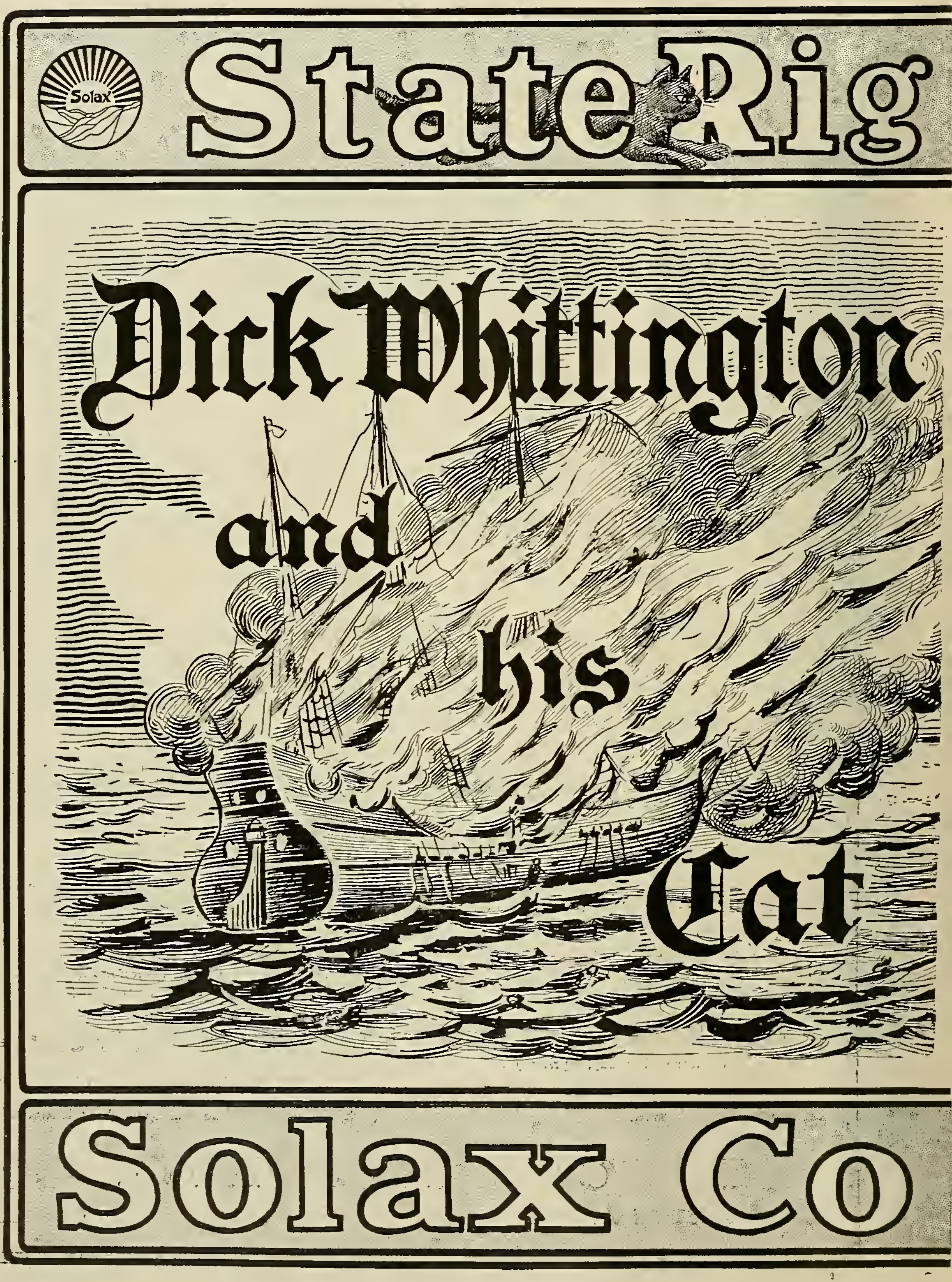
A splendid Kerrigan story. How a priest brought about a union, saved a woman's honor, and, incidentally, proved himself a capable man as well as priest.

To Theatre Proprietors —

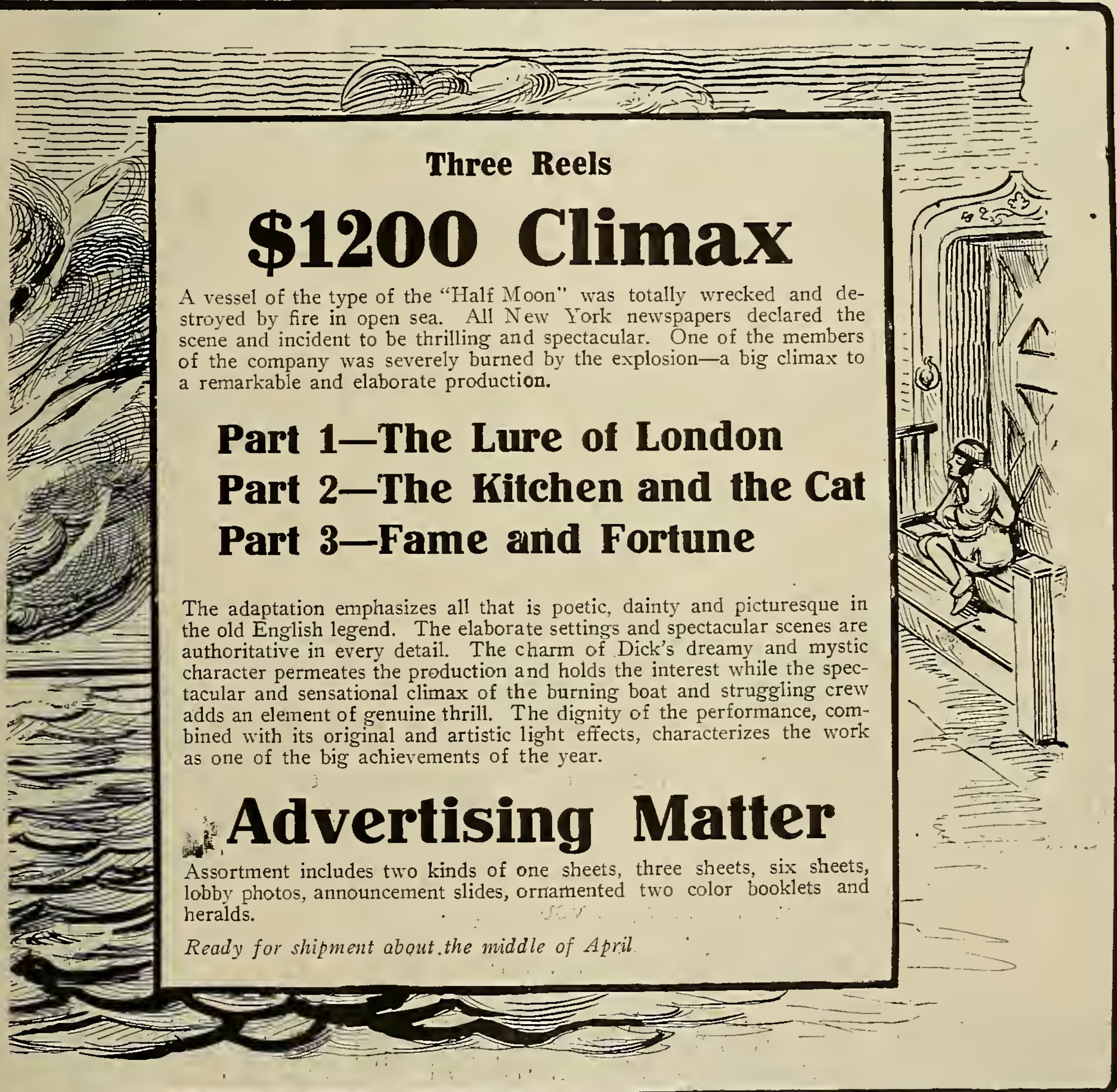
By application to your exchange you may obtain handsome one-sheets of those popular "Flying A" players, Jack Kerrigan, Pauline Bush and Jack Richardson.

AMERICAN FILM MFG. CO.

6227 EVANSTON AVENUE : : : : : : CHICAGO


Solax
State Rig
Dick Whittington
and
his
Cat
Solax Co

hts Special



Three Reels

$1200 Climax

A vessel of the type of the "Half Moon" was totally wrecked and destroyed by fire in open sea. All New York newspapers declared the scene and incident to be thrilling and spectacular. One of the members of the company was severely burned by the explosion—a big climax to a remarkable and elaborate production.

Part 1—The Lure of London
Part 2—The Kitchen and the Cat
Part 3—Fame and Fortune

The adaptation emphasizes all that is poetic, dainty and picturesque in the old English legend. The elaborate settings and spectacular scenes are authoritative in every detail. The charm of Dick's dreamy and mystic character permeates the production and holds the interest while the spectacular and sensational climax of the burning boat and struggling crew adds an element of genuine thrill. The dignity of the performance, combined with its original and artistic light effects, characterizes the work as one of the big achievements of the year.

Advertising Matter

Assortment includes two kinds of one sheets, three sheets, six sheets, lobby photos, announcement slides, ornamented two color booklets and heralds.

Ready for shipment about the middle of April

mpany Fort Lee,
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Solax

ON "DEMAND"

IN the film business, the word "demand" is used twenty-five hours out of the twenty-four. It is a slave to the industry—abused, over-worked and under-fed. It is a universal command. It is the avowed and natural purpose of every manufacturer to "create a demand." Sometimes they succeed—in creating a demand for other film! In pleasing contrast (pleasing to ourselves and perhaps to *you*) it is not necessary for us to stimulate, but rather to *satisfy* the demand for our product. There has been a spontaneous and sincere demand for

JAMES K. HACKETT

In His Famous Dual Role

"The Prisoner of Zenda"

By ANTHONY HOPE

In Motion Pictures

LICENSED BY THE MOTION PICTURE PATENTS CO.

Its strongest endorsers are the state-right buyers! The most highly praised film ever produced—not self-praised. Every buyer will record the greatest commercial success on record; as for its artistic side, it's a glorious achievement. Effective and extensive variety of attractive lithographs; special music by Joseph Carl Briel, composer of "The Song of the Soul" and "Queen Elizabeth" orchestrations. Heralds, lobby displays, photos—even souvenir post cards!

We're receiving wires from nearly all over!
Perhaps we haven't got yours yet.

WIRE FOR STATE RIGHTS!

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Executive Offices,
Times Building, N. Y. City

ADOLPH ZUKOR, President

DANIEL FROHMAN,
Managing Director

Write for Elaborate Illustrated Booklet!

S.S. LA TOURAINE

Coming Wire at Once Coming

On Tuesday, April 1, the French Line Steamer "La Touraine" will arrive in America with the Greatest Motion Picture Production Ever Made

"Les Miserables"

The
Literary
Masterpiece of
VICTOR HUGO

IN FOUR SECTIONS — AGGREGATING 12 REELS
A Classic Feature That Will Take the World by Storm
THE STATE RIGHT CHANCE OF A LIFETIME

ECLECTIC FILM CO.

K. W. LINN, Gen'l Manager

145 West 45th Street NEW YORK CITY

"The Cream of the European Market Selected for America"

IF YOU WIRE RIGHT NOW YOU CAN
GET EXCLUSIVE RIGHTS TO

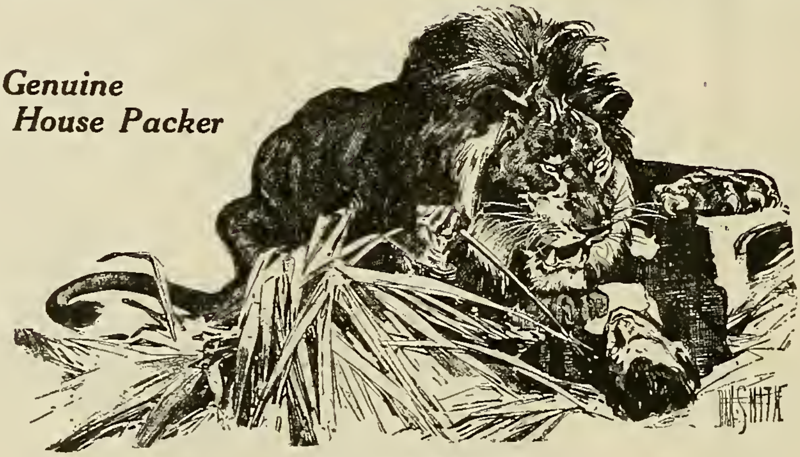
"The Wizard of the Jungle"

(Copyright 1913)

IN TWO REELS

The Most Wonderful Lion Picture Ever Produced

A Genuine House Packer



A PUNCH IN EVERY FOOT

CAPT. JACK BONAVITA

The World's Most Famous Lion Tamer

Risked His Life to Produce a Thriller that Eclipses any Feature Ever Made.

POSTERS (1-3-6 Sheets) AND HERALDS
THAT WILL DRAW CROWDS

Territory Going Fast—Wire for Yours Now

WORLD'S BEST FILM CO.

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World's Best Film Company
Room 405 1600 Broadway New York City

Of Special Interest To Exhibitors In Greater New York and Massachusetts

KALEM'S Biblical Masterpiece, "From the Manger to the Cross," in five reels, the wonderful film that has created a sensation wherever shown, is now being released for Greater New York through our three offices at

440 Fourth Avenue
71 West 23rd St., and
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Exhibitors who are able to handle a superior "feature" production that appeals to all races and creeds, are invited to communicate with any one of these offices for bookings, or with us direct.

GENERAL FILM COMPANY
200 Fifth Ave., New York

Scene from "A Change of Administration"

Scene from "The Queen of Spades"

GENERAL
FILM
SERVICE

Good, clean, strong, reliable film service

Briefly, that's General Film Service. "Exchanges may come and exchanges may go, but General Film Service runs on forever." The exhibitor who pins his faith to General Film Service derives much satisfaction from the thought that an organization many times as large as any other engaged in a similar enterprise stands behind the films he uses and takes a sincere interest in his individual requirements. And his satisfaction is all the greater when his patrons show by their steady patronage that the quality and variety of films in General Film Service are recognized and appreciated. Discriminating motion picture patrons never yet failed to confirm the good judgment of an exhibitor who contracted for GENERAL FILM SERVICE.

Scene from "The Toll of Fear"

GENERAL FILM SERVICE

Scene from "The Web"

Multiple-reel features that will make good

FOR SATURDAY, APRIL 5, 1913

"A CHANGE OF ADMINISTRATION"

2 Reels, Produced by Selig

A timely feature based on the political patronage evil. It shows the danger of summarily discharging old, trustworthy and capable officials and displacing them with untried men who are advanced to high positions largely as a reward for political services rendered. The biggest of many big scenes is the Inaugural Ball.

FOR MONDAY, APRIL 7, 1913

"The QUEEN of SPADES"

2 Reels, Produced by Cines-Kleine

The wife of a notorious gambler finds herself at the head of a large gambling establishment. Although not to her liking, her profession provides the only means of supporting herself and her daughter. When the latter graduates from the boarding school she has been attending and learns the occupation that has been responsible for her education, there is a scene. The mother's supreme sacrifice brings happiness to the daughter.

FOR WEDNESDAY, APRIL 9, 1913

"THE TOLL OF FEAR"

2 Reels, Produced by Lubin

An unusual and one of the most remarkable films ever released. The story was written by Romaine Fielding, who plays the parts of the only two characters in it. Fear, the unseen, overcomes two strong men in the quiet of the desert, and both seek refuge from it in death. Your audiences will follow the action of this film with bated breath.

FOR FRIDAY, APRIL 11, 1913

"THE WEB"

2 Reels, Produced by Vitagraph

An adventuress traps a man and his younger brother, but both succeed in disentangling themselves from her web. In doing so, however, there are complications that involve a number of people, some unscrupulous and some otherwise. The understandable manner in which a rather involved plot is handled is a testimonial to the ability of Vitagraph producers.

Let one of our branch offices arrange to book these features in your theatre

GENERAL FILM COMPANY, 200 Fifth Avenue, New York

IN THE DAYS

A MAGNIFICENT Patheplay of the great struggle between the
personal experiences of some of those concerned. Here we have
there threads a story of such poignant interest that the spectator is trans-
sating, gripping sequence of events in the lives of two families, bound

MAJOR ADAMS (CRANE WILBUR) BEFORE GEN. GRANT.

TWO GREAT

BOOK THIS
UNRIVALLED

PATHEPLAY

OF WAR

North and the South. The greatest interest in all histories is the
the great tragedy of the Civil War, while through it like a beam of light
ferred instantly from the present humdrum of life to the thrilling, pul-
by love and divided by war, around whom this corking story is built.

IN THE HOSPITAL (CRANE WILBUR AND PAUL PANZER).

WAR REELS

RELEASED APRIL 12th

SELIG

OFFERS

THE MOTION PICTURE OF THE HOUR

A Drama of the War Department and Government Service

An ambitious film of pretentious proportions, showing one of the evils of our present system of political patronage.

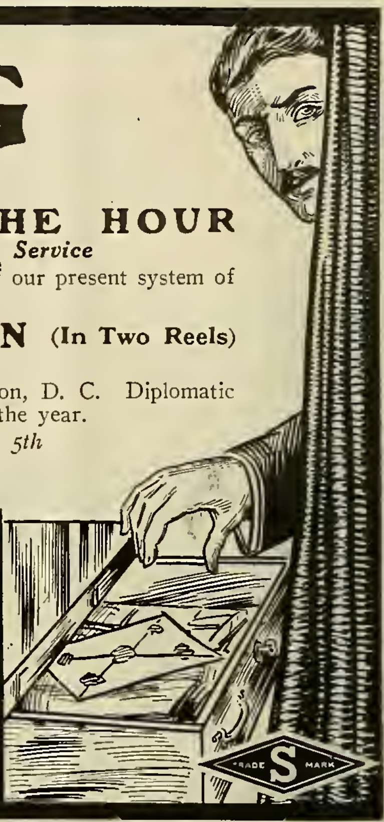
A CHANGE OF ADMINISTRATION (In Two Reels)

Selig's Timely Masterpiece

Takes you behind the scenes of the social and political life of Washington, D. C. Diplomatic intrigue and red-blooded romance mark this as one of the best films of the year.

RELEASED AS A SPECIAL ON SATURDAY, APRIL 5th

BOOK THIS FILM TODAY



ANNOUNCEMENT EXTRAORDINARY

"A WISE OLD ELEPHANT"

(In Two Reels)

Selig's Remarkable Wild Animal Novelty

RELEASED AS A SPECIAL ON APRIL 14th

BOOK IT TODAY

SELIG'S INVINCIBLE FIVE-A-WEEK

APRIL 7th **VENGEANCE IS MINE**

The story of an old Padre, a hunchback painter, and a roue. Picturesque natural settings. Appealing story and clever action.

APRIL 8th **ROBERT HALE'S AMBITION**

The tale of a weak but big-hearted boy who goes to the bad at college, while his poor old mother slaves and slaves to pay the bills. Strong moral. Excellent action.

APRIL 9th **THE SHOTGUN MAN AND THE STAGE DRIVER**

A story of the West in which a hold-up is avoided through the ready wit and careful aim of two real men.

APRIL 10th **TOMMY'S ATONEMENT**

The story of a big hearted boy who grew penitent and saved an old man's happiness. On the same reel with

THE TOMBS OF THE MING EMPERORS

Educational travelogue of unusual interest.

APRIL 11th **WITH LOVE'S EYES**

The story of a fireman, an artist, and a painter. The recent and disastrous Los Angeles fire plays an important part in this remarkable feature drama.

COMPLETE ASSORTMENT OF PUBLICITY AIDS ON

"Pauline Cushman—the Federal Spy," "A Change of Administration" and "A Wise Old Elephant."

Send today for descriptive matter.

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POLYSCOPE COMPANY

Executive Offices: 20 East Randolph Street, Chicago, Ill., U. S. A.

BRANCH OFFICES: LONDON, PARIS, BERLIN, ST. PETERSBURG,
BUDAPEST, BUENOS AIRES.

TRADE S MARK

COMING EDISON FILMS

A SHOWER OF SLIPPERS

Comedy (1,000)—Released Monday, April 7th

The gossips catch the "village belle" making slippers for the bachelor parson—and how the tongues wag. Each gossip steals to the parsonage armed with a pair of slippers and the poor man is deluged. His sister precipitates a riot by giving them to a peddler.

OLD JIM

Drama (1,000)—Released Tuesday, April 8th

Old Jim robs his son of a bride through his craving for drink. When it is apparently too late, he reforms and sticks to his resolution until a great blast in the quarry where his son works gives him an opportunity to repair the damage he has done.

A WELL SICK MAN

Comedy (1000) Wednesday, April 9th

Discharged for the crime of loving his employer's daughter, a young man goes to California. His sweetheart persuades her robust papa that he is a sick man and the doctor prescribes California. Then a neatly arranged rescue from drowning completes the disgraceful deception.

THE CAPTURE of a WILD CAT

Descriptive (350)—Released Friday, April 11th

This film is a rare treat to anyone who loves excitement, for the pursuit of this Colorado wild cat, his battles with the hound and his final capture by means of the lasso form a hair-raising series of views which for general interest could hardly be surpassed.

RULE THYSELF

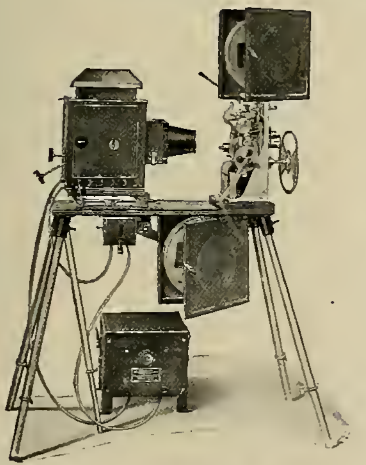
Comedy (650)—Released Friday, April 11th

Poor Smilax has a temper with a hair-trigger attachment that is always getting him into difficulties. He reforms until he arrives home and finds his wife in the arms of a stranger whom he kicks out. But it is her long-lost brother returning home rich.

THE MAN WHO WOULDN'T MARRY

Drama (1,000)—Released Saturday, April 12th

A wealthy bachelor tells how, when comparatively poor, he had proposed to a millionairess but was rejected by her father, and dismissed marriage from his thoughts and then met *the* woman. But he put off declaring his love until one day she accepted another and was lost forever.



Price, with Rheostat, 110 volts, 24-40 amperes, $225.00

Price, with 110 volt, 60 Cycle Transformer . 245.00

The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

WHY isn't your moving picture show making you the great big money you read about ? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you ? We'll tell you. It's all in the machine—*you need an Edison Kinetoscope.*

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes, and are a real pleasure to look at. There are no discouraging "intermissions for repairs." And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

"THE TOLL OF FEAR"

A Remarkable Two-Reel Novelty

Wednesday, April 9th

We have no doubt that every person who sees this film will agree with us that it is a masterpiece. This picture portrays in a telling manner an idea as old as civilization—that Fear enervates and causes despondency and trouble just as certainly as courage strengthens and uplifts man.

One of the most beautiful lessons taught by Christian Scientists (and it is as old as Christianity) is to "Cast out Fear."

This picture is educational—full of lessons.

Every exhibitor in the country should feature this—a remarkable and novel film.

"THE TOLL OF FEAR"

"THE POWER OF THE CROSS"

Friday, April 18th

A STRONG TWO REEL FEATURE

A Splendid Variety of Single and Split Reels

"SHIPPING A CLOCK" 400 feet comedy Tuesday, April 1st

An everyday occurrence—too much bother to do the right thing.

"THE FAKE SOLDIERS" 600 feet comedy Tuesday, April 1st

Two men are brave soldiers—until they meet their wives.

"A FALSE FRIEND" 1000 feet Thursday, April 3rd

The gratitude of a squaw overcomes the trickery of a villain.

"THE BURDEN BEARER" 1000 feet Friday, April 4th

As usual—one real member of the family bears the brunt of all trouble.

"HIS WIDOW" 400 feet comedy Saturday, April 5th

Comic complications arise from playing a phony widow.

"COLLECTING THE BILL" 600 feet comedy Saturday, April 5th

A pretty stenographer is always a good bill collector.

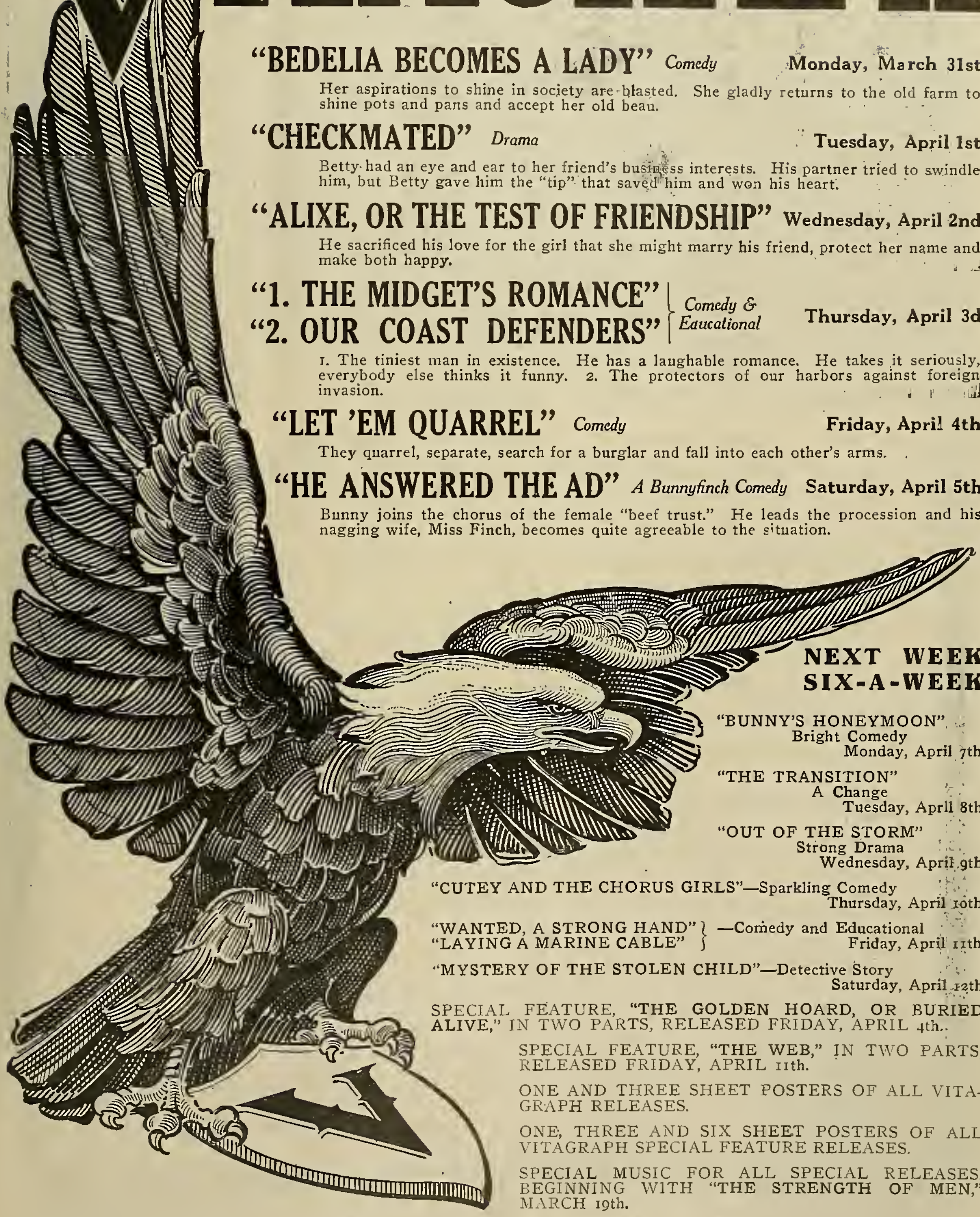
"THE EVIL ONE" 1000 feet Monday, April 7th

"Little Wild Cat" accused of witchcraft.

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH



"BEDELIA BECOMES A LADY" *Comedy* **Monday, March 31st**

Her aspirations to shine in society are blasted. She gladly returns to the old farm to shine pots and pans and accept her old beau.

"CHECKMATED" *Drama* **Tuesday, April 1st**

Betty had an eye and ear to her friend's business interests. His partner tried to swindle him, but Betty gave him the "tip" that saved him and won his heart.

"ALIXE, OR THE TEST OF FRIENDSHIP" **Wednesday, April 2nd**

He sacrificed his love for the girl that she might marry his friend, protect her name and make both happy.

"1. THE MIDGET'S ROMANCE"
"2. OUR COAST DEFENDERS" } *Comedy & Eaucational* **Thursday, April 3d**

1. The tiniest man in existence. He has a laughable romance. He takes it seriously, everybody else thinks it funny. 2. The protectors of our harbors against foreign invasion.

"LET 'EM QUARREL" *Comedy* **Friday, April 4th**

They quarrel, separate, search for a burglar and fall into each other's arms.

"HE ANSWERED THE AD" *A Bunnyfinch Comedy* **Saturday, April 5th**

Bunny joins the chorus of the female "beef trust." He leads the procession and his nagging wife, Miss Finch, becomes quite agreeable to the situation.

NEXT WEEK
SIX-A-WEEK

"BUNNY'S HONEYMOON"
Bright Comedy
Monday, April 7th

"THE TRANSITION"
A Change
Tuesday, April 8th

"OUT OF THE STORM"
Strong Drama
Wednesday, April 9th

"CUTEY AND THE CHORUS GIRLS"—Sparkling Comedy
Thursday, April 10th

"WANTED, A STRONG HAND" }
"LAYING A MARINE CABLE" } —Comedy and Educational
Friday, April 11th

"MYSTERY OF THE STOLEN CHILD"—Detective Story
Saturday, April 12th

SPECIAL FEATURE, "THE GOLDEN HOARD, OR BURIED ALIVE," IN TWO PARTS, RELEASED FRIDAY, APRIL 4th.

SPECIAL FEATURE, "THE WEB," IN TWO PARTS, RELEASED FRIDAY, APRIL 11th.

ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC FOR ALL SPECIAL RELEASES, BEGINNING WITH "THE STRENGTH OF MEN," MARCH 19th.

VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

A Streak of Yellow

Miss Alice Joyce in a novel drama of exceptional power

The fickle fiancé of a beautiful heiress is led to believe that she has been disfigured for life, and breaks the engagement. The right man stands the test and is rewarded.

Released Monday, April 14th *Special 1 and 3-Sheet Posters*

A Plot for a Million

A Gripping Drama of Finance

When the broker leaves for a yachting trip his scheming secretary attacks the market. All efforts to communicate with the broker are unfruitful, and the boat is about to be wrecked when a startling incident thwarts the plot for a million.

Released Wednesday, April 16th

The Bravest Girl in California

A Sure-Fire Comedy

The "small-time" actor and his daughter are obliged to quit the stage. How the resourceful father proceeds to secure a wealthy husband for the girl presents a series of hearty laughs.

(On the same Reel)

The Millionaires' Playground

Palm Beach, Florida (Topical)

Released Friday, April 18th

The Fire-Fighting Zouaves

A Thrilling Civil War Production

This historical military drama, replete with sensations, portrays the valor and strategy of volunteer firemen who enlisted in the regiment of "zouaves."

Released Saturday, April 19th *Special 1, 3 and 6-Sheet Posters*

A beautiful two-color photograveur portrait, 22 x 28 inches in size, of the Premiere Leading Lady, ALICE JOYCE, will be sent to any part of the world, postage prepaid for 25 CENTS.

Kalem Company

235-239 West 23d Street, New York

MOVING PICTURE WORLD

THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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John Wylie............**Vice-President and General Manager**

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The Index for this issue will be found on page 102.

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 5, 1913

Facts and Comments

ALDERMANIC statesmanship has put forth another effort to "regulate" motion pictures in the city of New York. It is proposed to create a local board of censorship consisting of representatives of various civic and religious bodies. This is a good exhibition of that ancient pastime known as "whipping the devil around the stump." It stands to reason that the Board of Aldermen has no legal authority to create such a board. If, as Mayor Gaynor clearly pointed out in his recent veto, the Aldermen have no authority whatever to establish censorship of any kind, this new ordinance is practically a still-born child. We doubt whether it will wax strong enough to need the Mayor's veto-club to put it out of misery.

*

It is said that there are two influences behind all this hostility to the motion picture, one is supposed to be the vaudeville and theatrical interests and the other influence is believed to be Canon Chase of Brooklyn. It is easy to understand the opposition of the vaudeville and theatrical interests, but the antagonism of the clergyman is beyond our powers of comprehension. Of course Canon Chase is entirely sincere and animated by the best and most creditable of motives. He is an ardent believer in the efficacy of legal censorship. Waiving for the sake of argument the question of the constitutionality of censorship we wish to point out to the Canon the fact, that voluntary and self-imposed censorship in response to public sentiment is a much better and safer way of dealing with bad pictures. Let us cite just one example. Time was when the depiction of crime and all its revolting details went almost unchallenged on the screen. To-day the detailed depiction of crime has almost ceased entirely. This was brought about not by legal censorship but through voluntary censorship responding to an insistent public sentiment. The filming of contemporaneous crime, not infrequent in the early history of the motion picture, is to-day extremely rare, though the industry has grown to more than ten times its original size. This shows that the good things have grown much faster than the bad ones. When it was proposed recently to film the life of a poor girl, who had become notorious in connection with a murder in Virginia, the decent elements in the community and every reputable producer rose up in arms and the scandal was quickly stopped. Whatever attempts have since been made to profit by the filming of current crime or scandal have been timid and furtive and more or less disguised. All of this plainly shows that the motion picture is thoroughly amenable to public sentiment and that official censorship of any kind is not needed, even if it were legally possible.

* * *

IN these days of competition for the patronage of the exhibitor there are exchanges and groups of exchanges, which forget that it always pays to play fair and to stand by the men who have stood by us. We have in mind the typical case of an exhibitor who patronized a certain group of exchanges at a time when those exchanges were putting forth pretty poor stuff. This exhibitor not only patronized this group at a critical time but he advertised the products of the group to his patrons and kept praising them in the newspapers of his city. Other exhibitors in the same city had declined the service of this same group. Now when the group had become stronger and began to turn out better work it calmly made a deal with a competing exhibitor, giving him a service one day in advance of the old customer. This was done without any notice to the latter. He could do nothing under the circumstances but engage a newer service and is now living in fears lest his competitor go to first runs.

*

There is, it seems to us, no honor or profit in such transactions. No one will blame the exchange for getting all the business it can out of any given territory, but the rights and feelings of old friends and patrons should be respected, though it may result in the apparent temporary loss of a five or even a ten dollar bill. This habit of getting exhibitors to bid against each other is in the end unprofitable, every old experienced exchange man knows that much. Where the supply of film from any particular group of exchanges is limited the group should be satisfied with one good exhibitor in every smaller city. It is better to keep him for good than to have a horde of solicitors descend upon the town and create confusion and ill-feeling.

*

This leads us to say a word about the abuses of the "locked reel system." Nothing is quite so fatal to the liberty of choice, which is the exhibitors first right. Arbitrary selections, made not for the benefit of the individual exhibitor, but simply for the convenience of the exchange, ought not to be tolerated. In Europe, despite all efforts to introduce a monopoly in the exchange business, the exhibitor still occupies the controlling position in the industry. It is impossible to go fully into the situation at this moment, but all enlightened and progressive exhibitors agree to-day that the system of distribution now in vogue in this country is far from satisfactory and must be radically changed sooner or later.

* * *

WE are glad to observe that the overproduction of so-called "Westerns" is no longer a just cause for complaint. This sort of entertainment is shrinking to its proper and natural proportions. Even the exhibitor who personally admires this kind of thing and loved to see the cowboy chase the Indian is forced to the conclusion that there has been a surfeit and that the public have had enough of it.

Importation of Films.

Treasury Department Issues New Regulations.

The Treasury Department has issued new rules governing the importation of motion pictures under the copyright law of March 4th, 1909. These rules materially modify the instructions laid down for the guidance of collectors and other officers of the customs in a circular dated July 17th, 1911. A pirated copy of a film is defined as follows: "A film, which constitutes either an actual copy or a substantial reproduction of a legally copyrighted film produced and imported in violation of the rights of the copyright proprietor. Collectors will admit imported films concerning which some party in interest alleges an adverse copyright or where the adverse claim amounts to nothing more than an allegation of infringement of copyright. In such cases the claimants are relegated to the courts. Entry to imported films will be refused if (a) representations are made that they are piratical copies and such representations are not denied by the importers, or (b) if the collector is satisfied they do, in fact, constitute piratical copies as above defined."

Collectors will detain films covered by the preceding regulation and report the facts to the department for instructions.

If the collector is not satisfied that an imported film is a piratical copy, and the importer files an affidavit denying that it is in fact such a piratical copy, and alleging that the detention of the film will result in a material depreciation of its value or loss or damage to him, the film will be admitted to entry, unless a written demand for its exclusion is filed by the copyright proprietor or other party in interest, setting forth that the imported film is a piratical copy of a film legally copyrighted in the United States, and unless there is also filed with the collector a good and sufficient bond conditioned to hold the importer or owner of such film harmless from any loss or damage resulting from its detention in the event that the same is held by the department not to be prohibited from importation under section 30.

Customs.

Upon the filing of such demand and bond the collector will cause the film to be detained, and will fix a time at which the parties in interest may submit evidence to substantiate their respective claims, which evidence shall be reduced to writing at the expense of the parties in interest and transmitted by the collector to the department, with such report and recommendation as he may deem proper.

No film will be presumed to be prohibited from entry as a piratical copy under said act, and the burden of proof that any film is in fact a piratical copy will be upon the party making such claim.

If the film is held by the department to be a piratical copy, its seizure and forfeiture will be directed in accordance with section 32 of the copyright act, and the bond will be returned to the copyright proprietor, but if not so held, the collector will be directed to release the film and transmit the bond to the importer.

R. C. BACH A GOTHAM VISITOR.

In our midst for several days past has been Mr. R. C. Bach, managing director of the Dominion Feature Film Company, which has offices in Toronto and Montreal, Canada. The headquarters of the company is in Montreal. There will soon be opened other branches of this firm, in Winnipeg, Vancouver and St. John, N. B. On this trip to New York, Mr. Bach has purchased the exclusive Canadian rights for the Great Northern films and for the production of "The Life of Dante," as well as some others.

Pictures in Cincinnati Music Halls

Arthur Smallwood Plans Big Project for the Queen City's Mammoth Palace of Amusements.

If the plans of Arthur Smallwood are successful, Cincinnati will have a picture show par excellence. This energetic young man, whose home is in Cincinnati, but who has been engaged in the advertising business in New York for the past few years, has secured a lease of the big Music Hall on Elm Street in that city and will put on a strong picture program beginning March 29.

Music Hall is one of the largest auditoriums in the country, seating several thousand people, and is used for grand opera and other big musical entertainments. The picture entertainment will be conducted by the Empire Exhibition Company, which was promoted by Mr. Smallwood and is under his management. Several large Cincinnati capitalists are interested, so there will be no lack of funds to finance the enterprise.

The picture program will consist of eight reels of the best pictures including features and single reels. This will be varied by vocal and instrumental solos by the best of talent, and a fourteen piece orchestra will play the pictures.

A feature of the program will be the frequent appearance of popular photoplayers. For the opening week Mr. Francis X. Bushman, a former Essanay star, has been secured. For the week of April 7 Mr. John Bunny, the popular comedy man of the Vitagraph Company, will be the feature, and during the following week Miss Florence Turner, the first of the motion picture stars and a Vitagraph player, will appear. Others are being negotiated for.

Mr. Smallwood has had some experience as a picture theater manager and is planning many little comforts for his patrons. He will have a chaperone for young children and a playroom with nurses for the babies. There will be lady ushers and a maid in the ladies' retiring room.

The scale of prices for the house will be ten, fifteen and twenty-five cents.

To popularize the venture Mr. Smallwood proposes to bill it like a circus. For the opening nine thousand sheets of paper will be posted on the billboards all over the city. Elaborate heralds and other forms of advertising, including liberal newspaper space, will be used. Special advertising will be used for the feature pictures and the photoplayers.

Mr. Smallwood has been in New York for the past week getting ideas and features for his show. He announces the "Prisoner of Zenda" for the opening.

STREYCKMANS—MUSSELMAN.

H. J. Streyckmans, of the Mutual Film Corporation, was married on Friday, March 21st, to Miss Della Musselman, of Stamford, Conn. The bride is eighteen years of age and has just completed her studies. She was on her way to visit a sister in Chicago when Streyckmans interrupted her trip.

A. Kessel, Jr., president of the New York Motion Picture Co., was best man, and Miss Mae Kenny, assistant secretary, was bridesmaid. Kessel placed his big automobile at the disposal of the young couple for the day.

A wedding supper was served at Wallick's, at which fourteen guests were present. The orchestra played the wedding march throughout the evening, and bags of rice and many old shoes were thrown at the couple when they left.

PATHE CAMERAMEN CARRY CREDENTIALS.

Pathe Freres wish to call attention to the fact that Pathe's Weekly cameramen are equipped with proper credentials to establish their identity. Several instances have come to the attention of Pathe Freres whereby independent photographers, by representing themselves as Pathe Weekly cameramen, have secured moving picture rights that properly belonged to Pathe's Weekly. Pathe Freres wishes all persons interested to insist upon proper proof from cameramen before trusting in their statement that they represent Pathe's Weekly.

POLLACK SEEING EUROPE.

S. W. Pollack has sold his Lyric theater at Natick, Mass., to F. H. Wottan of Waltham, Mass., and is now enjoying an extended tour abroad. Mr. Pollack went from here to Naples and was in Rome for Easter. After visiting various other points of interest in Europe, he will return about May 5.

THE KAISER IN THE FILMS.

The special motion pictures of the German Kaiser, recently imported by the True Feature Company, were shown for two days at the Theater Unique on East Fourteenth street and drew big crowds. For bookings apply to True Feature Company, Box 219 Madison Square Sta., New York City.

Censoring Motion Pictures

An Interview With John Collier, General Secretary of the National Board of Censorship.

By H. C. Judson.

THE first question put to Mr. John Collier, general secretary of the National Board of Censors, was: What arguments can you give me to show that the work of the Censor Board is adequate? He seemed plainly ready for the question and glad to answer. He is still a young man and, as he outlined what the board is doing and what its real place is in the present and in the possible future of the motion picture business, we felt that, at least, the board was in the hands of a wide-awake man who knew when his feet were on the ground and knew what is practicable in a world of things as they are from what might be practicable in a world that was different.

Mr. Collier said in the first place that the board was truly national; for while its committees that sit before the pictures are of necessity drawn from people living in New York City, it is in weekly correspondence with over a hundred other cities whose Mayors, or Police Departments, or Boards of Licenses, or Civic Committees, receive every week a complete record of the board's action. This record includes a list of all the pictures seen, an account of all scenes or pictures censored, and general comments. The number of municipalities that are thus kept in close touch with it is steadily growing. In return for this record many of these authorities write to the board criticising it, so that the general secretary and his associates are continually kept informed as to what is thought of certain pictures or scenes all over the country. In this way its standards and criterions are being gradually modified to fit the wider field.

It is also true that while the members of the censoring committees are taken from one locality, that locality happens to be cosmopolitan New York and, in fact, many parts of the country are represented on them. It is, of course, true that certain purely local peculiarities cannot be taken into account; could not be under any conditions. For instance, it could hardly consider the feeling against Asiatics that obtains on the Pacific Coast, nor the sensitiveness in the South on the race question. It has to concern itself solely with the things that offend universal public morals. It does not visualize the "average spectator" as shop girl or as young clerk, or as child of any given age or as miner or farmer or as any other special type; but as American citizen, rich, poor, wise, simple, broad and narrow.

MR. JOHN COLLIER,
General Secretary of the National Board of Censorship.

That there is some discontent with and criticism of the work of the board, Mr. Collier admits; but insists that the same criticism would apply to local censorship; for no matter where any film was censored, no committee would be able to satisfy every one in that community. He also insists that what criticism there is, is neither general nor really significant. Much of it is very flimsy. He was, himself, recently asked why the board let so many bad pictures pass and demanded names of any bad pictures. The critic, he found, had not seen any pictures at all, and it is probable that the man behind the critic had not either. The real dissatisfaction among both spectators and exhibitors is with the artistic rather than with the moral quality of the programs. The board cannot decide questions of taste. He says that the offerings are not so good as they ought to be and that the producers are not keeping up with the times. He believes that this is due to the condition of the market that keeps the studios at such a high pitch that both producers and scenario writers are sadly overworked. He says, too, that until we have graded theaters, or theaters where pictures made and censored especially for children are shown, there is bound to be continual dissatisfaction.

"Do you think graded theaters for children would pay?" we asked, interrupting him. He replied that under present conditions they probably would not; but thinks that they could be made to pay in certain communities and referred to it as a compromise measure. For without it, reaction that will result in loss can confidently be expected. If we caught his meaning rightly, he looks forward to a time when the manufacturers will be more ready to consult with exhibitors as to what the people want.

When asked what he thought of State censorship, he expressed firmly his opinion that it would be undesirable. It, he sees, might give a chance to inimical interests, like the vaudeville business, for instance, to do malicious harm to the motion picture people. And it would put into politics what is now in the hands of the people directly; for The People's Institute, behind the National Board of Censors, has no interest in the continuance of its work except as a representative of the people. The board has no power whatever, except through public opinion. It was started, not by the manufacturers of pictures, but by the exhibitors of New York City who, in the beginning, paid part of the money needed to carry on the executive and mechanical work. It was later that the manufacturing companies of both licensed and independent groups agreed to share the expense together and the board became national in its scope.

In the board, as a whole, there are four committees: 1st, An advisory committee of fifty-five members, among whom are such men as Andrew Carnegie, Lyman Abbott, Samuel Gompers, Felix Adler, Anson Phelps Stokes, Joseph Silverman and others. 2nd, A general or controlling committee made up of the representatives of eleven civic organizations in New York City, such as the Charity Organization Society, the City Vigilance League, the International Committee of the Y. M. C. A. and the National Committee of the Y. W. C. A. In this committee there are also eight members at large. 3rd, An executive committee consisting of Frederick C. Howe, chairman; Ralph Folks, Dr. J. P. Warbasse and Matthew P. Adams. And finally, the Committee on Censoring that acts under the executive direction of the staff—John Collier, general secretary; W. D. McGuire, executive secretary, and Sara Lavine, educational secretary. This censoring committee is made up of a large number of men and women, all of whom serve without pay, and its members alone have the right to vote as to whether any picture seen is fit to be shown or not.

After any picture has been seen, a vote of the members present is taken and, if there is any doubt of its fitness, its qualities are discussed freely. Perhaps the majority will persuade the few who do not like the offering that it is not a picture that can properly be censored and, in that case, it is passed. Every member of this committee has the right of appeal to the general committee before whom the picture is then shown again, and the protest either sustained or turned down. The manufacturer likewise has the right of appeal. It may be that the board feels the need of pointing out to the manufacturer in question that his picture ran very close to what might be objectionably coarse; if so, this is done. In any case, a record of the picture is kept by name and the comment on it is embodied in the weekly report which, as we have mentioned, is distributed to all civic organizations that care to avail themselves of it.

The members of this committee are chosen carefully. Names are accepted provisionally and the possibly new members invited to attend, without the right to vote, during three meetings. They are then taken on for a month and at the end of the time made full-fledged members or dropped, as some are unfitted for this peculiar work.

Finally, Mr. Collier pointed out that the board's stamp of approval, "Passed by the National Board of Censors," is not fixed and can easily be transferred, at any time in the projection booth of any theater, from a legitimately passed picture to the worst offering that was ever thrown upon the screen. The Board's correspondence with other municipalities might show that this had been done; but could do so only in localities where the weekly report was read and the pictures closely followed. And he observed that there is no place in the world where any trespass on the public's right of decency can be so quickly brought to book as in America, where there are many laws, both State and local, that cover such a misdemeanor.

Problems of Local Censoring.

At present, not the entire public is against the exhibitor, but two groups—grafters and fanatics. So, if obnoxious laws are passed or if an exhibitor is unjustly treated in any locality, the fault is in no small degree with the exhibitors themselves. Due to the peculiar ease with which laws can be initiated, any member of the community who, for any reason whatever, honest or otherwise, wants legislative action, he has a chance of getting it. Mr. X., who may be either a grafter or a fanatic, offers a positive measure which he claims will protect the public and, even if the measure is not only unjust to the exhibitor, but quite valueless to the public, it may become a law. The legislature at the capitol doesn't know whether the measure is needed or not; but it has been told positively that it is needed and all that the exhibitors have been able so far to advance against it, is a negative counter assertion that it is not what its sponsors claim.

The legislators and the public, for the time being, are with the positive side and assume that the exhibitors' assertions are selfish. The public doesn't know what is really needed or what is just and the legislature is not well informed either. The only ones who are well informed are the exhibitors themselves and they seem to be making the grave mistake of remaining on the negative side, leaving the people to assume that they are in the wrong.

Let the exhibitors, then, recognize that there really exists a need of just and practical regulation and supervision; for until they do, Mr. Collier points out, the public is going to assume that they are in the wrong and they are laying themselves open to freak laws and, what is still worse, an unjust administration of laws. On the other hand, when they have reached this point and have agreed upon a minimum program and offered it to the legislatures of every state, they will then find that the public is with them. They can get their problems treated in a scientific, wholesome way and this will be the most economical way, looked at from the most selfish angle possible. What is truly needed by the patrons is what is truly needed by the exhibitor.

Such a program could plan for the regulation of all the purely physical elements in the picture show business, such as lighting, ventilation, exits, aisle space, etc. It could also demand that the licensing authority should be clearly marked out and have full power to see that all the regulations are properly enforced. It could demand that no license should be granted or denied or revoked without a hearing. Whatever this minimum program asked, it would have to be a scientific, honest attempt to cover the problem and its passage demanded of every legislature throughout the country. This would give the exhibitor the same chance of getting the right laws passed that the fanatic and the grafter now have of getting the freak or the unjust, unneeded law through.

That such a program need not take into consideration the quality of the picture product should be plain in these days, when it is becoming more and more clear that the quality is wholly in the hands of the exhibitors themselves. In the market conditions that are bound to come, and shortly, they can take what offering they find good and let the poor, inferior product go to the wall where it belongs. The one thing that is needed, Mr. Collier thinks, is a positive minimum program formulated by the exhibitors as an organization and demanded of every legislature in the United States.

The English Kineto Company will shortly release an exceptionally ingenious trick film entitled, "Animated Putty," dealing with automatic evolutions of a lump of glazier's putty which molds itself into every grotesque shape known to the plastic artist.

ANOTHER ORDINANCE PROPOSED FOR NEW YORK.

George A. Morrison, alderman from Brooklyn, who has been in close touch with Canon Chase, the Episcopal clergyman active in framing measures for the governing of moving pictures in the City of New York, handed up for consideration a brand new ordinance for the control of films to be exhibited within the five boroughs of Greater New York at the last meeting of the City Fathers. The main structural features of the proposed new ordinance is based on the lines of the Folks measure, which is still hanging in the air, but at the end Morrison advocates the appointing of a moving picture commission which would practically take the place, if passed, of the National Board of Censorship as far as Greater New York is concerned.

Alderman Morrison's ordinance proposes that the motion picture commission should be composed of the president of the Art Commission; city superintendent of schools; the presidents of the Women's Municipal League, New York Federation of Churches, Society for the Prevention of Crime; supervisor of Roman Catholic charities; Jewish Community and various other philanthropic and sociological organizations and that six men and six women be appointed from other organizations by the mayor of New York. This commission is to serve without pay, but suitable offices are to be provided by the municipal authorities and the expenses of the commission within suitable limits are to be defrayed by the city.

Paragraph sixth of the proposed ordinance reads: "The commission shall secure an effective moral inspection of motion picture films before they are granted permits to be shown in licensed places of amusements in New York City, but nothing in this ordinance shall be interpreted as requiring a moral inspection or censorship by the Motion Picture Commission of motion picture films that are displayed in any places except in motion picture theaters or in licensed places of amusements."

A paid secretary and assistant are provided for.

The balance of the ordinance is framed on lines similar to the rejected censorship provisions of other ordinances and provides for permits to be issued by the commission after an inspection of the films before exhibited and for penalties to be incurred for the exhibition of any films not authorized. The mayor is made the Court of Appeals from the commission. Permits for the exhibition of any film must be thrown upon the screen for at least ten seconds previous to the exhibition of the film, showing the name of the manufacturer, and books must be kept for public inspection by the exhibitor containing all necessary data in relation to the films shown on the screen. The ordinance is to go into effect sixty days after its approval by the mayor.

The ordinance was referred to the committee on Laws and Legislation for action.

Thursday Friday
& Saturday March 5 6 7 8
ADMISSION 25.

MONTGOMERY TURNS THEM AWAY.

All sorts of stories of crowded houses in the different towns where F. T. Montgomery is showing the Kalem feature, "From the Manger to the Cross," have been coming to the Moving Picture World for the past several weeks. It is a case of turn them away wherever the picture is shown. The above illustration is from a photograph taken in front of the Montgomery Theater, Atlanta, Ga., while that picture was running. Same everywhere.

"Calamity Anne's Beauty" (American)

Reviewed by James S. McQuade.

MANY a guffaw will greet the presentation of that rough-and-tumble farce comedy known as "Calamity Anne's Beauty," in which Miss Louise Lester, of the American Western Company No. 1, cuts loose in the title role and gives us some side-splitting glimpses of strenuous femininity in the Far West. Miss Lester has furnished several mirthful characterizations in her "Calamity Anne" series, but none quite so broadly comical as the one now under discussion.

Warren Kerrigan plays the part of a handsome young drummer with fine zest, and Jack Richardson is equally at home in the part of the patent medicine doctor. George Periolat gives a good character sketch of the village constable, and W. J. Tedmarsh has a "Weary Willie" make-up that stamps him a veritable knight of the road. Misses Jessalyn Van Trump and Charlotte Burton appear as captivating village belles, while Miss Phyllis Gordon airs her charms prettily as the medicine man's "beauty" assistant.

Scene from "Calamity Anne's Beauty" (American).

The scenes around the medicine man's buggy, as he disposes of his beautifying remedies, show lively action. Calamity Anne's pursuit of the hobo and her effective drubbing of that unfortunate is a scream all the way, as is her bombardment of the fake doctor, whose remedies have brought her gnawing stomach pains instead of facial beauty.

The opening scene shows the handsome drummer on his rounds, chucking pretty girls and lavishing his smiles. He has a smile and a hearty handshake even for plain-featured Anne, who shows her admiration for him and his good looks. One of the pretty girls guesses Anne's feelings, and heartlessly twits her on her homeliness. Then Anne brings out her long unused looking glass and satisfies herself that the taunt is too true. In the midst of her mental distress the "beauty" doctor comes to the village and Anne is lavish in her purchase of his remedies.

Anne's quarters are not inviting. She makes her home in an unused corner of a stable and sleeps on a bed of strewn hay. There we see her by the aid of a lantern light draining two bottles of the remedy at a time, and eagerly searching in the looking glass for a trace of the coveted beauty. Then, resigned, she falls asleep.

In the morning she is awakened by severe intestimal pains, but her first thought is of the mirror, in which she looks vainly for the promised beauty. In deep disgust she throws it in the corner and sets out to interview the "doctor." That worthy and his accomplice exchange smiles as they see Anne approach, and they soon succeed in convincing her that the first remedy must be followed by others, which are to be applied externally. Anne's face is a sight when she retires the following night. What with head bandages, strips of black plaster on her cheeks and a clip on the tip of her nose, she looks like an aboriginal New Zealander.

There is a surprise for Anne that night. A belated hobo espies the half open door of the stable and enters. In the dim light of early morning he fails to see that the place is tenanted, and sinks down on the inviting hay. He awakes Anne and yells out, "The Devil!" as he catches a glimpse of her face. Then he flies for dear life, with Anne close in his wake trying to pepper him with bullets from her .45. The hobo is rescued by a crowd of villagers, just in the nick of time, and Anne hits the war path in the direction of the fake doctor's camp. That worthy and his assistant make a quick get-away, in the midst of a shower of bullets, and Anne wrecks his outfit.

Anne's greatest heartache, however, is yet to come. She pays a visit to that constant friend of hers—her beloved donkey. The animal gazing at her bepatched visage becomes frightened, and gallops madly away. "Calamity Anne's Beauty" will be released Saturday, March 29.

QUICKER THAN THOUGHT—A SHORT REEL (PATHE).

Reviewed by W. Stephen Bush.

THIS film affords a welcome glimpse into the great future of the motion picture. If I were asked to name one film above others showing the educational force of the motion picture I would give this production the preference. It shows the power of the motion picture to popularize science. It is highly useful to the teacher explaining physics and it is not a whit less useful to the exhibitor, because it makes plain to the humblest intelligence some of the most interesting things in the laws of nature. Take the average motion picture patron. He will be interested in these pictures at once and before he has seen it all he will understand things which were unknown to him before. The best of it is that no strain is imposed on the mind; the knowledge is gained as if in play.

The pictures show a thin stream of water rising in the air and supporting a hollow ball, made of glass or thin celluloid. We see such balls dancing on a jet of water in the ordinary shooting gallery quite frequently. If we know nothing about physics the thing seems hard to understand. All of us have watched this thing. The eye is baffled. It cannot follow the motion of the water, as it holds up the ball. Now comes the moving picture camera and shows us how it all happens. These pictures were taken at the rate of 1200 per second and on the screen we see the phenomena a hundred times slower than reality. This is the analysis of motion and I might say in passing that the motion picture is the only minute and accurate measurer of motion. With the aid of the motion picture we now plainly see how the myriads of drops of water are attracted to the ball. The water winds itself around the ball, thus preventing it from falling.

The film shows even stranger things with convincing clearness. It shows us a bullet leaving the end of the barrel of a rifle traveling at the rate of two hundred feet per second. We see the explosion in minutest detail even to the gases arising from the concussion caps. We plainly perceive the recoil and even follow the bullet in its course from the mouth of the rifle to the moment it strikes the ball upon the water. Presently another remarkable thing occurs. The bullet strikes the thin jet of water immediately below the place where the ball dances at the top. The jet is broken, though but for the fraction of a second, the ball loses its support and drops to the ground. These things must interest any audience. The desire to learn is as common as the impulse to breathe and when the trying lessons of physics are treated in this way they are made palatable to every taste.

"OIL ON TROUBLED WATERS"—AN EDUCATIONAL.

"Oil on Troubled Waters" is the title of a two-reel subject soon to be released by the American Film Mfg. Co. This subject is notable as an example of what can be done in an educational way with film stories. The entire picture was made at Summerland, a suburb of Santa Barbara, Cal., notable for its hundreds of oil wells which project out for blocks into the ocean. The story centers around the discovery of oil, and throughout the unfoldment of the story every working part of a mammoth oil well is shown.

"The Toll of Fear" (Lubin)

"THE TOLL OF FEAR," a two-reel picture written, produced and played by Romaine Fielding, the star of the Lubin Company, stationed at Nogales, Ariz., is probably one of the most strange and thrilling photoplays that the firm has ever released. The episode is a veritable reproduction of a circumstance that occurred on the Mexican border, the truth of which is vouched for by local authorities. One of the strange features of the story is that it is told by one man only, Fielding playing the dual role of the two brothers who figured in the tragedy.

Dick McKnight, a deputy sheriff of Santa Cruz County, Ariz., receives a telephone message from Sheriff Wheeler, of the adjoining county, to the effect that Pedro Aquilla and his band of cattle rustlers and outlaws are in San Luis Canyon. His brother, Bill McKnight, the sheriff, being away, the young deputy determines to go out alone and corral some of the gang. He leaves a note to that effect for his brother and starts upon his mission. After getting into the mountains he runs across a note fastened to a tree, which reads: "Go Back or You Die With the Sun."

Dick is not an impressionable young man, but the words make him think and he gives it more weight than is usually given to anonymous communications. He continues on his journey, but cannot get the note out of his mind. As he goes forward the words burn into his brain and every little noise in the mountains startles him until fear grabs him in its deadly grasp and drives him, a frightened thing, into an old abandoned adobe hut, where his nerve is worn to a raw edge by the fear which the words signified to him. He places his pistol to his head, the revolver explodes and we leave him in darkness.

Scene from "The Toll of Fear," (Lubin).

Scene from "The Toll of Fear," (Lubin).

His brother Bill, the sheriff of Santa Cruz County, coming home after a hard ride finds the note that the youngster has left for him and knowing the difficult task that Dick has taken upon himself, he determines to follow his brother. He trails him to the cabin and entering same finds all that is left of a once brave, light-hearted boy. He takes the cursed note from his brother's clenched hand and receives the same fatal suggestion of fear that his brother had felt and when his innocent horse inadvertently rubs his head against the door of the adobe, he is more startled than he has ever been before. He clutches his revolver, running from what seems to him to be a haunted place. He mounts his horse and rides from that which he had loved most, his brother. Continuing madly along divers trails not knowing just what to do, the insidious note causing that destroying thought, fear ever augmenting and increasing until from a brave man, known throughout the territory for his loyalty and bravery, he becomes a cringing, incapable child trying to hide from that thing which is seizing him in its grasp. He attempts to hide in an old abandoned monastery, going back further into the depths of the broken walls until he eventually sinks into a deep crevice, almost an imbecile, firing his revolver at unseen things. The last cartridge of his revolver loosens the old clay and they tumble down upon him, burying him in the tomb. The sun breaks through as we see his hand twitching as he smothers, paying the penalty of the suggestion offered by the piece of paper clenched in his hand even unto the end in the agony of fear.

ONE OF THOSE "NEAR TO DEATH" SCENES.

During the taking of an Essanay feature photoplay, entitled "Fear," Howard Missimer almost lost his life. It was necessary in one of the scenes to have an explosion which was to completely destroy a block house. The explosion occurred in good order and a beam, running across the top, was cracked in two and fell, hitting Missimer on the shoulder and knocking him unconscious. It was fully twenty-five minutes before he was brought to. The physician who attended Mr. Missimer declared the latter's shoulder blade had been broken. Mr. Missimer is at his home under the care of a physician. The enclosed photograph, taken at the time of the explosion, gives a good idea of what and how it happened.

Critical Scene in "Fear," (Essanay).

"Robinson Crusoe"

Director Otis Turner of Rex, Makes a Three Part Picture That Will Win Many Hearts.

By H. C. Judson.

IN putting this grand old story into motion pictures, there is one thing only that is of real importance and that is its romance. Let the island seem, at first glimpse, quite unlike our own conception of Crusoe's island, and let (if it so happens) the hut in which he lived be not at all like the pictures of it in the old book, it will matter very little so long as a sense is conveyed to us of his being alone on the island and of his getting solace and happiness from the dumb creatures he has trained. Otis Turner, its producer, has astonished us by his success in giving just this impression. When we have pointed out this fact to the exhibitor, we need add no more. He knows what the story is; we've seen the picture of it and affirm that it leaves nothing to be desired, that is of any importance. Now, if we are right, and we are not in any doubt of that, it is a thoroughly worthy offering. Indeed, we have never seen a picture of this kind that delighted us so much or so warmed our hearts.

Scene from "Robinson Crusoe," (Rex).

The small chance of criticism seems to us uncalled for in a case like this, where the picture offers us such a fine, round sum of entertainment. Perhaps one or two scenes may not be quite as perfect as the best; but the worst will hardly displease any and we feel sure that most will count the whole of it a boon. We did, and we have not escaped the accusation of being critical on one or two occasions. We shall, however, find it a pleasant exercise to point out some of its particularities and the means that Mr. Turner has used in accomplishing the effect he aimed at.

In the first place, it is a one-part picture as much as Hamlet is a one-part drama. And while the role of Crusoe will give no player a call to the heights, it demands an actor who can be absolutely natural and still keep in sympathy with the part. We have seen Enoch Ardens and other shipwrecked sailors played many times; but none have seemed to us so truly what the lines wanted them to seem as this Robinson Crusoe, Robert Leonard. The producer has chosen his important player wisely. Man Friday was, perhaps, a harder role for a white man to play; but it is also carried very well indeed by Edward Alexander. Besides these, there were a large number of savages who had to appear, and in close view of the camera. More than one producer has failed badly in his groups of cannibals, but Mr. Turner has succeeded finely. He must have spent time training them, and the sailors, too.

But the most notable thing in the whole picture is the truth of its stage properties. That old-timer, square rigged ship, to begin with, is a wonder. There's a scene toward the end, where we see it under weigh. We are standing on the deck and looking up at the sails and spars, from which the sailors are shaking out a reef and we feel the very breeze of romance blowing us toward the islands of joy. Then the period of the story is perfectly reflected in the clothing, shoes, hats and weapons—those broad swords also have the stains of romance. We are filled with admiration, too, for the backgrounds; the wreck of the ship and the helter skelter of its rich merchandise; the hut of Crusoe, the rocky part and the sandy part of the beach, the glimpses of the island, the boats of the cannibals and their weapons, all are fine. It took thought to get these things so perfect. This is the chief cause of the picture's success. We might add that the animals in the picture, goats, dog, cat and parrot, are natural and happy.

In preparing the scenario, the wealth of material must have tantalized; yet we have the impression the picture has told the whole story. Surely we would not have anything in it left out, but we can't think of anything that ought to have been in and isn't. It is not only a commendable but a satisfactory offering. The subtitles are quotations; short sentences full of meaning that show what a fine style Defoe had. The picture follows them and they follow it perfectly. And in closing, we may state that the camera work is of fine quality all the way through.

Carmen, Monopol Film, Three Reels.

Reviewed by W. Stephen Bush.

IT is pleasing to note that Marion Leonard, but a short time ago the idol of motion picture patrons the country over, has not lost one jot of her power to charm, entertain and captivate. Moving picture life as it runs on today is too often part humdrum and part hubbub and the fine feature of to-day is forgotten in the sensation of to-morrow. It is well to have something to lay hold of in this sea of uncertainty and confusion; a permanent oasis, that is always refreshing. I think Marion Leonard answers this description. Her cunning and her witchery, her beauty and her talent have given this woman a unique place in the world of motion pictures. We are glad to have her come back to the throne after this interregnum. She is to-day, as she was in the palmy Biograph days, the unrivaled mistress of the silent stage.

Scene from "Carmen," (Monopol).

Indeed it needed all the art of this gifted woman, all her singular charms and graces to make this three-reel production fairly acceptable. But for her striking individuality this filmed version of "Carmen" would have little to commend it to either the exhibitor or the public. "Carmen" had been filmed before, there had been a splendid version by the Pathes, another by the Edison Company and a third, by no means the least meritorious, by a Spanish firm. All these producers followed the libretto of the opera, which in turn was but an adaptation of the novel of Prosper Merimee. To undertake the filming of this old classic with so many fine prototypes in motion pictures must have seemed a bold undertaking. In view, however, of the extraordinary talents of Marion Leonard, who undoubtedly had special qualifications for a clever rendering of "Carmen" the outlook was by means unpromising. Unfortunately the opportunities given to Miss Leonard for displaying her rare gifts are very scant. She is little more than a fleeting apparition on the screen. The famous scene, in which she tempts Jose to sacrifice his honor as a soldier is sadly spoiled; it is badly connected, hurried and incoherent. The spectator feels nothing of the tragic intensity of either opera or novel. This is true of the whole story. Its grand simplicity has been marred by the introduction of absurb incidents and episodes for which no trace of a justification can be found in any version of Carmen. Unnecessary and disturbing action and characters are dragged in by the hair, as it were. There is throughout a shocking misconception of the dramatic moments of the story. Nor is this the worst. Incredible as it may seem, something like half a reel or more is devoted to cowboy-style of riding and to the robbery of a stage coach.

Probably the most tragic and gripping moment in the opera is the last scene, in which Don Jose and Carmen meet. Those last moments when the bold, passionate, beautiful and heartless woman taunts the victim of her wiles into a jealous frenzy by throwing the ring at his feet and the sudden tragic ending have stirred countless audiences to horror and pity. I do not like to record this, but it is an actual fact, that in this filmed version of Carmen the fatal meeting occurs in a tavern and is then adjourned for no reason in particular to a variety of outdoor settings. After a chase, using up about 150 feet of film, comes the mortal thrust. I confess my inability to characterize such ghastly perversions of the first principles of dramatic art. There are said to be no less than four hundred and twenty-six scenes—this is enough to make the most hardened critic shiver. How much better would it have been if there had been less riding and stage coach robbing and more of Marion Leonard. I have no doubt whatever, that Miss Leonard was in sympathy with the character, but I cannot believe that she was in sympathy with her instructions.

The photography was on the whole good, though here and there it seemed as if the picture were slightly out of focus. The support of Miss Marion was just about fair. To those who know Carmen, this filmed edition of it must be an unpleasant surprise by reason of the strange additions and mixtures, while to those unfamiliar with the story it can be nothing more than a bewildering succession of queer and disconnected scenes.

"A Change of Administration"

A Selig Picture Dealing with One Possibility of the Political Patronage Evil.

AFFAIRS in Washington have a continuous and universal interest for the people of this free and enlightened republic, and they take a heightened intensity whenever a president is inaugurated and the national household undergoes drastic changes. An insight into some of these details is gained in an important new pictorial production from the Chicago studios of the Selig Polyscope Company. The scenario is by Gilson Willets, whose experience in the capitol is vividly illustrated in the two-reel special "A Change of Administration." While politics and policies may be the engrossing occupations, love-making goes on as usual, as it does in either peace or war, so that heart interest is a strong feature in this picturization.

The story concerns the difficulties of a clerk in the war department, betrothed to the daughter of an ambassador, who loses his position by the change of administration. His fiancee is not pleased with the dismissal of her lover and conspires to bring about the overthrow of his successor. She accomplishes this by purchasing some valuable documents from the new clerk, paying for them in marked money. Later the clerk is accused and the money is found in his possession; he is dismissed from the service and the girl's lover is restored to his old position.

The production was directed by Hardee Kirkland and the leading roles were played by Adrienne Kroell, Charles Clary and William Stowell. The Inaugural Ball scenes are masterpieces of elaborate staging and the dazzling array of costumes worn by those attending, make this particular scene exceedingly interesting.

The picture will be released by the Selig Polyscope Company as a two reel special on Saturday, April 5th. The Selig publicity department have prepared the usual elaborate assortment of publicity aids to accompany this masterpiece.

NED FINLEY JOINS VITAGRAPH.

Ned Finley, a long-time Broadway favorite, has joined the Vitagraph stock company of players and will be featured in many of the forthcoming Vitagraph "life portrayals."

Beautiful Scene from Selig's Feature "A Change of Administration."

"Deerslayer"

Two-Reel Vitagraph.

Reviewed by Louis Reeves Harrison.

THERE are some beautiful exteriors in this photoplay and some entirely new effects, notably those of flotation, most of the pictures of action being more closely associated with water than with land. There are conflicts in the lake as well as on houseboat, canoes and rafts, and a peculiar feature is a "castle" or wooden fortress rising out of the water and inaccessible from all save boat attack. But the main purpose of the presentation seems to be that of reviving interest in this first of Cooper's "Leatherstocking Tales."

So far as these adaptations from literary sources are concerned, moving pictures enter the field of interpretative criticism. Those people who rarely interest themselves in the almost forgotten tales of other days may find much generosity and faithfulness of detail in these interpretations of past works of well-known authors, great pains being taken to make the author's main ideas easily available by briefer statement. A great difficulty in producing these abridgements is that of selecting the best that a story presents—it is so easy to magnify insignificant details while dwarfing important incidents.

In this Cowboy-and-Indian period of motion-picture evolution, this era of revolver and scalping knife, of fringed trousers, war paint and feather bonnets, the supreme delight of five-year-old boys, a revival of James Fenimore Cooper's stories seems highly appropriate, and a view of the early pioneers comes as a relief—they accomplished something. We who are living in protected comfort today may glimpse the hardships of those who struggled that we might enjoy a measure of freedom.

In fidelity of "holding the mirror up to nature," this photoplay is to be highly commended. It is superior to most of its kind in faithfulness of portraiture and in interpreting the tendency of the times it depicts. It must be difficult for the director to keep his head level amid the spectacular piroueting and cavorting of cowboys, indians, sheriffs and villains of the deepest dye. How in the world is he to be in sympathy with any movement that is being honestly made towards improvement in public taste through pictures that sense the finer spirit of our people? It is to be hoped that moving pictures will not go the way and share the fate of cheap chromos.

The Vitagraph Company is presenting a bill of large variety, hence it may be well for them to give further interpretation of Cooper's novels. My objection to adaptation from such sources is based upon the fact that few novels contain a theme which can be framed readily and in its entirety by the limitations of a picture play. The latter requires a continuous adventure of swift development, moving rapidly before our eyes. Works of fiction may probe all the depths of human experience with deliberation, may even set the main action aside while an underplot is being developed. Not so with the photodrama.

The photodrama is better suited to vivid action projected with tremendous energy into limitations of space and time. Among its greatest difficulties are those of preparation and exposition, of placing characters, of establishing their identity and peculiarities so that their conduct is logical and interest in what they do swiftly aroused. The best photoplays are those stories written especially for screen presentation, but there is room for careful adaptations, and I do not hesitate to endorse these when they have merit and are not out of all numerical proportion to others to be placed on the exhibitor's program, even "Deerslayers," declared by Mark Twain to be Cooper's worst novel.

The great humorist said that J. Fenimore committed 114 offences against literary art on one page out of a possible 115, also that the only restful portions in it were where some white man did not step on a dry twig and rouse redskins for miles around, especially when absolute silence was worth four dollars a minute. None of these little imperfections, however appear in the photoplay. Pictures cover all mannerisms and faults of speech and often, as in this case, give a complete and instantaneous comprehension of the author's meaning, with no sense of effort or consciousness of the intervening medium. They clarify the underlying throught and crystallize the form of expression.

Scenes from Vitagraph Two-Reel Feature, "Deerslayer."

PATHE PLAYERS IN REAL WRECK.

While returning from Saranac Lake, N. Y., on the morning of Sunday, March 23, Leo D. Wharton and a company of Pathe players had a rather unpleasant experience in a railroad wreck. The train which was bearing them to New York jumped the track and bumped along on the ties for several hundred feet before stopping. All the company were sleeping comfortably when the jolt came. A roll-call revealed that none was seriously injured, though it is said several convinced the railroad claim agent to the tune of a few hundred dollars for damages, real or fancied. It is also recorded that Gwendolyn Pates slept serenely through it all.

MONTGOMERY TO OPEN COLUMBIA HOUSE.

Montgomery's new Odeon theater at Columbia, S. C., is scheduled to open April 1. It is said by local experts to be a model in construction and furnishing. The seating capacity is about 1,000 and the cost between thirty-five and forty thousand dollars.

Majestic Company of Players Working in a Florida Jungle.

CHICAGO LETTER

By JAS. S. McQUADE

ANYONE familiar with the proceedings of the meetings held in New York, March 20 and 21, between officials of the Universal Film Manufacturing Company and representatives and owners of about thirty-two exchanges which purchase the product of that company, cannot fail to be impressed that the affairs of this independent concern are in a critical condition and that the outlook for concerted action between manufacturers and exchanges is discouraging. It was thought that the meeting held in the Sherman House, this city, October 5th last, at which the board of directors of the Universal and fourteen independent exchange men not engaged in the manufacture of films were present, had restored harmony by outlining policies that were acceptable to both sides in the controversy. Six months have not elapsed since then, yet a break between Universal manufacturers and the exchanges now seems inevitable.

The charge is made by the exchanges in question that the Universal manufacturers have not kept the pledges made at that October 5th meeting. It is charged that they have failed to furnish films of the promised quality and that they have forwarded these exchanges certain films of such inferior quality that they and their customers have suffered serious loss thereby. The hardship imposed by the manufacturers in forcing the exchanges to take such films without inspection and pay 10 cents per foot for them, irrespective of their inferiority, and without redress, injured the customers of the exchanges and diminished the volume of business done by the latter.

The complaining exchanges, now all members of the Independent Exchange Company, will number 36 when they meet in New York, March 27 and 28, to hold a final conference with the Universal board of directors. This, it is said, will leave about 10 exchanges in line with the Universal. The members of the Independent Exchange Company assert that they have already made full provision for securing ample and high class weekly programs for their customers, in case they cannot arrange acceptable terms with the directors of the Universal. They also assert that their policy is not destructive, but for the uplift of the business, a something which they claim cannot be promoted under existing conditions.

It is hoped that a further break in the independent ranks will be averted. It will simply mean more competing forces in the same restricted field and, therefore, increased friction. It will not contribute to a better quality of film, nor will it in the end lead to better programs for exhibitors. The board of directors of the Universal can well afford to make concessions in the interests of harmony.

Ten Hens' Eggs Admission to Picture Shows.

The Chicago Tribune gives the information that Capt. Brackett of the U. S. Marine Corps, lieutenant governor and chief justice of the island of Guam, in the Philippines, is home on a vacation. The captain, with the other handles to his name, describes the felicities of the island as follows:

"Everyone is happy there. Kindness and love, and baseball, and moving pictures are all there is to life. And what more could be wished?

"We established a moving picture show and the natives are wild over it. It gives them the only motive they have for doing work, and now every woman on the island has taken to raising chickens, as ten hen's eggs will secure admission to the show."

If Chicago patrons of our picture theaters were forced to pay proportionate admissions, at the present price of eggs, they would appreciate pictures more highly. The Tribune editor views the matter humorously thus: "With true instinct they (the Guamese) selected eggs because the hen could do most of the work." What about the rooster?

The General Film Company vs. Sam Schiller.

The General Film Company has brought suit in the Circuit Court of Cook County, Ill., by Cooney & Verhoeven; their attorneys and solicitors in Chicago, in replevin against Samuel Schiller, owner of the Schiller Theater, this city.

The papers in the case show that a reel of film was recently replevined. It was entitled "The Banker's Daughter," made by the Kalem Company some time ago. The film was turned over to the sheriff when he served the writ.

Mr. Verhoeven informs me that on the following morning he made a demand for another film, "The Battle Hymn of the Republic," produced by the Vitagraph Company of America. This film was turned over to him after making the demand.

Mr. and Mrs. Maurice Fleckles Banqueted.

A banquet was tendered Mr. and Mrs. Maurice Fleckles by the office force of the Laemmle Film Service, Chicago, in the College Room of the La Salle Hotel, Saturday, March 22nd. Forty people attended the banquet, which was a very pleasant and successful affair. Tom Norman was toastmaster and several happy speeches were made.

The spread was given in honor of Mr. and Mrs. Fleckles, who will sail for Europe, April 2nd. The happy pair greatly appreciated the efforts of the employees by responding to a neat toast.

Tom Quigley, one of the best entertainers in the city, and his wife were present. Between courses Mr. Quigley sang his famous cabaret songs in a pleasing manner. Among those present were: Tom Norman, Louis Laemmle, I. L. Lesserman, Abe Stern, Claude Erby, John A. McCann, E. A. Westcott, Hugo Amberg, and F. A. Van Husan, of the Laemmle Film Service, Omaha, Neb.

Chicago Picture Houses Must Have Pure Air.

Health Commissioner Young, of Chicago, has taken as his text for his latest weekly bulletin, "Pure Air for Moving Picture Shows." Voluntary and thorough co-operation on the part of Chicago's picture theater owners is urged. The bulletin states that the health of 250,000 people is affected daily from this source.

Here are some of the telling paragraphs of the bulletin:

"Pure air prevents pollution, promotes pleasure, and produces patronage.

"A theater is not always as sweet as it smells. Some blow pleasing perfumes into the air to disguise offensive body odors; but that doesn't purify the air.

"In addition to a proper system of ventilation a theater should be thrown wide open hours before the public is admitted and should be thoroughly aired between succeeding performances.

"Every precaution should be taken to exclude the sick or ailing, especially children with throats tied up, rashes or those having bad colds.

"The more precautions you take to protect your patrons the better your reputation and the greater your patronage.

"Your best advertisement is cleanliness: Cleanliness of air, of house, of program."

Dr. Young says the health department has been correcting ventilating faults in many of the older picture houses, and those who fail to comply with the departmental requirements by July 1 will be closed until the repairs are made. The old method of bringing suit against offenders has been abandoned, as litigation usually takes about seven months Instead, the licenses will be revoked when renewal time comes around.

Big Chicago Daily in Support of Moving Pictures.

Hearst's Chicago American made a notable departure in the issue of Saturday, March 15. Two full pages were devoted to moving pictures and advertisements from the trade. Among the latter was quite a "spread" from Jones, Linick & Schaefer's Orpheum Theater, on State street.

The announcement was made that this department would appear in the American every Saturday, under the editorship of Tom Bourke, a young newspaper man of fine ability and ambition. Mr. Bourke was formerly the American's vaudeville expert, and is well known throughout the theatrical world.

The following paragraph appeared in the opening announcement: "As there are recognized factions striving for leadership in the motion picture world, this department begins without prejudice and will remain non-partisan. The whole object will be to furnish such cosmopolitan news as will broaden the scope of motion pictures."

The American is congratulated on its venture, and the Chicago branch of the Motion Picture Exhibitors League would do well to take steps in support of the movement.

A Glowing Future for Moving Pictures.

A special cable to the Chicago News from Berlin, March 15, conveys the information that Hermann Sudermann, the noted German author, has sold his rights to "Der Katzensteeg," one of his finest romances, to a film manufacturer for $15,000 and a percentage of the gross receipts. Herr Sudermann ranks among the most famous literary men of Europe at the present time, and his opinion of the future of the moving picture cannot fail to exert considerable influence.

"The kinematograph," says Herr Sudermann, "has passed the blood and thunder and neurotic love story stage, and will now deal with current events. In the future it will be a great medium for presenting the public with genuinely artistic ideas."

Herr Sudermann cites the recent artistic moving picture success of Max Reinhardt's "The Miracle," at the Covent Garden opera, in London, and also the present use of moving pictures at the Berlin Royal opera, by means of which otherwise impossible scenic effects in the Wagner operas are produced. These cases he regards as convincing evidence of the high estimate placed by German artistic leaders on the aid afforded by the kinematograph. In connection with the sale of the rights of "Der Katzensteeg," it is stated that Gerhardt Hauptmann's last novel, "Atlantis," will shortly be seen in moving pictures.

It would appear that the time is not far distant when film manufacturers will vie with each other to secure the rights to great, current, popular novels, for use in the big features of the future. Everything points to the elimination of the cheap scenario, and to higher admissions to picture theaters, where the highest efforts in kinematography will be seen.

Chicago Film Brevities.

Wm. Lee, who has worked in the capacities of producer, scenario writer and character actor with the American Film Manufacturing Co., for the past year and a half, has resigned. The closing of the Film's Eastern studio for the winter months necessitated the change. Mr. Lee is anxious to secure an appointment as producer with some good film manufacturing firm, as his advertisement elsewhere in this issue shows. Mr. Lee had several years' experience with other film manufacturing companies, prior to his engagement by the American.

* * *

L. T. Osborn, formerly owner of the Isis Theater, Trinidad, Col., was in Chicago, Saturday, March 22, and paid a visit at the office of the Moving Picture World. Mr. Osborn sold the Isis to Jack Nash, a local newspaper man, who took possession March 1. Mr. Osborn is now touring the country east, as far as New York, and will take in most of the principal cities on his way. He states that he has been very successful in the purchase of "dead" houses, which he has made profitable. He has turned four such houses into good paying investments (all situated in Colorado) within the past five years. Mr. Osborn stated that he may locate either in Oklahoma or Arizona in the near future, and that he has several houses lined up in Texas. Mr. Osborn owes much of his success to the fact that he is an expert newspaper man, having been connected with some of Hearst's and other dailies in large cities. He is editor and owner of the Isis News in Trinidad, which is devoted exclusively to news of the drama, moving pictures and vaudeville.

* * *

S. Decker, proprietor of the Northern Feature Film Exchange, this city, has just returned from an extended trip through Illinois. He reports fine results from "Cleopatra," one of his big features. He expects to make an announcement shortly, for the benefit of exhibitors, regarding State rights productions for Illinois and all Western States.

* * *

Andrew B. Boughan, attorney of this city, was elected counsel for the Chicago branch of the Motion Picture Exhibitors' League, at the last meeting held in Schiller's Hall. Mr. Boughan's office is in the Otis Building, Room 850.

* * *

Fred Bartholomae, of this city, who has been prominently connected with moving picture theater interests in the past, paid a visit to the World office last week. He is now building the Kimbark, a handsome house that will seat between 700 and 800 people, situate at 6240-42 Kimbark Avenue. The Kimbark will be finished some time in the early summer. It will cost between $42,000 and $45,000, not including the site. The Decorators' Supply Company, of Chicago, will install the interior decorations, and the Northwestern Terra Cotta Supply Company has contracted to build the front. The admission to the new house will be 10 cents.

* * *

J. Fischer, one of the partners engaged in building the Monticello Theater, Irving Park Boulevard and Monticello Avenue, this city, called at the World office last week and subscribed for this publication. The Monticello will open some time early in April. It will seat 292 people and the admission will be 5 cents. Mr. Fischer will be manager.

* * *

John L. Christy, manager of the Edmonton Film Exchange, Alberta, paid a visit to the Chicago office last week. He stated that the film business is very prosperous throughout Canada, and that most of the exhibitors are charging 15 cents admission.

The Missoula Amusement Co., of Missoula, Mont., is completing a new picture theater, which will be opened about April 1st. A description of the house, with illustrations, will apear in a later issue of the World.

* * *

W. W. Watts, president of the Vaudette Amusement Company and manager of the Vaudette Theater, Springfield, Ill., writes that he is having remarkable success with "From the Manger to the Cross," for which he holds the State rights for Illinois. On March 16th a presentation was given at the First Christian Church, of which the Rev. Frederick Burnham is minister. Mr. Burnham gave a lecture as the films were run off, and appropriate vocal and instrumental music assisted in making the scenes still more impressive. Some of the ministers in the other churches in Springfield announced the presentation in the First Christian Church from their pulpits, and these congregations attended in large crowds for the second presentation at Mr. Burnham's church. The event was prominently discussed by the local press in advance.

MACE'S PROP LIST.

Lately there was a police and fireman's benefit in Los Angeles and the motion picture people were quick to respond. Fred Mace, of Keystone and the Photoplayers' Club, was one of the first to respond with a "nearly" quartet composed of himself, Charles Murray, Gus Pixley and David M. Hartford. Dick Ferris, who had charge of the stage, warned him that unless he sent in his prop list at least the day before he would not get what he asked for. This is the prop list that Mace sent in. We do not think that Mr. Ferris found many of the items:

"PROP LIST."

"THE ALMOST QUARTETTE."

1 live spotless leopard.
1 football filled with milk.
1 movable sidewalk.
2 Burbank oysters and one smelt.
1 cherry tree in full bloom.
2 wild eggs with Madam Sherry.
1 baked hind tire.
1 invalid tomato.
2 pairs of monkeys' tights.
2 bags left-handed chewing tobacco.
1 quart bottle of Glover's Mange Cure.
2 human cat's eyes.
1 wartless pickle (Dill preferred).
2 kernels from the inside of a "nut."
1 speechless telephone.
1 box of expression from "Egans."

WARDROBE REQUIRED.

2 pair damaged pajamas.
1 pair firemen's hose, size 12 feet.
1 coach and four, held up by President suspenders.
1 Southern Pacific "Mogul" locomotive with tender behind and steam up.
1 crate of Mexican firearms, with bellows.
3 slightly used tamales.
1 unused white child, male.
1 pack of worked chewing gum.
1 sewer, three blocks long, with curves.
1 original Floradoro Sextette girl (blond or nearly).
4 seedless prunes.
2 Dr. Friedmann's tubercular germs (tame).
1 Boyle H't's car, not too swollen.
1 persimmon with pucker removed.
1 cross-eyed artichoke.
1 empty banana.
1 silent fire bell.
1 piece of salt ocean, four feet square.
1 sand dab, with inflammatory rheumatism.
1 revolver, with reverse English.
1 pack nicotineless cigarette butts.
1 lone widow, with a past, or half-past, not a quarter, too.
1 loaf bread, without flour.
1 long Swede with a beard and a cup of coffee.

MACE QUITS KEYSTONE.

Last Monday, Fred Mace, comedian and producer with the Keystone company, wired his resignation to Kessler and Bauman, to take effect a week from to-day. He has been in treaty with several managers both on the independent and licensed sides and it is not yet known what offer he has accepted.

DOUGHERTY LEAVES BIOGRAPH.

Lew E. Dougherty, for years connected with the Biograph Company in various capacities, but for the last few years editor of scenarios, has resigned from that company and joined Kinemacolor, to take effect April 1. The reason given for the change is that Mr. Dougherty desires to remain in California permanently, while his work with the Biograph Company would necessitate his returning to New York for half of the year. Mr. Dougherty will have charge of the scenario department of Kinemacolor, vice Anita Hendrie Miles, resigned.

Doings at Los Angeles

"Spec" Woods Joins Universal—Other Universal Changes—Vitagraph Comedy Hit—News Briefs.

THE addition of two more directors to the list of those employed by the Universal company at the Western studios in this city has been the occasion for a general re-assignment of the directors among the companies. The new directors are Frank E. Woods, formerly of the Kinemacolor, and Bob Leonard, heretofore one of the leading men with Otis Turner's Rex company.

The directors and their brands, under the new schedule, are as follows: Nestor brand, Al E. Christie, Thomas Ricketts, Frank E. Montgomery and Jack O'Brien; Bison brand, Francis Ford, Milton H. Fahrney, Wilfred Lucas and Henry McRae; Rex brand, Otis Turner, Phillips Smalley and Bob Leonard; Powers brand, J. Farrel MacDonald, H. Matthews and Albert W. Hale. Frank Woods has not been assigned, but, according to rumor, he will probably be given a Powers company unless it is decided to create a new brand. Mrs. Smalley, who appears on the screen under her professional name of Lois Weber, is assisting her husband, and Francis Ford has an assistant in the person of Fred W. Randolph, who, it is said, is to have the next directorship which opens. He had charge of the company which returned from Hawaii recently, and the pictures he brought back were well liked. Another actor who is being groomed for a directorship is Ray Myers, who is working in Ford's company.

Otis Turner's company has finally returned from Catalina, bringing back the last scenes in the "Robinson Crusoe" production which has been in preparation as a Rex release for about a month. Bob Leonard was Crusoe, Edward Alexander was Friday, Charles Travis was the captain, and Margarita Fischer was his daughter. The last scene was made on the island late in the afternoon and about half an hour before the company caught the boat for the return trip. It was the big scene, in which a party of cannibals was shown rushing Robinson Crusoe's camp. About 100 extra people were used as cannibals. The hour was growing late, and only one spool of film was left of all the company had taken over. Turner was rushing to catch the boat and save an extra day's pay of all the extra people. The scene was rehearsed once or twice and then the camera started. As the cannibals emerged, whooping and dancing, from the brush around the camp, Turner uttered a cry of anguish and stopped the camera. One of the leading cannibals was frisking about in the foreground, vigorously puffing a bulldog pipe. Only the fact that there was barely enough film left to take the scene over saved him from the deadly vengeance of the irate director.

The only other accident in connection with the picture was sustained by Leonard, who lost a piece of one ear in the beak of his "pet" parrot.

Life is one constant round of excitement at Oak Crest. In a single day last week there was a big battle scene pulled off by one director, another used blasting powder to lift a tree out of the ground, roots and all, in order to disclose the buried treasure; a third produced a scene in a war picture where a series of underground bombs were exploded in front of a cavalry charge, and a fourth director burned an entire Western town to the ground. General Manager Kennedy is planning to shoot an actor or two in front of the camera for the sake of realism and excitement.

Vitagraph Comedy Hit.

The hobo comedy recently released by the Vitagraph company, under the name of "A Corner in Crooks," made such a hit everywhere it was shown that a second, and perhaps a series, is to be attempted. The picture was produced by Rollin S. Sturgeon at the Western studio at Santa Monica, and Robert Thornby and George C. Stanley had the two tramp leads. They will appear in "Shorty and Sandy," another of the same kind, which has just been completed.

The location of the new Western Vitagraph studio at Santa Monica has been selected, but not announced. Director Sturgeon and his company will remain in the present location, on Ocean Avenue, until the new place is ready for use. There will be provisions for six sets, and there will be three directors—Sturgeon, Thornby and another director whose name has not been announced. The output of the studio is to be greatly increased, and by way of preparing for this Sturgeon is laying in a stock of photoplays. Three readers have been engaged to make selections. W. Hanson Durham, scenario editor for the company, fell downstairs at the Photoplayers' Club on the opening night of the rooms and broke one of his knee caps. He is still in the hospital, but has turned his sickroom into an office and is doing his work without interruption. Sturgeon and several of the members of the company were at Catalina last week, making a marine picture, and next week they are going back to use the same backgrounds in a Japanese romance in which there will be parts for Edwin August, Robert Thornby, Mary Charleson, Anne Schaefer and Margaret Gibson, the latter the most recent addition to the company. Both the Catalina scenarios were furnished by William E. Wing.

News Briefs.

In stating, last week, that the "Third" Biograph release is being made by Tony O'Sullivan, the writer was in error. O'Sullivan is the third director, but he has been assigned to the Monday release, and David Griffith, the original Biograph producer, is personally directing the Saturday releases, which are really the "Third" Biographs. The mid-week comedies will, as heretofore, be directed by Dell Henderson.

* * *

William Selig, head of the Selig Polyscope Company, arrived here from Chicago this week, after having been expected almost daily for a couple of months. Business matters in Chicago kept him there beyond the usual time for his annual visit. He will probably be here for a month.

* * *

Richard Garrick, formerly one of the Universal producers, has opened an office in the California Building and will make a business of furnishing extra people for the various motion picture companies operating in this field. Already he has a list of more than 500 persons who have had more or less experience in the pictures and who are open for occasional engagements. The scheme is one which will save much trouble for the studios and the actors, and it will probably prove profitable for Garrick.

* * *

William Paley, formerly a camera man for the old Nestor Film Company, has brought suit against David Horseley, former proprietor of the Nestor company, asking damages for an injury which he sustained a year ago, and which cost him his right foot and part of the leg. While engaged in taking scenic pictures for the Nestor company among the mountains of Nevada he was tipped out of a buggy on a mountain trail. His right foot was crushed, and when an infection set in later, amputation was necessary. His companion in the buggy had an arm broken. Paley was in the hospital for several months, and on several occasions it was thought he could never recover. He is still a prisoner at his little home, 1460 Belleview Avenue, but he is cheerful at the prospects of being able to move about on crutches a little later. The small fund which was raised for him and his wife—both of them are past the age of 70 years—by friends and in the industry is nearly exhausted, the hospital and other bills having made heavy demands upon it. Paley is a skillful mechanic and an expert on motion picture cameras. He hopes to be able to accumulate enough money to establish a little shop where he will have the necessary equipment to repair, and even to build, motion picture cameras, and he thinks possibly that his many friends in the industry might then send him enough business to enable him to keep himself and his wife above the poverty line.

* * *

Director Henderson of one of the two Thanhouser companies now working in Los Angeles is putting on a film production of "Carmen." It will possibly be released as a two-reel feature.

P. M. POWELL.

"LIVING STATUE" WEEK!

If you'd hit Thanhouser studio the other week you'd thought the players had gone into the living statue business. There they were, a'holding rigid, and all for a purpose and a picture, of course! First came Lila Chester, Dave Thompson and Carl Leviness costumed as "dummies." In the film called "The Wax Lady," released Sunday, March 30, you will find them in the show window of the heartless merchant. Miss Chester plays the Lady. The Thanhouser Kidlet, even, had a "hold still" pose, for the part of the doll in "The Spoiled Darling's Doll," out Friday, April 4. She makes a very natural doll, too, and doesn't look at all alive; so when you see her doing cute doll tricks you think her an ingenious mechanical toy.

AMERICAN'S WESTERN STUDIO NEARS COMPLETION.

The grading and foundation work having been completed, the American's property at Santa Barbara is beginning to assume shape with the erection of the first big building of the new studio. This is the administration building, and is surrounded by two giant Mission towers. Over 8,000 cubic yards of earth were removed in the actual leveling of the property, a figure that will give some conception of the size of the new structure.

The Moving Picture Educator

EDUCATIONAL SUBJECTS CLASSIFIED.

By the Rev. E. Boudinot Stockton, S. T. B.

THE catalog of educational pictures and photoplays suitable for religious and educational work for the month of February is given below. For the summary of the classification and the explanations and abbreviations see the previously published lists for December 1912 and January 1913. As several clergymen have asked for the subdivisions of Sociology and Religion we give them in the next two paragraphs.

2. Religion; 21. Natural Theology; 22. Holy Scripture; 23. Dogmatic Theology; 24. Practical Theology; 25. Pastoral Theology; 26. The Church as an Institution or Organization; 27. General History of the Church; 28. Churches and Christian Sects or Denominations; 29. Ethical and Non-Christian and Anti-Christian Religions.

3. Sociology; 31. Statistic; 32. Politic; 33. Economic; 34. Law, Legislation, Jurisprudence; 35. Administrative law, Administration; 36. Social Associations and Institutions; 37. Education; 38. Commerce, Transportation; 39. Manners and Customs, Folklore.

GENERAL INFORMATION.

Newspaper.

Animated Weekly. Universal 5, 12, 19, 26. (15:712; 814; 926; 1026).
Gaumont Weekly. Gaumont 5, 12, 19, 26. (15:716; 818; 932; 1030).
Mutual Weekly. Mutual Film Corp., 6, 13, 20, 27. (15:928; 1028).
Pathe's Weekly. Pathe 3, 10, 17, 23. (n.s.p.; 15:706; 806; 920).

Children's Stories.

Buttercups. Vitagraph 12. (15:598; 887). The story of how two children tried to help mother by putting into practice an Irish fairy tale.

A Little Hero. Selig 14. (15;604; 888). What Buddy did when he was left in charge of his sister and the prairie fire came.

Nobody's Boy. Selig 20. (15:700; 996). How Bobby learned the meaning of the love that chasteneth. Good for sermons on Deuteronomy 8:5; Proverbs 3:12; Hebrews 12:5-7; Revelation 3:19.

The Children of Japan. C. G. P. C. 28. (15:806; 1104.) Children's day in Japan.

See also Fairy Tales under 39.

PHILOSOPHY & PSYCHOLOGY.

Temperance.

A Father's Lesson. Biograph 13. (15:606; 887).
Drink's Lure. Biograph 17. (15:706; 888).
The Two Glasses. Pilot 20. (15:882; n.c.p.).

2. RELIGION.

22. HOLY SCRIPTURE.

Nobody's Boy. Selig 20. See Children's Stories under 0.

Till the Day Breaks. Solax 21. (15:718; n.c.p.). St. John 15:13.

The Three Wise Men. Selig 5. (15:494; 780; mfg. 684). St. Matthew 2:1-12. A miracle play in which a wealthy modern pleasure seeker follows the Magi to Bethlehem. Contains good reproductions of several famous paintings and engravings, among them Holman Hunt's "Behold I Stand at the Door and Knock."

24. PRACTICAL THEOLOGY.

Conscience.

The Bells. Reliance 19. (15:816; 889; mfg. 792). Reproduction of Sir Henry Irving's adaptation of Erckman-Chatrian's drama, "Le Juif polonais."

A Child's Conscience. Mutual educational 20. (15:930; n.c.p.).

Love: Charity.

Nobody's Boy. Selig 20. See Children's Stories under 0.

Till the Day Breaks. Solax 21. See Holy Scripture under 22.

The Two Sisters. Thanhouser 21. (15:814; 889.) Love to one's neighbor and forgiveness of injuries.

The Commandments.

5th.

A Wife's Battle. Reliance 1. (15:506; 573.) Deals also with the seventh and tenth commandments and with the obstacles to Christian perfection.

For Mother's Sake. Cines 11. (15:604.)

Her Only Son. Selig 12. (15:604; 887; mfg. 684.)

The Message of the Palms. Kalem 26. (15:808; 1103.) Deals also with the topics of Palm Sunday and the duties and devotion of masters and servants.

The Higher Duty. Lubin 11. (15:602; 887; 792.) Deals also with the seventh commandment.

8th & 10th.

Her Only Son. Selig 12. (15:604; 887; mfg. 684.)

The Two Sisters. Thanhouser 21. (15:814; 889.)

The Minister's Temptation. Edison 22. (15:706; 996.) Deals also with the obstacles to Christian perfection and the duties and obligations of the rich and of the clergy.

Duties: Moral Obligations.

The Finer Things. American 17. (15:714; 782.) Deals with the problem of happiness and what things are really most worth while. Good for a sermon on Phillipians 1:10, or Romans 2:18.

The Peril of the Dance Hall. Kalem 17. (15:704; 888.)

Growth in Holiness.

The Supreme Sacrifice. Lubin 27. (15:804; 1103.) Self-sacrifice and self-renunciation.

A Wife's Battle. Reliance 1. See Fifth Commandment above.

Hello, Central, Give Me Heaven. Imp 17. (n.s.p.; 15:889.) Prayer, trust in God and the childlikeness that enables one to enter the Kingdom of God.

The Struggle. Kinemacolor. (15:718; 681.) An exceptionally strong photoplay. On the great importance of not taking drugs to relieve minor sufferings. Can be used very effectively on Good Friday in connection with a sermon on our Lord's rejection of the stupifying myrrh offered to Him after His cry, "I thirst."

St. Joseph's Taper. Melies 20. (15:604; 996.) Good for a sermon on devotion to the Saints.

29. ANTI-CHRISTIAN RELIGIONS.

The Great Prayer of the Arabs. Pathe 1. (15:388; 678.)

3. SOCIOLOGY.

343. Penology.

The Lost Note. Lubin 3. (15:494; 680; mfg. 587.) Value of circumstantial and presumptive evidence.

The Redemption. Kalem 21. (15:704; 996.) Study in criminal sociology.

355. Army & Navy: War.

With the Servian Army before Adrianople. Kinemacolor. (15:818; 782.)

French Alpine Manoeuvres. Gaumont 4. (n.s.p.; 15:466.)

French Army Manoeuvres. C. G. P. C. 7. (15:498; 780.)

Swedish Submarine Manoeuvres. C. G. P. C. 4. (15:498; 779.)

The Newest Method of Coaling Battleships at Sea. Edison 26. (15:920; 1103.)

The Launching of the "New York." Kinemacolor. (15:618; 574.)

362. Charitable Institutions.

What New York is Doing for its Deaf, Dumb and Blind. Kalem 28. (15:808; 1103.)

382. Importing & Exporting.

Importing Cattle from Mexico into the United States. Lubin 25. (15:804; 997.)

39. MANNERS & CUSTOMS: FOLKLORE.

Bathers in Ceylon. Eclair 2. (15:502; 573.)
Odd Occupations in New York. Kalem 21. (15:704; 995.)
Corsets and Waists. Kinemacolor. (15:718; 681.)
The Tournament of Roses, Pasadena. Nestor 17. (n.s.p.; 15:782.)
The Children of Japan. C. G. P. C. 28. (15:806; 1104.)

398. Folklore: Fairy-tales.

Hop O' My Thumb. Gaumont 11. (2r.; 15:818; n.c.p.; sp. rev. 351.)
Snow White. Powers 19. (3r.; n.s. or c.p.; sp. rev. 15:582.)

5. SCIENCE.

Microscopy.

Under the Microscope. Gaumont 13. (n.s. or c.p.)

Botany.

The Pitcher Plant. C. G. P. C. 4. (15:498; 779.)
The Opening Bud. C. G. P. C. 7. (15:498; 780.)

Zoology.

Animals in the London Zoo. Eclipse 26. (15:922; n.c.p.)
Sea Anemones. C. G. P. C. 25. (15:806; 997.)
Deep Sea Shell Fish. Gaumont 6. (15:718; 574.)
The Great Centipede. C. G. P. C. 21. (15:708; 995.)
Snakes and Frogs. Eclipse 19. (15:696; n.c.p.)
The Frog. Mutual educational 13. (15:822; n.c.p.)
The Hedgehog. C. G. P. C. 14. (15:606; 888.)

6. APPLIED SCIENCE.

Public Hygiene.

The Dangers of the Street. Edison 12. (15:600; 887.)

622. Mines & Mining.

Quartz Mining in California. Powers 21. (n.s.p.; 15:889.)

624. Military Engineering.

Building Pontoon Bridges. C. G. P. C. 28. (15:806; 1104.)

626. Canal Engineering.

The Panama Canal. Vitagraph 12. (15:698; 887.)
The Panama Canal. Mecca 15. (n.s. or c.p.)

63. AGRICULTURE.

63.4 Arboriculture.

Orange Growing. Lubin 13. (15:602; 887.)

63.6 Zootechic: Animal-breeding.

Cowboy Sports and Pastimes. Universal-Bison 1. (n.s.p.; 15:573.)

Importing Cattle from Mexico into the United States. Lubin 25. (15:804; 997.)

Man's Best Friend. Kinemacolor. (15:618; 574.) Portrays nine breeds of dogs.

A Study of Kittens. C. G. P. C. 25. (15:806; 997.)

The Seven Ages of an Alligator. Thanhouser 2. (15:614; 681.)

63.8 Useful Insects.

Bees. Mutual educational 23. (15:822; n.c.p.)

66. INDUSTRIAL CHEMISTRY.

The Cocoa Industry in Panama. Imp 8. (n.s. or c.p.)
The Salt Industry in Sicily. C. G. P. C. 11. (15:606; 887.)
Borneo Pottery. C. G. P. C. 14. (15:708; 888.)

67. MANUFACTURES.

How Briar Pipes are Made. C. G. P. C. 21. (15:708; 995.)

68. TRADES: HANDICRAFTS.

Native Industries in Soudon, Egypt. C. G. P. C. 28. (15:806; 1104.)
The Electrotyping Process. C. G. P. C. 11. (15:606; 887.)

7. FINE ARTS.

711. Parks & Public Gardens.

In a Japanese Garden. Edison 24. (15:920; n.c.p.)

739. Metallic Arts.

Buddha. Selig 14. (15:604; n.c.p.) The bronze statue of Buddha made by the Japanese, 1252 A.D.

77.88 Trick-photography.

Mystic Manipulations. Kinemacolor. (15:718; 681.)

79. SPORTS: GAMES: AMUSEMENTS.

791. Public Amusements.

Blackpool, the Coney Island of England. Eclipse 26. (15:922; n.c.p.)

792. Theater: Stage.

An Actress's Romance. All Star. (n.s.p.; 15:467.) Sarah Bernhardt in her adaptation of "Adrienne Lecouvreur."
In a Woman's Power. Imp 13. (2r.; 15:612; n.c.p.) Adaptation of "Article 47," as played by Clara Morris.
As in a Looking Glass. Monopol. (3r.; 15:1140; n.c.p.) Adapted from the version acted by Lily Langtry.
Beau Brummell. Vitagraph 19. (15:698; 995.) Adapted from the play by Clyde Fitch.
The Bells. Reliance 19. (2r.; 15:816; 889; mfg. 792.) Adapted from Sir Henry Irving's version of Erckman-Chatrian's "Le Juif polonais."
The Doll and the Devil. Pilot 27. (15:932; 937; mfg. 902.) Adaptation of an old French opera.

796. Athletics.

Bathing in Ceylon. Eclair 2. (15:502; 573.)

8. LITERATURE.

82. ENGLISH.

Poetry.

The Flaming Forge. Selig 25. (15:802; 997.) Adaptation of Longfellow's "Village Blacksmith."
The Blacksmith's Story. Pilot 13. (n.s.p.; 15:889.) Based on a poem by Frank Olive.
The Two Glasses. Pilot 20. (15:822; n.c.p.) Adaptation of a poem by Ella Wheeler Wilcox.

Drama.

Box and Cox. Crystal 2. (15:392; n.c.p.) Adaptation of James Madison Morton's farce.

Fiction.

The Cash Intrigue. Utah M. P. Co. (Note 15:353.) Adaptation in four reels of George Randolph Chester's story.
Pickwick Papers. Vitagraph 28. (2r.; 15:916; 1104; sp. rev. 15:663.) Part 1: The adventure of the honorable event; Part 2: The adventure of the Westgate seminary, from Dickens' novel.
The Prisoner of Zenda. Famous Players. (4r.; sp. rev. 15:477; 871.) Photodramatization of Anthony Hope's novel.
Silver Blaze. Eclair (Union Features). (15:618; n.c.p.) Adaptation of a story in Conan Doyle's "Adventures of Sherlock Holmes."
Sherlock Holmes Solves the Sign of the Four. Thanhouser 25. (15:822; 998.) Adaptation of Conan Doyle's story "The Sign of the Four."

84. FRENCH.

Hop O' My Thumb. Gaumont 11. (15:818; n.c.p.) Adaptation of Perrault's fairy tale.

85. ITALIAN.

Marcus, the Venetian Tribune. Ambrosio 22. (n.s. or c.p.). Adaptation of Gabriel d'Annuncio.

88. GREEK.

Oedipus Rex. All Star. (4r.; sp. rev. 15:346.) Mounet Sully in the tragedy of Euripides.

9. HISTORY.

The Knights of Rhodes. Ambrosio 8. (Sp. rev. 15:977.) The defense of the Island of Rhodes by the Knights of St. John of Jerusalem, and the capture of the Island by Sultan Solyman, the magnificent, 1522 A.D.

91. GEOGRAPHY.

91 (2). PHYSICAL GEOGRAPHY.

Mountains.

A Visit to Jungfrau. Kinemacolor. (15:618; 574.)
A Trip to Mount Lowe, California. Powers 26. (n.s.p.; 15:890.)

Rivers & Streams.

Along the Columbia River. Pathe 1. (15:388; 678.)
The Beautiful Falls of Marmore. Cines 1. (15:382; n.c.p.; mfg. 475.)

Lakes.

Views of Narni and Lake Trasimeno. Cines 18. (15:690; 995; mfg. 874.)
Lower Lake Geneva, Switzerland. Kinemacolor. (15:820; 782.)
Lake Candy, Ceylon. Mutual educational 20. (15:822; 928; n.c.p.)

91 (4). EUROPE.

Great Britain and Ireland.

Views of Ireland. Vitagraph 20. (15:698; 996.)
On the Cornish Riviera. Kinemacolor.
See also under 791.

France.

Glimpses of Provence, France. Pathe 26. (15:806; 1103.)
A Dead Town, Beaux, in Provence. Eclair 23. (15:712; 889.) See also under 355.

Italy.

Views of Narni and Lake Trasimeno. Cines 18. (15:696; 995.) See also under 66.

Spain.

Segovia, Spain. Mutual educational 6. (15:822; n.c.p.)
Toledo, Spain. Mutual educational 30. (15:822; n.c.p.)

Scandinavia.

Kullen, the West Coast of Sweden. Great Northern 22. (n.s. or c.p.)
Danish Landscapes at Jutland. Great Northern 15. (Mfg. 15:684.) See also under 355.

91 (73) UNITED STATES.

Illinois.

Famous Illinois Canyons and Starved Rock. American 27. (15:814; n.c.p.)

Wisconsin.

Manitowoc, Wisconsin. Gem 11. (n.s.p.; 15:782.)

California.

Los Angeles, the Beautiful. Thanhouser 7. (15:614; 681.)
The City of San Francisco. Edison 11. (15:600; 887.)
The Yosemite Valley in Winter. Selig 20. (15:700; 996.) See also under 622.

Panama.

See under 626 and 66.

91 (9). OCEANIA.

Picturesque Tasmania. Pathe 22. (n.s. or c.p.)
Captain Scott's South Pole Expedition. South Pole Expedition Co. (Advertisement 15:811.) Excellent views of the start of the expedition and its establishment in winter quarters.

92. BIOGRAPHY.

Madame Sarah Bernhardt at Home. All Star. (2r.; sp. rev. 15:467.)
Lucretia Borgia. Eclectic. (2r.; mfg. 15:272.)
Andrew Jackson. American 3. (2r.; 15:504; 681.)
Solyman, Sultan of Turkey. See under 9.
Governor Wilson. Vitagraph 28. (15:802; 1104; note 13:431.) President Wilson's acceptance of his nomination in 1912, by the Democratic Party, as candidate for President.
Knights of St. John of Jerusalem. See under 9.

THE LATEST EDUCATIONAL—X-RAY, MICRO-BIOLOGY.

By Rev. W. H. Jackson.

In a recent issue, mention was made of the latest Gaumont success in the production of films, in which the photographs were taken by the aid of the X-Ray and the microscope. The first of these releases shows the wonderful experiments made with a living frog.

Circulation—Is first exposed and explained under the following divisions:

(a) Movement of the heart of a frog. It is more than interesting to see the heart in action, throbbing and pumping as it sends the blood forward.

(b) Circulation of blood in Mesenteric vessels of a frog.

(c) Circulation in the capillaries of a frog.

(d) Blood of a hen under the most powerful microscope.

(e) Spirilles in the blood of a hen.

(f) Assembling the Spirilles in the hen.

While all these seem very scientific, it must not be supposed that they are too much so for ordinary purposes. Under all circumstances people of average intelligence will find themselves intensely interested; while for schools they will be of great service on account of the instantaneous teaching they impart.

Human Blood—(a) Child's blood under the most powerful microscope.

(b) Human blood three hours after digestion, showing the nourishment entering the blood.

These pictures carry their own interest and will be as valuable to the laity as to the professionals.

Parasites in the Intestines of a Frog—(a) Opalines, greatly magnified.

(b) Balantidiums, among the most primitive forms of parasites.

(c) Hexamitus, these navigate by means of propellers or oars.

The film shows two kinds, the transparent and the opaque.

(d) Tramatode, worm found in the intestines of a frog.

(e) Tramatode, worm found in the bladder of a frog.

The working of these parasites is an education in itself, the chief value of the subject will lie, however, in the verbal additions to the titles, in the classroom if this can be given, no more valuable pictures can be used.

Spirilles and Bacteria of Dentary Tartar—Bacteria of water, showing vast numbers of primitive creatures maneuvering in supposedly clean water. While there is something about this subject not entirely new, the new process whereby these pictures are taken show a detail and conspicuousness not revealed before.

Muscular Movements of the Intestines—This is a tremendously interesting series, the effects of drugs upon the intestines is shown by enlargements or contractions, as well as by the muscular spasms which follow the uses of sulphate of soda and other medicines.

It is at first difficult to calculate the possibilities of the researches now opened by X-ray micro-photography, it does seem, however, that the first great value lies in its power to bring difficult and scientific subjects within the range of the average youth of both sexes; knowledge of first importance is now theirs and when other fields of a more domestic nature have been opened up the coming generation will be the greatest gainers.

"FIRE."

By Rev. W. H. Jackson.

This Eclair release is a very interesting and complete history and description of Fire, its origin, powers and purposes. It is not often that a subject of so broad a nature can be so effectively reduced to the limits of one reel, and yet be made so thorough and complete; people to whom the subject may not present any interest, are at once pleased and edified: while to the scholar a very valuable lesson is learned in an exceedingly short space of time, in a way that makes forgetting difficult.

The first picture shows man in his primitive state, starting a fire by striking the rock and flint stone until the spark is produced, and fallen dry leaves starts to burning which he blows into a flame, and feeds until a great fire results.

Fire Worshipped.

"Fire," as a source of power has been honored as a divinity since the remotest times. In India "Fire" was worshipped under the form of the god Agni. Pictures of this god are shown under various conditions and explained that "This god held in his hands fans to stir the fire." In this way a profitable piece of information is introduced relative to the origin and purpose of this form of superstition and idolatry. "Agni" is also shown as representing the Sun, and is seated on a Ram: the ram being the first sign of the zodiac.

Fire in Religion.

Fire or Light is symbolized in religion by various devices. The Christian religion is represented by the light-giving Cross, presumably the makers intended rightly to depict the Cross as "The Light of the World," we will at any rate interpret their purpose as such. The Persian religion has as its symbol, the cross-formed device known as the "Swastika," which when the four arms are formed in acute rather than right angles is named the "Suavastika." When these crosses are made to revolve very rapidly they become the Persian symbols of motion. In the old Roman Empire, a beautiful picture shows, priestesses or vestals paying homage to the Sun by incessantly tending to the "Sacred Fire." To this point much that is important concerning the place of fire in religion will be helpful in explaining many otherwise ambiguous ideas in ancient history.

The Science of Fire. Valuable Experiments.

A very interesting study in natural science is now given with much detail. Solar rays, concentrated on a piece of tinder by a magnifying glass set it on fire. To the average school-boy this is not new, this fact will help him forward, however, to other and more interesting pieces of information. "By drying certain woods under the Equatorial Zone, Solar rays permit dry wood to be ignited by friction."

"The native of these regions obtain sparks and start their fires by the rotary movements of a stick."

"A piece of tinder at the extremity of a simply made piston is ignited by the sudden compression of air."

"Flames render fire visible; it is the oxygen in the air that generally causes combustion."

"Combustion by oxygen makes the flame very ardent in its superior parts, and gives it an ultra violet color."

All these experiments are made on the screen just as thoroughly as if in science room of the school, and save much time, as without doubt the whole of these tests are shown on the screen in quicker time and more completely, than any one of them could be shown in actual practice.

Experiments with Heat and Gases.

A piece of tin is placed on a piece of card-board and held over a flame, the tin immediately melts while the card showing greater resistance lasts longer. The difference as conductors of heat between glass and metals, is shown by suitable tests. The boiling of water by conducted, rather than direct heat is proved. Natural or phosphorescent gases are set on fire by the oxygen in the air, these emanate from marshy grounds and cemeteries. The nature and danger of "Firedamp" in mines is explained by graphic illustrations.

A simple lesson is taught to children by means of the Fourth of July "sparkler" which proves that all flames and sparks do not possess a burning heat. Experiments with sodium in water are fully revealed, its explosive powers and intense heat-developing qualities.

The last picture is of a miniature volcano, and is given to show that "central fire is caused by the formidable compression of the terrestrial atoms." Many a school will gladly use this picture, and any exhibitor who gets it, will fall short of his own interests, if he does not call the attention of the local educators to the valuable film he is showing.

A NEW RELIGIOUS SUBJECT.

A pleasing subject is this, showing light upon the far from home efforts of the godly Sisters of Mercy among the "waifs and strays" of China. Some interest is added by the coloring of the pictures as the natural beauties of the country demand. A reward is paid by these Sisters to whoever brings a foundling which they immediately adopt in their institution.

Pictures showing "how they lavish motherly care upon these forsaken little ones" are very fine. If an interest had need to be aroused to encourage this noble work, the exhibition of these pictures would more than secure it.

Religious exercises are shown in the christening of these young children; their education is a matter of great detail, and children in this country will see with interest how the Chinese child labors at the black-board with the letters far stranger than the easy English characters.

Play is just as important and indulged in with the same child-like enthusiasm as anywhere. Industrialism is, however, very much emphasized. The little people are taught gardening, and as this is both a science and an art in China, it is not surprising that they attain such perfection when they begin so young. Girls are also taught lace making, and the deftness of their little fingers is simply wonderful. The boys are taught rice-straw mat making, at which they prove both efficient and profitable in a very short time.

The religious exercises are, of course, made very important by these godly women, who know both the value and power of early training, there may result more wide-spread influence from the work among this class of children free from caste, than otherwise could accrue. It is commendable for the Eclair people to take such pictures as this when their artists are on the ground; may such good result therefrom.

M. P. EXPOSITION NOTES.

Mr. Frank E. Samuels, enroute to the London Exposition wires the Exposition Committee that he is having a fine trip. He is making the journey as the representative of the Motion Picture Exhibitors League Exposition Committee.

Fred A. Clark, New York manager of the Enterprise Optical Mfg. Co., who have taken spaces 327 and 328 (see plan in Jan. 4 issue), to boost the Motiograph Machine at the New York exposition, he says his company will be there strong.

The American Machine Company, manufacturers of the Standard Machine, have declared themselves in for a good size space at the New York Moving Picture Exposition and will have an exhibit second to none.

Mr. Olmsted, of the American Seating Company, is anxious to furnish all of the four model theaters on the mezzanine floor with different styles of opera chairs.

Bell & Howell Company, of Chicago, designers of motion picture apparatuses, will be there with something new and interesting.

A letter from the J. H. Genter Company, manufacturers of the "Mirroroide" screens and curtains, to Mr. Samuels, says: "We assure you we take great interest in this exposition and will immediately go ahead and prepare for same."

The Lang Manufacturing Company, who secured preferred space some time ago, now write that they would like to contribute their latest film rewinders and film reels to be used in the four model theaters at the exposition.

From Oklahoma comes the glad tidings that delegates to the Third Annual Convention and Motion Picture Trades Exposition, will be accompanied by an Indian band from the state reservation. These Indians are said to be right there with the real noise and will show New Yorkers how the red man can double in brass. Another band will be here from Texas composed of cowboys.

From Oshkosh, Wis., the Oshkosh Metal Products Co. will be represented in spaces 211 and 212. From a letter received from Mr. R. R. Hartley, it seems that they are preparing a surprise for the trade.

The Precision Machine Company, Inc., think so well of the exposition that they some time ago secured spaces 319, 320, 321 and 322 in the very heart of the territory allotted to projection machine manufacturers.

Mr. S. M. Spedon, of the Vitagraph Company, of America, is arranging something out of the ordinary for the Vitagraph Booth.

Among the large electric companies, the up-to-date news is as follows: The United Electric Light Company and the Edison Company have sent their contracts in while the General Electric Company are expected to close within a few days. The Fort Wayne Electric Works are also figuring on a novel exhibition.

The number of letters received from foreign manufacturers had a great deal to do with Mr. Samuel's trip to Europe. It would seem that from the tone of most of the letters, that our foreign friends are greatly interested in our exposition and it is confidently expected by the committee that Mr. Samuels will return with the signed contracts of many European manufacturers.

Under a special act of Congress, secured this year by the International Exposition Company, of the New Grand Central Palace, all goods for exhibition purposes may be brought into the United States free. This will enable foreign manufacturers to send their exhibits to the Motion Picture Trades Exposition without the annoyance and expense of custom duties.

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

WAR in the trade has started now with a vengeance. The Pathe ultimatum to oust the renter from recognition by supplying direct to the exhibitor is being most vehemently resented not only by the Renters' Association, but also by a large proportion of the exhibitors themselves.

* * *

Not only the British stage celebrity, but the literary celebrity are making good use of the kinema. I hear on most reliable authority that Anna Pavlowa, the famous Russian ballet dancer, has at last consented to be filmed. She has been approached several times, but has hitherto most strongly declined. She will appear in Rubinstein's terpsichorean allegory, "Night." Probably the Marchioness Townsend, who is now having another photoplay, entitled "A Strong Man's Love," produced by the Clarendon Company, was primarily responsible for the inclusion of Mr. Jack London and Mr. E. Phillips Oppenheim in the ranks of picture playwrights. They have entered into an arrangement with a London firm to write two scenarios a week and, as both writers have contributed extensively to American publications, their films should prove safe investments for the American showman.

* * *

Moving picture nomenclature has recently received many additions. A new name for a picture theater evolved by some original manager here is "Arena Pictorium." Another new word is Kinemacation, invented by Mr. Ernest Schofield to signify education by kinematograph.

* * *

Newcastle exhibitors are organizing a "health week," during which it has been agreed by the various picture theater proprietors that none but instructive pictures on health topics will be shown.

* * *

At the London County Council elections this month the Sunday closing of picture theaters will figure as an important issue. The exhibitors association is to ask every candidate for election to give a definite answer to a question as to whether he is in favor of Sunday opening.

* * *

The seating capacity of London halls has just been re-estimated. That of theaters is given at 67,000, and that of music halls, 73,000. The picture theater accommodation is 55,000.

* * *

Edison's New York manager, H. G. Plimpton, has been touring both London and the provinces. He intends to return to New York immediately, having already been on the Continent.

* * *

A patent application has been taken out in this country for the production of moving picture films in color and black-and-white by a new process which makes the isochromatic effect optional. Also a new unbreakable lantern slide is to be patented.

* * *

E. H. Montagu, Selig's London agent, has hit on a novel idea of advertising his company's new productions. The title, in a circular he has sent out is made out and printed in picture language.

* * *

The Kinema Shooting gallery is London's newest adaption of the moving picture. The competitors fire with rifles at the images as they appear on the screen which is specially constructed of a material that admits light from the other side whenever a bullseye is scored. In conjunction with this arrangement there is also an attachment for stopping the films in the "gate" instantly so that an inspection of the target can be made. There is some talk of submitting the idea to the military authorities and the films I have already seen suitable for animated targets include pictures of motor cars whizzing around dangerous corners, horses galloping, men running and birds on the wing.

* * *

The American Sportsman-Kinematographer, Paul J. Rainey, has been the recipient of an honor unprecedented in the history of the trade to an American. Last night (Thursday, March 6th) the pictures illustrating Mr. Rainey's African hunting experiences were shown to a select audience in Buckingham Palace by express command of the King, whose attention had previously been attracted to the unique character of the films and the daring patience required to obtain them. Some sixty invited guests were present in addition to their Majesties King George and Queen Mary and the machine and screen were temporarily erected in the sumptuous ballroom of Buckingham Palace. Mr. Rainey who is still in Africa on fresh enterprises has been notified of the event.

* * *

An American photoplayer who will not trust me with his name and who has been working in this country for some time says that in London the picture actor is the most casual employee on earth.

* * *

£80,000 for a kinema location was regarded as fairly heavy expenditure when a new show opened in London some months ago but what must certainly be the limit is being exploited by a newly formed London company with a capital of £125,000. In fact the building in Coventry Street, London is now almost completed and is to open under the name of the "West End Kinema" in a month or so. The company paid £80,000 for the site and the remainder will be spent on the building which is of heavy Portland stone and decorated inside with silk satin, hand painted frescoes, marble staircases and mosaic floors. There are to be two restaurants and the theater will be the first in London to remain open from one till midnight. An electrical device on the front will give the effect of sunshine beating down on the entrance.

* * *

Are any American exhibitors seriously troubled by the mischievous youth who, imagining he is having a fine joke, scatters electric snuff from the upper regions of the auditorium? Two managers here have this week seriously complained to me over the nuisance which proved simply intolerable to the patrons and more so to the orchestra. In a case at Birmingham the fine particles of the snuff arose and found their way into the operating box where the man at the wheel was nearly blinded. Finally a solution was evolved by the screening of a slide soliciting the cooperation of the audience in the detection of the offenders and one youth was caught and prosecuted.

* * *

The first public house or saloon in England to run a kinema as an attraction has opened at Pelworth. Two shows are given each evening and the place is regularly patronized by the villagers. It might be as well to mention that the nearest kinema theater is 17 miles away.

* * *

Jack London, the eminent author has just sent to London from the Pacific 10,000 ft. of undeveloped film illustrating savage life in the islands. Mr. Martin Johnson has charge of the films which may be released shortly.

* * *

Miss Lottie Briscoe, the American photoplayer is described in an interview she has had with a London weekly as the lady who needs 20 trunks for her wardrobe. Miss Briscoe does not advise any woman to take up play-acting as a profession. In fact she whimsically describes her pet hobby as "answering letters from stage struck girls."

* * *

The London Education authorities will shortly install the kinema in six London schools. Travel and industrial films will be shown to the children as part of the ordinary curriculum.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Again, the Specials.

HERE'S a letter from an Eastern exhibitor who opens a question that appeals to many readers of this department. He writes:

> Please advise me, through the "Advertising" department, if you consider it advisable for a small-town theater, with a seating capacity of 300, and drawing from a total population of 3,500, to play big States rights pictures in five reels or more. Do such pictures decrease in price as they grow old, or is a new print used when the first becomes worn? What is about the lowest price per day? What would you suggest as the best method of advertising and the maximum price of admission for such pictures? For obvious reasons, you will please omit my name when publishing the answers to the above queries.

We most assuredly think it will pay the small-town manager to get the big things if he can get them at a price that will enable him to break even or even a little under that, but with clever work we think that even with a seating capacity of 300 and a town of 3,500 it should be possible for a live wire to do better than an even break, and we are coming to the conclusion that the small-town manager is more apt to be a live wire than the man in the city; certainly some of the best schemes submitted to this department come from men whose houses could almost be carried away in a shawl strap if the police did not object. In a city there is a certain assurance of trade if the house is well placed, but in the towns the manager has to go out and get his trade and some of them—a lot of them, in fact, do it in a manner that would shame some of the bigger men.

By All Means.

By all means work the features when you can get them right, and work them for all they are worth. It is not possible to definitely reply to questions of prices since these differ with the different localities, grades of release and even with the different owners of the State rights, but as a general thing the older the special subject the lower the price until eventually it comes within the reach even of the smallest exhibitors with a little enterprise and nerve. Just the other day a house out in the suburbs brought down the Milano "Inferno" for a day and made a clean-up in a locality not much more populous than the town from which this inquiry comes. Brooklyn is a pretty big place, but it is cut up into sections about the size of small towns, each with its main street, its residential sections and all the rest. The house never could have afforded the "Inferno" at the time it was put out, but now the film is not in such demand, the owners of the rights have realized their profit and the price has come down.

We think that some of the special releases such as the "Inferno" should become as standard as some of the dramatic plays that are sent over the circuits, year after year, but neither audience nor exhibitor has been trained to the idea yet and so age rather than worth still determines rental value. In a small town of 3,500 where the special has not yet been seen, the subject is still as fresh as to-morrow's first run, but since tradition runs to the contrary the small manager who waits can have the same attractions as the cities at a price within his reach.

Some Tips on Handling.

Where a special has been out some time, we think it will be worth the time and carfare of the exhibitor if he wi'l make a point of seeing the subject before he books it. Then if a suitable interval elapses between booking and showing, it is possible to do plenty of intelligent presswork. One reason that the special does not always make a proper return in profit is that the exhibitor books on the title and presswork and either gets something that is not suitable for his particular clientele or getting something right, does not know enough about the reels to give the proper booming—and it must be remembered that sometimes overbooming is more damaging than too faint praise. Know, through personal viewing, precisely what you will have. Then you can tell your patrons exactly what you offer and tell them in a way that will convince them that you know what you are talking about. Glittering generalities are all right in their way, but the straightforward talk that is based on personal knowledge of the subject is far more apt to draw the solid people into your house. If a man asks you how the coming feature really is, and you have to hem and haw or confess that you have no more real knowledge than he possesses; that you booked it on press work and hearsay, he is not likely to have great confidence in your judgment. If you can speak positively of your own knowledge it will be worth while. If you can talk in public, get up each show and tell them about it. Talk simply and convincingly. Do not pile on the agony and the adjectives, but tell what you know in a way that will make them realize that you mean what you are saying.

Once More, Paper.

Get plenty of paper and get it somewhere outside your house. The man who goes into town each morning may not pass your house, but if you have a bill in the window of the corner grocery where he stands while waiting for the car he'll know what you are going to have and may come to know your house better through knowing your attractions. Lobby paper is valuable, but the time has come when lobby paper and slides are not in themselves sufficient. You want to reach the man who does not pass your house, who does not see your screen nightly. You're pretty certain of the man who is already in the house, you're reasonably certain to reach the man who comes past your house twice a day as he passes to and from work. The man you most need to get after now is the man who lives a couple of blocks away and who may not pass your house once a month. Take care that there is plenty of "Coming" paper in the lobby and that your screen talks to the people in the house, but get the man around the corner. Build up your business. Work all good locations within six or eight blocks of your house or halfway to the next theater if the stands are more widely separated.

This special paper is particularly important in the case of multiple reel releases, but paper should be used in any event. The newspapers should be used, as well, a more generous space than usual being taken, and an eye-catching cut should be used wherever possible. Hammer away in every legitimate fashion and you'll not only make money but you'll make lasting business.

In connection with what we have written we refer the inquirer to the issues of March 2, 9, 14, 23, 1912, for a series of articles on the special release, to the department of February 3, 1913, for a supplemental article and to that dated December 14, 1912, for a scheme for ensuring a profit on the specials before the reels are brought into the house.

A Kalem Achievement.

One of the prettiest special posters that we've seen is the new Kalem sheet of Miss Alice Joyce. This is tinted rather than colored and makes a rarely effective poster. We have not been advised as to the prices asked for the sheet, but presume that details will be carried in their advertising. They are cheap at any price in reason.

We do not think that the last Kalendar conveys an adequate suggestion of the Kraus Company's pictures of its special releases. They are announced as "plate pictures," which is a rather vague definition. They are actual photographs on smooth finish bromide paper made direct from photographic negatives and not from half tone plates. We have seen a couple of the sets and they are good. The Kraus Company has been working on this scheme ever since we took the matter up with them last Fall in response to the requests of several exhibitors who wanted to make lobby display of photographs to supplement the posters. The Kalem series are issued in sets of twelve for each special release. The Lubin specials carry smaller sets until the more recent productions get along, as the Lubin Company has not been in the habit of making twelve still pictures of each subject.

Guess at the Makes.

The Saenger theater, Shreeveport, La., offers something novel in a straight guessing contest. It offers five theater tickets to the person who can guess the brands of the three reels to be exhibited on Friday evening; the guesses to be in not later than Wednesday night. Of course most of those who have guessed will be around to see if they win, and that makes for good business on a night usually the worst of the week.

Another good scheme is found on the new front page of their weekly program, which serves the Saenger and Palace theaters. It is taken from the programs of the larger cities where the idea has been found very popular, the scheme being similar to various "memory" books. At the bottom of the page is printed:

> MEMORIES OF A PLEASANT EVENING
>
> A great many people like to keep a souvenir or reminder of a particularly enjoyable evening. Here is space to jot down a few little aids to pleasant memories of
>
> Day .... Date ...., 1913

Saw the Pictures With	Friends I Saw—
....	....
....	....
....	....
....	....

It would be better yet to run a line for each day of the week and suggest that the patrons come more than once. The idea is susceptible of many variations.

Keeping Going.

The Isis News, Trinidad, Colorado, announces the sale of the house to J. P. Nash, a local newspaper man, and we look to see the sheet better than ever. They get a couple more advertisements each week and yet manage to keep going with plenty about the pictures as well as local news and bright paragraphs. They are printing coupons good for the admission of one child on Saturday afternoon, teaching the young idea to shoot in the direction of the Isis.

A novelty is the frank admission that a certain feature did not do as well as was expected or, indeed, as it deserved, but the editor comforts himself with the belief that it made an impression with those who appreciate the really good in pictures.

Dignified and Intelligent.

Charles W. Kennedy, of the Casino, Coaticook, Canada, sends in a very attractive leaflet for Pickwick Papers. The opening and closing paragraphs should interest other exhibitors. They run:

> You are cordially invited to attend a representation of Dicken's "Pickwick Papers," on Thursday and Friday evenings at the Casino. For the benefit of patrons of high grade pictures, I am reserving one hundred seats for these nights, now on sale at Main Street

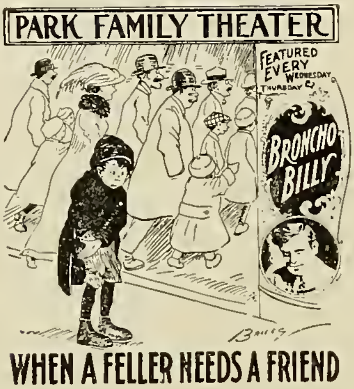
> Pharmacy at fifteen cents. This will assure comfortable seating without extra cost.
>
> This feature was shown for the first time in New York last Friday and is in perfect condition. With it we are showing four other interesting films. I personally guarantee the quality of this picture, and assure you it is one you cannot afford to miss.

The reference to the New York showing of the subject is much better than saying that it is first run, first time in town or any other of the usual lines. Mr. Kennedy uses fine paper, selects his type with care and displays it to advantage, an advertisement altogether in keeping with the grade of the subject.

Has It "Soft."

W. J. Bittner, of the Park Theater, Johnstown, Pa., sends in a mat of a single column cut with a five inch reading notice and explains that the cost of the cut carries the reader. As the cut only costs about 65 cents a paper, it looks as though advertising should pay. The cut is a single column reduction of an Essanay advertising cartoon.

Many managers do not follow up their advertising with press matter and a few go to the other extreme and ask for more than they are entitled to in a way that gets them less than really is coming to them. It pays to get on the right side of the business office and stay there. Carry yourself so that they are always glad to see you and leave before they hope you'll go soon. Don't get the idea you can buy the entire plant with a drink or a cigar, but on the other hand do not be stingy. As a rule the reading notice means more than the advertisement and just how much of a reading notice you get depends very largely upon yourself.


PARK FAMILY THEATER
FEATURED EVERY WEDNESDAY & THURSDAY
BRONCHO BILLY
WHEN A FELLER NEEDS A FRIEND

Mr. Bittner shows enterprise in using advertisements of the manufacturers for cut copy. A couple of dollars spent with the local cut maker may save twice as much, though the growing use of matrices by the manufacturers is cutting advertising cost considerably.

Has Its Own Spelling.

Most Pastime theaters are spelled that way, but down in Alexandria, La., the call it the Pass Time. Charles F. Bode, the manager, gets out a four-page weekly, three pages of which are devoted to film stories of the week, while the back page is given to general matter. We borrow this from a recent issue:

> A SIMPLE REMEDY FOR THE "GRUMPS."
>
> Have you got 'em? They afflict you mostly in the evenings when you sit around the house, with your mind on your affairs of the day.
>
> What you need is a little mental recreation. You want to forget your business and bothers, and the best way to do so is to pick yourself up and come to the "Pass Time." An hour spent here will just fresh you up wonderfully.
>
> Bother an old picture show, maybe you say. That's all right. If moving pictures don't interest you, it's probably because you have seen only "bum" ones put on improperly, or else you have formed an idea that they are intended for people inferior. My, but you've lots to learn if such thoughts as these are in your head.
>
> The kind of moving pictures and the way they are put on at the "Pass Time" are not like others. We will guarantee to make you see this form of amusement in a different way if you will come to our theater.
>
> Consider just a moment. We offer you over an hour of recreation and entertainment for 10 cents. Perhaps you imagine yourself a spendthrift when you "loosen up" to the extent of a dime. Do you give any thought to the many dimes you spend during the day for little, fleeting indulgence? You don't.
>
> Well, you are cheating yourself by missing the good shows we are providing, and it's high time you changed up a little. Try the panacea we offer for mental relief—come out tonight. No fixing up necessary to go to the "Pass Time."
>
> P. S.—Bring your wife along.

Is He Getting Lazy?

We are afraid that S. A. Arnold, of the Lyric Theater, Mena, Ark., is suffering from the hook-worm. Usually he comes in every couple of weeks with some real idea, but it's been longer than that since his last call. This time he sends a vest-pocket card with his name, his house and town on one side and a doggerel verse on the other, a couple of the original verses being changed to suit local matters. This sort of stuff sounds foolish to many people, but it is surprising how these cards are passed from hand to hand, particularly in small towns. The verses may aid others and so they are given here:

I bet on a horse called Elastic
In the stretch I knew he was good
I bet on a horse called Lumber
Lumber could win if he wood
I bet on a horse called Umbrella
Umbrella was only good in the wet
I bet on a horse called Hydrant
And Hydrant is running yet
I bet on a horse called Rabbit
Rabbit won by a hare
I bet on a horse called KREOLA
She always was a good Mayor
I bet on a horse called Dollar
He's good for four quarters I know
So I bet on a horse called LYRIC
He always has a GOOD SHOW
I bet on a horse called Shutters
Shutters was out for a blind
So I bet on a horse called Bustle
And Bustle came in—next to the last.
MORAL—Go to the LYRIC—
It's a safe bet.

It will be some time before Mr. Arnold equals his roaring lion fake, but we hope he gets cured of the hook worm quickly.

Something New.

H. B. Smith, of the Freemont Theater, Melrose, California, has given us a new one. In addition to his usual program, he has had prepared a special program of the dances in Biograph's "Oil and Water." That release was a notable production and of itself will attract more than the usual amount of attention, but the novelty of getting out a special program for the dances is something that will emphasize the feature. The dances, by themselves, would be found acceptable and would add much to the effect, but to give them the dignity of a special folder raises them at once to a higher plane. It is the production of "Oil and Water" in which occurs a series of classical posturings of a merit sufficient to warrant special programing and therefore these dances are regarded as a special feature wholly apart from the interest they hold in the story.

Audiences are acutely sensitive to suggestion. Give them an entertainment in a matter of fact way and they will accept it matter of factly. Give certain features special distinction and, provided those features can make good, they will be accepted at the valuation of the management. The program was an inexpensive item, though it was so well done typographically as to suggest cost, and yet for a dollar or so Mr. Smith more than doubled the value of the subject to him and at the same time increased the enjoyment of his patrons by calling their attention to the fact that the dances were something more than an incidental.

We append the program:

> BLANCHE SWEET as MMLE. GENOVA
>
> —IN—
>
> "THE DANCE OF THE FLEETING HOURS"
>
> OUTLINE: *Time and Place*—Greece in its Youth.
>
> ORDER OF NUMBERS
>
> *First*—Venus, the Goddess of Love, ushers youth into Earth's enticing promises.
>
> *Second*—Jupiter holding aloft the roses of happiness, descends among the mortals.
>
> *Third*—Unseen, the Sands of Time run on.
>
> *Fourth*—Stirred by the world-old desires, the mortals dance after the impossible.
>
> *Fifth*—Time, the silent reaper, shadows their excesses.
>
> *Sixth*—The endless chase in quest of phantom happiness.
>
> *Seventh*—Time reaps its fruitful harvest.
>
> *Finis:*
>
> Ashes.

We wish that Mr. Smith would send us other matter, for we like his material, but we wish, also, that he would note that the staff of this paper is located in New York and not Chicago. It saves delay to address the home office.

New Guessing Contest.

And here is a new form of guessing contest from the East End Cameraphone theater:

> Several months ago we arranged with about thirty merchants in East Liberty to place cards in their windows or inside of their stores. We change these cards daily, but do not use all of the spaces contracted for each day. Some days you will find about ten windows with our cards in and at other times there may be nearer thirty places of business where we are advertised. Have you noticed them? Count those you see and report the day you saw them. If you guess or count correctly the number of cards we have out on a certain day we will give you a three months' pass.

It would seem that this will be permitted where the usual form of guessing contest is illegal. More than that, it calls attention to the house advertising each day, which is the real merit of the idea.

Last August.

It was last August that the advertisement in the Tenth Street Theater program (Kansas City) had reference to. They have changed the text to a more up-to-date announcement and celebrate the coming of St. Patrick's Day by printing the entire program in green ink. Colored inks are tricky, but they get a very good effect because they use a good grade ink. In the long run it pays to get the right sort of ink, even though the job costs less with an inferior color.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Be a Quester.

WE would like to see more local photoplaywrights in the Inquest Club. We think the social feature alone is worth the trouble of attending a meeting, but beyond this there is a lot to be learned—no matter how much you may know—by mixing with your fellow workers. There are no fees or dues, and the expense of each meeting is as light as you wish to make it. At the meetings already held the checks have run from 25 cents to $2, according to the hunger and thirst of the juryman, and you can break off almost anywhere between those two sums. You are not asked to give the details of the pictures you have written, nor to divulge any selling secrets you may have. The telling of unsold plots is discouraged, and the discussion is held to produced plots, the plays seen that evening, others and scripts of produced plays. It makes for sociability and a higher grade of work. The juries thus far have been representative, and the man with fifty or a hundred sales to his credit puts on no more airs than the novice with one or two sold. It is real fellowship of kindred spirits, and we want all to come in. This particularly means James Carroll, who has been absent thus far.

Don't Bother Gaumont.

The Gaumont company asks that attention be called to the fact that they do not accept manuscript. All purchase of photoplays is made abroad, where the pictures are made, and sending plays to the American branch simply puts someone to the trouble of firing them back at you.

Once more. Gaumont is not purchasing manuscript and does not want to look at any.

Don't Worry.

An excited reader sends us a clipping from the Magazine Maker in which a writer solemnly warns the photoplay writer to prepare to go to the poorhouse unless he can at once learn to write the talking pictures, which are supplanting the silent drama.

There is no need for fear on this point, as this paper has repeatedly pointed out. The talking picture occupies a field of its own. It will supplant the silent drama about the time His Satanic Majesty develops a fad for ice boat racing on the sulphur lakes.

Out At Last.

T. E. Letrende has kept his promise to get the February-March issue out before April 1st, and promises to get the April issue out in the month it is due in. Arthur Leeds contributes a readable story on the Chicago manufacturers, Pop Hoadley has a sane story on writing plays. A. Van Buren Powell doubles with a story of the photoplay writers' dinner and some good advice, and William Lord Wright and A. R. Kennedy give tips to the novice. It is a readable and helpful issue. We hope that new typesetting machine will enable Mr. Letendre to keep his promise and make it 36 pages after this.

We Are Not Turning, Thank You.

We are not turning grindstones for other people's dull axes and some correspondents whose choppers are out of order will please take due notice.

We received three letters in the mail this morning. One of them hints that lynching is too good for Lawrence McCloskey because he wrote Auntie's Affinity. Another is from William H. Kitchell that remarks that the same play is one of the best of the late Lubins. A third is of like tenor and the film critics speak very highly of the same story. We haven't seen the story yet, but we are wondering if the disgruntled one doesn't happen to have had a comedy turned down by the hereinbeforementioned McCloskey.

We replied to one similar letter the other day and the envelope was returned "not found" by the post office. Evidently some of these axe grinders are afraid to state their real names and addresses.

This department is conducted to give what help it can to the student of photoplays and we grow a little tired of the continual yelping of those who do not sell and want to get square with the indifferent companies.

This goes double for a St. Louis person who says he has it from a Selig director that it is the common practice in that and other studios to steal ideas and return the scripts. He is invited to write and give the name of the editor if he can back up his charge, but we do not believe that he would know a Selig or any other editor if he saw one.

What Kalem Wants.

Here is an extract from a personal letter from the Kalem editor to a contributor whose script did not quite measure up to his usual standard. The recipient passes it along because the general advice is a pretty good reflection of what the Kalem wants and what it can get to go with what it wants.

> Then it begins to drag * * * what we try to avoid above everything else is "going and coming" (the husband left home and has returned). We want ACTION * * * Where our four companies have access to steamboats, schooners, sawmills turpentine camps, tobacco plantations, seacoast locations * * * We wish to state that sooner or later it will be necessary to announce that average scenarios will not be considered. We are not interested in any play which does not have at least one big situation and is full of action throughout. Average scenario writers are not writing these kind. The mail is flooded with trite, conventional things which have not the slightest chance of acceptance. From this situation we wish to assure ourselves where we can safely look for authors who can understand and appreciate the Kalem standard. We much prefer a brief specification for a big situation to a complete scenario full of conventionalities. It is much easier to write the scenario from the situation than to put the situation into a mediocre scenario. These comments are not offered as a criticism of your scenarios. You have usually hit the mark with us by providing the class of situation to which we refer. The most common fault among writers is the literary scenario which is by no means suitable for the ACTION that we require and we wish to emphasize our position that you may fully understand the class of scenarios which will find favor.

Competition Scripts.

Something new in the script writing line is the competition script. We have seen in the last week a letter from an advertising film company (one making film for advertising purposes) in which a would-be writer is informed that the company will pay one hundred dollars for a three reel story along certain lines. According to the writer twelve different authors have been asked to submit scripts, one or more of which will be taken. It looks to us like a pretty poor gamble on the part of the author, even though the company in question will deal fairly with those whose work it reviews. At the same time it cannot get an order without showing a script and cannot purchase the script without getting an order and so it cuts both ways.

Has a Department.

Carl M. Chapin, who is coming ahead as a photoplay writer, is conducting a photoplay department on the Waterbury, Conn., American, getting a couple of columns on the dramatic page. He has made a good start and we know that he'll make a better finish. He's that sort of a man. Here's luck.

Inquest Club.

Owing to the fact that this department is printed in an early form of the paper to leave the late days open for the handling of the news of the moment, it will not always be possible to give notice of the next meeting. If prospective members will send in half a dozen self-addressed postal cards this information will be sent them each week as long as the cards last. They should be sent to this writer personally and not to the paper.

Wright and Thomas.

William Lord Wright and A. W. Thomas both advise us that they will be more or less closely connected with the staff of the clearing house established by the Motion Picture Story Magazine.

Just a Wrinkle.

We do not have much use for a typewriter eraser, not that we write so well but because we make so many mistakes that it is quicker to mark a lot of xxxx and let it go at that, but when we do want one it is in a hurry and typewriter erasers are by nature tricky and elusive.

We got two small screw eyes and put one in the front of the right hand side of the end of the desk and the other at the back. Then we took a piece of fishline, ran it through the eyes, tied one end to the eraser and the other to a weight, leaving the line just long enough to clear the floor when the eraser rests against the front screw eye. Now the eraser is clear of the litter on the desk top, it is always where it is wanted and goes back there the moment we let go of it, the weight being sufficient to draw it back against the screw eye, while the cord is long enough when the weight is drawn up to permit us to use it on any part of the carriage. This beats tying the eraser to the machine as it goes completely out of the way when not actually in use.

Second-Hand Authors.

Are you a second-hand author or a regular one?

By second hand we mean one of those persons who seek to mask an inability to write by having recourse to some person who does revision. For a long time we've been wondering how it was that some of the stuff we saw bore such a strong family resemblance. It was a unique jumble of errors in arrangement and it did not seem possible that authors in all parts of the country could have hit upon the same messy way of getting out a script. It was not in the style of any correspondence school we ever had heard of, for we'll give the schools credit for teaching form if not correct technique. This stuff was in a class by itself. Then came a letter from a correspondent more frank than the others. It carried the explanation that the script had been developed from a story by a man who does the work for $1.75. It is worse than the waste of $1.75 because in addition to the loss of the money there is the loss of opportunity, for the script is gotten out in such a slovenly shape that it must be a mighty good story; a wholly unusual story, to attract the editor.

We do not believe that any person can fully and properly develop the ideas of another, and most assuredly it cannot be done by a competent person short of the price the script would bring in the market. It is our own experience that we can write two original photoplays and perhaps more in the time it takes us to line out the ideas of someone else and train them to travel our way, and at best it is a second hand story. If you cannot do your own work, keep on studying until you can, but don't be a second hand author, and don't expect to gain fame on the brainwork of another. If that other really is a brainworker he cannot afford to bother with you and you cannot afford to bother with the other sort.

Scrap Books.

We have received so many letters from photoplay writers asking that this department be printed on facing pages instead of back to back, so that a single copy may be pasted into a scrap book; that the make-up editor is particularly careful to face the pages unless the exigencies of the moment compel putting the pages back to back. Now comes Frank Howard Clark, of Pittsburgh, who writes:

> I conceived the idea of cutting out of the World each week the Photoplaywright's page and having them bound as a separate volume so that I may have in compact form this information for easy reference and to read over occasionally. I found, however, that to cut out the pages would destroy a goodly part of the margin of the sheet. I got around that by turning up the staples on the back of the book and drawing off the pages until I came to the ones I wanted. In this manner I was able to preserve the margin intact. It was a very easy matter to put on the rest of the pages again and turn down the staples so that the magazine was in as complete and good order as formerly save for the removal of these one or two sheets. It took this writer but two evenings to go back through the Worlds and remove these pages which same date back to Dec. 16, 1911 (then called The Scenario Writer). I then purchased a loose leaf binder for $2.25 and a punch for $1.00 to go with it and I now have my easy reference information file complete. Every week I remove the Photoplaywright pages from the World and put 'em in the binder so that I am always up to date.

There is a much simpler way than this as most librarians can explain to an inquirer. The sheet to be pasted up is cut from the publication as close to the binding edge as is possible without cutting the other pages. The sheet of the scrap book is cut to give an opening an eighth of an inch longer and wider than the type on the page to be pasted. This gives a window through which the back of the printed sheet may be read after the margin of the printed sheet is pasted to the part of the scrap book page not cut away, allowing both sides of the single sheet of be read, one as though it were pasted in the book in the usual manner and the other through the window formed by cutting away the pasting sheet. Glue instead of paste should be used to prevent wrinkling as much as possible.

We use a loose leaf binder of the ring type with a page 9½ by 12 and we have just received from the bindery the book to the end of last year, leaving the binder free for the collection of this year's pages. The cost for binding will be about a dollar to a dollar and a half, with lettering extra.

Where a full page is presented on one side and less on the other, we cut away from the scrap book page only as much as is necessary to show what is to be preserved.

It might be added that one writer, following the loose leaf system, numbers his pages and indexes by subjects, allowing a full page for each topic and adding the page number, all referenced to plot building, for instance, being entered on the "Plot" page by the number of the scrap book page, only. In this way all of the items on one subject may be located quickly.

Even So.

M. D. Stilson, of the Schuyler Opera House, Cobleskill, N. Y., rises to disagree with a recent article by Louis Reeves Harrison in which the statement is made that there are few good plots used because there are few good writers of plots. He thinks that Mr. Harrison bears down too heavily on the amateur writer and thinks that the directors should be jacked up a bit. He cites an instance wherein a picture, supposed to be a night scene, shows a rooster and his hen-harem out for a midnight stroll. He plaintively asks: "Did not that director have any idea as to when a rooster and his wives go to bed?"

The point is well taken and we think that Mr. Harrison has suffered from the producer as we all have, but he overlooks the rather important point that the director didn't have a good script to start with because there are few writing really good scripts yet. We are trying to educate the novice whom Mr. Stilson thinks we are decrying, but we are trying to jolt the novice out of his complacent belief that if he has written the script it must be good. We are trying to make all writers see that a script must be above the ordinary, that they must think harder and to better effect.

Mr. Harrison was not hammering the novice, but in his own way he was trying to point out that there is a demand for really good stuff that is not being filled and some of the best story writers, it may be added, are trying to fill that demand and are failing as badly as some of the novices. The man who never wrote a short story in his life may be able to write a better photoplay than the fiction star, but before he does he must have it driven home that anything he puts down on a piece of white paper in approved photoplay style is not, for that reason, a photoplay. We are trying to make him see that it must be something more than incident, something more than action. It must have a heart and soul. It must be real.

It takes three weeks to learn to run a trolley car and yet many writers complain because they do not sell their first hurriedly written script and talk about the screened story being so immeasurably inferior to their own product of genius. This doesn't mean Mr. Stilson, but he started off the comment and we are winding it up for the benefit of those who need it.

"The Director's Sheet."

Several persons have written lately to know what is on the director's sheet. We are afraid we shall have to confess ignorance. Most directors work from the script or write one of their own when the rearrangement of scenes is extensive or when the script runs too full and the business is buried in a mass of petty detail, but we know only one company that invariably has a special script made for the producer.

One letter seems to suggest that the "director's sheet" is the first page of the script, giving the cast, synopsis and scene plot. The latter is valuable only when it is reasonably certain that the play will be put on as written, but the cast and synopsis are invariably required, and the synopsis should be single spaced and within 250 words. If some of these inquirers will be more specific we'll try and be more educational.

Hardened to Rejections.

Only the other day a chap told us he was getting hardened to rejection slips and he "didn't let them worry him" any more. There is no reason why a rejection slip should be regarded as something unpleasant other than that it is a notification that a check may not be expected from the house making the rejection. It is not necessarily the sign of a poor story. The best writers get slips or letters and they know that not available means just that and not necessarily "not meritorious." Of course, a slip may mean that the story is too bad to be filmed, but it does not always mean that and sometimes the man or woman who weeps over a rejection would be surprised could the real reason be known. It may mean that the editor has a headache, that the director has a grouch, that they just took a story along the same lines or that they have decided to stop making that sort of story for the present. When you get a rejection slip and the story looks pretty good to you still, smile and send it along to the next and the next. If it doesn't look right, fix it up and send along again, but don't feel broken up for a week just because a slip came in.

Inquiries.

NOTE—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

B. T. I.—We do not know why Essanay has not released the pictures you mention. You do not stand much chance of placing special scripts. Most of these are written by some person familiar with the wants. We believe that Mr. Anderson himself writes the Broncho Billy stories. The Projection Department appeals to a wider circle of readers, and so gets more space. There is no film we know of that will give positive pictures without the use of negative. The old-fashioned tintypes and the Lumiere color plates give direct positives, but through reflection. There is no demand for such a film, though it would be handy for the local exhibitor who has a motion camera. We do not locate that Bison by your title.

X. Y. Z.—Any company working in New York or Chicago could get the use of a steamer, but we do not believe that any would care to go to the trouble and expense your story would involve.

J. M.—No private is cast as lead in Broncho's "In the Ranks." Sergeant Allen, or Simmons, was E. H. Allen. He is called Allen in the synopsis and Simmons in the film. James Young Deer is still in charge of the Western Pathe studio. We do not know about the other players you mention.

V. M. K.—The Photoplaywright department was started under the title of "The Scenario Writer," in the issue of December 16, 1911. Not all back numbers are available, but you can get the bound volumes (three months each), for $1.50 per volume. Some libraries file this publication, but not all. If your library does not, perhaps a chat with the librarian will result in its being added to the list of perodicals.

B. T. F.—If you desire us to take the matter up, send the name of the script.

MARIE—The name and address is requisite in asking questions. In "The War Correspondent," Jack, was Harry Millarde, and Myrtle, Miss Marguerite Courtot. In "The Spanish Parrot Girl" Harold Lockwood was Avery, and Miss Amy Trask was Lola. You can obtain the names of the characters when not given in the film from the Stories of the Film.

L. L.—In "Seeing is Believing," Charles Hitchcock was the butler. In "From the Submerged," E. H. Calvert was the doctor. We have not heard that Mr. Bushman was to join Vitagraph.

W. E. W.—The wife in "Look Not Upon the Wine," was Miss Kate Toncray. The girl in "A Queer Elopement," was Miss Grace Lewis. We lack the third cast. "Harry Benson," of the English postcards, is Charles West.

J. H. M.—No accurate list of the managers of photoplay theaters is available.

W. E. W.—If you'll read this paper carefully you'll notice that Biograph is working in Los Angeles, and Miss Pickford in New York. That answers the question as to whether she works occasionally for the Biograph now. They are releasing pictures in which she appears because they have some made while she was with them and not yet released. How can we tell if Mr. Belasco has any financial interest in the Biograph? No such announcement has been made.

L. A. C.—We lack the cast you ask for. See just above.

E. M. C.—"Technique of the Photoplay" will tell you all you need to know. If you know the pictures well it should come easy to you, though it is by no means as easy as it looks. Plays should be addressed simply to the company or "Photoplay Editor" of the company. Thanks for the poem. And it's seldom we say thanks for poetry.

Eau Claire—The name of your city is not regarded as sufficient signature. Read the rules.

MARIE—William Garwood had the title in "Her Fireman." Miss Marguerite NeMoyer was Ruth in "Will Willie Win?" Darwin Karr is the Solax player you ask about.

G. A.—Miss Edna Payne and Earle Fox are the people you think should be praised.

JONES—The author is supposed to write in his own leaders. They are written in the action between the scenes or in the scene as may be necessary. You also write all letters, newspaper clippings or headings and anything else inserted in the film. Pathe is the only company we know that asks for the author's name on a separate sheet. It is an unusual rule, due to some peculiarity of method. The safest plan in general is to put your name and address in full on every sheet.

Photoplay Writing.

The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

Projection Department

Edited by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be re-published. The mail address of the secretary should be included in each list, and the address of regular meeting place, if any.

Moving Picture and Projecting Machine Operators' Union.

Local Union No. 521, I. A. T. S. E., Palestine, Texas. President, Guy Sherman; Vice-president, Fred Droby; Secretary and Treasurer, Oscar Bridges; Business Agent, Virgil Bridges.

Local Union, No. 249, I. A. T. S. E., Dallas, Texas. Secretary's address P. O. Box 1584. Meets first and third Tuesdays. President, T. A. Long; Vice-president, Ed. Addington; Recording Secretary, G. L. Luther; Financial Secretary-Treasurer, James H. Crosby; Sergeant-at-Arms, J. W. Schoolfield.

A Triumph for the Projection Department.

For a long time this department has, and its editor has through his handbooks, been insisting upon the introduction of a little common sense into the laws governing operating room construction and equipment. We have, from time to time, told some good, hard, but rather unpalatable truths regarding the asininity and utter idiocy displayed by our lawmakers in these matters.

At last, even right here in New York State where the lawmakers, as a rule, are hide-bound and about as progressive as an Egyptian obelisk, a measure has been introduced into the Assembly in Albany which to a large extent incorporates every one of the provisions we have demanded. Whereas, the former-law stipulated asbestos board on an iron frame, the new law says: "Concrete, brick, hollow tile, or other approved fireproof material, or other approved fireproof framework covered or lined with asbestos board, or with some other approved fire-resisting material." The new law also requires a vent flue, of not less than 50 sq. inches cross-section, except on strictly portable booths, which, by the way, is only about one-fourth large enough, but is considerably better than nothing at all and a step in the right direction. One provision of the law, however, is very bad. It reads: "When the booth is in use there shall be a constant current of air passing outward through said opening or vent flue at the rate of not less than 30 cu. ft. per minute." This, of course, presumes the installation of a fan in the flue, and that, as we have repeatedly pointed out, is bad for several reasons. Moreover, such a current of air would be impractical in cold weather. So interested is the editor of this department in this matter that if a public hearing is held on the proposed bill he will journey to Albany to argue for the enlargement of the vent flue, the omission of the 30-foot proposition and the inclusion of certain other essential details. We must, however, in closing, say that the observation port is not restricted in size except by the words: "shall be no larger than reasonably necessary," which is good. If the law is passed we will print it in full.

25 Cent Moving Picture Theater in Brooklyn.

At Third Avenue and 75th Street, Brooklyn, is the house recently erected and opened by Herman Mayer (Chas. Klein, manager), who also owns the Electra, 1160 Broadway; Colonial, 1746 Broadway; Colonial Airdrome, Rockaway Avenue and Chauncey Street, General Manager, Otto Lederer.

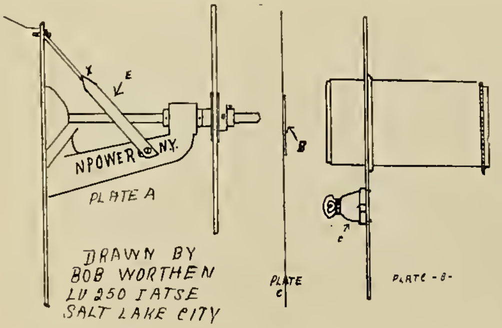
The new house seats 700 on its main floor and spacious balcony. It is indeed a beautiful theater, both inside and out, reflecting credit not only upon its owner and its manager, but on the business as a whole. There is one feature, however, which I particularly, and as forcibly as may be, desire to call attention to, viz: the fact that the entire main floor carries a ten-cent admission, while the balcony is fifteen and twenty-five cents. *This house is doing a splendid business, notwithstanding the fact that absolutely nothing is on the program but moving pictures.* The night I visited the house, at the invitation of the management, was an "off" night (Friday) and threatening rain also, yet the main floor and balcony were both full almost to capacity *at ten, fifteen and twenty-five cents admission.*

What is the answer, you ask? Exactly what I have been telling you for three years. Careful attention to details, a good orchestra rehearsed to play the pictures to the limit and *good projection.* The operating room walls and ceiling are of concrete, about 8 x 20 feet, by probably 7½ feet high. The rewinding and motor-generator rooms (there is a room for both) open off this. There is an ample vent flue through the roof. The room is, in fact, one which has my hearty approval in every detail. The equipment consists of two Power's Six A machines, to which current is supplied by a Wagner rotary converter. The operating room is in charge of operator F. Eichhorn. The screen is plain, white plaster concaved. The pictures were brilliant and were, in the main, run at correct speed. In other words, the projection was high class. The seven-piece orchestra handled the musical end splendidly and the combined result was a house full at ten, fifteen and twenty-five cents admission. I wish we had more houses like this one and more owners and managers like Messrs. Mayer and Klein.

Power's 6 Shutter Bracket Brace and Framing Lamp.

Mr. Bob Worthen, Liberty Theater, Salt Lake City, Utah, writes:

> Noticed in a recent issue one of the boys was having trouble with a Power's "Six" shutter being out of time. Had the same difficulty with one of my machines. It was impossible to eliminate travel ghost until I located the trouble. Found the screw (732, Fig. 118, page 278 of the handbook) holding shutter bracket had become worn and allowed some play in the arm, which was most noticeable when running fast. I tried putting a washer in the screw, without effect, and, regardless of anything I could do, the trouble continued until I fixed it as shown in sketch; first, however, installing a new shutter gear (635, Fig. 118, page 278 of the handbook). Brace E is made from the blade of a knife switch, which was twisted as shown at X. The brace stopped the trouble. The upper front plate screw served to hold the upper nut of the brace. This brace holds the shutter bracket perfectly rigid, and with the play taken out of gears and shaft, and the shutter straightened up and set, the machine runs like a 21-jewel watch. I also include sketch of a small battery flash lamp which I installed on the inner side of the front plate for threading in frame, connecting same to three No. 6 dry cells, with small switch located on the machine baseboard. "B" on plate C shows the relation of aperture plate to lamp.



Many thanks for your contribution, brother Worthen. You certainly are some draughtsman. Yours is perhaps as good a drawing as I have ever had submitted, only I had to trace it over in India ink, since you made it in lead pencil. Did you have screw 733, Fig. 119 page 280 of the handbook, set up tight? That helps hold the shutter bracket, too, you know; but it is overlooked by a great many operators in setting up their machines.

Houma Answered Again.

Mr. Harry E. Collins, Topeka, Kas., writes:

> I think Houma, La., February 22d issue, should examine his star and cam and reset them, if necessary, so that there will be no lost motion. I have noticed this fault also when using first-run films, due to the collecting of emulsion on the tension springs. Also the tension springs should be set perfectly square with the aperture plate tracks. Projection is very good in this city. We use a cored lower carbon here. I have used a hard carbon below in other cities, but some way it does not seem to work out right here. We have 110 volts d. c. through a coil rheostat drawing about 32 amperes. With hard carbons below the light is very unsteady. That school idea of the Salt Lake Union is a good stunt. I thoroughly agree that the union slide should not be shown unless it be followed by good projection. The operating rooms here are not up to date, though the houses otherwise are very good. We have nine moving picture theaters, every one of them employing members of Local 206, I. A. T. S. E. We receive $18 for six days, working seven hours per day; no Sunday shows. The local will give its annual ball March 17th.

If you think the Salt Lake scheme is a good one, why not emulate it in Topeka? You have nothing to lose and everything to gain by so doing. As to the carbon matter, you say "hard" carbons. If you really mean hard carbons, then you do not mean the same thing I do. Solid carbons come in many degrees of hardness. You should have a soft solid carbon; in other words, a projection carbon, and not a street light carbon.

Unsatisfactory Shipment.

Mr. L. J. Wittman, president of the Star Amusement Company, Hamilton, Ohio, writes:

> You should inform the Stern Mfg. Company that their reels should be shipped K. D., as they arrive badly bent when sent through the parcels post; also the screws they sent are too large, and the hub is very hard wood. The Moving Picture World is my bible, and I simply cannot get along without it. I save every copy, and believe I have one of its very first issue. I met the late Mr. J. P. Chalmers at Dayton, Ohio. He took a snap at a group of the boys with his ever-ready kodak about fifteen minutes before the accident which resulted in his untimely taking away. I feel that the moving picture industry does not, and never can, realize the great power J. P. Chalmers exerted for the good of the business. I am more than glad to see that his departure for the Other Shore has caused no material change in the policy and management of the paper. I am not a subscriber, since I get the paper every week from a newsdealer who is one of my regular patrons, thus killing two birds with one stone.

I have written the Stern Mfg. Company, who will no doubt take cognizance of the complaint and remedy whatever is wrong. Needless to say, we thoroughly agree with you in your remarks concerning Mr. Chalmers. The policy established by him in the conduct of the paper has only been modified where changing conditions have made it necessary.

Sample of Oil.

North Yakima, Wash., writes, ordering a handbook and torch. His letter reads as follows:

> I would not be without the M. P. World under any consideration. We use licensed films, 30 to 60 days old. I have a motor-driven machine and motor-driven rewind. The operators here have only been organized since July. Projection is better than the average, but there is only one theatre, the Dream, running straight pictures; three others use vaudeville and pictures. I had the same trouble Homa, La., had, viz., objects in the picture quivering. After trying many things I discovered that the cam shaft was worn on the flywheel side; also the boxing in framing carriage on the same side was worn so badly that it caused a vibration which was noticeable only on the screen. Secured a new framing carriage and cam shaft and all was lovely again. Am sending a sample of oil. What do you think of it?

What I might "think of it" would not prove anything, one way or the other. The only way to determine the quality of the oil is to have it analyzed, or else give it a practical test, and I have neither the time nor the opportunity to do that. The oil seems to have very good lubricating qualities, but I imagine it would gum pretty badly. Many thanks for your explanation of Homa's trouble. It is passed along to the Louisiana brother to try out. I trust that the new organization will succeed.

Resistance Question.

Mr. Wm. Moore, Philadelphia, Pa., asks:

> Is there any fixed rule for finding the number of amperes from a certain number of volts, so as to get a good light for a certain throw? Example: Suppose we have 220 volts a. c., with a throw of 90 feet. What would I have to have to get a good light? Are there any good, reliable operating schools in New York where one can learn?

Plainly Philadelphia's knowledge is exceedingly limited. I would suggest that he serve an apprenticeship under a competent operator, at the same time studying the handbook diligently, since therein he will find all his questions answered. For his benefit I will say that the voltage, so far as his light is concerned, is a fixed quantity, approximately 35 for a. c. and 48 for d. c., that being the voltage across the arc. The resistance reduces the line voltage to that value.

Putting Out Fire.

Brooklyn, N. Y., makes anxious inquiry as follows:

> Should a film ignite and the fire get into the magazine, would the New York Board of Fire Underwriters expect the operator to put the fire out, or let it burn? What would be the safest method of extinguishing such a fire?

If the fire gets into the magazine it does not make any particular difference what the New York Board of Fire Underwriters may expect; you will probably be exceedingly busy getting out. Ordinary wheat flour, such as bread is made from, is the most effective agent I know of for smothering a film fire. If you could get the magazine off the machine, lay it on the floor and dump a sack of flour over it, the fire would go out; but you cannot do that, so what is the use in talking? If fire gets into the magazine it will consume the film therein; you can gamble on that. The thing to do is have your port shutters so arranged that they will drop instantly, and have a large vent pipe extending to the outer air; then if a fire occurs, just grab the film box containing the extra reels, get out of the operating room, close the door and let her burn. That is my advice. But if you are right there on the job, and keep your wits about you, fire will never get into the magazine in the first place, even though the film ignites at the aperture.

Editor Slapped on the Wrist.

Mr. S. W. Andrews, of the Sterling Novelty Company, writes:

> The issue (March 1st) containing your answer to my letter of January 24th has just reached me. Do not think because you have given your opinion on this situation that I deem it sufficient reason to disclaim future friendship. I do, however, think that, in full justice to myself you should have published my letter as it was written, as the extra space necessary to do so would have been very little. In a couple of instances you make it appear that I have said things which in reality I did not say. Your statement that says "It is dishonest and pernicious" looks as though I was trying to rub it into the concerns which may be making parts in imitation of the original. Being in business myself, is is not for me to say whether this is dishonest or not, as we must all endeavor to make a living in this great struggle for existence. In another instance you make me say, "Of course their prime object is to shut off the sale of dupe parts, and with that we have no quarrel," which makes it appear as though I had a quarrel with the Power's company. The purport of my letter was as to whether or not exhibitors should be allowed to purchase, upon its merit, any article offered for sale, provided it is legally right for them to do so. This does not necessarily mean articles offered for sale by the Sterling Novelty Company. I feel that, in full justice to all concerned, you should publish this letter, together with my letter of January 24th, exactly as they are written.

I appreciate your having taken my remarks in good part, brother Andrews. I think, however, that no one misunderstood your meaning as set forth in the article complained of. Your letter was very long, and I am absolutely compelled to economize space by eliminating all superfluities. As it is now, I am simply swamped with matter. Your request as to the publication of your present letter is complied with, but I think no good purpose would be served by publishing the other communication. No one thinks you have any quarrel with the Nicholas Power Company. As to the "dishonest and pernicious" part, I simply changed the wording, but not the apparent meaning of your former letter. I never intentionally alter the meaning of a letter, or any part of it. I do not think, friend Andrews, you object to rubbing it in to those who make parts in exact imitation of machine parts and sell them as the original; that is the "dishonest and pernicious" referred to.

Light Outfit.

Mr. A. J. Wellman, Scenic Theater, Ironton, Ohio, writes:

> Possibly what I have to say may be of value to brother exhibitors. I recently installed a direct-connected electric light outfit built by the Heer Engine Company of Portsmouth, Ohio. The engine is of the two-cylinder opposed type, 10 h. p., with a Triumph 5-k. w., 110-volt, d. c. generator. My average load is from 45 to 55 amperes. I project a 22-foot picture at 90 feet. Use ¾-inch cored carbons on top, and ⅝ cored below, which gives a most desirable steady white light, with the arc consuming about 25 to 30 amperes, at a total cost of about ¾ cent per k. w., or about $6 per month, using natural gas at 25 cents per thousand. The plant is giving no trouble and has been running about a month. It requires very little attention. I find the Projection Department to be of untold value.

We are very much obliged to brother Wellman for the description of his plant. I think he holds the record in cost of current production, if his figures are accurate. Three-quarters of a cent per k. w. will make some of the brother exhibitors turn a bright grass green with envy.

Intermittent Trouble.

Cedar Rapids, Iowa, writes:

> I am operating Power's Six which has stood some pretty hard knocks. Power's machine is noted for its steady pictures and silent operation, but this one, while it projects a fairly steady picture when running slow, produces a very heavy clicking sound and the picture jumps pretty badly when speeded up. Have set my tension springs several times but without effect. There is no unnecessary lost motion in the intermittent but the intermittent sprocket is badly worn.

I think, Cedar Rapids, that your Geneva movement is badly worn. Your machine should be sent to the factory for repairs. Remember that the intermittent acts approximately 960 times per minute, and cannot be expected to last forever. A badly worn intermittent sprocket should not be tolerated; it is exceedingly hard on the films. Send your machine to the factory for repairs is my advice.

Fire Proof Walls.

Mr. L. C. Morgan, Prineville, Ore., writes:

> Have your new handbook and have already found valuable use for it. Am remodeling my theater. It is impractical for me to use brick, tile or cement for my operating room. I have therefore planned to use ⅜ asbestos millboard and cover the same with galvanized iron. Would you consider the millboard as sufficient without the iron, or would you use the iron as I have planned?

I would build that kind of a room as follows if it were my own house: First build a wooden frame of 2 x 4 inch or 2 x 6 inch studding, or with good, heavy floor joist, just the same as if you were going to board it up. Next, with sheet asbestos 3 inches wide by ⅜ inch thick face all the studding so that the millboard will not come directly in contact with the wood, and so that all seams will come over the sheet asbestos. Now put on your inside lining of millboard and finish the outside any way you want to, not forgetting a vent flue of not less than 288 square inches in area. Such a room will be, if carefully constructed, thoroughly fireproof. The face of the studding will be protected and there will be a dead air space of not less than four inches between the inner and outer walls, ceiling and floor.

Power's 6 Toggle Gear.

Mr. Frank Phythyon, Clymer, Pa., says the toggle gear on his Power's "Six" is tight when the framing carriage is central. In this connection I would refer him to Instruction No. 24, page 275 of the handbook. I think that will cover his difficulty. Brother Phythyon also complains of the poor patches which most operators make, and most certainly his complaint is justified by the facts. Maybe some day operators will learn to make a patch right. I most sincerely hope so, anyhow.

Knows Three Dandy Towns.

Mr. C. F. Lubiens, Odanah, Wis., writes:

> We have a fine theater, seating 500. Have our own light plant, consisting of a 15 h. p. Detroit gas engine, and an old type Edison generator, which is not satisfactory. We therefore purpose to install a 10 k. w. dynamo, which we think will be much more economical and satisfactory in every way. Our service is from the General Film Company, Minneapolis, and although we are running 60 to 120-day service, the films are in fine condition. I think when one gets good service a word of commendation should be given, the same as censure is given when the condition is the opposite. "Jimmy the Usher" is very much in evidence all over the country, and I think laws tending to eliminate him are good laws, indeed. I shall be very glad to correspond with any operator who feels like writing. Am located on the Bad River Indian Reservation, and will say that we have very fine audiences, who thoroughly appreciate the pictures we show. I know of at least three dandy towns in need of moving picture shows. Anyone wishing to locate in good live places can learn of them by writing me, enclosing stamp for reply.

I do not know, brother Lubiens, but I think you will get a few letters on that "dandy town" proposition—possibly *quite* a few. It is indeed the duty of the exhibitor and operator to commend good film service, as well as to censure that which is not good. As a rule, however, this is forgotten. The censure is forthcoming quickly enough, but the word of praise is omitted entirely, no matter how much it is deserved. In this connection I might say that I believe the General Film Company is doing a great and meritorious work in remedying some of the many evils present in practically all film exchanges. Notably is this true in the matter of inspection and repair of films. One of the exceedingly serious things the business has been confronted with has been the wretched condition in which some of the film exchanges send out their reels. The General Film Company seems to be making a real and effective effort to overcome this, and that company is certainly to be highly commended for so doing.

Roll It Around.

Mr. J. A. Williamson, Kansas City, Mo., fires the following wad in our direction:

> Why does the spot appear round on the outside shutter, while on the screen it is oblong? Kindly roll this around a while and see if it will accumulate an answer.

In the first place, brother Williamson, I have yet to see the spot on an outside shutter which appears round. Possibly some of them do, but I think I will pass this up to the department fans and let them do the rolling.

Rainbow.

Washburne, Me., writes:

> What causes rainbow to appear in my picture? The predominant color is green. It is sometimes in the center of the picture, and at other times anywhere it takes a notion. Have tried setting the carbons different ways, but Mr. Rainbow is still on the job. Also I want to know which gives the better picture, with the least amount of flicker, a two-wing or a three-wing Power's shutter; 110-volt, 60-cycle a. c.

Inasmuch as Washburne, Me., orders a handbook, which he doubtless has by now, I think a study of carbon setting therein will answer his first query. The Power's "Six" shutter question has been answered time and again. With a two-wing shutter you will get more light—and more flicker, but the three-wing shutter gets into synchronism with the alternations of the current if you speed up beyond 65 to 70, thus producing a flashing of the light.

A Good Operator.

Mr. J. Reney, Brandon, Manitoba, Canada, writes:

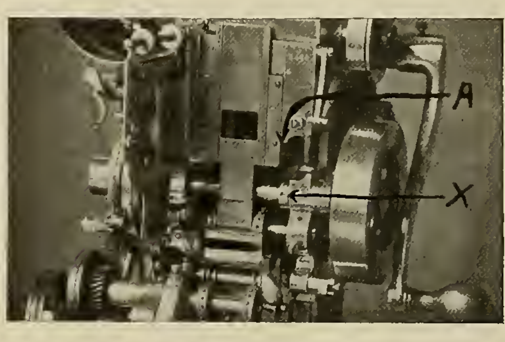
> I do not think the best operator is always to be found in the large city, or else I do not understand very well the meaning of the term "good operator." I am sending some misframes cut from films that have been run by some of the best houses in Winnipeg. There is no doubt about that, as I have seen these films advertised in the Winnipeg local papers some times a week or two before I had same. Now, I do not see how a "good operator" could stand to run fourteen to fifteen shows a day with misframes in his film, or with some of the patches I have found, samples of which are also enclosed. I am compelled to spend fully two hours to put my four-reel program in good shape, though the films are under thirty days from release date. I would like to say, not for the benefit of operators, but for the information of managers who have little practical knowledge, yet who insist that their operator use two ⅝ cored carbons with 30 to 35 amperes d.c., I have tried that plan with several brands of carbons, but the best results were had with the regular set and kind of carbons always advertised for d.c. I was pleased with your first handbook, but the second beats them all. If operators would keep the idlers of their magazines a little bit cleaner we would not have so many scratched films.

The term "good operator" is easy to define. It means the man who puts perfect results on the screen; whose field is always (not sometimes) brilliant and entirely free from shadow; whose picture contains no jump or vibration, except that due to imperfection in perforation in the film itself, and who watches and regulates the speed of his projector in such manner as to bring out the very best, most natural and most effective action in the figures on the screen. Certainly the good operators are not confined to the cities. Right here in New York, while we have some good projection, we also have a great deal that is utterly vile, and the same thing is true, according to all reports, of Chicago and most other cities. The fact that you saw film advertised as being run in Winnipeg is no proof that your particular reels were there. You must remember that your exchange may have bought two or three copies of these films, and the particular ones you have may never have seen Winnipeg, though, of course, they may have, too. As to the carbon matter, I do not know what you mean by "regular set and kind of carbons always advertised for d.c." You will have to explain that a little more fully. It is indeed too bad that your exchange will send out films in the condition shown by the samples submitted. One of the patches shown is a new variety to the editor. The film has been cut and put together at the dividing line, and then a piece of a film a little more than ¼ inch wide has been pasted over the joint. This does not make a good job, since the patch is very stiff. The misframes complained of are the fault of the printing machine. I have sent them to the Universal people.

A Good Scheme—I Guess.

Brother Blaine Day, Sherman, Texas, contributes the following idea, which I think may be of decided value. He writes:

> As you well know, the Power's Six develops end motion in the fly-wheel shaft rather rapidly, and this has a tendency to set up trouble in the toggle gear. Had a machine that did not run right and it worried me continually. Had excessive end motion in the fly-wheel shaft. To overcome this I took the mechanism to a machine shop, removed the fly-wheel shaft and had a collar put on just inside and up against the right hand bushing. When end motion develops through wear, all I have to do now is to loosen the set screw of the collar, slip it over a little and, presto, chango! brother End Motion is gone. The location of the collar is plainly shown at X in the picture. Before putting the collar on it will be necessary to file away a little of the frame as shown at A in the picture, in order to make room for the collar. This does not in any way injure the machine.



The only question which arises in my mind in connection with this scheme is this: a collar would have the effect of shifting the cam or fly-wheel shaft over to the left as the wear takes place. Now, the further the cam shaft is shifted over the less bearing the geneva pins will have on the cam ring. Whether the wear would be sufficient, in the course of time, to lessen the cam pin bearing enough to do material damage or not, I would not like to say. Otherwise the scheme is entirely practical and in every way excellent.

Light Trouble.

Wheeling, W. Va., writes:

> I am having trouble with my light. The throw is 93 feet. Am using 7 condensers, Ft. Wayne Compensarc on the 60-ampere notch. Get yellow streaks all around the edges of my picture, also a dark center. Can you tell me how to overcome this trouble?

For the love of Mike, how many times have I got to tell you boys that I cannot answer questions concerning lenses and their proper relation to each other, and to the throw and picture, *unless I know both the width of the picture and the throw?* Either send me the width of the picture and the throw when asking such a question, or else write the letter and throw it in the waste basket, thus saving postage. Now is *that* plain enough? If the Wheeling brother is a new reader I can forgive him, but I have said this so very often that it has gotten monotonous. You say you are "using 7 condensers." I suppose you mean 7½ condensers, which most likely is correct in your case. Try moving your lamphouse forward and back, if you have not already done so.

Doesn't Injure His Digestion.

Stoneham, Mass., writes:

> Enclosed find $1 for the torch described February 22d issue. I feel that it is certainly all right when you speak well of it. I received the new handbook and have been eating and sleeping with it ever since. It does not seem to injure my digestion, but it keeps me awake nights some. It certainly is all right.

As for that torch, I thought a few of the boys would send for it, but I did not look for such enthusiastic response. Never again, gentlemen! I have something to do besides wrap up and send out torches. Those ordering this little device must remember that I only recommended it for light work, such as soldering wires, etc.

New York Operators' Ball a Splendid Success.

It is a real pleasure to chronicle a genuine success, no matter what the nature of that success may be, and I therefore wish I could spare space to adequately set forth details of the New York Operators' Ball, which took place in the Amsterdam Opera House, New York City, the night of Easter Sunday. That the affair would be a success seemed assured weeks ago, but I think none of us were quite prepared for the really, genuinely pleasurable evening which awaited those who foregathered in the Amsterdam Opera House last Sunday evening to take part in the Second Annual Ball of Local Union No. 35, I. A. T. S. E.

Many notables were present, among them, Charles Shea, International President of the I. A. T. S. E., and such International Officers of other theatrically affiliated organizations as happened to be in the city. Among the very popular ones present I must not forget to name Wm. Kelley, Billy Munroe and Tom Burke, of Local Union No. 1, New York City, of which Brother Munroe is president. The various machine companies were represented as follows: Nicholas Power Co., Mr. L. W. Atwater, Will C. Smith and Jacob Ornstein; Motiograph by Mr. Fred A. Clarke and Mr. J. E. McAuley; the Simplex by Mr. H. B. Coles, and the Standard by Mr. Erich Morrison. The Moving Picture World was represented by Mr. F. H. Richardson, editor of the Projection Department. Various film notables lent their presence to the occasion, among them Miss Mary Pickford (our Mary), who is now playing a leading role in the "Good Little Devil." Miss Pickford led the grand march in company with Ernest Truxes, also of the "Good Little Devil" company. Next in line of the grand march was International President Charles Shea and wife, followed by J. F. Stephens, President Department No. 1, L. U. 35, and wife; El De Costa, President Department No. 2, and wife; Harry Dignon, Vice-President, Dept. No. 1, and wife; Sidney Dignon, Vice-President Dept. No. 2, and wife; John S. Clarke, Secretary Dept. No. 1, and wife; John R. Gibbs, Sec. Dept. No. 2, and Wife; Gus Durkin, Sec.-Treas. Depts. No. 1 and 2, and wife; F. H. Richardson, Chairman Arrangements Committee, and wife, and the various other officers of the two departments, most of them accompanied by their fraus.

The Amsterdam Opera House Hall is an immense place and it was filled long before midnight, though there was not that overcrowding which made the Exhibitors' Ball rather uncomfortable. The operators took a lesson from what had gone before and secured ample quarters. Altogether the organization will clear more than $2,000 above expenses, and the affair itself is one of which it can be more than proud. Everybody was good natured and bent wholly, solely and entirely on having one rip-roaring good time—and they certainly succeeded.

Home Projector.

Messrs. Caufield and Shook, photographers, Louisville, Ky., write:

> Is there a motion picture projection machine made for home use which uses standard films? If so, where can it be procured?

Yes, there is such a machine. It is made by Mr. C. Francis Jenkins, 1804 Park Road, Washington, D. C. Also there are others, but I have not their addresses at hand.

Oxzone Gas.

New York City asks the following question:

> As I intend to be my own boss in the future, will you kindly give me the benefit of your opinion as to the following: I want to buy a machine with an oxzone gas outfit. Would that kind of illuminant give a fairly good picture, and at what throw would same give best results? Can I use any kind of screen, or is there one on the market that you would recommend for this purpose? Is there, in your opinion, a better substitute for electricity than oxzone? I intend to travel through small towns where there is no picture show, making one-night stands. Would you buy a tent, or would it be practical to show in halls?

My advice to you is to look mighty closely before you leap in such matters as this. "All is not gold that glitters"; also a piece of good glass, backed up by tinfoil, will sparkle just as brightly as the best diamond ever made. This small-town-one-night-stand stunt is the rock upon which many a poor fellow has upset his voyage to riches. You evidently have not had experience in such matters. Unless you have a vast capability for hard work and considerable capital to tide you over the losses which will be inevitable until you have learned the business of exhibiting in small towns, you had better keep out. Oxzone will give you a fairly good 8-foot picture, provided your films are carefully selected and none of them dense. Tank gas is better. A perfectly clean, white muslin screen is the only thing available for your purpose, for several reasons. As I said before, if you only have small capital you had better keep your fingers out of that particular pie, because it is not pie at all, but only a living at best, with a whole lot of good hard work. I do believe, however, that with a properly designed and equipped auto truck outfit money could be made that way, but it would cost several thousand dollars to rig out such an outfit.

The Vaniscope.

Mr. William Crager, Galveston, Texas, writes:

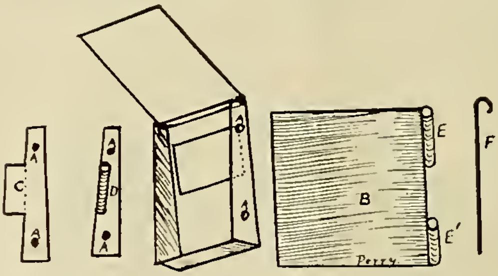
> Attached hereto find a sketch which I hope will help some poor fellow bucking commercial. I notice recently you say you do not know anything about the Vaniscope. I enclose herewith a printed description of the same, which is all I have seen. If you are able to get any more dope on the proposition, please publish it, for you must realize that if you can believe even 50 per cent. of what the enclosed article says this machine bids fair to revolutionize projection. I also attach another clipping, written by someone who calls himself the "goat man." Who is your friend? Probably he uses this non de plume meaning that he is always butting in.

As to the "friend" to whom you refer, I have all I can do to attend to our department and other equally important matters, without bothering with anybody's goat. If the goat man amuses himself by such squibs, why, I suppose we ought not to object to his doing so—and there you are. As to the company referred to, they are making some tremendous claims for their machine, but I would advise you all to go slow in forming opinions until they have demonstrated that their proposition is practical. Don't invest any money until you are certain the scheme is all right. This is merely a matter of common sense precaution. This department and its editor are, rightly or wrongly, considered by a great many people as being an authority in matters pertaining to projection. We have no axe whatever to grind. There is not a manufacturer in the United States who can buy one cent's worth either of commendation or otherwise in this department. They cannot get the approval of the department or its editor until they have proven to our satisfaction that their goods are what they are claimed to be. Personally, I hope the scheme for continuous running of the film is practical, but the Keeley motor was believed by thousands of very smart people who actually witnessed its operation to be practical, and Mr. Keeley swept up a whole washtub of gold before his balloon exploded. I do not mean to insinuate by this that the machine in question is any such proposition; I am not hitting at anybody, but simply calling attention to the fact that if you hold off on the purchase of appliances pertaining to projection until these appliances have been presented to this department, and by it have been pronounced O. K., you will then at least be protected by an opinion which will be absolutely and entirely unbiased and in no way influenced—in other words, a thoroughly honest opinion which may save you money and a lot of worry and trouble. The sketch the brother refers to consists in attaching one end of a spiral spring to the take-up equalizer weight of an Edison machine, and the attachment of a string to its other end, the string being wound up on a sort of key attached to the front of the machine, just under the lens, the idea being to lessen or increase the belt equalizer tension by turning the key.

Standard Machine Troubles.

Mr. J. S. Perry, New York City, writes as follows:

> Am operating a Standard 1913 model. The tension is regulated by adjusting screws 491 and 492, plate 1, page 306 of the new handbook. Inasmuch as the screw is composed of an outer jacket and an inner section and a central pin the slot only being in the inner section, how do you turn the screw? It cannot be done with an ordinary screwdriver. To protect my eyes from the glare of the spot I made a shield as per attached sketch in which a-a are small holes drilled in the right side of the shutter box; b is the fire shield; c is the shield hinge which is shown turned over into the hinge at d, so as to fit with e-e of the shield, and just large enough to receive rod f. When threading the machine shield b closes to the left over the fire shutter. No doubt this same scheme can be used with modifications on other machines. The holes a-a are for the purpose of riveting the small hinge pieces to the shutter box.



The idea of the brother is to attach a metal shield to the side of the standard fire shutter box. His idea is entirely practical, but I would suggest as an improvement that the shield be made of glass of a pot green color. You can easily make a special screwdriver for turning the screw.

Wants to Organize.

From North Carolina comes a somewhat lengthy letter, the main part of which is devoted to an explanation of the writer's lack of knowledge of electrical terms and how to use them. He asks what course he can take to perfect himself. The letter is well written, and evidently comes from a man of superior intelligence. He concludes:

> I wish also that you would inform me how I could organize a local union here. There are several operators anxious to organize, and they have the money to back it up. Would any of the operators be obliged to leave town in order to become members of the I. A. T. S. E.? Would we have to go to any city to pass examination? Would the auxiliary branch charter allow us to take in more members?

The brother orders a handbook, and I would ask him to write me again after he has thoroughly studied that work. If he then feels that I can help him further I would be glad to do so. As to organizing, write Mr. Lee Hart, general secretary-treasurer of the I. A. T. S. E., Suite 63, No. 39 West Adams Street, Chicago, Ill. He will send you full data. There will be no necessity for any of you to leave town, I think. A provisional charter will allow you to take in more members. You will conduct your own examinations.

Houston Operators Organize.

We learn that the Houston, Texas, operators organized, with about thirty charter members. Further details are not at hand. We trust the new union will succeed.

Comments on the Films

Licensed

"THE WONDERFUL STATUE" (Vitagraph), March 20.—A picture featuring Lillian Walker as a statue. The trouble with this is it has to eat. John Bunny, Flora Finch and Courtenay Foote also have roles. It is funny and made laughter, but isn't a great picture. A. A. Methley is the author, and the producer is Frederick Thomson.

"NEAR TO EARTH" (Biograph), March 20.—This same situation was recently used in a Pathe offering, "Broken Hearts," which was a little better than the present in photography and in acting, and also a little more concise in reaching its climax. To such as haven't seen the other, this will be a very acceptable offering. It is like a translation of the other to fit the Italian characters.

"HONOR THY MOTHER" (Melies), March 20.—This picture's situation (off the beaten track and meaty as it is) arrests the attention. The older stepbrother is caught by his father's wife and her son burning a will that left him sole heir but that made plain to the world a very unpleasant truth about his mother. The picture should have started with this scene, for nothing that went before was significant beside it, the picture's one big theme. The development from this scene is natural and convincing and it makes a very fair offering. The photography is full of quality, and the acting, though very fine at moments, is not smooth and falls down at the climax, where clear-cut emotional playing would have been of much service.

"DEEDEE'S BLIND MASTER" (Pathe), March 20.—A picture that features an extraordinarily well-trained dog and that gets over as well as any offering of its kind that we have seen. It fails to convince at times, and one feels that the picture's effects have been contrived and are mechanical. Deedee is a white fox terrier trained to attend a blind man, and in the picture, when his master's eyes are cured, forsakes him for a legless man. There is a good deal of comedy in it and an attempt at pathos. The photography is good. It seemed to be acceptable to the audience and gave some laughter.

"THE STRENGTH OF MEN" (Vitagraph), March 19.—A two-reel feature subject that will probably stir enthusiasm. It's a picture of Alaska and deals with two men and a girl. The tale is cleverly introduced and leads up to a race between the men for a rich gold claim. This is a long, grueling contest in which the two, in their canoes and each with an Indian helper, follow a rough line down a torrent half blocked by huge bowlders, and through a wild pine forest. To complicate matters the forest gets on fire, and this is used to bring out the human quality of the men, for it turns out that neither can save himself without the other's help. The picture is full of elemental vigor, and then has this human ending. There is marked freshness in it, and in the production of this the photography and the angle at which the scenes were taken play a very important part. All the camera work deserves high praise. Those blizzard scenes are unusual, and the water and the fire views are as good. The acting holds all through, and Miss Story (the girl) shows especially clear insight in one scene—that in which the first man comes back and finds her in her father's cabin with the stranger whom she doesn't really love. It's a big picture, a true feature.

"THE EX-CONVICT" (Selig), March 20.—There is a fine situation just before this picture's climax, but one feels that a good deal more might have been gotten out of it if it had been made the primary theme, and much of the early part been merely implied. The picture deals with the ex-convict who is being blackmailed by one who knew him in prison. He has a brother who looks like him and has heart disease. The brother dies in his room and he fixes it so that the blackmailer will be deceived, and the man is accused of murder. Oscar Eagle produced it from the script of A. P. Hankins. It is very well played, with C. Clary as the hero; J. Nelson, the fellow convict; W. Stowell, the brother. T. J. Commerford, Lillian Logan and others have roles. The photography is very good.

"THE TALE OF A CLOOK" (Essanay), March 20.—The idea in this offering was used more effectively in a former picture in which the girl was hidden in a new wardrobe, delivered by mistake and unexpectedly called for. It is a comedy, but while it was on we heard no laughter whatever. Billy Mason and Beverly Bayne play the leads.

"JIM, THE BURGLAR" (Lubin), March 20.—We have had the sleuth who, after learning how in a book, furnishes comedy; but this picture introduces us to a burglar who gets his degree. It is entirely fresh, and the audience found it quite laughable. Jim gets plenty of work at his new profession, but no money, and, after giving it a fair trial, goes to work as a hod carrier. George Reehm is perfect as Jim, and all its fun is reflected in his facial expression. E. W. Sargent is the author, and Arthur Hotaling produced it.

"MR. JINKS BUYS A DRESS" (Lubin), March 20.—A farcical offering that goes well with the other picture on the reel. In it Jerold T. Hovoner plays Jenks, a married man who gets drunk and buys a dress on its wax figure and takes it with him on his rounds. It stands up with him in front of the bar, but doesn't drink. Some trick photography helps out. The offering made much laughter. The author is A. T. Wentworth.

"FINNEGAN" (Essanay), March 19.—A comedy of Irish characters that might have been more amusing if it had been made more convincing. The audience was not very large this morning, but there was no audible laughter.

"MOTHER'S LAZY BOY" (Edison), March 19.—Another Edison picture full of convincing rural atmosphere and good characters, and its author, Mark Swan, hasn't looked at life with his eyes shut, either. It gives us glimpses of kitchen, bedroom, front yard and woodpile, and its center of interest is a lazy youth "chucking a bluff" while mother brings in her own coal, etc. A pretty girl comes to the village, and dad oversees a thing or two, and then he calls the bluff. William Wadsworth, as "Ben," is quite convincing, except in one or two scenes, where he seems self-consciously awkward. Charles Ogle's "Dad" is fine, as is Mrs. Bechtel's "Mother." Edna Flugrath is the pretty girl, and Mrs. C. J. Williams is her mother. Harry Beaumont and Bliss Milford also have roles. The story is smoothly told and natural; the photography is clear. A good, amusing offering.

"PRISONERS OF WAR" (Kalem), March 19.—A picture that seemed to please the audience, although its story will not bear analysis. It is very cleverly introduced by a series of scenes that lead up to the old veteran's story, the reason why they refuse him a pension. Then it has some war scenes that give action. It is well acted for the most part, and some of its photography is lovely. Robert Vignola, as the feeble old veteran, completely distinguishes himself and is in marked contrast to himself in the younger role, in the story he tells. Marian Cooper plays in the introduction and also in the conclusion, while Anna Nilsson has the female role in the story scenes. Henry Hallem and James Vincent also have roles.

"THE HOME IN SURBURBIA" (Vitagraph), March 19.—Florence Turner can stand alone in a scene and by putting a state of mind in her facial expression, can tickle a knowing laugh that will reveal volumes—see the opening scene of this picture for what we mean. For evidence of her ability subtilly to develop a significant situation, see the whole picture. She plays a girl with whom the hero (Tom Powers) is in love. He can't land her so gets an actress (Edith Hayward) to help in making her jealous and it ends with his marrying the actress. The picture is full of scenes, rich in freshly human significance and interests deeply. It shows Producer Larry Trimble's work at its best. The script was written by M. D. Merrick and is clearly developed; but the ending seems easily arrived at and is not strong for this reason. The picture gets us deeply interested in Florence and leaves with only Edith. The photography is almost perfect. A fine offering.

"THE ESCAPE" (Pathe), March 19.—Pathe seems to be partial to the escaping convict and this picture introduces two more. Yet in this case, as in most of its offerings, there is a new situation and a story that interests although it will hardly get as deep as usual into the emotions; for it doesn't convince, as real life. It was very fairly acted for the most part, and is set in good backgrounds.

"THE SHERIFF OF YAVAPAI COUNTY" (Selig), March 19.—William Duncan, author, producer and leading man, gives us another good picture with sweep and vigor. It has a situation, in general, like his others and has a climax following a chase of two hold-up men by the sheriff. There is real action, at this point, and suspense in marked degree. William Duncan plays the sheriff and the men he follows are Tom Mix and Lester Cunio who have just held-up Rex de Rosselli, father of the heroine, Myrtle Stedman. At the end the latter fires a winning shot and saves her sweetheart's life. The backgrounds are full of interest and the photographs are clear and often full of quality. A popular offering.

"THE DANCER'S REDEMPTION" (Selig), March 21.—Written by Gilson Willets and produced by Colin Campbell, this play is impressively played by a most competent cast. Bessie Eyton has the part of Magdalene and Thomas Santschi the role of Than, her lover. The priest is well portrayed by Al. W. Filson. It was a most excellent release for Good Friday.

"THE ANSWERED PRAYER" (Kalem), March 21.—This is a very short drama, which might well have been much shorter. There is no fault to be found with the acting. Adelaide Lawrence, the child who played the fisherman's daughter, was excellent. So also was Hazel Neason as the widow.

"THE CELERY INDUSTRY IN FLORIDA" (Kalem), March 21.—On the same reel is this interesting pictorial description of celery farming and shipping.

"THE PATHWAY OF YEARS" (Essanay), March 21.—Drama of the poetical, retrospective sort. Francis Bushman plays the dual role of John Mason of to-day and of years ago, and to him in great measure is due the success of the picture. It was not easy to put over. It is a story that will please adults, thoughtful ones, especially. Splendid aid is given in the making of the picture by Ruth Hennessy, who as the flower girl and later the adopted daughter is charming. Ruth Stonehouse also is good.

"RASTUS LOSES HIS ELEPHANT" (Pathe), March 21.—Good comedy, with something new in the chase line—an elephant is the pursuer. He follows the crowd upstairs and downstairs.

"THE DEATH HEAD MOTH" (Pathe), March 21.—On the same reel is this interesting excursion into the realm of natural history.

"FRIEND JOHN" (Lubin), March 21.—Arthur Johnson in this picture plays the role of a Quaker blacksmith, and plays it well. Also he directs the picture. He is in love with a girl who is won by a young man about town, who afterward neglects the bride. In a thrilling scene the blacksmith seeks out the erring husband and forces him to come with him to the wife. There he finds a baby. The husband's reformation follows. It is a good story.

"A MATTER OF MATRIMONY" (Vitagraph), March 21.—A good bit of comedy. Charles Bennett portrays a sea captain who tries to manage his own household—and fails. He makes several attempts to find a partner and likewise fails until Nancy Simpson (Mary Charleson) sets her cap for him and doesn't fail. Mr. Bennett and Miss Charleson have most of the work to do. Both take to comedy, and we can stand more of the same kind.

"THE DEAN'S DAUGHTERS" (Edison), March 21.—The daughters are Mary Fuller and Elsie McLeod. The dean is Robert Brower. Marc MacDermott has the role of an artist with whom the latter of the girls, one of his pupils, falls in love. She is without talent. When the artist discovers her infatuation he rather rudely dismisses her and sends her back to her father. The humiliation of the girl is resented by the older sister. She joins the school. The artist falls in love with her; when he declares his affection for her she denounces him and returns home triumphant—and in love with the man she repudiated. The untalented girl sees the situation. She tells the unhappy girl that the artist was not at fault; to him she sends a letter suggesting that he call on her sister. He does. All ends happily. There are some splendid situations. Bannister Merwin is the author, and the hand of a master is always in evidence. Mr. MacDermott and Miss Fuller contribute to a drama that is well worth seeing again on the same day—one of the best of a month.

"BRONCHO BILLY'S SISTER" (Essanay), March 22.—This same company used the situation in this picture not long ago in a story called "Where the Mountains Meet," if we remember; but there is some difference in the development. It is not a fresh offering, but has the qualities usually found in pictures of this make. The photography is very fair.

"LIFE IN SOMALILAND, EAST AFRICA" (Cines), March 22.—An interesting, hand-colored reel giving some fairly clear scenes of village life in Somaliland, a country of some importance and one that newspaper readers will know something about. A worthy offering, but short.

"A MOTORCAR ROMANCE" (Cines), March 22.—On the same reel is this, a conventional picture, set in interesting backgrounds and telling a story of a hotel flirtation at an Italian watering place It is naturally acted and well constructed; but lacks any real freshness of interest. The photography is of high quality.

"TAMANDRA, THE GYPSY" (Lubin), March 21.—The author and producer of this picture, George Nicholls, has done some fine work and this offering has more than one charming scene. Nothing could be lovelier of its kind than that picture, just outside Tamandra's door, when Ernestine Morley has found the son (Buster Johnson) of the gypsy and the man she loves, and there are many other scenes as fine, almost. What is more, the picture is very well acted throughout, Miss Ormi Hawley doing especially well in her emotional role as the gypsy, Tamandra. But beyond this, we can not truthfully praise the offering and do not care to repeat the uncomplimentary comments on it that we heard. The photography is almost perfect. It is a two-reel offering.

"PETE, THE ARTIST" (Lubin), March 22.—Another in the Pete series, written by Shannon Fife and produced by Barry O'Neil. It is not so good as "Pete Joins the Force," of a few days ago. But it has one or two amusing situations and made a little laughter. Peter Lang and Mrs. George B. Walters play the leads with the good support of Clarence Elmer and Marie Wierman. The photography is fair.

"BELINDA, THE SLAVEY" (Vitagraph), March 22.—This is the first of a series of Belinda farces that is to be released. Mrs. Breuil is the authoress and the script was produced by Burt Angeles. It is a farcical character picture and Florence Radinoff, as the boarding-house keeper, stands out in sharp contrast with the other funny characters who too often hide their humanity under the flat mask of clowns. The value of clown work comes mostly from its contrast with life, its unhumanity, and in such a picture as this, real comedy characters would have been of greater value. Mr. Dowling, who plays the grocer's boy, is comically tall and his physical peculiarity helps a good deal. Norma Talmadge, as Belinda, is fine, at times. It made some laughter, but not so much as we expected. The photography is clear.

"THE RISEN SOUL OF JIM GRANT" (Edison), March 22.—A picture with an ethical object; it is somewhat sentimental. Perhaps it is the least dramatic picture written by Bannister Merwin in many weeks; it is slow. The quality it has comes from its faces, which are very well worth while. That thug, played by Harry Gripp, a new player to us, is fine. We want to see Mr. Gripp again. Cora Williams' old blind woman is also good, and Leonie Flugrath, in her role, makes a strong appeal. Herbert Prior and Mrs. Erskine are good as the father and mother of Jim, played by Augustus Phillips. Richard Ridgley plays a rent collector. The photography is clear. The producer, C. J. Brabin deserves credit for sets and scenes.

"BATTLE OF BLOODY FORD" (Kalem), March 22.—This picture, a two-reel special, was reviewed at length on page 977 (issue of March 15th).

"FATE" (Biograph), March 22.—This picture is easily the best offering of to-day's regular releases on account of its tremendously effective climax. We see a half-witted, sodden drunkard set a long fuse of shavings to a large keg of powder in the log cabin of a man who had once befriended him and to which immediately after, two little girls come home from school. But the son of the drunkard is hungry and also comes to the cabin for food, scaring away the children. In a moment, there is a terrible explosion; the cabin is knocked to pieces; but it is the son and not the children who dies. If such an explosion can be made more effective and real, it may be done in some later picture; but we think this will stand for a while. The photography is clear. Alfred Paget is the drunkard; Robert Harrow, his son, and Lionel Barrymore, his friend. On the other side, W. J. Butler is the father of the children, played by Mae Marsh and a little girl.

"A WELCOME INTRUDER" (Biograph), March 24.—The "intruder" is a little lost boy whom a kidnapper has laid, asleep, in the back of a wagon, and who is thus carried to a strange farm. In the picture Claire McDowell gives us another of those characters in which she can hardly be recognized. The child, who wins favor with her, is very engaging and will excite sympathy; but there is a certain flatness about the story, and it might have been made more dramatic if the producer had delayed showing us the fate of the child or had hidden the picture's happy ending under a different title. The photography of the exteriors is not quite up to standard, but the action is perfectly clear. Charles Mailes plays the boy's father, Charles West is the discharged workman who takes the boy.

"A MOONSHINER'S WIFE" (Lubin), March 24.—Opening with a scene in a gymnasium in which the hero-to-be strikes a man with his fist and kills him and then runs for his life, this picture, by J. M. Nicholls, starts with a situation that fails to convince or strongly interest us. It also is a long time in getting down to any business that is really dramatic. It does rise for a moment, when the moonshiner's wife has left her bed, and the jealous husband shoots the sheriff, who has been following the athletic culprit. Ormi Hawley and Edwin Carewe have the leads. It is a rather poor offering, and the only good scenes are interiors.

"THE OLD CLERK" (Selig), March 24.—It is well that motion pictures occasionally take up this theme—the trials of the old employe. With the public it seems to be popular even when no new light is thrown on the situation. In this case it is treated in a way that is far from being superficial and makes a good offering. Henry McRae is both author and producer. The old clerk is played by W. Hutchinson, and Herbert Rawlinson is the young man who takes the place of the old manager, Frank Clark. The interest is well sustained, although the ending is not convincing. The photography is clear.

"THE LONG AND THE SHORT OF IT" (Edison), March 24.—A little farce by C. M. Seay that brought out some very hearty laughter. Mr. Bragg gets fresh in a grocer's and is drubbed by a tall and a short man. Later the two come into a saloon and hear him telling a tall story about it. The fun comes more from the comical acting, especially Robert Milash's slow fall. William Bechtel plays the braggart. Harry Eytinge plays the police sergeant, and A. Houseman plays "Scrappy Joe." They are well supported.

"TEA AND TOAST" (Edison), March 24.—An amusing comedy, taken from a novel by Joseph C. Lincoln, "The Postmaster." It is a picture to make smiles rather than laughter, and its quality depends largely on the characters portrayed by William Wadsworth and Alice Washburn, the former as the dyspeptic sent to the country to live on tea and toast, and the latter as the neighbor who volunteers to look after him for a day or so, and who might have cured him had it not been for his dog that chases her off the place. C. J. Williams is the producer and has made a very fair offering. It is clearly photographed.

"THE HONOR SYSTEM" (Kalem), March 24.—A very commendable offering dealing with prison reform. Carlyle Blackwell holds the center of the stage with a strong portrayal of the evil effects of rough treatment on a prisoner and of the change when human treatment takes the place of brutality. Mr. Blackwell deserves more than passing notice for this work. The story is simple and natural enough to convince, and it plainly took the audience into camp—it was applauded. The backgrounds are perfect and are photographed as clearly as could be desired.

"THE ATTACK AT ROCKY PASS" (Kalem), March 24.—A Wild West story in which Indians attack a paymaster's wagon. A number of melodramatic incidents, purely stock properties, have been grouped around the main incident and furnish a love story. H. K. Harris is the author, and it was produced by George Milford. The attack upon and the rescue of the wagon are well brought out; but the offering, as a whole, is artificial and has a number of poorly photographed scenes. Marin Sais and Carlyle Blackwell have the leads.

"BROTHER BILL" (Vitagraph), March 24.—An offering with a very interesting situation, full of the life of the back-woods. In its setting of wild scenes it gets over pretty powerfully. The two central roles are played by Edith Story and Ned Finley (Bill). Bill's brother has fallen in love with a girl in the mountain village and has made a tough character there jealous. Bill, to save his brother, comes to town and, in a dramatic scene, takes the girl from a village dance by force. It is now very dramatically shown how the two fall in love with each other. In doing this the leading players acquit themselves most creditably and are well supported by Chester Hess, in the role of Jim. The whole story is clear, and the scenes are well photographed for the most part. It makes a good offering.

"PAULINE CUSHMAN, THE FEDERAL SPY" (Selig), March 24.—This film has been reviewed at length in this publication. There are two reels of real feature—in the number of men employed, in the direction or staging, and in the dramatic qualities as well as the spectacular side. Miss Greenwood, in the title role, was excellent. Although called upon to play a part in which masculine courage was necessary, she seemed always a woman—interesting and charming. Plainly the company has gone to great expense to make this picture, and the result has justified it. The theater scene, where the actress toasted the Confederacy, was especially well done. It was an unusual setting. The battle scenes were notable also.

"DICK, THE DEAD SHOT" (Vitagraph), March 25.—There is in this comedy an old-fashioned chase—marred by an abundance of static. The picture is not strong, although it may appeal to some audiences. William Shea, Charles Eldridge—who, in the guise of a hungry parson, made some fun—and Kate Price did their best to put the picture over.

"BREAD ON THE WATERS" (Edison), March 25.—Fair drama. It is written by Bannister Merwin. Richard Tucker, as George Varick, the down-and-out who is reclaimed, does good work. His acting is restrained and intelligent.

"HE NEEDED THE MONEY" (Cines), March 25.—Comedy which is slow in arriving, but when the story is developed makes a hearty laugh. It is a tale of a young man out of funds who is refused a loan by his uncle. Later, when the uncle makes an appointment with a charming young woman—known to the nephew—to take dinner with him, the nephew applies for a place as waiter in the hotel. On the bill which he makes out for the uncle the nephew doubles his demands—and gets the money.

"THE FIXER" (Lubin), March 25.—This is a story of a hen-pecked husband who thinks he is also a gay boy. He is detected by his wife in one of his flirtations, and she makes things warm for him. To get revenge he induces a friend to try a flirtation with his wife. The friend tries and fails miserably, and besides gets in trouble with his sweetheart. There is mild fun.

"SUCH AN APPETITE" (Lubin), March 25.—On the same reel as the foregoing is this good farce-comedy.

"THE SCALES OF JUSTICE" (Selig), March 25.—Charles Clary by his work makes of this play all there is in it. He has much to do and does it well. The drama is of pronounced mechanical construction—there are convenient coincidences. Carl Winterhoff, as the ward boss, is convincing; so also is the chief of police. One of the liberties taken in the scenario is the ascribing to New York City of a board of police commissioners—and of course there is none. At another time the chief of police—which New York does not possess—is represented as dismissing a sergeant of police from the force on the spot—which he cannot do. Even in film plays regard should be had for the ordinary rules of procedure.

"THE SHERIFF'S HONEYMOON" (Essanay), March 25.—There is in this near-burlesque one good title—that where the sheriff starts off to bring back a wife which he has obtained by correspondence, and tells his deputies that he is going after a life prisoner. The story is not strong.

"THE BABES IN THE WOODS" (Patheplay), March 25.—This finely hand-colored juvenile will interest adult audiences. There are many double exposures; plainly great care was taken in the making of this picture.

Independent

"THE VENGEANCE OF HEAVEN" (Reliance), March 19.—This two-reel offering is well pictured and has a good story in it, though somewhat faulty in construction. If the blasting of the tree and death of the villain had been shown first it would have presented a very good mystery. As it is, the element of suspense is lacking, but the manner in which the bullet finally reaches the man for which it was intended is ingenious. Irving Cummings appears as the fickle lover who brings misery to so many hearts and death to himself. The photography is good, and the film as a whole interesting.

"A WIFE WANTED" (Keystone), March 20.—This half reel is characterized by plenty of action and shooting and very little plot. It concerns the efforts of Wild Steve to obtain a wife.

"THE RUBE AND THE BARON" (Keystone), March 20.—In this Fred Mace appears as the baron, and Mack Sennett as the rube. Mabel Normand is, of course, the pretty girl over whom they wrangle. Fairly amusing.

"HER GALLANT KNIGHTS" (Thanhouser), March 23.—This film contains some interesting pictures of an orange exhibit in Southern California. The oranges are displayed in many forms. A slight comedy is shown in connection with the exhibit, in which Flo LaBadie has some amusing experiences with three or four lovers, but finally announces her engagement to a New York man. Not strong, but rather pleasing.

"AT TWELVE O'CLOCK" (Keystone), March 27.—Once again this company has hit upon an exceptionally good burlesque idea, which is worked out in first-class form. Fred Mace, as the big Mexican bruiser in love with the bewitching Miss Normand, contrives a terrible punishment for all who thwart him. The girl is to be shot by means of clockwork, on the stroke of twelve, but the hero holds back the hands of the clock by means of a large magnet. The situations are extremely funny, and the travesty, which occupies a full reel, is above the ordinary offering of the kind.

"MARRIED IN HASTE" (Eclair), March 30.—A cowboy burlesque that has nothing that is truly fresh and only a few laughs. It is a bit vulgar. The leading man shows comedy ability.

"HER NEW CHAUFFEUR" (Rex), March 30.—A farcically played, dramatic comedy that cannot be commended as entertainment. It shows a sad lack of construction. Such a story as this needs to be, in a measure, convincing, but this is not so at all.

"SUPERSTITIOUS MARY" (Nestor), March 31.—A farce that has a certain speedy sweep, and that is acted cleverly to get everything possible out of the situation. Therefore it is entertaining. Mary has warning enough that she ought not to marry her mother's choice of a husband—the date of the wedding is Friday the 13th, her cake is dropped and broken, a big painting falls on her presents, and, last of all, the groom is too drunk to come to the wedding, so Mary calls up her choice and they elope. The photography is very fair.

"MUM'S THE WORD" (Nestor), March 31.—A picture that is full of hearty laughs. It shows now a reporter on a newspaper "covers" a deaf and dumb asylum. He copies the language without understanding it, and gets what wouldn't have come to him if he had known. This double offering is worthy.

"THE CRIMINALS" (Mecca), March 29.—A story of Italians in America, with a band of "black hand" criminals working in the background, except for one moment, when the little Italian child is killed by the band because its father won't "come across." Two unconvincing incidents weaken the effect of the situation when the child's father is mistaken by the police for the criminal who had bereaved him and put in jail. The sets, acting and photography are commendable.

"DO IT NOW" (Powers), April 2.—A little farce that has good laughs a-plenty and that will be thoroughly enjoyed by all kinds of spectators. A business man gets some cards printed, "Do It Now." The senior clerk, who has been losing heavily on the races, is tempted to break the safe, and does it now. The junior clerk wants to run away with his employer's daughter, and does it now. This idea is made much of in several different ways, and when the salesman of the "Do It Now" cards comes with a fresh idea for a card to advise "boosting" he gets boosted, and neatly. There is some perfect photography in it. The character of the business man is very well played.

"BOBBY'S BABY" (Rex), April 6.—A story with a punch. There is a boy in this picture who steals milk in order that a baby may live. The little one is hidden in a barn. The boy is caught in the act of taking milk from a full pail. In the meantime the cries of the child have been heard by a man and woman who recently have lost their only offspring. It is taken home by them, cared for and put into the empty and waiting cradle. The boy finds his ward, and in turn becomes also the ward of the two benefactors. Phillips Smalley and Lois Weber have the leads, and their work will appeal to every audience. The whole film is embellished with excellent photography.

"ANIMATED WEEKLY, NO. 54" (Universal), March 19.—This number contains scenes from the Mardi Gras at Panama, pictures of the new Woolworth skyscraper, the Dewey Hotel fire in Omaha, Rodman Law jumping from Queensborough bridge in a parachute, and many other items of interest.

"THE BISHOP'S CANDLESTICKS" (Imp), April 3.—This two-reel offering gives us the scenes from Les Miserables in which Jean Valjean robs the good bishop of his beloved candlesticks. The bishop, whose heart is very tender, says he gave Valjean the candlesticks and by this show of kindness saves his soul. The motive is a powerful one and while this version of it suffers somewhat in contrast with the familiar stage dramatization by James K. Hackett, it is well above the average drama. Frank Smith, as the bishop, is a larger man than Wm. T. Shay, who plays Valjean, and thus the contrast is lost, but the parts are well handled. A good offering.

"THE LIGHT IN THE WINDOW" (Bison), March 25.—A story of the South before and during the Civil War, in two reels. The first reel shows us a plantation on which the cruel master flogs his slaves, much to the disgust of his young son. The boy runs away and later appears as a Union officer. The fighting, in the second reel, is spirited and occurs in the open country and the woods. We feel that these scenes give us a glimpse of actual warfare. The story has a pathetic close; the father is killed, and the mother, who sits at the window with her candle burning, shoots her son by mistake. It is all done in a very convincing manner, and the production is a strong one of its type.

"THE TENDERFOOT'S TURN" (Frontier), March 27.—This is the familiar story of the young man from the East who goes West and has a hard time learning to be a cowboy. But he finally turns the tables on his persecutors and gets the girl. The film is somewhat cloudy.

"THE IMPOSTOR" (Gaumont), Special.—In this three-reel picture Gaumont gives us a drama of increasing interest. There are strong situations and dramatic moments. The cast is an excellent one and a large one. The story is of the attempt of a band of swindlers to deceive a widow and to impose on an old mother a bogus daughter-in-law. How the crime was uncovered and the adventurers brought to justice makes an interesting story.

"BURSTUP HOMES' MURDER CASE" (Solax), March 26.—Broad farce. There is a burlesque Sherlock Holmes. Blanche Cornwall and Darwin Karr have the leads. The former is more convincing in her laughter than she is in her tears. The story is slight.

"THE WAY OF THE TRANSGRESSOR" (Solax), March 21.—Exaggerated melodrama, accentuated by two killings, one of which, by a policeman, would, in life, have subjected him to a charge of manslaughter at least. There is plenty of excitement, it is true, but the story is at times illogical.

"TILL DEATH DO US PART" (Pilot), March 21.—This picture has been reviewed at length in The World. We can only affirm the many good things said then of this fine photodrama. It is one that will stand up and stand out in any company.

"PAT WISHES TO ECONOMIZE" (Lux), March 21.—Comedy of the furniture-breaking, house-destroying sort. It will furnish amusement to the more frivolously inclined.

"MISS SIMPTON'S JEWELS" (Lux), March 21.—On the same reel as the foregoing is this thrilling story of an attempted burglary on a train and the arrest of the thieves.

"THE MAN EATER" (Lux), March 28.—There are some thrills in this animal picture. One especially is where a surveyor is watching at a window for marauding natives seeking to do damage to an African railroad. A lion enters and attacks the watcher. There are other features to recommend the picture.

"BILLY'S DOUBLE" (Gem), April 1.—Two characters are here taken by Billy Quirk. As there is no simultaneous appearance the necessity for double exposure is avoided. There is no story worthy the name, and that is some handicap even on a good comedian.

"BILLY'S MISTAKEN OVERCOAT" (Gem), March 25.—A farce the subject matter of which is worn to a thin edge. The most of it is made, however, by Billy Quirk and Billie Baier, who do good work.

"ROSES OF REMEMBRANCE" (Nestor), March 21.—Splendidly photographed and set amid superb backgrounds is this story of Mexico. It is a good picture.

"BACHELOR BILL'S BIRTHDAY PRESENT" (Powers), April 4.—This is an entertaining Western comedy, in which Edwin August finds a cute baby in his shack. He feeds it milk and whiskey and takes a strong liking to it. He advertises for a nurse and its own mother applies for the position. The natives begin to criticise, but Bill marries the mother and all ends happily. A good comedy release.

"THE DRUMMER'S NOTEBOOK" (Crystal), March 30.—Two couples, Lovey and Dovey, and Honey and Bunny, get their affairs tangled, because one girl advises the other to flirt. In the end disaster is averted.

"IT'S A BEAR!" (Crystal), March 30.—This, on same reel with above, is a good hunting burlesque. The man who impersonated a bear got enough of his job, but it brought the girl's father to time. As a whole, this is a good reel.

"A NIGHT OF ANGUISH" (Eclair), March 26.—This two-reel offering contains many situations of decided interest and one or two which bring genuine thrills. Mrs. Lindsay's climb down the side of the railroad bridge was realistic enough to suit anyone, and the station agent's dream of bringing his own wife to death was well devised. The opening reel contained a number of artistic and appealing situations. The firelight effects were good and the proposal very creditably done. The climax also is interesting and as a whole, the production is fresh and entertaining.

"TO RENO AND BACK" (Imp), March 27.—This comedy offering succeeds in being brisk and smart without being in any sense offensive. King Baggot and Jane Gail are the young couple whose matrimonial difficulties furnish the motif for the film story. There are innumerable giggles and many laughs in this, which is a very desirable release.

"CUPID IN UNIFORM" (Imp), March 31.—There is a pretty little romance in this, in which the messenger boy acts as a go-between for quarreling lovers. It is rather overdrawn, as we do not believe messenger boys see quite as much emotion in cases like this as "Freckles" saw, but it makes an amusing picture story. The boy is injured and the lovers make up at his bedside.

"INNOCENT DAD" (Imp), March 29.—A good farcical offering, in which August and "dad" do a little celebrating and are found out.

"NERVOUS LEO" (Imp), March 29.—A laughable French eccentric in which Leo's twitching head has a contagious effect on all who come in contact with him. This, with the above, make a lively comedy reel.

"THE WIDOW'S FOLLY" (Nestor), April 2.—A Western story sufficiently different and well acted to hold the attention well. The wealthy widow comes near being the prey of an adventurer, but the hero recovers from his injury in time to save her. The photography is smooth and clear.

"THE GRAFTERS" (Reliance), March 22.—The action in this picture centers about the opening of bids for a paving contract. Quite a little tension is gotten up, as we see the heroine running to the board meeting and overcoming difficulties on the way. The running effects are rather novel, and the whole is a pleasing production.

"THE WRONG MISS WRIGHT" (Majestic), March 23.—This combines scenes along the Atlantic Coast, beginning with lower New York, with a slight comedy plot. The hero wires his friend for an introduction to Flora Wright, but the friend gives him an introduction to her old maid sister. Mildly amusing.

"THE JUDGE'S VINDICATION" (Reliance), March 19.—A two-reel film by Marion Brooks, combining higher finance and higher politics in a not entirely new but thoroughly interesting way. E. P. Sullivan gives us a strong study of a judge resisting the behests of the money trust. In a series of scenes we see him visited by men who desire to bribe him. He defies them and for this is himself charged with bribery. Irving Cummings appears as the star reporter, who clears the judge and wins the girl. He picks pockets, holds up several men and does many things that reporters seldom ever do, but these exaggerated incidents can perhaps be excused, as the picture is strong enough to overcome them.

"THE LEGEND OF THE EVERGLADES" (Excelsior), March 24.—The old darky's rendition of the legend of the Everglades makes material for a strong film. The cruel master beating his slaves and their subsequent rebellion is convincingly shown; the firing of the cabin and tragic fate of the master and his wife is also good. Then we follow the wanderings of the girl for many years through the Everglades, till the death of herself and her lover. A film story containing new scenic effects and excellent photography.

"HIS DAY OF FREEDOM" (Reliance), March 26.—Showing the manner in which Convict No. 333 escapes from prison in a box of shoes and arrives in a village store. He steals money and the girl's lover is blamed, but the convict relents and gives himself up. The film makes a good impression and tells a satisfactory story.

"A WELL MEANT DECEPTION" (Majestic), March 30.—An old theme, worked up into a fairly interesting story. The artist marries a cabaret singer and when his uncle comes does not want him to know. But the uncle goes to the cabaret and discovers not only that the girl is singing there, but also that she is the unknown person who has been purchasing the artist's pictures.

"HER NEW BEAU" (Keystone), March 31.—Mack Sennett and Fred Mace in a series of park scenes, in which there is more action than plot.

"ON HIS WEDDING DAY" (Keystone), March 31.—This, on same reel with above, is a comic offering in which Schnitzler has a hard time getting married. Only fairly amusing.

"THE SINEWS OF WAR" (Broncho), April 2.—A two-reel war story, pictured with much clearness and filled with intense, dramatic scenes. Impersonations of General Lee and General Grant are given. The battle scenes are very effectively done; the burning of the warehouse is a strong feature. The love story blends nicely with the various incidents and as a whole the production is a very desirable one.

"HIDE AND SEEK" (Keystone), April 3.—There are some very funny moments in this offering, as it is based upon a definite plot and the audience knows just what is going on. The child is supposed to be locked in the time safe, and the efforts to get it open pile up some laughable situations.

"THE LAND SALESMAN" (Keystone), April 3.—This, on same reel with above, gives a slight story in connection with stump blasting scenes. The blasting is very interesting.

"WITH LEE IN VIRGINIA" (Kay-Bee), April 4.—Another war drama in two reels, in which graphic warfare is mingled with a strong story interest. General Lee and Lincoln and his Cabinet are impersonated in the opening scenes. The hero, a union officer, is in the home of the heroine, where she conceals him. There is a fine complication of incidents, all very carefully worked out and which the observer follows breathlessly. The old slave saves the girl by saying he shot the slain officer. He is executed in consequence. The fighting is dramatic and well ordered, and the final scene a pathetic one. A very good release.

"FOR HER BOY'S SAKE" (Thanhouser), March 25.—A human interest story, covering many years of time. In the first part we see the manner in which the woman's son robs a safe to obtain money for a girl. For this he is convicted and passes out of the picture. Ten years later, as a scrub woman in an office building, she sees a clerk about to yield to the same weakness, because his wife is ill. She gives her savings to him. The closing scene is very pathetic, and while not entirely new, the story is a successful one.

"CYMBELINE" (Thanhouser), March 28.—The Shakesperian drama is here worked out in two reels, with good scenic effects. Flo LaBadie and James Cruze play the parts of Imogene and Leonatus, but the whole Thanhouser Company joins forces to make the cast a balanced one. The costuming is sumptuous and the scenes pleasing throughout because of their clean-cut staging. The visit of the Roman officer to Imogene's bed chamber, where he takes the bracelet from her wrist as she sleeps, was artistically presented. The battle scenes in the second reel hold the interest well; also the manner in which the separated family of Cymbeline finally becomes reunited. A good offering.

"MATCHES" (American), April 3.—One of the best light comedy offerings we have seen for some time. Three couples and their love affairs conspire to hold the interest, and so ingeniously is the plot put together that the developments hold a strong interest for the observer. The scenes are artistic and pleasing and the characterizations good; the photography is also good. An unusually attractive light comedy.

"THE RENEGADE'S HEART" (American), March 31.—Good photography helps along this Western story. The girl secretes Black Jack when he is badly wanted. Her father later needs $5,000 and Black Jack gives himself up, out of gratitude to the girl, as there is a reward for that amount on his head. The whole conception, including the incident of the handkerchief tied to the tree, is improbable, but it will please many observers.

"THE MUTE WITNESS" (American), April 5.—A trap for catching and photographing wild animals is employed in this to capture the villain and picture his assault upon the girl's father. The scheme works with good effect, and makes material for a new, if not very probable, picture.

"THE CLIMAX" (Solax), March 28.—There is a breeziness in the story of this picture that keeps one interested from first to last. The husband needs a climax for the play he has just written. His wife has foolishly relied upon the friendliness of a certain man, and her husband's experience in rescuing her from her unpleasant predicament furnishes him with valuable literary material. The acting is evenly natural throughout, the story runs smoothly, the sets are good and it is well photographed. There is a scene under the lamp that is lovely.

"THE NEW RED MAN" (Gaumont), March 22.—A clearly photographed and extremely interesting picture of Uncle Sam's wards. It is a picture of Carlisle School and shows some good drilling by Indian cadets.

WARNER'S FEATURE NOTES.

The following three-reel productions are now ready to release one week apart:

"The Eye of a God"—a detective story woven about a brown diamond of great value that is stolen from the forehead of a Hindoo idol and sold in America. Made by the Pyramid Film Co., of New York.

"Rescued from the Burning Stake"—The bad man of the plains is redeemed by the new school-teacher, marries her and later deserts his wife and child. After many years, the father, degenerated, captures his own daughter, unknown to him, and would burn her at the stake, but is brought to his senses by sight of his daughter's scarred throat in time to save her. An Imperial feature.

"The Mystery of Pine Creek Camp"—featuring Gene Gauntier and her feature players. Nell, orphaned in the lumber camp, is sent to New York to study music. Her sweetheart is sentenced to twenty years in a convict camp for a mysterious murder. Nell gives up a promising career to secure his pardon.

"Mexican Conspiracy Out-generaled"—featuring Martha Russell in the first three-reel production of the Satex Film Co., of Austin, Tex. Actual scenes taken in Mexico and U. S. Consul's office.

REMARKABLE LIST OF NEW ELECTRICAL INSTRUMENTS.

J. C. Deagan, the well known manufacturer of musical novelty instruments, announces in his advertisement, in this issue of the Moving Picture World, a new catalogue, introducing 240 different, electrically operated instruments, particularly suited for motion picture theaters, and which can be played either individually, collectively, or in any combination in connection with a piano easily manipulated by the piano player.

A representative of the Moving Picture World recently made a call at the home of the Deagan Bells, a beautifully appointed and modern factory, costing $250,000, located at 1770 Berteau Avenue, Chicago. Claude Deagan, the genial young manager, conducted the World man through the factory and showed him a great number of remarkable instruments, which, no doubt, will make a great hit in motion picture theaters. The two most striking instruments are the new improved Musical Electric Bells and the new Deagan Electric Cathedral Chimes. The Musical Electric Bells have been improved considerably. They can be played soft or loud, single stroke or vibrating, at the will of the operator, by merely pressing buttons conveniently located on an ivory keyboard. The bells are mounted on a handsomely nickel-plated floor rack, but can also be distributed around various parts of the theater, if so desired.

A truly beautiful instrument is the Electrical Cathedral Chimes, made of the purest bell metal. It gives the best imitation of church chimes ever produced. These chimes are also electrically operated from an ivory key-board, and can be distributed throughout the theater, the same as the Deagan Musical Electrical Bells. Other new instruments are the new style Swiss Electric Bells, the Electric Octaphone, the Electric Orchestra Bells, the Electric Parsifal Bells, the Electric Steel Marimbaphone and Electric Xylophones.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE nineteenth annual meeting of the electrical committee of the National Fire Protection Association will be held at 123 William Street, New York City, on the 26th and 27th insts. The rooms in which the meeting will be held are those occupied by the New York Board of Fire Underwriters. Committee reports and suggestions for changes in the "National Electrical Code" will be considered. Among the reports will be one by the committee on theater and moving picture establishment wiring, which will submit a new section to be added to the rules under the heading. "Moving Picture Equipments of Approved Miniature Type for Home Lecture and Similar Purposes." The section will embrace four rules as follows: (1) Arc lamp used as a part of machine must be constructed as far as practicable similar to arc lamps of theaters, and must not require more than 350 watts to operate same; (2) the rheostat or other current controlling device must conform to the requirements for similar devices for theater work, and must be attached to and form a part of the machine; (3) films must be of the non-inflammable type and must not be more than 100 feet in length and one inch in width; (4) where the use of an approved booth is dispensed with, a mat made of asbestos or other approved material must be placed under the machine when in operation; this mat to be of such size and so arranged that machine may be easily and quickly enveloped in same in case of accident to film.

* * *

Miss Florence Turner, late one of the most popular members of the Vitagraph stock company, made a big hit both at the Halsey Street and Fifth Avenue theaters, Brooklyn, following the close of her successful engagement at the 116th Street Theater, Manhattan. Miss Turner was exceedingly popular with the employees of the Vitagraph. She always had a cheery smile and a kind word for all of them, particularly for the girls and young women employed in the film departments. When they learned Miss Turner was booked for Brooklyn engagements these employees prepared to give her a cordial reception. One night the joining room girls occupied boxes at the Halsey. The first night Miss Turner appeared at the Fifth Avenue, the printing room girls filled the boxes. The little actress was much affected by the cordiality accorded her by the groups. They showered flowers upon her and wildly waved flags bearing the Vitagraph imprint as she made her appearance upon the stage.

* * *

As a part of her monologue Miss Turner takes occasion to announce that her new departure does not mean that she will not be seen in the motion pictures again, as it is her intention to combine with others in the production of pictures in which she will be starred, as already announced in a recent issue of the Moving Picture World.

* * *

Among the latest rumors bearing upon the incorporation of new companies for the production of motion pictures is one to the effect that a company is about to be formed by twenty-five publishers and a number of authors. It is stated that the combination is to be a co-operative one, the publishers and authors sharing in the profits derived from the film productions of the latter's work. The name given as that of the proposed combination is "The Famous Fiction Film Company." The incentive of this scheme is said to have emanated from the Daniel Frohman undertaking. One of the chief aims is to attract attention to certain fiction publications through the film productions. Now that motion pictures have forced general recognition for themselves, hardly a day passes that some new scheme to make use of them in some way is not developed. The resources afforded by motion pictures are unlimited, but it is feared that ere long schemes will become so numerous that the outlet for them will become choked and many ventures will fall by the wayside. It may well be said "everybody's doing it" and at the same time there is a certainty that a good thing may be overdone.

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Following the examples set by many of the foreign municipalities, Greater New York has turned to motion pictures as an agency for the enlightenment of school children on municipal government and hygienic rules. The chairman of the Public Health and Education Committee has had films made showing the importance of care of the teeth. It is claimed that exhibition of the films will eliminate absence from the schools on account of tooth troubles. The undertaking is a commendable one. It is hoped the exhibition of the films will not be restricted to the school rooms. Arrangements should be made for their exhibition in the motion picture houses, so that interest may be elicited on the part of parents as well as the pupils. This plan has been adopted for the exhibition of motion pictures especially made for showing the work of the street cleaning department. Clean streets and clean teeth are akin. No better selection of films can be made for the picture houses, as they treat upon subjects in which everybody in all walks of life should be greatly interested.

* * *

And along the municipal lines let another step be taken. The Board of Health should get busy and follow the example set by the municipal authorities of Berlin, Germany. There the meat inspectors have called motion picture cameras to their aid in determining if food products are in proper condition. The films show the micro-organisms in motion should the inspected meats be diseased. While the municipalities of foreign lands are cited as launching examples to be followed, it should not be assumed that they originated the ideas involved. Due credit must be given an American brain. Mr. Charles Urban, of London, England, was the first to demonstrate the great value and possibilities of the motion picture camera along the lines stated. For several years he has produced a number of highly commendable subjects, but they failed to gain the recognition they deserved owing to the tardiness that attended the willingness of the public to give motion pictures the attention now accorded them. When the pictures now prepared and in course of operation secure public approbation, which they surely will, we will then turn admiring and grateful glances to Mr. Urban as the grand old man of the municipal utility of motion pictures. Where does the American brain fit in? Oh, yes; that was almost forgotten. Mr. Urban has been in England so long that he is looked upon as a native of that country. He is not. He was born in America and resided here many years. When visiting here, having acquired the accent of his adopted country to some extent, Mr. Urban derives much pleasure from the discomfiture occasioned some of the people he meets who cater to him in the belief that he is among the brilliant products of His Majesty's domain. He has always had a warm heart for the land of his birth, and now that Kinemacolor has been received here so well the warmth of his heart is still greater. Mr. Urban deserves all the success he has attained. He was and is among the hardest working pioneers in the field of animated photography and has advanced scores of original and commendable ideas in the field.

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Here is a new one. Two exhibitors were discussing the advantage to motion picture houses by having well-known photoplayers make personal appearances in them. One said it helped advertise the pictures and increased the box office receipts very appreciably. The other concurred in the statement, but added that he never had a player appear at his house in person because he believed that it dispels an illusion that is an important factor in the business. "I have watched closely appearances at other houses," he said, "and almost invariably I have found that the audiences have been disappointed and eventually the player loses prestige with them. The players in the flesh do not seem to meet the ideals which their appearances in the pictures have created in the minds of the people. That is how I account for requests for reappearances being rare."

POWER'S CAMERAGRAPH INSTALLATION.

A Power's Cameragraph No. 6A has been installed in the St. Michael's School, Clinton Avenue and High Street, Hoboken, N. J., through the Universal Film Exchange of New York. The Broadway Theater, 41st Street and Broadway, New York City, has installed two Power's Cameragraph No. 6A through the People's Vaudeville Company.

MISS STONEHOUSE RESUMES WORK.

Ruth Stonehouse, the charming leading lady of the Essanay Eastern stock company, returned to work last Monday. Miss Stonehouse has been ill for the last three weeks with scarletina. A surprise party was given in her honor by the members of the stock company. A beautiful floral piece was sent to Miss Stonehouse by the photoplay "fans" of Denver. Miss Stonehouse will be featured in some forthcoming dramatic productions.

Motion Picture Exhibitors' League

WASHINGTON EXHIBITORS ORGANIZE.

The Washington State Association of Moving Picture Exhibitors has joined with the Motion Picture Exhibitors League of America and become the Washington State Branch No. 35. Details of the first annual convention held in Seattle, Feb. 18th and 19th, were withheld until a report could be made on the outcome of the fight against the adverse legislation then pending in the State legislature at Olympia.

An active committee backed by the newly organized state league succeeded in killing two bills which would have seriously injured the business of every exhibitor in the state. One bill provided for state wide Sunday closing of all theaters and the other for a board of examiners for all operators of moving picture machines. Such board to be composed exclusively of certain operators. The exhibitor had no representation whatever on the board.

Under the cloak of a public safety measure the bill gained much support. Now that these bills are both dead we can send the news of the first victory for our young organization in the fight for a square deal for the exhibitor. In no other way could we have won the battle than with the strength and prestige of an active league of exhibitors.

The new officers of the Washington Branch are: President, A. B. Campbell—Sedro Wooley; Natl. Vice-Pres., John Rautz—Bremerton; First Vice-Pres., James Q. Clemmer, Seattle; Second Vice-Pres., Fred Mercy—North Yakima; Secy.-Treas., W. L. Shanks, Seattle and H. O. Allen, Executive Committee.

The next meeting of the Washington State Branch will be held in Seattle June 17th.

BIRMINGHAM EXHIBITORS ORGANIZE.

At a meeting held at Birmingham, Ala., March 22, Henry F. Beaumont, a prominent member of the Birmingham Ad Club, was elected secretary of the Motion Picture Exhibitors' League of Birmingham, which was recently chartered by the national league of motion picture men. Mr. Beaumont was appointed chairman of the publicity committee of the league on its organization and his election to the secretaryship of the body is assumed to be in recognition of his valued services. The officers of the league are E. H. Colley, of the Vaudette, president; H. M. Newsome, who owns four theaters, vice-president; T. S. Abernathy, Odeon One and Odeon Two, treasurer, and Henry F. Beaumont, secretary.

A State convention of motion picture men, held under the auspices of the local league, met here Monday, March 24, and M. A. Neff, president of the national body, was the guest of honor.

IOWA CITY THEATERS GET "CLEAN BILL."

While digging up information that would aid in the passing of a bill to regulate public amusements in the State of Iowa, the State Law Librarian of that State got the following "clean bill of health" for the picture theaters of Iowa City, Ia., from County Attorney Hart of that city:

"Iowa City's moving picture shows, vaudeville entertainments, and other attractions of theatrical type are clean, moral, and worthy of commendation. The men in charge are citizens of highest standing in the community, and would remit nothing improper or immoral to be displayed in their respective theaters, even if there were no law on the subject."

This is the "clean bill' that County Attorney Hart gives the following theaters: Thomas A. Brown's American, Fred Dever's Pastime, Archie Hanlon's Iowa Theater, Thos. A. Brown's Nickeldom, W. H. Englert's Theater.

WEST VIRGINIA CONVENTION.

The fourth annual convention of the motion picture exhibitors league of West Virginia will be held at Wheeling, W. Va., on April 15 and 16. Organizer Clem Kerr, of Dayton, Ohio, and Secretary L. R. Thomas are working hard to make the meeting a success. Many Ohio exhibitors from the Wheeling district, Ohio side, will be present to help with the shouting. The meetings will be held in the new Wheeling Auditorium and special advantages for manufacturers' exhibits will be afforded.

West Virginia exhibitors are urged to attend this meeting as many matters of importance will be considered. A number of proposed legislative enactments will come up for discussion, namely, legislation governing taxes and licenses, a bill for a State examining board for operators, a Sunday opening law, and an censorship bill.

A special program for the entertainment of the delegates and guests has been arranged by the committee in charge and members are urged to bring their wives to enjoy the good time being prepared.

TO FIGHT PENNSYLVANIA LEGISLATION.

Pittsburgh motion picture men and owners of small vaudeville theaters are preparing to beseige the Pennsylvania state legislature to enter their protest against the passage of the bill introduced into the house of Representatives by George Allen of Allegheny County, which provides that all amusement places must be licensed under a state law. The bill is now in the hands of the house committee on law and order, and it is probable that action will be taken on the bill during the next two weeks. The opposition is coming from all parts of the State and the members of the legislature are daily receiving many letters asking them to vote against the bill if it is reported out of committee. The local Motion Picture Exhibitor's League has taken a strong stand against thhe passage of the bill and the officers of Local No. 1 of this city have prepared a protest against the measure that should receive the support of all the exhibitors. A representative of the local organization will go to Harrisburg when the bill is brought and personally urge the quashing of the measure.

PREFERS THE SMALL TOWN.

Mr. and Mrs. William F. Nolan of Opelousas and Thibadeau, La., paid a short visit to New York the other day and spent most of their time doing the picture theaters and studios. Mr. Nolan owns theaters in both towns and remarked, after looking over a number of New York picture houses, that he couldn't see that any of them had anything on him, especially when it came to projection. Mrs. Nolan, a charming young woman of undoubted Southern birth, was pronounced in her loyalty to her home town and insisted that New York did not tempt her in the least.

FEATURE FILM RENTERS' CREDIT ASSOCIATION MEETING.

The next regular meeting of the Feature Film Renters Credit Assn., of Ohio, is scheduled to be held at the secretary's office, Columbia Bldg., Cleveland, O., April 1st, at 3 p. m. All members are earnestly requested to be present at this meeting, as there is business of great importance to be transacted.

A. E. SIEGEL, Secretary.

A FORTY-FIVE-MINUTE TALKING PICTURE.

At the Gaumont Palace Hippodrome in Paris, a few days ago, there was exhibited a speaking film running forty-five minutes. This is by far the longest talking picture ever thrown on the screen. The photoplay was taken from a famous French farce and was witnessed by nearly eight thousand people, the extreme capacity of the house. The dialogue was distinctly heard in the farthest corners of the auditorium without appearing unduly amplified to those in the pit. The Paris Daily papers gave the Gaumont talking pictures from four inches to three-quarters of a column next morning and described the entertainment as a revolution in the cinematographic art. Speaking photoplays running from twenty to thirty minutes are now being shown nightly by means of the Gaumont improved Chronophone in the Gaumont Palace Hippodrome.

Making Pictures With Bloodhounds

In an Interesting Letter Jack Clark Describes How the Gauntier Players Obtained Real Reel Realism.

IN a letter from Jacksonville, Jack J. Clark, leading man of the Gene Gauntier Feature Players, tells of the trials of the picture player when dealing with sure-enough bloodhounds which, in this instance, were secured from Sheriff Dowling of Duval County, Fla., by Director Sid Olcott. The picture was "The Mystery of Pine Tree Camp." The dogs were tested by the liberation of a negro convict, with a start of fifteen minutes over the dogs. Success attended the try-out, and the colored man was treed in short order. In the picture Mr. Clark and Mr. Olcott were to be fastened together with a ball and chain and were to have but fifteen seconds' start over the hounds. The run was to be short; it had to be. But here's the story:

"The morning came bright and clear, and we left in our launch for Hogan, a small town on the creek nine miles from Jacksonville. Mr. Olcott and Miss Gauntier, in order to pick up the dogs on the way, went around by road. I have read of the feelings of men in the death chamber awaiting execution; but, believe me, they had nothing on me as I steered that boat up the creek. A dozen times I was tempted to run on the bank so hard that it would take a month to get off, and thus put back the fatal moment. However, while I was thus vacillating our destination hove in sight, and I realized I was in for it. So with sinking heart I tied up the boat and watched the rest of the men file up the bank as happy as if they were going to a picnic."

The machine came to grief, and its occupants had to finish the journey on foot with "six young, husky, vigorous, savage bloodhounds." It was like this:

"In the party were Mr. Olcott, Miss Gauntier and the deputy sheriff—each with two dogs—and in one minute after hitting the ground the whole group was a hopeless tangle, Miss Gauntier in a hobble skirt being handicapped more than the others. However, after much effort, the procession was straightened out and the cavalcade took up the line of march, with the hounds straining at their leashes. About a mile of the road led through a swamp, where it became necessary to jump from hummock to hummock to keep out of the water. It was at this spot that things began to happen. Just as Mr. Olcott was jumping some four feet in order to reach a small dry spot, one of the dogs decided to investigate a trail he had scented about a hundred yards back, so without even a warning bark he started to the rear. Result—Mr. Olcott landed in a recumbent position in three feet of muddy water. Excited by the noise, the sheriff's dogs came up on the run, causing the worthy representative of the law to misjudge his leap and land on the back of Mr. Olcott's neck. After much thrashing about in the slime and water, they managed to reach land in such a condition it was hard to distinguish man from beast. An hour of wandering brought them to the road again. They joined us in a condition impossible to describe.

"Then we prepared to take the scene. While Mr. Olcott was 'making up,' the sheriff and I had a nice little heart-to-heart talk. He informed me casually that having traveled with Mr. Olcott, the dogs would not bother him at all, but would take up the strange scent—meaning me. Then I quietly sidled around to where the dogs were tied and tried to get real friendly with them until a savage growl put the director wise and he told me to beat it. Then I strolled off some distance and practiced hundred-yard dashes with a ball and chain fastened to my leg.

"Finally it was announced that everything was ready and we proceeded to the scene of the tragedy. We were to jump down from a locomotive, with a pursuing engine about twenty yards behind, and run and take refuge in a tree some distance away. I had already examined that tree and knew to a nicety in one-tenth of a second flat. The scene started—we jumped down and ran until we were outside the camera lines. There Olcott stopped. 'What's the matter?' I exclaimed. 'I want to see how they get out of that engine,' he said. 'Well, I'm not a bit curious, and, besides, I've a very important engagement over at that tree and, believe me, I'm going to keep it.' I grabbed up the ball and started as one of the hounds bayed on picking up the trail. Olcott had to come or be dragged, and as the ground was full of sandspurs he came. I was up in my perch in a fraction less than schedule time, but Sid in trying to follow slipped and slid, hanging head downward, his ankle being fastened to mine and I having a strangle hold on the branch that I did not propose losing. 'Come down,' he cried, 'so that I can get on my feet.' 'Nothing doing,' I returned; 'you just have a little talk with your friends the bloodhounds, until your friend the sheriff comes along and ties them up. You've traveled with them and they won't bother you.' And there he hung until these six canine Sherlock Holmses were corraled and tied together. Since then Mr. Olcott walks with a limp and every time I see a purp I have a quiet smile to myself."

MOVING PICTURE PERSONALITIES.

One of the best known moving picture men in the southern part of New Jersey is Edward J. O'Keefe, who has built up the City Square Theater into one of the model picture houses of the cast. Mr. O'Keefe came into motion pictures from the vaudeville stage, where he had made a great success of refined mimicry and character sketches. He has now been the manager of the City Square Theater for one year, celebrating his first anniversary in the new field on March 31st. He has arranged a very fine and costly celebration for this occasion. Mr. O'Keefe says that in learning the exhibiting profession he has been greatly aided by the Moving Picture World, which he thinks is indispensable to every man interested in motion pictures. Said Mr. O'Keefe to a World man:

"When I took hold I found things in pretty bad shape with very poor attendance. I immediately started a newspaper advertising crusade. Advertising every day in all three dailies and one Sunday paper. Put in a first class orchestra of four pieces. Went after the best pictures I could find. Billed a big feature every day. Mixed with my people and got their personal opinion. Talked to them frequently from stage in reference to coming attractions and also explained how remote was the fear of fire. Called their attention to the construction of building and the number of exits. Never allow any picture that could offend the most refined. Insist on the best of order at all times. Gave the newspapers to understand that if they wanted our business they would have to give us the same treatment as any other theater. Gave them to understand we were a first class theater even if we did run pictures. I feel safe in saying that two-thirds of our patrons who comprise the very best people in this town did not patronize any picture house this time a year ago. Give my personal attention to every detail of the house. Hard work, but hard work never killed any man if he takes good care of himself otherwise."

Edward J. O'Keefe.

HALLBERG ECONOMIZERS IN THANHOUSER STUDIO.

The Thanhouser Co. has equipped its studio with new motion picture machines, operating on alternating current with Hallberg Standard A. C. Economizers. Mr. Hallberg reports that Quirk's Theater, Fulton, N. Y., have just purchased through him a second Simplex M. P. Machine. Mr. Rufus A. Maltby of Middletown, N. Y., a Powers 6A with Hallberg A. C. Economizer; Weinberg & Mines, 500 Atlantic Ave., Brooklyn, N. Y., a Powers 6A.

"The Eye of a God" (Pyramid)

By George Blaisdell.

ONE more company is added to the many concerns contending for honors—and profits—in the fast expanding motion picture field. A three-reel debut is an unusual occurrence. It indicates confidence, at least—confidence in ability to satisfy a public every day becoming more discriminating in its judgment of pictures and consequently keener in detecting and commenting on shortcomings of writers, producers and actors.

Pyramid, which will release through Warner's Features, starts off well. It would be an overstatement to say that "The Eye of a God" is without noticeable blemish. Yet its faults are not glaring ones—by no means; they are of the minor sort and will not affect the pleasure or the interest of the average beholder. Chiefly, they are of omission—as, for instance, in the scene following the arrest of the forger, the daughter, visiting him in jail, finds him in stripes. His trial must have occurred, followed by his conviction. When the daughter goes to work as secretary for Hammond there is a typewriter in the office, but nothing to indicate that the girl knew anything of its manipulation. The employer is shown in love with her. The two are later settled down as man and wife, but the daughter never sat at her machine so far as the film shows. When the husband comes home and the wife admits him to her room the blackmailer steps behind the portieres. As the husband steps out of the camera, not out of the room, the ex-convict boldly reenters. The finger-print expert takes all his photographs in the evening. These are merely examples, and in view of the general quality of the work done there is no reason why they should not be avoided in future releases.

Scene from "The Eye of a God" (Pyramid).

There is a blackmailer in this story. His grip on his victim is made possible by the feminine fear of losing a husband's love through the uncovering of the crime of her father. It is one of those cases where any husband worthy of the name would without hesitation absolve his wife from any blame in a matter in which she is obviously blameless. Yet writers continually—and with justification, as proved by the public prints—portray the wife as "fleeing when no husband pursueth," if the paraphrasing may be permitted. Perhaps every adult who sees this picture will ask the question at the conclusion of the last scene: "Did she tell her husband that her father was a convict?"

The story from begining to end is crammed with incident—so much so that there is space here to refer to only a few of the more striking features. There is a thrilling escape from prison by the cellmate of the forger, the dead body of the latter being lifted from its rude box and the fleeing man being lightly nailed in, afterward breaking out when the wagon is conveying the coffin to the cemetery. This phase is reminiscent of a famous chapter of a well known French classic. There are good scenes in the reception at the home of Lawyer Hammond, in the rathskeller where the convict goes, in the frightening of the wife into giving up her great diamond called "The Eye of a God," in the investigations of the detective, in the discovery of the thief, in the chase of the motorcycle after the automobile resulting in disaster to the latter, and the thrilling leap of the convict and the pursuing detective over the cliff.

Mention must not be omitted of the good work of the entire cast. Especially notable is that of the woman who portrayed the wife. She wins your sympathy and holds it, and, if you think she is foolish for not telling all, the blame, of course, must rest on the head of the ingenious scenario writer. Much of the interest in the melodrama is due to the excellent work of the detective with his finger print demonstrations. It was not difficult to recognize here Chester Barnett. He has done no better work. Others deserving praise are the husband, the convict and the maid.

"The Eye of a God" will make good.

"THE JUDGE'S VINDICATION" (Reliance).

A coming two reel release by the Reliance Company, "The Judge's Vindication," tells the story of an honest judge who, by a just decision, excites the wrath of a group of financiers, called, in the picture, "the Trust." They have vainly tried to bribe him, so they now procure a trumped-up charge of bribery against him and, in this, it is claimed that the boodle was a lot of stock in the "Trust." Now, the judge has this stock and the "Trust" knows that he has paid for it. In the judge's trial, it becomes evident that no one else can testify that the stock was paid for, and of course, the "Trust" won't. But we soon find the pretty daughter of the judge appealing for help to a newspaper editor who assigns a reporter to the case. This reporter is a man of action and, when a little sleuthing proves not only that the "Trust" has the letters that would clear the judge, but that it is aiming to destroy them, he and the girl get the papers from the "Trust's" office at the point of a pistol. Then follows a race in an automobile to the Capitol, the clearing of the old man and the closing scenes, which are made to promise a love story.

Scene from "The Judge's Vindication" (Reliance).

The situation and its development in this picture hold strongly, although it cannot be said that it is all quite consistent or that as much as was possible has been made of it. Its interest comes from the fact that there is so much in it that is natural and in accord with what we all have read in newspaper accounts of political life. In other words, although it stumbles once or twice, it doesn't fall, and succeeds in telling a good story. This story, too, is pertinent. Another good asset that it has is the character of the judge, played by E. P. Sullivan. Perhaps the picture gets most of its value from this fine old man. All the later scenes, especially those approaching the thrilling climax, are exciting. In these scenes, Irving Cummings, as the reporter, and Mae Botti, as the girl, play the leads. The acting of nearly all the cast is commendable. The sets, backgrounds and photography are very good.

"BULGARIAN" IN FILMS FIRST.

Thanhouser beat the theatrical producers to it! Their Misses Snow and Anderson were seen in the all-fashionable "Bulgarian" gowns in the films, before the said "Bulgarian" was noticed on the stage, whose actresses are always keen to wear whatever bids to become the "style." Other smart and "correct" toilettes for 1913 noted in current Thanhousers are the imported Esponge, Faille, Shepherd Plaid and Parisian street costumes that have been worn by Flo La Badie, Jean Darnell, Grace Eline and Lila Chester. Dress is a detail they have come to pay attention to in the film producing business.

"The Wizard of the Jungle"

(World's Best Film Company).

THIS two-reel state right special, in which Captain Jack Bonavita is featured, will easily rank as one of the best of the so-called lion pictures which in these days are having so much vogue. The scene of the story is Africa. The Florida jungles make a convincing setting; there is plenty of realism in the way of backgrounds. With Harold Shaw taking care of the dramatic end of the story there was no room for doubt as to the outcome of the picture in this department. The result proves the wisdom of his selection. Joe Graybill, well known to picturegoers, has the part of Captain Hanscombe, the jealous army captain, who in the end meets his death in the jungle. Mr. Graybill is at his best in the portrayal of the jealous lover; he is so here. Nancy Avril sustains the role of the ward of Daniel Bonavita, the father of the young man on whom falls the mantle of the wizard of the jungle. Daniel is played by William Cavanaugh, and the part is well played, especially where Daniel is thrown from his horse. It is a nasty tumble—a spectacular one—and unusually realistic. Captain Jack faces the camera with the same unconcern he displays in facing wild beasts. Particularly does he not overact. King Baggot wrote the scenario.

The story is coherently told. There is a multiplicity of sub-titles, but their use is justified. The interest is established in the first thirty feet and is maintained steadily until the last scene. The best test of this is the apparent shortness of each reel. There are many exciting chases through the jungle which will serve to keep a house in suspense. It may be noted here that in all the two reels there is not a single case of double exposure. When a lion is facing a human being the two are before the camera simultaneously. If there are many thrills it must also be said that there is nothing gruesome in the picture, unless perhaps we may except the combat between Captain Hanscombe, lying on the ground, and with a club trying to keep a lion at bay, and the companion picture with the king of beasts leisurely eating a meal which seems to be particularly gratifying.

The story opens at the side of a new-made grave. Abdullah, the wizard of the jungle, receives the condolences of two natives over the death of his young son. The following scene shows the arrival of a party of lion hunters. The head of the party, Daniel Bonavita, reprimands the wizard for bringing liquor into the wilds. Young Jack Bonavita is taught to handle firearms. The wizard incites the natives to rebel, and the camp of the white men is attacked by a large party of blacks. There is an exciting running fight through the forest. Young Jack, left behind in camp, is struck by a poisoned spear and goes in search of his father. He is lost in the jungle, and when about to be devoured by a lion is saved by the wizard. Abdullah, in order to save the boy's life, amputates his arm. The father, unable to find his son, believes him destroyed and returns to England. Abdullah adopts Jack, through love for the son he has lost. He teaches the younster the secrets of the forest and especially how to handle wild animals.

Twenty years later, Daniel Bonavita stops at an army post in Africa. With him is his young ward, Pearl. Young Jack, grown to manhood, rescues the girl when she is assailed by a lion. Captain Hanscombe, an officer at the post, makes love to Pearl, but his attentions are unwelcome. The girl is interested in the young wizard, who on the death of Abdullah, has taken his place in the forest. She teaches Jack and helps him in studying. As Pearl returns from one of these excursions she is met by the captain, who embraces her. Jack throws the soldier to the ground. Later Hanscombe orders the arrest of Jack, and goes into the jungle to see that his order is carried out. Jack is arrested, but the captain it attacked and killed by a lion. As the young wizard is brought into camp he is presented to Daniel Bonavita by Pearl. While he is thanking the young man for his kindness to his ward, Daniel recognizes in the man under arrest his own son. There is a happy reunion, and indications point to another union between Jack and Pearl.

Newman Company Equips Empress Theater, Chicago.

The Newman Manufacturing Company, of Cincinnati, Ohio, and 101 Fourth Ave., New York City, reports that it has just furnished the two Chicago theaters controlled by the Sullivan & Considine Company—the new Empress on Halsted St., and the Empress on Cottage Grove Ave.—with brass frames and rail work. The Newman Company has just issued a new catalog showing brass frames and easels, German silver frames and oxidized frames and brass rail work, and brass work of every description, which can be had upon request.

Famous Players Contemplates Educationals.

Adolph Zukor, President of the Company, Considering Definite Plans on Those Lines.

FOLLOWING the announcement that the Famous Players' Film Company had purchased the sole rights to the Cherry Kearton series of wild life and big game in the jungle, Adolph Zukor, president of that company, informs the Moving Picture World that he is considering a definite plan for the production of a series of educational pictures suitable for use in public schools and other institutions of learning. The Kearton pictures alone cover a wide range of natural history. To this it is Mr. Zukor's purpose to add more of the same character. He will also extend the work to other scientific subjects.

In conversation with Mr. Zukor during a recent visit which he paid the World staff, he spoke of a most ambitious plan to be carried out in connection with the several departments of the United States Government at Washington.

"Every American citizen is interested in the manner in which the business of our great country is conducted," said Mr. Zukor in introducing the subject. "We see men spending their lifetime of service in the employ of the Government at a rate of remuneration far less than they could obtain in almost any other sphere of activity and with almost no consideration from the public which they serve. It has been in my mind to show to the great American public, by means of pictures, just what the servants of the people are doing in Washington."

Mr. Adolph Zukor.

Mr. Zukor is very likely to succeed in this undertaking, because he seems to have the "get there" qualities in his make-up. He was the first to secure for motion pictures a real co-operation of the best talent in the field of legitimate drama, and the success of the combination of a Frohman and a Hackett has encouraged other large theatrical producing interests to enter the realm of the pictured drama. In this he was the pioneer who blazed the trail, for it was his business accumen and persuasiveness that made the Famous Players a reality. His ability and persistence should win success for him in other ventures.

Music for the Picture

BY CLARENCE E. SINN

THE following was crowded out of my last letter through lack of space: "Dear Sir: I always find your articles and department in general a great help in settling the question, 'What shall I play for the picture.' Even though I know for a certainty that three-fourths of the patrons of our theater are utterly oblivious to the music, for the other fourth, I feature every possible situation and climax in each picture as much for my own satisfaction as anything else.

"I agree with Miss Ditmar, in the February 1st number, in regard to opera selections; they are my especial hobby. I might suggest that in addition to those Miss Ditmar cites, the most of which I have used to advantage, the following are equally excellent: 'Little Boy Blue, Rose Maid, Spring Maid, The Firefly, The Love Cure, Oh, Oh, Delphine, Under Many Flags, Hanky Panky, Count of Luxembourg, He Came From Milwaukee, Mlle. Modiste, Lady of the Slipper, and The Red Rose. Also the overtures, "Pique Dame, Jolly Robbers, La Boheme, and Madame Butterfly.' Fraternally, G. Warner Metcalfe, Grand Theater, Holyoke, Mass."

Mr. Metcalfe says that though a majority of his audience may be oblivious to the music, he plays for the minority as well as for his own satisfaction. This is the right spirit. But very often a great part of the oblivious majority may sense the fitness of the musical accompaniment without being aware of it. Anyhow it is pretty generally understood that the music should never be so prominent as to detract from the picture, but should at all times be made subserviant to it. For that reason many patrons may not always notice the music in particular unless there is something wrong with it. And, after all, a musician's greatest satisfaction is found in his own approval of his work.

* * *

Organists, of whom the number employed in moving picture theaters is constantly increasing, will be delighted with the new book of organ music published by Meyer & Bro., 77 W. Washington Street, Chicago, Ill. I have examined this book and can vouch for the excellent quality of its musical contents and their adaptability to moving picture work.

* * *

The militant spirit seemed to predominate among the feature films viewed last week. Here are suggestions for music to three most excellent war pictures—every one a feature:

"THE WOE OF BATTLE" (Kalem).

1. Heavy, hurry (for battle), p. and f. until title: "General Greene Makes Headquarters, etc."
2. "Flight of the Birds" (by Rice; pub. by Walter Jacobs) until title: "You Are My Brother's Murderer."
3. Short sentimental—one scene.
4. Short march until title: "A Broken Heart."
5. Pathetic music for one scene.
6. Long heavy, hurry (for battle) until hospital scene.
7. Plaintive until title: "Love's Last Farewell."
8. "The Vacant Chair," very pathetic until close of picture.

* * *

"THE RETREAT FROM MOSCOW" (Pathe).

(Courtesy of William E. King.)

Part First.

1. "Russian National Hymn" until title: "Napoleon, To Inflame the Courage, etc."
2. "Marsellaise" (short) until change of scene.
3. Hurry (for battle) until man is brought to general; then subdue until change of scene.
4. Agitato p. and f. until title: "After the Battle."
5. "Reine de Sabe" (March, by Gounod) once through, then:
6. "Festmarsch from Tannheuser" until end of reel.

Second Part.

1. Storm scene from "William Tell" (long) until officers come out of The Krimlin.
2. "Partant Pour la Syrie" (French song) until change.
3. Agitato p. and f. until title: "The Incendiaries."
4. Solemn (for execution) until title: "Napoleon, Fearing the Russian Winter."
5. "Marsellaise" until title: "The Grand Army Pursued by the Russians."
6. "Partant Pour la Syrie" until title: "The Cossacks Harrass the Retreating Army."
7. Second movement "Halka" overture until peasants attack straggling soldiers.
8. Short agitato until change of scene.
9. "Partant Pour la Syrie" until title: "At Last Getting the Remnant of His Army."
10. "Marsellaise" until end of picture.

* * *

"PAULINE CUSHMAN, THE FEDERAL SPY" (Selig).

Part First.

1. Third movement of "Raymond Overture" pp. until title: "The Toast."
2. "It Is Better to Laugh Than Be Sighing" (from "La Traviata") until title: "Here's to Jeff Davis and the Southern Confederacy."
3. "Dixie" until change of scene.
4. Introduction to "Pique Dame" overture pp. until title: "In the South."
5. "Bonnie Blue Flag" until title: "Pauline is Overheard."
6. Short agitato until back to camp scene, then:
7. "Bonnie Blue Flag" again pp. until change of scene.
8. Semi-mysterious (similar to No. 4; long) until: "Holmes Inform Rosecrans."
9. "Military March" mf. and p. to action until she crawls out from under tent.
10. Agitato p. and f. according to action until she discards drum and rides way.
11. Hurry; begin p. and increase with action until she enters Union camp.
12. "Yankee Doodle" until end of Part First.

Part Second.

1. Short March until she is left alone in second scene.
2. Mysterious through next three scenes until she takes officer's arm and exits.
3. Long semi-mysterious with military suggestion; similar to second movement in "Halka" overture or "Lady Moon" song from Bohemian Girl played in march tempo until old negro left alone in room.
4. Mysterious semi-agitato until title, "The Confederate Ambush."
5. March, "Gate City" (Weldon); subdue while writing is seen; play until she is seen in cane brake.
6. Agitato p. and f. At tinted scene change to:
7. Hurry (for battle) p. and f. until title: "General Rosecrans Honors Pauline."
8. March, until end of picture.

BUSTER'S SISTER.

"Buster," more properly known as Roswell Johnson, of the Lubin company, has a sister. His father, also Roswell, has a daughter (very naturally) and she is to be called Ormi Hawley Johnson, to further add to the confusion. Ever since Buster was added to the Lubin staff there have been questions innumerable as to whether "Buster" was Arthur Johnson's son, though Raymond and Alfred Hackett, who really are the Johnson offspring, never are linked up with their better-known father. To head off any questions as to whether Ormi Hawley Johnson is the son of Arthur Johnson and Ormi Hawley, be it said at once that she is the daughter of Mr. and Mrs. Roswell Johnson and that Mrs. Johnson is not Miss Hawley. Johnson turns the camera for George O. Nicholls, who directs the Hawley section of the Lubin company. That's why.

HALLBERG ESTABLISHING AGENCIES.

Mr. M. L. Livingston, sales representative for J. H. Hallberg "The Economizer Man" left for a trip to Chicago on Tuesday of this week, calling at several of the towns enroute going and coming. The purpose of the trip is to close pending deals on Economizers, and to establish dealers agencies for Powers, Simplex and Motiograph moving picture machines, as well as for the Hallberg Specialties.

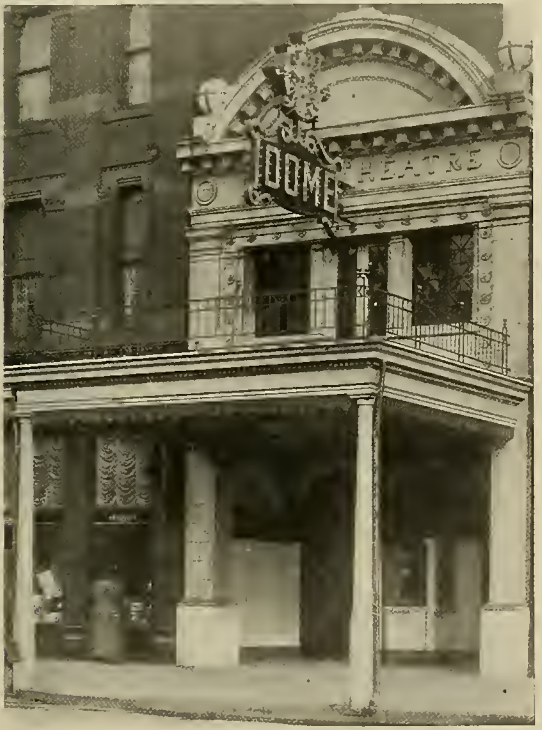
Among the Picture Theaters

News and Views of Houses Here and There.

DOME THEATER, YOUNGSTOWN, OHIO.

THE Dome Theater, of which we publish two excellent photo-engravings, one giving a view of the front elevation and the other a view of the interior, gives the reader a concrete conception of the "picture theater beautiful." It is owned by Messrs. Renner & Deibel, men who can see big returns from a first-class picture house. The place is managed by C. W. Deibel, who opened it on the evening of Saturday, December 21, 1912. From its opening date to this day, the business of this expensive picture house has been more than the proprietors anticipated.

The auditorium, which provides opera chairs for 800 persons, is finished along lines that combine simplicity with a magnitude of size and space which are seldom to be found in the average picture theater. From any seat on the sloping floors, one can obtain a full view of the screen and stage.

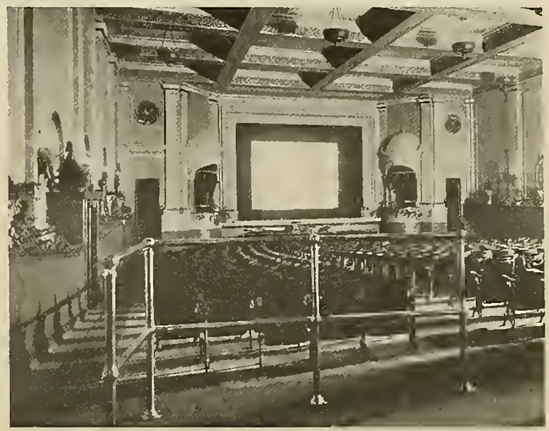


Dome Theater.

Patrons are enabled to enter and leave any part of the auditorium at any time without inconveniencing in the least degree those seated about them. The exits on the Hazel Street side are large double doors that open directly to the street; the west side exits, which are of the same commodious character, lead to a fireproof foyer which furnishes an unobstructed passage to Federal Street, parallel with the main entrance. There is a handsome marquee extending for some distance over the sidewalk of the Federal Street entrance.

Brilliant with electrio lights, it heralds a welcome to the palatial foyer and lobby. The sides of the lobby are covered with polished marble, which half way to the top meets a series of mural panels that shade in quiet tints with the ceiling which is studded with inverted lights casting their radiance towards the ceiling. The floor of the lobby is done in mosaic style.

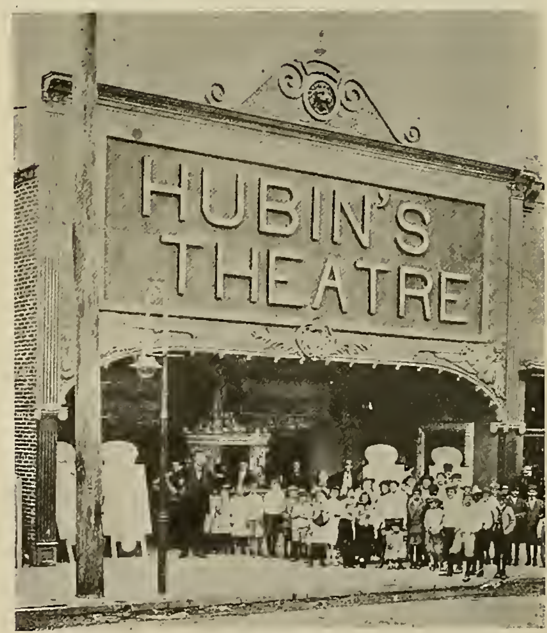
The operating room is constructed of fireproof material and has three operating machines in constant use. The picture is projected upon a mirror screen which the manager says is the largest in the State. The ventilation of the theater has been made the subject of careful study by the proprietors which resulted in a system almost incomparable. Music is furnished by a nine-piece orchestra.



Interior View of Dome Theater.

HUBIN'S THEATER, PLEASANTVILLE, N. J.

We print herewith a cut of Hubin's Theater, Pleasantville, N. J., owned and built by Frank B. Hubin at a cost of $25,000. It has a frontage of thirty-one feet and a depth of one hundred feet. It seats 625. The house is built of fireproof material, and is one of the best equipped moving picture houses in the State of New Jersey. Although Pleasantville is not a large town, the theater's patronage is not confined to that place, but it draws from neighboring towns, even from Atlantic City. Mr. Hubin says that he draws his patronage from about 25,000 people.



Hubin's Theater.

QUIMBY'S $60,000 EXCLUSIVE PICTURE HOUSE.

The following excerpt is from a letter of W. C. Quimby: "If any dubious person should doubt that money invested in a comfortable, sanitary and fireproof moving picture theater for the exclusive presentation of photoplays is not a good investment, he ought to visit Zanesville, Ohio, and look over my new $60,000 moving picture theater." Judging from the number of beautiful photographs illustrative of interior and exterior views which Mr. Quimby has sent us, it looks as though Mr. Quimby had spent over twice the amount that he says he has, and they further point out the fact that Mr. Quimby's faith in the stability of the picture business is anything but weak. Owing to lack of space we are unable to publish but one photograph of Mr. Quimby's $60,000 photoplay palace.

The plot of ground upon which the structure stands has a frontage of 70 feet and a depth of 132 feet. It is modern in every respect and is built of fireproof material throughout. Nothing has been left undone for the benefit of patrons in the way of convenience. Mr. Quimby opened his new house around the first of June, 1912, and has been playing to crowded houses ever since. He has turned crowds away in the summer and is doing it yet. People from neighboring towns come to his house in automobiles. It has a seating capacity of 750 persons.

View of Entrance to Quimby's $60,000 Picture House.

The lobby is beautifully lighted and standing in conspicuous places are neatly framed posters of the pictures constituting the day's programme. There are check rooms for women's and men's garments, wraps, etc. The checking system of the house is so perfect that a man may have his cigar checked and get it back in good condition when the entertainment is over. The ushers and attendants are examples of refined etiquette and neatness of appearance. As one sits in the luxurious leather opera chairs watching the pictures, he breaths nothing but the purest of air, for the ventilating apparatus of the theater is perfect. It is cool in the summer and the right temperature of warmth permeates the place in the winter.

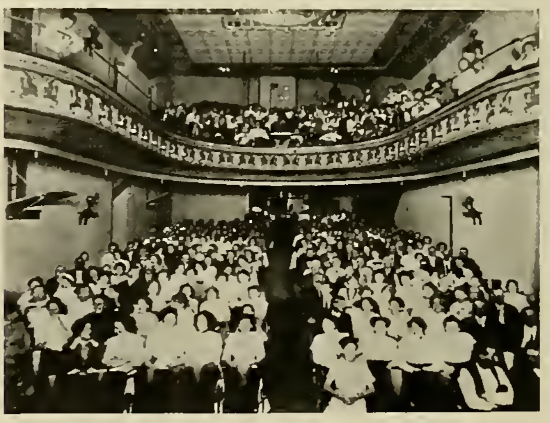
In justice to Mr. Quimby's excellent management, a word ought to be said of the music which he gives to his patrons When the theater was built he installed a $4,500 Wurlitzer Unit orchestra. After using this instrument for about six months, Mr. Quimby was so well pleased with it that as a Christmas present to his patrons he bought and installed a $3,500 pipe organ. These instruments are played by a competent musician, and the audiences express great satisfaction over the music. Mr. Quimby has recently installed his own electric light plant, which is saving him about $150 a month. He was compelled to do this on account of the exorbitant rates charged by local lighting companies. Mr. Quimby is also the owner of other large houses playing to vaudeville and moving pictures. The admission prices to the new house are five and ten cents.

Geo. Grossmith and Mr. Ed. Payne, actors well known to the states, have at last submitted to the camera and have been filmed in their very successful musical comedy, "Our Miss Gibbs," produced by a London company.

MORRIS GRAND THEATER, HOT SPRINGS, S. D.

The half-tone engravings accompanying this article are views of the Morris Grand Theater, Hot Springs, S. D. The house is owned and managed by Morris Block, one of the most enterprising and hustling exhibitors in the Western country. Hot Springs is a town with a population of about 2,500 and to have a $15,000 theater as the Morris Grand is going some. We are skeptical as to whether or not there is another town of its size which has such an expensive photoplay house.

Morris Grand Theater.



Interior View of Morris Grand Theater.

Mr. Block says his theater is a paying investment even though it is built in such a small town. "Although Hot Springs is a small town, it is by no means 'dead,'" says Mr Block. "It is one of the liveliest places in the Black Hills The local lodge of Odd Fellows recently attended the International Convention at Winnipeg, Manitoba, Canada, and won a prize for being one of the best drilled Odd Fellow teams attending the convention. A thousand-foot reel of the Odd Fellows' parade at Winnipeg was taken and I immediately secured a copy of it.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE work of Phillips Smalley and Lois Weber of the Rex Company, is attracting attention. In the first place, there is behind their acting always a story; and it is of the peculiar quality that first gave the Rex Company fame among screen followers. The reason for this is simple. The source of their stories now finding favor is the same as was the source of the earlier ones—in other words, in the fertile brain of Lois Weber. The author in this instance has no occasion to complain of an unappreciative director, of a script so mauled and mangled as to make the finished picture unrecognizable to the eye of its creator. Mr. Smalley and Miss Weber not only portray the leading characters; they direct the work of the entire cast. These two players are giving much attention to two-reel subjects, and with marked success.

Lois Weber in "Until Death."

Miss Weber is at her best in the role of the young matron—the womanly woman who makes the home. She radiates domesticity. In one of her plays, shortly to be released, there is a striking instance of this. "Bobbie's Baby" is the title. The mother has lost her only child. The empty cradle stands in its old place of honor. The husband and wife, driving in an automobile through the suburbs, leave the machine for a stroll. They hear the cry of an infant; the wail comes from a barn. The little one is taken home; it is bathed and cared for. Sitting in the lap of the nurse of the baby that is gone is the new-comer, sans clothes. The wife is looking into its face, laughing, crooning. The same cradle, now about to have another occupant, is hard by. The sunlight floods a scene that will strike home to every one who has ever loved a baby.

The filming of Miss Weber's latest story, a double tragedy, "Until Death," in two reels, very nearly resulted in the death of Harry Pollard, playing one of the three principal parts. In making a fall over a cliff Mr. Pollard received a blow over the heart. Development of the film indicated the necessity of a retake. Following this scene Mr. Pollard had to be buried in a supposed landslide, with only a hand and arm above ground. When he was lifted out, after a rehearsal and the taking of four scenes, he was more dead than alive. If one may judge from a synopsis of the picture, the climax will be as thrilling as it is dramatic.

* * *

"Billy" Garwood has left the Thanhouser forces to play the leads in Farrell McDonald's Powers company.

* * *

Did you see Florence Lawrence in Kinemacolor? To be sure, it was only for a minute, but it was worth while. The popular screen girl was cornered by the cameraman during the great suffragette parade in Washington on March 3. The fact that she was mounted on a high-spirited charger did not in the least diminish the force and extent of the old familiar, ever charming smile.

* * *

In a letter to a friend in this city Edwin August says he is hard at work at the Vitagraph studio at Santa Monica. He is under the direction of Rollin S. Sturgeon. It is no hazard to say that the combination of these two men will result in really fine stuff.

* * *

The decision of the Vitagraph company to put Robert Thornby, of the Western studio, at the head of a comedy crew is a cause for congratulation. Those who have seen Mr. Thornby in comedy will understand why. His recent appearance in the guise of a tramp was a fine bit of character portrayal.

The action of the Biograph company in supplying to licensed exhibitors the grouped and identified photographs of its principal players will be heartily appreciated by thousands of picture followers. It is to be regretted that in the center of this group there could not have been placed the likeness of the one man to whom not only is due whatever individual distinction Biograph pictures possess, but to whom also, for his splendid and artistic services to the silent drama, present and coming generations of picturegoers will have cause for gratitude—Director Griffith.

* * *

Now that the newspapers of the country are devoting space to motion picture "news" we may expect to find statements that really are new. The Omaha World-Herald of March 2 in a sketch of "Jean" Fearnley, says that from the stage she "graduated to the motion picture platform, beginning with the Reliance company, where for the past year she has been playing leads with King Baggot." Miss Jane Fearnley is playing leads with William Shay in Mr. Brenon's Imp company. Aside from these minor inaccuracies the item seems to be nearly right. On the same page G. M. Anderson is described as a cow-puncher and horseman on the Western ranges in mere boyhood. There are men in the East who are under the impression that "Broncho Billy" acquired his knowledge of horsemanship after he had attained to man's estate. Some of the syndicated "bunk" that is being spread broadcast will stand trimming.

* * *

The admirers of "Little Mary" received a pleasant surprise in the Biograph release of March 15—"The Unwelcome Guest"—in which this popular actress appeared. It is said that this picture, which was made last summer, has been withheld from the market in the hope that it might be used as the first of a series. The success of Miss Pickford in "The Good Little Devil" has been so marked, however, that it has practically precluded the possibility of her return to the screen.

* * *

Siegmund Lubin, of Lubinville, a life Screener by the way, paid a visit to the Screen Club on the 21st. He was entertained by President Baggot.

* * *

Met up with Shannon Fife on Good Friday at the City Theater. Mr. Fife has written many of the Lubin scenarios, and is going strong. When not otherwise engaged he is a student at the University of Pennsylvania, where for more than a year he has been taking a special course. Mr. Fife hails from Dallas, Texas, and has behind him five years' newspaper experience.

* * *

President King Baggot of the Screen Club has received the following message: "Have seen London, Paris, and am now seeing Rome. Always turn toward Forty-fifth and Broadway when I take my nightcap. Love to all the boys. James Slevin, American Express Company, Rome."

* * *

Jay Hunt, the well-known director, is out on the Pacific Coast working with Thomas Ince in Kay-Bee pictures. Mr. Hunt has had a long and varied experience in stage and theatrical affairs as well as in directing the making of pictures. His hailing town is Boston, but he confesses to a liking for the metropolis.

* * *

Marcus Loew has added another theater to his New York string—this time the biggest of the lot. It is the Broadway, at Forty-first Street, for years the home of big dramatic productions. Five and six reels of first run pictures will be shown daily. There will be three singers—good ones. An orchestra under the direction of Ernest Luz will pay particular attention to "playing the pictures," beginning at 1.30 p m. The prices of admission will be 10 and 15 cents in the daytime, advancing to 25 cents as the maximum in the evening. There are 1,900 seats. Joe S. Engel, an old theatrical man and showman, is the manager. He has been with Mr. Loew for several years. It was in 1899 that Mr. Engel showed the first moving pictures in Cuba—and under a tent. In those days when traveling in smaller communities, Mr. Engel said on Monday, it was necessary to carry 4,000 pounds of baggage in order to project a twelve-foot picture. The Broadway will show its first picture at 10 o'clock each forenoon. There was a good attendance on its opening day. And still the old line theaters continue to come into the kinematographic fold!

* * *

Joe Engel of the Universal Film Manufacturing Company is in Los Angeles on a business trip.

* * *

Harold Shaw, formerly of the Edison Company and later of the World's Best Film Company, is now at the Imp studio, directing the company of which King Baggot is the head.

Flickers.

I WOULD like to introduce to you this week one of the oldest young men in the business, Tom Evans. He is standing there as though he would like to say something to you, but I won't let him. He can smile all he wants to, but that's all. In fact, he wouldn't look natural if he didn't smile. That is the reason we all like him. Though still a young man under the thirty-year mark, Tom has accomplished a great deal. He was first identified with the Pantograph Corporation (a company which has long since gone to rest) as secretary and treasurer. Later he joined A. G. Whyte, when that party was "Sole Agent" for the independent manufacturers, and managed the Western affairs of the company. At the formation of the Sales Company, P. A. Powers secured his services, and soon after made him general manager of the Powers Picture Plays. When the Universal Film Manufacturing Co. entered the field and bought over the Powers Co., Tom was figured in on the deal and was later transferred to Fort Lee to manage the Universal productions made at the Champion studio. Do you blame him for wearing the happy expression? The only time that he looks real cross is when some one tells him that they drive a faster car than he does. Then you have to show him. I dare you to take him up.

Mr. Tom Evans.

* * *

While blowing up a ship for the pictures, Mr. Herbert Blache was severely burned by a premature explosion of a keg of gun-powder. Though painfully burned about the head and arms, and now confined to his bed, the doctor's last report is very satisfactory, and we hope to see him, well and about in a short time.

* * *

Instead of going to Norfolk, Va., Mr. Jack Warner is going to Europe to represent Warner's Features. We have had no word as yet from Sam Warner, who left New York some time ago for the same place.

* * *

They say that Joe (Babe) Farnum has resigned from the Film Supply Co. to accept the American representation of the British American Film Co.

* * *

Owing to the volume of business now being enjoyed by the Ambrosio Film Co., they found their offices too small, and are now occupying larger and more sumptuous quarters in the same building. The feature of their new home is the large and comfortable projecting room.

* * *

I was entertained by T. D. Cochrane at the Lubin plant in Philadelphia, one day last week, and during the trip around the studio was pleasantly surprised by meeting Miss Isabel Lamon and Vivian Prescott, of the Eclair and Imp companies respectively, who have recently joined the Lubin stock company. MAC.

MAY BUCKLEY WITH SELIG.

May Buckley, a clever actress, who has had a distinguished career on the dramatic stage and who was for a time with the Lubin Company, has joined the Selig players to appear in a series of elaborate productions at the big Chicago studio.

FULLER HAS STATE RIGHTS.

Charles L. Fuller, well known in the motion picture business all over the country, has secured the State rights of the Helen Gardner "Cleopatra" pictures for the State of New York.

"CYMBELINE," (Thanhouser).

This two-reel production of the Shakespearean play, "Cymbeline," taken in California, shows a praiseworthy ambition on the part of the producer. "Cymbeline" is singularly well adapted to rendition in motion pictures, and the director has presented some of the dramatic moments in the play with a fair degree of success. Much pains was evidently taken in a laudable endeavor to be correct in historic details. The scene in Rome where the wager is made between Leonatus and Iachimo to test the fidelity of Imogen was rendered not without skill. Another scene deserving of some praise is the entrance of Iachimo into the bed chamber of Imogen. The situation is handled with great delicacy and follows the spirit of the Shakespearean play. The groupings in the scenes showing the court of Cymbeline seem to lack artistic arrangement. Skilful handling of large groups before the camera is a great art, the lack of which has an ill effect upon the eye. Some of the outdoor settings are beautiful, but in one of them the obtrusion of a decidedly modern house tends to destroy the illusion. On the whole I think that this feature ought to be acceptable to the average motion picture audience, and the producer deserves very great credit for seeking to aim high. Such pictures, though there may be blemishes in the execution, strengthen our hope in the future of kinematography.

Scene from "Cymbeline," (Thanhouser).

"HIAWATHA" AT AMERICAN MUSEUM.

The American Museum of Natural History and The Society for Scenic and Historic Preservation have arranged with Mr. F. E. Moore for the presentation of the picture-masque "Hiawatha" the evening of April third at the Museum. Authorities consider Mr. Moore's work invaluable because he preserves in the pictures some of the most ancient rites and ceremonies of the Indians, and at the same time gives the American people a new viewpoint regarding the Red Men. Mr. Moore began his work at Lake Chautauqua in 1906, using Longfellow's poem as the basis. The following year with the assistance of Mr. R. S. Pigott, then a member of the faculty of Toronto University, the Elizabethan Masque was adopted as the best vehicle, Mr. Pigott acting as choragus and reciting the poem while the Indian Players gave the dramatic action. Season after season this Indian Passion Play has been given wherever suitable settings could be found for it, and finally Mr. Moore yielding to the pressure of those most interested in the Indians consented to have photographs made of the play, and with Mr. Pigott reciting the poem, they will projected as above stated. Admission is by invitation.

"HER BIG STORY" NEWSPAPER PLAY TO BE RELEASED WITH MAGAZINE ISSUE CONTAINING STORY.

"Her Big Story" is the title of a two-reel subject which the American Film Mfg. Co. has just completed at its Western studio. This story was purchased from the Street & Smith Publishing Co., and will be released by the American on or close to the date of its appearance in the Popular Magazine. This general plan will be followed by the "Flying A" forces in similar cases.

Manufacturers Advance Notes

"THE GRAFTERS" (Reliance).

Cleverly handled by a capable cast of actors and produced under the able direction of Frederick Sullivan, this photoplay proves a strong and telling drama.

Edna, engaged to her employer, John Duncan, is anxious that he get his bid on a large contract for street work in at the City Hall on time. His political friends, afraid that his bid will be lower than theirs, deceive him as to the time for them to be in. So he leaves his office in Edna's care while he goes out to attend to some business, promising to be back in time to get to the City Hall by four. While he is gone, Edna reads in the paper that 3 o'clock is the appointed hour and knowing that John will not be back she prepares his bid and rushes to the City Hall with it, dragging a young reporter friend with her. She pushes her way by the Supervisors and entering the contract chamber, she demands they accept her bid.

Scene from "The Grafters" (Reliance).

The politicians attempt to refuse the bid, claiming she is too late. But she insists that it is not 3 o'clock yet and that if they do not take it, she and the reporter will prepare a fine little article on the city's graft. An elderly man, listening to her story, sees the time is not up and demands a reading of the girl's bid. The great discrepancy in the price of his bid and the others' wins John Duncan the contract, to his surprise and Edna's joy.

The cast includes Edna Cunningham, as the pretty stenographer; Henry Francis Koser, as John Duncan, and Harry Spengler in the role of the young reporter.

SPECIAL MUSIC AND ADVERTISING FOR "HIAWATHA."

Mr. Moore, having spared no expense in getting the pictures of Hiawatha, has carried out the same policy in getting such accessories as advertising material and music. For his posters, he had a well-known artist make sketches direct from the Indians, and these have been reproduced in colors. For his music he selected John J. Braham, who did the music for the Liebler production of "The Renegade." Mr. Braham has taken Ojibway and Iroquois melodies and arranged them without destroying their Indian characteristics, scoring them for orchestra, and also making a piano arrangement for theaters without orchestra. Mr. Braham has been especially successful in catching the spirit of the dances, particularly the Beggar's Dance. If this number were published separately it would soon have a great vogue in the cabarets. Another charming number, an intermezzo, Minnehaha, was inspired both by the lines:

"With her moods of shade and sunshine,"

and the beautiful face of the young Indian girl who plays the part in the drama.

"PETE, THE ARTIST" (Lubin).

This is essentially a comedy picture in which Peter Lang and Mrs. Geo. W. Walters may be called the stars. Doubtless it is very funny, for the prime situation is excruciating. It is one of the Barry O'Neil's productions. The cast includes the best players of his company. As a big laugh it must be a success.

Pete Brevardo has a reputation as a portrait painter. On the street he encounters an elderly maiden lady. Belle Ritter and her aristocratic face impresses him powerfully, so much so that he thinks that if opportunity occurred he could make a masterpiece. The opportunity came quickly for the lady visits his studio, desiring that Pete shall paint her picture. The work is a joy to the artist and he carefully hides the painting until finished, when he will exhibit it on visitors' day at his studio. Preparing for the exhibition, Mary, the stupid old housecleaner, disarranges the several paintings and in place of Miss Ritter's portrait she places another. When Pete with much pride and acclaim unveils the supposed masterpiece, Miss Ritter and the visitors discover a scrawny old maid nursing a cat. There is a panic, the guests scream and disperse in disorder. Belle faints and is finally taken home by her ward, Rita. Pete, however, hastens to the house with the work of art, and in short order there are signs of wedding bells.

Scene from "Pete, the Artist" (Lubin).

ATTRACTIVE SCENIC SUBJECT.

The Great Northern Film Company is priding itself on the scenic subject which is to be released on March 22nd, in conjunction with "The New Film Actor." It is entitled, "The Port of Copenhagen" and will prove one of the most interesting of the scenic subjects which have been presented of late by this company. Beautiful views are given of the habor of Copenhagen and its commercial activities and in addition the cameraman was fortunate enough to "snap" the warships of four nations. England, Russia, Denmark and the United States are represented in the picture and the ships are seen in all their glory of bunting and full dress. The firing of the salute of welcome by the Danish warships is a particularly interesting view and the entry of the American warships into the harbor is calculated to prove an inspiring sight. But aside from the warships, the picture is replete with interest because of the fact that it shows vividly all the points of interest about the harbor of Copenhagen. One of the most thrilling incidents of the film is a storm of thunder and lightning over the harbor. The forts, the docks, the ferries, the shipbuilding plants and dry docks are passed in panoramic view before the beholder and the harbor by moonlight is calculated to prove a revelation to lovers of motion photography.

CHARLES R. HOLMES' BUDGET.

Here is some more fan-news from Charles R. Holmes, who writes that he is going down to Los Angeles presently to clean up what has been overlooked in that section.

G. M. Anderson is easing up in his work now that Augustus Carney is back and, while Alkali Ike is hustling to catch up on his Western releases, Broncho Billy is over in San Francisco superintending the details of his new picture theater.

Miss Gladys Fields has rejoined the Essanay company, but will work in the Mackley company in Los Angeles instead of opposite G. M. Anderson. Her first release was "A Montana Mix-Up," March 6.

Joseph Waldron, formerly with Nestor, who more recently has been running a small-time booking agency in Los Angeles, has gone East in connection with a legacy from his father, recently deceased.

Harry V. Goerner has left the Kalem company and is with Selig again.

Miss Irene Hunt, leading woman of the Lubin company (Melville section), fell from her horse and broke her arm. The accident did not occur during a picture. (A poor press agent somewhere.) Miss Dolly Larkin is substituting during her absence.

Miss Phyllis Gordon, lately in the Bosworth section of the Selig company, is now with the Kerrigan-Bush section of the American.

Jack Conway, after several months in stock work in San Francisco, is back with Nestor as a leading man.

SIMONE REVIVES CENTAUR.

The old Centaur Picture Company, organized several years ago and conducted for some time by David Horsley before he inaugurated the Nestor brand, has been resurrected by Charles Simone. The Centaur Company was the first independent film company organized and had a rather checkered career, but finally emerged and was very successful toward the last. Mr. Simone was connected with Mr. Horsley in the Nestor Company for some time and was lastly manager of the Victor Company for the Universal, but resigned after the unpleasantness in which that company was involved.

The New Centaur Company is located at 682 Avenue E, Bayonne, N. J., and Charles Simone is its general manager. For the present the plant will be used for laboratory work, but Mr. Simone expects to go into producing later.

HUNTING BIG GAME IN THE ARCTIC.

Northern Ventures, Limited, report a brisk demand for their five reel feature, and negotiations are pending for the sale of exclusive rights on a large number of states and much foreign territory.

The five reels which were selected from over 20,000 feet of negative, is the result of two separate expeditions to the Far North. Early in May, 1912, Harry Whitney, the famous explorer, left St. John's, N. F., on a big game hunting trip. Later in the same year "Lucky" Scott headed another expedition to North Baffin Land, their object being to locate reported placer gold discoveries at Salmon River, a tributary of Pond's Inlet. A motion picture photographer accompanied both expeditions, and the two series, now condensed into five reels, present in remarkable detail the animal and Eskimo life of the great frozen regions.

The series includes views of polar bear and seal hunts, the farthest north Eskimo settlements, pictures of a most remarkable Arctic snowstorm, and views of some wonderful icebergs, several of which exceed 350 feet in height and had a water line of nearly a mile.

Northern Ventures, Limited, hope within a week or so to announce that these pictures will be run in a Broadway house. The series will be shown at Massey Hall, Toronto, for one week, commencing April 5th. Dr. J. G. Knowlton, physician on the "Lucky" Scott expedition, is scheduled as lecturer.

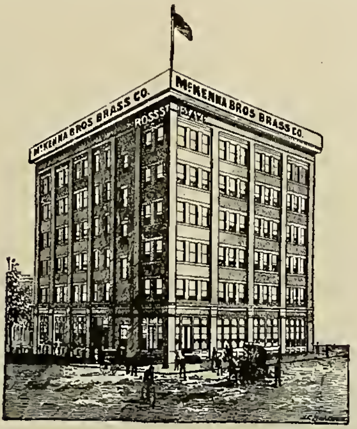
TWO LUBIN ARABIANS.

Recently the two sections of the Lubin company working in Jacksonville under Arthur D. Hotaling and George O. Nicholls were consolidated for a couple of weeks, and while Mr. Hotaling came North to make arrangements for a series of unique comedies and farces, Mr. Nicholls took the two sections to St. Augustine where two Arabian subjects were made under his direction. The first of these will be released March 31st, under the title, "Women of the Desert." The cut on this page shows a portion of the merged companies lunching on the sands after working some of the exterior scenes in this picture. Director Nicholls carries his insigna of office, the megaphone, and the fans will recognize Miss Ormi Hawley, Edwin Carewe, Earl Metcalfe, Miss Frances Nemoyer, her sister Marguerite, Walter Stull, George Reehm, Irving White and other favorites.

Director George Nichols and his Company of Lubin Players at St. Augustine, Fla.

MAKING THE BRASS RAILING.

Almost everyone will be interested in the operation of a large brass manufacturing plant where the various processes incident to the manufacture of the brass work from which the highly polished railing seen in high class theaters is formed. The raw material is received in ingots and cast into proper form in the foundry. From the foundry the castings go to the machine shop for the finishing processes, being turned and drilled and machined as required. Brass and copper rod, tubing and sheet material is passed through the cutting department and machine shop, where the manufacturing process is completed, and all is sent to the polishing department where the parts are smoothed and polished. Then there is the plating room in which the dull brass, antique and oxidized copper, nickel plate and old gold effects are produced. After all these processes have been completed the goods are ready for shipment. A visit to the factory of the McKenna Bros. Brass Company, of Pittsburgh, Pa., would be an interesting one, because there all the various processes of manufacturing railings, grills and other special brass work used for building purposes may be seen. Something of the excellence of the product of this company many of our readers already know. More information may be obtained by addressing the company.


McKENNA BROS BRASS CO.
McKENNA BROS BRASS CO.
ROSS ST.

McKenna Bros.' Plant.

KINEMACOLOR DOES "FEATHERTOP."

A remarkable photoplay has been taken by Kinemacolor, adapted from Nathaniel Hawthorne's well-known story of "Feathertop." An old witch makes a scarecrow; with the help of the devil she endows this creature with life, and sends it forth to woo the daughter of her bitter enemy. Later Feathertop sees in the mirror not the reflection of the man she thinks him, but the thing he really is. Love makes him a man for the moment.

Feathertop rushes to his creator, refuses longer to smoke the enchanted pipe which kept him alive, and falls at the feet of the witch, a heap of sticks and straw with a pumpkin head. A beautiful finish to the picture shows a cornfield with the scarecrow silhouetted against a gorgeous sunset sky.

A THRILLER FROM BUFFALO.

The Buffalo Feature Film Co. has opened offices at 611 Mutual Life Building, Buffalo, N. Y., and is prepared to furnish money getting features at all times. "From Sing Sing to Liberty; or, The Lawyer, the Valet and the Millionaire," has been secured for New York State and Western Pennsylvania exclusively by this exchange. It is a three-reel feature with a good line of paper and advertising novelties.

MOVING PICTURE MACHINE FOR HAITI.

Mr. H. Arnous, of Port au Prince, Haiti, has just purchased from J. H. Hallberg, "The Economizer Man," a complete moving picture machine with full equipment of supplies. Mr. Hallberg also reports the sale of a Power's No. 6A with Hallberg A. C. Economizer to S. Manheimer, Bath Beach; also a Power's No. 6A to James Hamilton of Philadelphia.

CORBETT BOOSTING MOTIOGRAPH.

We are printing herewith photograph of Mr. Bernard M. Corbett, for a number of years demonstrating salesman for the Thomas A. Edison, Inc., but who recently has signed on as a traveling demonstrating salesman for the Motiograph, which is manufactured by the Enterprise Optical Mfg. Company, of Chicago.

Bernard M. Corbett.

Mr. Corbett is going to share the Eastern territory with Mr. Fred A. Clark, who has been with the Motiograph people for the past two and one-half years, and both Mr. Clark and Mr. Corbett will make their headquarters with the New York office of this well-known machine, at 30 East 23rd Street.

Mr. Corbett is a member of the I. A. T. S. E., Boston Local, and in addition is a member of the Winthrop Lodge No. 1078 of the Elks, and numbers among his friends many of the old guard in the picture business, he, himself, having been in the game for a great many years, and having worked up to his present position from that of operator in the New England theaters.

Before signing on with the Enterprise Optical Mfg. Company, Mr. Corbett had been offered a position with the American Talking Picture Machine Company of New York, but, for reasons of his own, preferred to take up the sale of the Motiograph machine in the Eastern territory.

"PRISONER OF ZENDA" PURCHASERS.

The Interstate Feature Film, 1202 North Gay Street, Baltimore, has purchased state rights for "The Prisoner of Zenda," from the Famous Players Film Company for Delaware, Maryland, District of Columbia and West Virginia. They report an encouraging number of requests for booking. Mr. George M. Krupa, with offices at the Hippodrome Theater, Lancaster, Pa., has purchased the state rights for this production for Pennsylvania. A significant factor in connection with the Famous Players' current release is the general satisfaction evidenced by state right buyers, no doubt the cause of the unprecedented demand apparent for this film It is doubtful whether any other film of the magnitude of "The Prisoner of Zenda" has had such rapid disposition among state right buyers, and the fact speaks at once for the confidence in the Famous Players product and the enterprise of discerning state right buyers.

SHERRY CO. HAS "ZENDA" FOR NEW YORK.

The William L. Sherry Feature Film Company, Inc., the offices of which are in Suite 301, Times Building, New York City, has secured from the Famous Players Film Company the New York State and City rights for the great four-part production "The Prisoner of Zenda," featuring James K. Hackett in the dual roles of the King of Ruritania and Rudolf Rassendyl. The picture opened at Marcus Loew's theaters in New York City for an indefinite period beginning March 24th. Those desiring bookings should make early application at the offices of the Sherry company. There is a full line of paper for this production, including heralds, photos and lobby displays in keeping with the character of this masterpiece.

FILMS STOLEN.

Stolen from the Special Event Film Manufacturers Company, of 248 West 35th Street, New York City, one motion picture camera No. 3, made by the Special Event Film Mfrs. Co.; one Carl Zeiss Gena lens, 33/5, 50 mm, number 142294, number of lens 137760 and two magazines. We will pay a liberal reward for the return of same, and we will greatly appreciate any information regarding same.

"A WOLF AMONG LAMBS" (Essanay).

The stage settings in this feature are remarkable. The greatest of care and artistic taste was used to get the effects quite naturally.

Don Fernando, smitten with Giulia, a Spanish dancer, persuades the young and innocent girl to run away with him. Valeska, the sister, finds a note on the table the following morning, telling her that Giulia has gone, never to return. Months later, however; Giulia returns to her home, having been deserted by her unfaithful lover. Giulia enters the convent. The sister meets Don Fernando some time later. He tries to influence the girl to marry him. Don Fernando's life is saved by Sister Valencia. who interferes just as Valeska is about to stab the villain. Valeska is later thrown into a dungeon by Fernando, who declares he will "have her." The pretty Spanish girl does not stay in her prison long. Sister Valencia, discovering Valeska's whereabouts, gets her out of her prison in a clever way. Valeska then enters the convent, where her sister is overjoyed at the happy meeting—and ending. Don Fernando repents for his wrongdoing and prays on his knees at the door of the holy convent for forgiveness.

Scene from "A Wolf Among Lambs" (Essanay).

Dolores Cassinelli, as Giulia, plays the charming and lovable character in a true to life manner. Her acting in this shows what good material there is in her. Ruth Stonehouse as Valeska is excellent. Allen Holuber plays his role well.

MUTUAL EXCHANGE MANAGERS IN CHICAGO.

Messrs. H. E. Aitken, C. J. Hite and W. J. Toomey, of the Mutual Film Corporation, left New York, March 26th, to attend a gathering of Mutual exchange managers in Chicago, which was held on the following Thursday. Regarding the recent occupation of the Film Supply Company's offices by Mr. P. A. Powers, Mr. Aitken said before leaving that the subject would be taken up at a meeting of the board of the Film Supply on April 5th, and that, in all probability, Mr. Powers would be asked to vacate. It is reported that other changes in the Film Supply Company are imminent.

UNIVERSAL INDEPENDENT SITUATION UNCHANGED.

The conference in New York City between the independent exchange men who have been using Universal service and the officers of that corporation which was stated to be held on Thursday, March 27th, was postponed until the day following. It was said that while there were many film men in the city, some had been delayed in their arrival by reason of the floods in the Middle West.

An officer of the Universal Film Manufacturing Company said, on Thursday afternoon, that up to that time there had been no contracts entered into. The official said that he believed an amicable working arrangement would be made with the visiting exchange men. Personally, he said, he was unconcerned as to whether contracts were signed or not. Asked if he believed that the result of contract agreements might be an immediate benefit to the Universal, but a restraint or limitation on the company's chances of expansion in the future, the officer quoted said that in his opinion was just about the situation. He added, also, that the Universal Company had explained to the committee of five of the Independent Exchange Company that under no circumstances would the Universal have any dealings, directly or undirectly, with P. A. Powers. It is understood that the Universal last week made a proposition to the exchange men and that the latter made a counter-offer, which the Universal refused to consider.

"A SKIPPER'S STORY," (Great Northern).

The comedy element in the Great Northern company has been called upon to do some very funny stunts in the farce entitled "A Skipper's Story." Three of the stoutest and jolliest comedians in the stock company take the principal roles and they are ably assisted by a score or more of funmakers. The clever story hinges about the boastfulness of Jack, who is an old time skipper and not always as truthful as he might be when his own prowess is brought in question. He claims to have killed sharks, bearded lions in their dens and scared whales into flight when occasion demanded, but in truth he is an ordinary mortal who would prefer to be "a live coward rather than a dead hero." Jack's cronies know his weakness for boasting and they plan a number of clever tricks in order to rid him of the habit. These are very effectively worked out and are sure to prove a source of genuine merriment to the beholder. While swimming with his seafaring pals, Jack is chased by a papier mache shark and is made to appear a coward when he retreats and faints on the landing stage. Later on he is placed face to face with what he supposes is a ferocious tiger, but as a matter of fact it is only a skin which envelops the form of one of his companions. At this juncture, it is said that the fun is fast and furious and Jack makes a wild dash for his ship. After he has recovered from his fright, the three jokers appear on the scene and have the "time of their lives" twitting and joking with the boastful old salt. The comedy is splendidly staged and acted and contains many scenes that carry the flavor of the sea.

Scene from "A Skipper's Story" (Great Northern).

NEW SELIG "JUNGLE" PICTURE.

"A Wise Old Elephant" is the title of a new Selig "jungle" picture to be released April 14. "Toddles" is the name of the celebrated pachyderm, who plays the leading role. In the same cast will appear Miss Kathlyn Williams and Hobart Bosworth. Miss Williams has appeared in most of the Selig animal pictures.

COBB GETS BACK.

After several weeks prowling about in the west C. Lang Cobb, representative of the Ramo Company, returned to New York the other day with roseate stories of business prospects. Mr. Cobb will have full charge of the publicity and sales department of the Ramo Film Co. He expresses confidence in the ability of the new company to make good.

CORRESPONDENCE

ILLINOIS.

THE first of the legislation in Illinois affecting moving picture houses developed in the Senate when Senator Denvir introduced Senate Bill No. 152 providing for the licensing, examining and censoring of motion pictures for public safety and decency. The bill which was referred to the Committee on Judicial Department and Practice is as follows:

> 'That it shall be unlawful for any person to exhibit or operate any motion picture machine, moving picture film or stereopticon view until he has received a license so to do from the State Labor Commissioner. The fee for such license shall be $3.00, to be collected by the said Labor Commissioner before issuing the license. Said license shall be for the term of one (1) year, and may be renewed annually upon the payment of the fee of one (1) dollar.
>
> Sec. 2. No such license shall be granted until the applicant has passed an examination conducted by said State labor commissioner touching his skill and ability in the working of the mechanical and electrical apparatus and devices used in the operation of motion picture machines, and said State labor commissioner shall have authority to prescribe all necessary rules and regulations concerning such examination.
>
> Sec. 3. No person shall present, exhibit or display any moving picture films or stereopticon views that are sacrilegious, obscene, indecent or immoral, or would have a tendency to corrupt the morals or shock the sensibilities of those observing the same. It shall be the duty of the State labor commissioner at any and all times to examine and censor, if necessary, any films or views presented by persons as herein provided and said commissioner of labor shall prosecute any person for any violation of this section.
>
> Sec. 4. Any person who shall exhibit, present or operate any moving picture films or stereopticon views in violation of the provisions of this Act, shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished by a fine of not more than two hundred dollars ($200.00).
>
> Sec. 5. The word 'person' as herein used, shall include any corporation, company, firm or association engaged in the business or occupation as herein prescribed."

The Supreme Court of Illinois has had something to say on the Sunday closing matter which is causing the photoplay managers to sit up and take notice. It holds in the case of the City of Clinton against Joaquin Wilson, proprietor of the Star Theater, that the fine of $10 imposed by a Justice of the Peace will stand as the ordinance is valid. The Dewitt County Circuit Court reverses the judgment of the Circuit Court and remands it with directions. Wilson is said to have operated his shows thirty-six Sundays.

Georgetown is one of the newcomers in the Sunday-issue field, and the matter is likely to get to the balloting stage before the spring election. O. M. Otioe, proprietor of a moving picture house at Pana, was arrested for opening his house on Sunday. The issue went by default in Canton: interested parties delayed, and the legal time for filing the petition to get the Sunday question upon the ballot slipped by. The city council appointed a committee of three to visit the theater proprietors in the hope of getting them to stand the expense of printing special ballots. This brought out some interesting expressions from the managers. William Duffield, manager of the Princess Theater advised the committee to try moving picture reels at the churches on Sunday and see how it worked. He cited an instance the previous winter when he put on "The Life of Moses" at the Baptist church one Sunday night and although the night was stormy and the other churches closed the house was filled. C. J. Shaw, proprietor of Dreamland, said he had children and he'd rather have them go to a moving picture show on Sunday afternoon than to hang around the streets with tough kids. He made a good talk for clean pictures, not only on Sundays but on week days.

Arthus Simons of the Vaudette Amusement Company, of Springfield, who is manager of the No. 1 show of the Kalem "From the Manger to the Cross" had police protection at Danville when he carried the reels down the street. It was announced the films were valued at $10,000 and protection was desired. W. W. Watts and Fred Whitmer are busy with the booking and advertising for this film, having converted the basement of the Vaudette at Springfield into a shipping room for paper and cuts. Rev. Frederick W. Burnham, pastor of First Christian church, which has just been completed and is one of the handsomest edifices in the middle west, spoke from his pulpit for twenty minutes upon the wonders of this picture. While the picture was on at the Vaudette he met one of his parishioners. "Are you coming out to prayer-meeting tonight?" he asked. The answer was vague. "Then you've got to go around to the Vaudette," he admonished, "and see that great picture." Burr H. Swan, that wonderfully alive country editor at Pittsfield, has linked the Kalem masterpiece with another of his public-spirited achievements. His Knights of Pythias opera house picture show has received a new dress. For the opening Easter Sunday he leased "From the Manger to the Cross" outright, and put it on free for the people of his home city. There is quite a demand for the Sunday dates for the picture, a number coming from smaller cities where the population is made of foreign miners. Week-day dates would hardly pay here, but through the kindly offices of local priests the biblical feature is doing a good business. Among the theaters which have been booked by Manager Watts are the Temple, Alton: Lyric, Champaign; Colonial, Joliet; Celestial, Pekin; Quincy, Quincy; Grand Opera House, Kewanee; Bijou, Monmouth; Lyric, Moline; Family, La Salle, and Spring Valley; Star Photoplay, Lincoln; Opera House, Auburn; Opera House, Carlinville; Bijou, Decatur; Colonial, Danville; Rex, Virden; Hunt's Opera House, Jacksonville; Main Street, Bloomington; Crescent, Ottawa; Opera House, Gillespie; Princess, Canton; Empress, Peoria; Belleville, New Baden, Westville, Carlyle and Pawnee.

Frank Cassell has opened a moving picture show at Oakwood and will give performances Wednesday and Saturday nights.

Mrs. Harper and Miss Keene of Joliet have sold their interests in the Empire Theater at Morris.

Charles Nunn of Macomb and James Boyer of Edina, Mo., have purchased the Gem at Macomb from Manager Vaughn. They set to work at once remodeling and redecorating the house and installing new chairs.

A "boiler-plate" feature has been appearing in certain Illinois daily papers, taking the form of a half-page of moving picture gossip. The Vitagraph Company is prominent throughout as one column relates to its scenario department and three of the five outline drawings are of Vitagraph stars.

The Sittner Amusement Company of Chicago has been incorporated with a capital stock of $5,000. The incorporators are Nellie Sittner, Howard W. Lewis and Herschel V. Shepard.

The physics class of the Grayville high school recently paid a visit to the Electric Theater, where, under the direction of Manager Brechener, they studied the principles of a moving picture machine. It is possible in this way to diffuse throughout a community that machines and films are not the dangerous things they are supposed to be.

The Lyric Theater at St. David was destroyed by fire February 19. The equipment which was owned by Thomas Prosser and Jack Atkinson was practically all saved.

Moving pictures were used at Joliet, Morris and Plainfield to educate school children in the care of the teeth.

Improvements at the Majestic theater and at the new theater which will be run by Chris Taylor in Kewanee were held up pending the revision of a local ordinance regarding theaters. West contemplates putting in a new front and general re-arrangement of the theater.

Manager James M. Ichelstetter of the Family Theater at Dixon discontinued his vaudeville acts during Lent, and confined his program to three reels of high class pictures.

The Majestic Theater at Jacksonville was especially decorated by Manager Luttrell for the delegates to the annual convention of the Illinois Grain Dealers' Association.

The Princess Theater has been opened at Bushnell.

Emil and Otto Seng expect to close down their skating rink in the Coliseum at Roberts in a few weeks, and resume the picture shows which will be given about two nights a week.

Rev. Albert R. Fiske of Galesburg before the council of the Federated Church Brotherhoods of that city made two interesting recommendations. One was that steps be taken to bring some influence upon the managers of the moving picture and other theaters that their support might be enlisted in maintaining a clean line of shows and showing only such things as might be educational and afford wholesome amusement. The second was that some steps be taken to secure amusement in the church for the boys and girls. "I would rather be in Mr. Olson's shoes as manager of the Gaiety Theater than minister of the gospel" declared Mr. Fiske, "considering the amount of good I would be able to do by exerting an effort to show clean acts."

S. E. Hurst offered a $5 gold piece for the most appropriate name for his new moving picture theater in the Bremer building at Hillsboro. The same plan was followed at the Rice picture show at St. Joseph, a framed picture being the prize. Ray Harmosen will be operator for the new St. Joseph show and Miss Gladys Sperry, musician.

Freepoert, is the center of a great poultry-raising country as well as the location of several big incubator factories. These were recently filmed by an Albany, N. Y., man.

Under a new policy the Bijou theater at Decatur is showing 4,000 feet of film, but the price of admission has been raised from 5 to 10 cents. The nickle Bijou will continue at the old price. The Colonial at Rockford is giving four reels for five cents. Manager Nelson has installed a new machine and a new curtain.

Louis Gilchrist, the new manager of the Iris at Rockford, announces that his house will play more two, three and four reel features.

The manager of the Princess Theater at Danville is happy over a new Powers 6-A Cameragraph and a new mirror screen.

No advisory vote will be taken on the Sunday theater closing question in Canton. The committee appointed by the churches met with city officials and announced that as the time was too short for a campaign to educate the public the matter would be dropped temporarily. The theater managers had already filed notice with the city officials that any election in which they must share the expense would include a vote upon a proposition to close on Sundays candy, ice cream and cigar stores, livery barns, drug stores, except for filling prescriptions, and all other lines of business.

Thomas Prosser has purchased the interest of his partner, J. G. Atkinson in the Lyric Theater at St. David. The hall occupied by the picture show was recently destroyed by fire and in the search for new quarters Prosser secured the building occupied by the Reynolds furniture store for two years.

G. W. Gayler, superintendent of city schools at Canton, was so impressed with the Kalem "From the Manger to the Cross" that he issued instructions to all teachers that pupils who secured permission from their parents should be allowed to leave school to attend a matinee performance at the Princess.

The Cooke school at Galesburg has purchased a moving picture machine.

The Majestic Theater at Bushnell has reduced its admission to five cents.

George Hill is operator at S. E. Hurst's new picture show in Hillsboro and Mrs. Otto Cannon is pianist.

The Oakland Amusement Company, of Chicago, has been incorporated with a capital stock of $5,000 to operate theaters. The incorporators are Andrew B. Boughan, Charles J. Monahan, and F. Getz.

Tasa Dahl and Ed Epperson are making arrangements to open a picture show at Sidney.

The Alhambra Hippodrome, of Chicago, has been incorporated with a capital stock of $2,500 to operate places of amusement. The incorporators are Henry Horner, Harry L'Brin and George W. Killelea.

MIDWEST SPECIAL SERVICE.

IOWA.

THIELAN & WEST, composed of Frank Thielan of Aurora, Ill., and W. J. West of Kewanee, Ill., will erect a $40,000 vaudeville house on Fourth avenue in Clinton.

Brown & Son will erect a new building at Neola for their picture show.

The Washington school at Burlington has given the moving picture a place in the school course and films will be used about once each week.

MIDWEST SPECIAL SERVICE.

IN THE MID-WEST.

PHILLIP R. KELLER, president af the executive committee of the National Drainage Congress has sent a cameraman to Buelah, Miss., to take moving pictures of the break in a levee to be exhibited at the meeting of the congress in St. Louis in April. It is believed these pictures will prove an unanswerable argument for the necessity of immediate action by the government to prevent the floods.

Legislators of Missouri were unfavorable to the bill which exercised a censorship upon moving pictures and prevented pictures of murders, Indian fights, legal executions, divorces, scandals, robberies and prize fights. It was reported out unfavorably by the committee to which it had been referred.

The uses of the moving picture and stereopticon in church work were illustrated at a meeting of the Church Department of the Conservation Congress recently held at Lincoln, Neb.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

PROPRIETORS H. T. Loper of the Lyric and W. W. Watts of the Vaudette have taken a long contemplated step and are trying out the plan of the longer show and the ten-cent admission. These two high-class houses showing licensed pictures report that demands for a lengthier program and the elimination of the constant changing of audiences has been frequent. The Savoy is giving three reels of licensed pictures but not so recent releases for five cents.

The police department has again taken action against the picture show ballo-hoo after receiving reports that competition had led managers to resort to noisemaking in the battle for patronage.

The latest edicts forbids barkers, orchestras and mechanical pianos in the ends of the theaters nearest the street.

Springfield photoplay managers were kind in assisting in advertising Miss Virginia Fissinger, daughter of F. W. Fissinger of the General Film Company when she gave her eurythmic dances at the Majestic, a local vaudeville theater. The engagement took on added local interest as the Fissingers formerly resided here and the sixteen-year old member of Andreas Diple's Chicago Grand Opera Company has many friends here.

Isadore Bernstein, proprietor of the Capital and Amuse-U Theaters recently visited his brother, L. A. Bernstein of the Quincy Theater at Quincy.

W. W. Watts of the Vaudette Amusement Company reports that everything is almost in readiness for the opening of his new moving picture house in Chicago.

The Biograph picture "Oil and Water" proved it's right to the claim of being a feature picture when H. T. Loper of the Lyric played a successful return date by request.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

APPROPRIATELY enough, the moving picture situation in Louisville has taken another quick turn and the probability of a settlement of the disagreement between exhibitors and striking musicians and operators seems as remote as ever. It was thought that an early agreement would be reached, but the refusal of both sides to concede certain points has resulted in a deadlock which may never be broken. Lee Masters, of Denver, first vice-president of the International Association of Theatrical Stage Employes, is in Louisville with the idea of renewing negotiations with the Louisville Photo-Play Association. It would cause surprise if this body should give way to the demands of the union men at this stage, however. The musicians have resumed their former tactics of drawing public attention to the situation by parading the streets with a band and signs pointing out the Association houses as "unfair to union labor." So marked have the rough antics of the union men become that one or two exhibitors have announced that they will take the matter to the courts in an effort to secure an injunction. Another meeting between the two bodies is to be held shortly.

For the purpose of establishing a chain of moving picture theaters through the country, the National Moving Picture Company has been incorporated under the laws of Arizona, with headquarters in Louisville. The company has taken quarters in the United States Trust building at Fifth and Main streets. The first house will go up at Shelbyville, Ky., according to the company's plans. The directorate is composed of Granville T. Rider, B. C. Neat, Dr. M. K. Allen and other well-known business men.

The Falls Cities Amusement Company has filed a petition in the Jefferson Circuit Court at Louisville, asking for the appointment of a receiver for the Commercial Bank & Trust Company, which recently closed its doors. The Falls Cities, which controls the Crystal and other motion picture theaters, is a depositor to the extent of $500. The petition alleges that Dr. Ben L. Bruner, former president of the bank, is not qualified to handle its business. The Commercial has announced the payment of a dividend of one-third of its deposits.

The Central Film Service Company, of Indianapolis and Louisville, has announced the installation of the "lock-reel" system, whereby exhibitors will be able to secure their programs two or three weeks in advance instead of the same number of days. The innovation is expected to prove exceedingly popular with exhibitors.

George L. Rapp, a well-known theatrical architect of Chicago, has arrived in Louisville, and will confer with James J. Gaffney, the local architect, in regard to plans for the new Jefferson theater. Mr. Rapp has designed a number of the most imposing theaters in the Windy City, including the Empress and four theaters for the Kohl estate. Work on the Jefferson will begin as soon as the plans are completed, stated Irvin C. Simon, manager of the theater, who is president of the Princess Amusement Company.

A. F. Mayer, manager of the Louisville branch of the Central Film Service Company, had a narrow escape from arrest on a recent visit to Indianapolis. Mr. Mayer committed the crime of walking diagonally across the street in the Indiana metropolis. A burly policeman informed him of his mistake and the film exchange man followed the law by retracing his steps and taking the long way around. The practice is a new one in Indianapolis, and has been the cause of many complaints. Its legality is to be tested, it is reported.

"Leah, the Forsaken," a three-reel Imp played a return engagement at the Novelty theater recently. The first apearance of the film attracted much attention, and Manager Dave Levinson re-played it by request. Mr. Levinson announces for the near future a portrayal of "Sapho." The Atlas Manufacturing Company, of St. Louis, is responsible for this production. Mr. Levinson has arranged a private performance for his own benefit before showing the picture to the public.

The Universal service has found several new adherents recently. The Clifton theater, Louisville, and the Palace, in the same city, are now using Universal service, as is the Marcum theater, Charlestown, Ind., conducted by Logan Combs.

The use of moving pictures for commercial purposes again came to light during the annual convention of the Kentucky Retail Hardware Dealers' Association in Louisville recently. Following the business sessions at the Galt House, the Globe Stove & Range Company, of Kokomo, Ind., gave a motion picture performance, showing the hardware dealers just how their product is manufactured. The company did a brisk business at the convention, as a direct result of the films.

Work on the new National theater, Fifth and Walnuts strets, Louisville, has been resumed, the difficulty between the union and the contractors having been adjusted. Only a short time was lost, though workmen on other buildings being constructed quit temporarily in sympathy.

J. A. Lindell, owner of the Bijou theater, of Paducah, Ky., came out second best in a contest with the Police Court of that city as his opponent. Lindell was arrested charged with failure to pay his annual license of $100. The exhibitor was found guilty and fined $25 for operating a theater without a license. In addition, he was required to pay 10 per cent above the cost of the license, the total expenditure agregating $135.

The Northside Amusement Company has filed articles of incorporation in Cincinnati, O., with a capitalization of $40,000. A motion picture house is to be conducted. The incorporators are Harry G. Kruse, John J. Vogelpohl, John H. Browe, C. J. Keller and William A. Schmid.

Manager J. B. Elliott, of the Colonial theater, of Lexington, Ky., has installed a new mirror screen in his house. The screen came from Fordsville, Pa., weighing 1,500 pounds.

The annual meeting of the Kentucky Motion Picture Exhibitors' League will be held in Louisville April 23 and 24, acording to an announcement by Louis J. Dittmar, one of the officers of the organization. The exact place of meeting has not yet been determined. The Seelbach Hotel will probably be the scene of the gathering, however. The Kentucky organization is growing rapidly in size and strength and officers are elated over the fine showing made. The meeting will be important, many topics of vital interest being scheduled. Among the most important is that of means and ways of combating or quelling the agitation against Sunday performances. This has been marked in Lexington and other Central Kentucky cities recently. Sundays are big days with the exhibitors, and they would suffer a severe blow were they forced to suspend on that day.

Louis Stenrle, of the Broadway Amusement Company, has returned from a long trip through the South. Mr. Steurle is in splendid health, spending a part of his time at Hot Springs. The exhibitor inspected various theaters in the South, and secured many new ideas which will be incorporated in the East Broadway theater, which will be remodeled during the next few months. The Broadway Amusement Company has secured the American Players for a short engagement, and if the troupe of five people proves satisfactory, it will be retained for a longer period. Animated pictures, as in the past, will remain the chief attractions at the Broadway houses, however.

A growing tendency of exhibitors, or at least a part of them, to abuse films when they are through with them, has been demonstrated recently in Louisville, causing much adverse comment. This subject is one which has been discussed thoroughly at various conventions and other meetings, but which will bear further comment. The most recent instance of the need of care in handling subjects was at the Novelty theater, Louisville, where Sapho was to be shown. David Levinson, manager of the house, gave the film a screen showing in advance, and found that the film was not physically fit to be shown. It had evidently had rough usage, though comparatively new. The picture had been liberally advertised and packed houses turned out for the subject. Mr. Levinson had the choice of showing the mutilated, unsatisfactory film, or disappointing his audience. He chose the latter course, and thereby caused much disappointment on the part of people who had paid to see Sapho. The film is a product of the Atlas Film Manufacturing Company, of St. Louis. That company, probably, was not responsible for the condition of the picture. Exhibitors are prone to forget that others are waiting for the pictures. Several cases of this have come up recently, and exchange men are finding much difficulty in persuading managers of houses that the film is not to be relegated to the discard after they have finished with it.

The Clifton theater, of Louisville, has given away souvenirs in the form of boxes of candy recently. About twenty boxes of sweets were distributed each day, owners of lucky tickets being the winners. The plan has been instrumental in increasing patronage and making the Clifton one of the most popular of the East-end theaters.

Work on the Standard theater, of Cincinnati, has been stopped, union men objecting to the employment of non-union labor in setting reinforcing rods for the concrete. The question is an unusual one, in which exhibitors are taking deep interest. It is asserted that the setting of reinforcing rods does not call for any particular skill, a common laborer being able to do the work as well as a skilled workman. The difference in pay is about 40 cents an hour, however. Should it be decided that it does require skilled, or, in this case, union labor to set the rods, the owners of the Standard will be forced to pay the difference in price. The contract betwen the owners and the builders called for the payment of the minimum.

The Northside Amusement Company has been formed at Cincinnati to take over the Park Amusement Company. A new theater will be erected by the company in the near future, going up at Hamilton avenue, near Pullan. The house will contain 600 seats and two stores. A billiard hall will be above the foyer. It will be 45 by 155 feet.

The Norwood Theater Company, of Cincinnati, has awarded the contract for its 1,000-seat theater to the Ohio Building and Construction Company, and work will begin at once. The motion picture house will be on the east side of Montgomery road, in Norwood.

Paul J. Rainey's moving pictures of African beasts in their lair are the latest in Lexington, Ky., where they are being shown. The pictures are said to be unusual in many respects and have attracted widespread interest. Dr. H. H. Roberts, medical director of the Knights of Pythias home at Lexington, took a block of eighty seats for the performance, other orphan's institutions also taking the kiddies to the show.

The Colonial theater, of Lexington, Ky., has resumed business after being closed down for several weeks for repairs. The house is larger and handsomer than ever and will take care of a heavy volume of business. The theater has been redecorated, a number of seats added, and a new mirror screen installed. John Elliott is manager of the Colonial, which is one of the leading houses of Lexington.

A new machine has been installed by the Auditorium at Danville, Ky. The management of the theater are advertising the addition widely, calling attention to its fireproof qualities.

W. E. Scales has opened a new motion picture house at Lebanon, Tenn. Vaudeville is to be used in conjunction with the animated pictures.

G. D. CRAIN, JR.

PHILADELPHIA.

AT a meeting of the Feature Film Exchange men held recently at 1202 Race street, twelve exchanges were represented and the Feature Film Credit Association of Philadelphia was organized. An election of temporary officers resulted in the election of W. R. Mack, president; H. B. Reynolds, secretary; E. O. Prince, treasurer. Another meeting will be called in the near future when plans for a general credit system will be worked out. At the present time the feature and other exchanges are having a large amount of trouble making collections, and the feature men decided that the only way to protect themselves was to form a credit association, where every exhibitor will be rated so that the exchange men will know with whom to deal and with whom not to deal.

The theater which was formerly owned by F. F. Trainer, located at Fifty-second street and Girard avenue, has been purchased by the Commonwealth Title Insurance and Trust Company of this city for nominal consideration subject to a mortgage of $18,000 of the first class and a second mortgage of $8000.

Announcement was made a few days ago by a local real estate firm that Thomas W. Dougherty of the Nixon-Nirdlinger staff had leased for a period of ten years, the moving picture theater which will be erected on the site of the late Meta Connor Wood mansion, at the southwest corner of Broad and Thompson streets. The house has been named the "Strand." The leasee promises a style of theater and entertainment in vogue at the Carnegie Lyceum, in New York, and at the Alhambra in Cleveland, but which is said to be new in this city. The theater will be of Spanish design and the outside walls will be of white terra-cotta. According to the management the theater will be opened to the public on June 1st. Besides having the most modern motion picture equipment, the theater will be equipped with a Wurlitzer-Hope-Jones orchestra and pipe organ.

The A. B. C. Theater, Thirty-second and Chestnut streets, had its opening recently under the management of M. A. Benn. Since its opening Mr. Benn has been complimented upon the success of opening a nicely appointed theater. All of M. A. Benn's theaters have the reputation of catering to exclusive patrons.

Ben Abrams, who has been in charge of Warner's Feature Films in this city, is about to open up branch offices in Washington and Pittsburg, where one feature a week will be released. The new picture "The Inauguration of President Wilson" has been meeting with big success.

George Kline, of the Fairmount Feature Film Company, is making rapid strides in the moving picture exchange business, and is booking some great features in the houses of Philadelphia and vicinity. One of the latest is the "Beasts of the Jungle," which is causing much comment among the exhibitors, owing to the high class of the photography.

Motion picture exhibitors are on the run after the new feature "Pilgrims Progress" which is one of the finest examples of photography which has been seen in Philadelphia for some time. This picture is making a big hit in the Catholic sections of Philadelphia, and a great many exhibitors have to re-book the feature by request from their patrons.

John G. Sacks is remodeling his theater in Allentown and expects to re-open it to the public by the middle of the month. Mr. Sacks was in partnership with Mr. Roxberry, and then sold his share in the establishment to Mr. William Manley. Mr. Sacks is an experienced motion picture man and was one of the first to open a theater in Allentown.

Workmen are busy remodeling the building at 4545 to 4549 Lancaster avenue into a modern picture house, which will be a credit to that section of the city when completed. The cost of the new house will be about $12,000.

The National Motion Picture Company of Philadelphia has just been incorporated under the laws of Pennsylvania with a capitalization of $200,000.

A. T. Feigenbaum, of the National Features, is one busy man these days. The large number of the films owned by this concern have been working overtime. Mr. Feigenbaum has several new productions on the way which he expects to release to local exhibitors within the next few weeks.

George W. Bradenburgh is receiving large importations of films from Europe, and during the past week he has paid out to customs officials as duty on the films over $1,000.

Zorn & Supplee, of the Broadway Theater, have now under way a new motion picture theater which will meet all requirements of the modern photoplay critic. The furnishing and interior decorations will be of high character throughout and the capacity will be over one thousand seats.

The "Auto Bandits", a feature which has had a most popular run in the local theaters, still continues to draw large crowds for the exhibitors, and the Quaker City Feature Exchange has not missed a single day's booking for this great picture.

The Fairmount Feature Film Exchange which recently opened in Philadelphia is enjoying a big business. Those in charge of the exchange are trying to give the exhibitors the very best features possible and are sparing no expense in getting the goods.

Another feature house to open in Philadelphia is the American-European Feature Echange. This concern handles a large amount of imported features of the very highest standing and is claiming a large portion of the local trade.

I. Singer and Mr. Siegel of the Liberty Feature Exchange are having a very busy time, taking care of their many customers. Since opening in Philadelphia these two men have taken a prominent part in the motion picture business, and they are placing shows with some of the largest houses in the city.

George Graff, who was formerly connected with the Quaker City Feature Exchange and later with the Star Feature Film Company, is making arrangements to open a new exchange. Mr. Graff was the first man to rent feature films in Philadelphia and has a large acquaintance with the local exhibitors who will be pleased to see him back in the feature game.

F. William Kamp, may be seen daily in his private office at the Calehuff Supply Company where he will meet all prospective buyers of Edison, Power's and Motiograph machines, and point out the different qualities. Kamp recently returned from a trip to Atlantic City, where he was drumming up business for the concern he represents.

Edward Kruapa has been appointed Assistant Director of Public Safety at Atlantic City and he is making frequent trips to the resort city inspecting the moving picture theaters.

CONGDON.

NEW ENGLAND NOTES.

LARUE VIEDENBURGH, of the Edison Illuminating Company, of Boston, delivered an address before the members of the Boston Scientific Society, in the Chauncy Hall Building, Boston, last week, in which he lauded the educational value of motion pictures. Mr. Vredenburgh remarked that "the greatest thing of all in the mind of that wizard, Thomas A. Edison, the greatest man, dead or alive, in the history of electrical science, is the idea of the use of motion pictures for educational purposes."

Dr. Frederick V. Fisher, manager of the lecture bureau of the Panama-Pacific International Exposition, delivered a lecture at an assembly luncheon of the Boston Chamber of Commerce, at the American House, February 25. Motion pictures of the Panama Canal, showing the actual construction work, were shown and created a marked impression upon those present. The exposition and California scenes were also thrown on the screen.

The bill before the Massachusetts Legislature relative to the censoring of all pictures used in that state, was given "leave to withdraw," which will greatly please Massachusetts exhibitors. These same exhibitors should be duly grateful to the Massachusetts Exhibitors' League, as it was due to the energy of this body that the committee in charge of the bill was shown the injustice and utter uselessness of it. President Joseph Mack, of the League, made a strikingly able speech, that won the day for the exhibitors.

It is with great pleasure that we are able to report that the petition of Mr. Mack, in behalf of the League, that exhibitions of moving pictures may be run continuously for one hour instead of for twenty minutes, as at present, before five minutes of some other form of amusement is interspersed was reported favorably to the Senate, and had its first reading on Friday, Febuary 28.

Frank Booth is now in charge of Boyden's Theater, Taunton, Mass., having taken over the managership of this new theater. For the last few years Mr. Booth had been associated with the Park Theater of Taunton. Every report indicates that Boyden's Theater has jumped into popularity, as, indeed it should. The house is a first class one in every way, and offers a good program of vaudeville and pictures. Manager Booth states it is his firm intention to "deliver the goods" to his patrons all of the time.

Manager M. W. O'Brien of the Scenic Temple, Boston, is doing a splendid business these days, notwithstanding keen competition. Of course, the reason for this pleasing state of affairs can be found in the fact that Manager O'Brien knows what his trade wants, and does not hesitate to supply the demand. The Scenic has always held a most enviable name for itself, being called "a model of its kind" by several of the local clergy.

Several Massachusetts exhibitors are leaving that territory, to try their fortune in New York State. W. C. Youngson, formerly manager of the Bijou Theater, North Adams, Mass., has formed a partnership with Lewis J. Cody, and William C. O'Brieu who sometime ago was in charge of the Bijou. The Darling Theater of Gloversville, N. Y., has been leased by the new concern. Mr. O'Brien has lately been in charge of the Emily Theater, of Gloversville, but has now resigned in order to guide the Darling Theater.

Gus. Schlesinger, who managed the St. James Theater, Boston, while M. H. Gulesian, was giving stock company attractions, has left that theater, since Marcus Loew took possession with his programs of vaudeville and pictures. Manager Schlesinger is now at the head of the Lee Avenue Academy Theater, Brooklyn, N. Y., which is owned by his brother, Morris Schlesinger.

Messrs. "Moe" and "Mitch" Mark announce that everything possible will be done to push along the new theater they are to build at Lynn, Mass. The new house will have a seating capacity of around 2600 and is to be the best that money can buy. Active work will probably not be started until Spring, owing to certain obstacles in the way. Al. Newhall, now in charge of Moe Mark's Comique Theater, Lynn, will be a very busy man before the year is out, as he will have charge of the new house, as well as the old one. Manager Newhall will be able to swing both houses, as he has unquestioned ability, plus a great amount of energy and push.

Howe's moving pictures had another extremely profitable engagement at Manager D. O. Gilmore's Court Square Theater Springfield, Mass., from February 27 to March 1. The Court Square is a 'legitimate" house as a general thing, but offers Howe's pictures now and then to packed houses.

Manager Knight of the Bijou Theater, Springfield, Mass., had some very nice free publicity when the Colonial Minstrel Four appeared at a free concert at the city's new auditorium, February 19. The Bijou is a vaudeville and picture house, and has the reputation of being a splendid money making proposition, due to the well directed efforts of Manager Knight, who is considered an unusually capable executive.

The Princess Theater, Hartford, Conn., recently contracted with Frank Manning, Eastern representative of the Mirror Screen Company of Shelbyville, Ind., for one of the company's mirror screens. The Princess is very well pleased with its bargain, and is proving a good booster for the Mirror Screen Company.

The Great Eastern Film Manufacturing Co. has acquired a four story building in Stoughton, Mass., where it will locate a manufacturing plant and studio. The Great Eastern has offices at 218 Tremont Street, Boston, and is a $200,000 corporation, with James A. Reid as treasurer. Mr. Reid is at present at Jacksonville, Fla., locating suitable winter quarters for his company of photoplayers. Miss Virginia Keatingue, formerly of the Cottage Theater, Chicago, has been secured as leading lady.

Randall F. Smith, who has tried for some time to secure a license to operate a photoplay theater in the Forest Park district of Springfield, Mass., was finally turned down. Residents of the Forest Park district were dead against the issuance of the license, and brought considerable pressure to bear on the matter.

The Colonial Theater, Lawrence, Mass., plays to "legitimate' road attractions during the week, but Julius Cahn finds that vaudeville and picture programs are needed to secure the big Saturday and Sunday business.

F. A. Moxon, manager of the Nickel theater, Lawrence, Mass., finds business most satisfactory, with programs of pictures and illustrated songs. No vaudeville is used nor does it seem to be required by the Nickel. Manager F. L. Boyd, of the Columbia theater, runs on a similar policy, and business seems to be good.

Manager J. M. Mosher, manager of Keith's Hippodrome theater, Portland, Me., announces that he will exhibit the Edison Talking Pictures in the very near future.

Joseph A. McConville is now in charge of the New Portland theater, Portland, Me., and is offering the regulation bills of vaudeville and pictures.

Manager H. C. Parsons of Parsons' theater, Hartford, Conn., a "legitimate" theater, offered Paul J. Rainey's African Hunt pictures on February 24-26, and was exceedingly pleased with the patronage these reels drew.

It is rumored that the Scenic Temple, Boston, one of the William Bradstreet circuit of theaters, devoted to vaudeville and pictures, will be torn down this summer to allow a more modern theater to be built. The Scenic was formerly a church, and was slightly altered some time ago.

The week of February 24 saw a world of activity in the moving picture business of Boston, with Edison's Talking Pictures at Keith's and the National Theaters, and "The Miracle" playing at the Colonial theater, with an augmented orchestra and a chorus of 100 voices at prices up to $1.50. The press had many good things to say about "The Miracle." Here is a sample of what the papers gave out: "Unusual, almost unbelievable, the wordless mystery play held a large audience spellbound, astonished, and enthusiastically surprised at its first production at the Colonial last night." Great interest was shown at the exhibitions of the new talking pictures. When the writer saw them at Keith's they were very well received. The picture of Mr. Edison thrown on the screen started a demonstration so prolonged and enthusiastic that one might have thought one was witnessing a presidential nomination. The Talking Pictures are to be exhibited at Keith's and the National indefinitely.

Herman Rifkin, manager of the Eastern Feature Film Company, announces that he has opened a New York office at 12 Union Square, in addition to his Boston headquarters at 224 Tremont Street. An exclusive line of features are pulling in the business for this wide-awake concern.

S. B. Leland is busy these days booking the multiple reel feature film "From the Manger to the Cross" in New Hampshire, Vermont and Maine. The Majestic theater of Burlington, Vt., was filled to its capacity of 700 at every performance, while this feature was being exhibited.

Theater ticket speculators are now working the large vaudeville and picture houses. The National theater, Boston, is being annoyed in this way, and refuses to honor tickets bought of speculators whenever possible.

August Hamilton, the war correspondent, gave some illustrated lectures on the Balkan War at Tremont Temple, Boston, last week. The reels were particularly good, and Mr. Hamilton delivered a most interesting and instructive lecture, declaring that the atrocities attributed to the Turkish Army are false, and that the Ottoman government was wholly unprepared for the strife, while the allies particularly the Bulgarians, Servians and Montenegrins, had been preparing for years.

A co-operative scheme of public education, relative to health and sanitation, is being seriously considered by all the principal cities of Western Canada. Moving pictures are to turn the trick; the idea being that each city shall purchase one picture, of an educational nature. These reels will be interchanged between the various cities, and will be lectured upon by a physician. It is hoped that photoplay theaters will be willing to lend their auditoriums for this purpose. In this way a municipal hygiene campaign will be waged, and the public informed as to health and sanitation, in an entertaining way. The idea is a good one and should be pushed through.

A new incorporation is the Globe Film Co., of Fall River, Mass., a $5,000 concern, with Samuel Genansky and M. M. Travers, as the promoters.

The Universalist Church of Stoughton, Mass., has decided to install a moving picture machine and will give regular exhibitions to awaken interest in the younger element.

"Satan," showing the birth of evil as told in Milton's "Paradise Lost," was exhibited at the Palace theater, Boston, last week. This feature was heavily advertised in the local dailies, and did a good business for the theater.

The Pastime theater, Bridgeport, Conn., finds that Mutual service is just to the liking of its patrons, and is loud in its praise of its picture programs secured from the Mutual Film Corporation.

Poli's new theater, Worcester, Mass., will have a big mass band concert on April 6, with B. A. Rolfe as director.

Thomas J. Lynch, president of the National Baseball League, is operating the Russwin Lyceum Theater at New Britain, Conn., to good business.

W. W. Sargent, president of the Fitchburg and Leominster Street Railway Co., with headquarters at Fitchburg, Mass., intends to run Whalom Park, Fitchburg, this summer, but he has not quite decided whether to run vaudeville and pictures or a stock company.

The new Princess theater that opened at Hartford, Conn., on February 15, seems to be doing a splendid business with a program of independent pictures. The Princess is strictly up-to-date, and has a good location. Quality shows should result in good business.

Guy P. Woodman, manager of the Scenic theater, Portland, Me., was forced to close his house this week, not because of poor business, but due to the fact that the building has been leased by Messrs. Mayberry and Elliott who intend to use the place for other purposes.

Claude R. Buffington, an actor, died at the Union hospital, Lynn, Mass., as a result of a fall from the stage of the Olympia theater, Lynn, on Christmas night. Mr. Buffington, who leaves a wife and child, had instituted a suit against the Olympia Amusement Company for $15,000.

The Bates Theater, Attleboro, Mass., is in a similar predicament, as H. L. Cooper, an actor, fell and injured himself, while playing this house.

It is announced that on April 1, the Fidelity Booking Offices' Boston branch will be in the charge of Bert Perkins, who will go after the New England business. Mr. Perkins hopes to line up a large number of theaters, playing vaudeville and pictures in this section.

Nat. Clark, well known to the local trade as a members of the Boston offices of Leo. Feist, the song publisher, was married on March 11, to Miss Rebecca Helman at Locke Hall, Waltham, Mass.

John J. Quigley, a theatrical agent, booking a large number of New England vaudeville and photoplay theaters, was petitioned into bankruptcy on March 1, at the instance of three creditors with claims agregating $554. Mr. Quigley has offices on Boylston street, Boston.

The famous quarrel scene from Julius Caesar will be shown at the National theater, Boston, by means of Edison's Kinetophone, this week, and will show the great possibilities of this invention more clearly than did the minstrel show of last week.

Carl Martin, a well known exhibitor of Boston, has leased Deacon Hall, 1665 Washington street, for a term of 10 years, and will make extensive alterations and improvements. A moving picture show is scheduled for Deacon Hall. It will have about 800 seats.

"The Female Detective," an Ambrosio release, made a good impression in this section, and should be in demand by exhibitors on the lookout for sensational pictures.

The Massachusetts branch of the Exhibitors' League will hold its monthly meeting on Tuesday, March 4. It is hoped that the league will be able to open headquarters of its own very soon for the use of members. A "run-off" room, telephone and lounging quarters are among the conveniences proposed. With a membership of nearly 100, this undertaking should be pushed through easily. Headquarters of this sort would be a great convenience to the league members.

The Gem Theater, East Boston, has decided to run the ever favorite "Passion Play" for Holy Week, and will cut out the vaudeville acts during this special program.

Ralph Pinkham, formerly with the Boston offices of the General Film Company, is now with the R. D. Marson Moving Picture Company of Boston, where he holds down the job of booking manager with all his old time skill.

Manager Felix Alland of the Pastime Theater, is now putting it over on his competitors by advertising that talking pictures are exhibited in his house. As a matter of fact, Messrs. Murphy and Lawes are doing the heavy talking at the Pastime, which has no real talking pictures at all. Somebody may get after the Pastime for advertising what it has not!

The Variety Booking Office, of Boston, is now a $1,000 corporation, with John J. Donovan, George A. Appleby and William H. Wolffe as the promoters. This concern books vaudeville acts for a large number of New England vaudeville and picture houses.

Now-a-days even moving picture operators are hard up for ready cash and T. Roy Leaman, an operator of Cambridge, Mass., is a petitioner in bankruptcy. Operator Leaman owed $2,224, and has no assets.

Emery Kolb, who is lecturing at Tremont Temple, Boston, on the pictures of "Shooting the Colorado Canyons," has a most wonderful and thrilling set of motion pictures. During his description, Mr. Kolb stated that he had to burn many reels of moving pictures for fuel to keep from freezing. Mr. Kolb and his brother, Emery, described graphically the running of over 300 rapids in 1,400 miles, through six states, and descending 6,000 feet in open boats.

"The Miracle" ended a two-weeks' stay in Boston on March 8. As far as the writer could judge, these motion pictures drew to fair business, which should be considered a creditable performance, as the prices ranged downwards from $1.50. Rev. E. A. Horton, chaplain of the Senate, is one of the well-known clergymen who saw the pictures of "The Miracle" at the Colonial Theater, and he was so greatly interested that he wrote this letter to the manager of the presentation: "For the past year I have seen many displays of this kind on the Continent and in England. They always seem wonderful to me in mechanism and dramatic effect. 'The Miracle' held my constant attention and gave me great reward in suggestion and pleasure." Such a statement, coming from so well-known a man as Rev. Horton, should prove of good use to the publicity department of "The Miracle."

Loew's South End Theater, Boston, is picking up, and business is somewhat better than it formerly was. "The Unlucky Horseshoe," a three-reel feature, was exhibited Monday and Tuesday, March 10 and 11. On Wednesday nights the Song Writer's Contest is proving a box-office stimulant.

Moving pictures will invade Symphony Hall, Boston's great auditorium, where the world-famous Boston Symphony Orchestra holds forth! On March 17, St. Patrick's Day, four special performances of the stupendous $10,000 historical motion picture, "The Life of Saint Patrick," were shown. Prices were twenty-five and fifty cents, and the reels were lectured on by Peter S. McNally.

Keith's Theater, Boston, booked John Bunny for the week of March 10. Mr. Bunny was billed in the most approved fashion by the management of that house.

Kinemacolor pictures of "The Making of the Panama Canal," and actual scenes of "The War in the Balkans," have been booked for five weeks, starting March 17, at Tremont Temple, Boston. Kinemacolor is a great favorite in this city, and draws big audiences at big admission prices, without the slightest difficulty.

The Judiciary Committee of the General Assembly, at New Haven, Conn., will spend a good portion of its time this week on moving pictures, as several measures relative to the electric theater are scheduled for hearings, which have been introduced by senators and representatives. On Tuesday, the Judiciary Committee will look into the bill introduced by Senator Frolich of New Haven, to permit moving picture theaters to be open Sunday afternoon and evening. A committee of moving picture men will be present at this hearing, armed with many facts going to show that it is distinctly beneficial to the public to allow the bill to pass. There surely is no reason why it should not be made a law, as it is far better to have folks in a well-conducted photoplay theater on a Sunday than to have them walking the streets.

David W. Noyes is now suing W. H. Meharry to recover $4,000 paid for a Boston picture house. The Supreme Court holds that it is not the spirit of the law to extend for the benefit of sellers, the limits of immunity for false statements under the guise of trade talk. Mr. Noyes claims that Mr. Meharry told him that the theater in question was making a profit of $1,000 a month. Mr. Noyes went to the theater daily for a month or so, and always found well-filled auditoriums. Business certainly did look brisk, so Mr. Noyes bought the theater. And then business dropped in most discouraging fashion. The theater did not run at a profit except on Saturdays. Mr. Noyes entered suit, claiming that a fictitious attendance had been arranged for, and has now secured judgment, recovering $4,323.

The coolness of Edward I. Boyle, a blind singer, in keeping on with his song while fire spread rapidly in the balcony of E. W. Lynch's Pleasant street theater, Worcester, Mass., prevented a panic on March 8, among the 500 persons in the audience, all of whom filed out to safety. The fire was discovered by Harry W. Lynch, son of the proprietor, and spread with such swiftness that the loss is estimated at $35,000.

Just at present, Assistant Manager Zimmon, of the old South Theater, Boston, is on his wedding tour, and Chief Usher Edward Goodman is holding down the job in his absence. Mr. Goodman is a very capable all-around man, and fills Mr. Zimmon's position very nicely. He recently was in charge of the Washington Theater, Boston, controlled by the owners of the Old South Theater, while Manager Morris was ill.

Herbert Gleason, a Boston man, is delivering a course of lectures, with some unusually fine motion pictures, "Showing Our Great National Parks." These lectures are reported to be drawing capacity audiences, which fact will please Mr. Gleason's many friends. When last heard of, Mr. Gleason was at the Academy of Music, Brooklyn, N. Y., where he lectured on pictures of "The Yellowstone," "Windy Cave National Park," "Glacier National Park," and some others.

Grace M. Damon is now in charge of the Gilmore Theater, Springfield, Mass., as T. Ash, Jr., formerly in charge of this house, has been sent to manage Shea's Theater, at Bridgeport, Conn.

Joseph Carr is back again at his old position as manager of the Nelson Theater, Springfield, Mass., the William Fox theater. William Shields is now managing the Fox house at Bridgeport, Conn. Manager Carr states that he is very glad to be back at the Nelson Theater again.

Manager Jeff Callan, of the Lynn Theater, Lynn, Mass., announces that his house is in line to receive the new Edison talking pictures in the very near future. The Lynn Theater is doing very nicely with vaudeville and pictures.

The Academy of Music, Lowell, Mass., has a new manager in the person of William Harley. The latter is well known, as he formerly had the Princess Theater, South Framington, Mass., under his guidance.

Mrs. T. Z. Poli, wife of the vaudeville and picture magnate, is seriously ill at her home in New Haven.

"The Miracle Company," incorporated, asked the Equity session of the Superior Court, Boston, recently for an injunction against the A. A. Kellman's Feature Film Company, to prevent the showing of what the plaintiff claims is a reproduction of "The Miracle" pictures. A bill in equity has been filed in court, and an order of notice, which acts as a temporary injunction until a hearing is given, was issued by the court.

Manager Charles Hovenberg, of Keith's Theater, Providence, R. I., reports that the Edison talking pictures were very successful at his theater this week.

The Casino Theater, New Bedford, Mass., is now playing stock-company attractions, but it is rumored that vaudeville and picture programs will be seen there before long.

The Empire Theater, Lewiston, Me., finds business especially good on those nights when photoplay programs are given. Several nights each week are given over to road shows.

The Puritan Special Feature Film Company announces that it has sold to R. L. Castor, of the Mission and Wonderland Theaters, Shelby, Ohio, the exclusive rights to "Quincy Adams Sawyer," the feature film.

Keith's Theater, Lowell, Mass., held a "Mason's Night," on February 26, when the entire auditorium was given over to the masonic fraternity. A big bill of vaudeville and pictures was given to a packed house.

The Puritan Theater, Fall River, Mass., a straight picture house, is closed, and it is not known whether or not it will reopen. The Premier Theater, of that city, is also closed, but will reopen after Lent, with a straight program of photoplays.

William Fitzgerald, of the Eastern Talking Machine Co., Boston, has just returned from a trip to Orange, N. J., where he went to confer with Thomas A. Edison, regarding his latest invention, the talking pictures.

There is some talk that the Mutual Film Corporation's Boston Office will secure the upper portion of the new building on Boylston street, erected for the Walker-Gordon Company, and use it for its exhibition room. Plans were practically completed when unforseen obstacles came up to block the idea. It is hoped that this building will be judged suitable for running off advance releases by the authorities, in which case the Boylston street building will be leased by the Mutual folks. It is located in the residential district, just above Massachusetts avenue.

When the Massachusetts branch of the M. P. E. L. of A. opens its headquarters, it is hoped that the several film exchanges of Boston will be willing to use the place to run off their advance releases for the managers. If this plan is put through, it will help a great deal, as the rental secured from the various exchanges would go towards defraying the League's expenses. All of which goes to show that President Mack is a level-headed business man, as well as a right good fellow.

HENRY.

INDIANAPOLIS.

INDIANAPOLIS local No. 1 of the Indiana Exhibitors' League has recently prepared some very interesting figures relative to the local motion picture theater industry. These figures show an investment of about $815,000 in the fifty-six motion picture theaters with annual expenditures aggregating $518,000 as follows: Payroll $266,160; rent, $72,000; film service, $120,000; electric lighting, $30,000; printing, $12,000; fuel, $12,000, and charity, $6,500.

In order to make motion picture theaters more attractive and more instructive to patrons, a regular historical and travel course is being arranged. There are about 30,000 daily patrons of motion picture theaters in the city and it is believed that an educational course in connection with the usual film features, will largely increase the attendance and at the same time be of material benefit to the city.

Mrs. L. Waltman, who conducted a motion picture theater at 922 Massachusetts avenue, which place has been closed as the building did not comply with the building code requirements, is opening a new house at Twenty-ninth and Clifton streets, with a seating capacity of three hundred.

E. H. Bingham, Ben D. Crose and H. E. Cohen, who have been associated together in the Dixie Amusement Company, have organized the Empress Amusement Company to conduct motion picture theaters. The company has been incorporated with an authorized capitalization of $10,000.

Harry E. Downey, who has operated a motion picture theater at Anderson, has filed a voluntary petition in bankruptcy in the United States court in this city. His schedule shows liabilities amounting to $3,856.39 and assets of $86.

A bill is pending in the Indiana legislature which, if passed, will permit motion picture theaters to give Sunday performances. At present Sunday performances may be given only by donating a part of the proceeds to charity.

With an authorized capitalization of $10,000, the Dailey Amusement Company has been organized and incorporated at South Bend, to conduct motion picture theaters and other places of amusement. Those interested in the company are E. P. Dailey, Charles McDougal and Isaac Dailey.

W. H. Williams, Frank Williams and A. Valdes are the principal stockholders in the W. H. Williams Amusement Company just organized at Anderson to conduct motion picture theaters. The company has been incorporated with an authorized capitalization of $10,000.

CUMMINS.

PICTURE THEATERS PROJECTED.

New York, N. Y.—Plans have been completed by architects Cantor & Levingson, 39 West 38th Street, for alterations to the two-story moving picture theater at 313 and 315 West 59th Street for the owner, Benjamin Nihur, 36 West 135th Street. The contractor is Morris Margowitz, 34 West 112th Street. The alterations will cost $4,000.

Philadelphia, Pa.—Plans are being prepared by architects Stuckert & Sloan, Crozer Building, for a one-story brick moving picture theater at Broad and Louden Streets for the Logan Amusement Co. The building will measure 34 x 109, be finished in terra cotta, have tile and slag roofing and equipped with electric lighting and steam heat.

Philadelphia, Pa.—Plans have been completed by architects Anderson & Haupt, Drexel Building, for a one-story brick and plaster moving picture theater at Franklin and Clearfield Streets for the Philadelphia Film Exchange, 121 N. 9th Street. The building will measure 54 x 66, have slag roof and be equipped with electric lighting and steam heat. The contract was awarded to Samuel Schultz, 920 Moyamensing Ave.

Brooklyn, N. Y.—Plans for the improvement of the old Brewster carriage factory on the west side of Broadway, between 47th and 49th St., Manhattan were filed by Mitchell H. Mark.

Des Moines, Iowa.—The Amuzu Amusement Company, will establish a new theater at 515 East Locust street. The lease on the new quarters has been closed and the theater will open as soon as the necessary remodeling can be completed. It is planned to expend $10,000 in fitting up the building for moving picture and vaudeville attractions.

Beaver Dam, Wis.—G. J. Doerry and wife are making arrangements with Ferdinand Schleiwert, the owner of the Lyric theater for the re-opening of the place as a motion picture house.

La Fayette, Ind.—Wm. F. Jennings and Frank Price of this city, will embark in the vaudeville busines in Marion. They have leased the Indiana Theater in that city.

Philadelphia, Pa.—The property at 2243 No. 30th St., have been sold to a syndicate which will build a moving picture theater on the site.

Biloxi, Miss.—C. B. King & Bro. owners of the Crown Theater in Mobile, have purchased the Air-Dome and Bijou theaters here from S. T. Stephens. C. B. King announced that they would shortly begin the remodeling of the Bijou.

Lexington, Ky.—The Colonial theater, the leading picture house of this city, owned and operated by the Colonial Amusement Company, which also owns and operates the Star here, the Alamo in Paris and the Alhambra in Richmond, is to enter the vaudeville field.

Pittsburg, Pa.—Contracts for the proposed new theater to be erected on the Moreland property,

Philadelphia, Pa.—Plans are being prepared by architects Anderson & Haupt, Drexel Building, for a one-story moving picture theater at 25th and Cambria Streets for the Interstate Film Co., 150 Arch Street. The building will have slag roof and equipped with electric lighting and steam heat.

Philadelphia, Pa.—Plans are being prepared by architects Anderson & Haupt, Drexel Building, for a one-story brick moving picture theater at Columbia Avenue and Patton Street. The building will measure 55 x 157, have slag roof and equipped with electric lighting and steam heat.

Atlantic City, N. J.—Contract has been awarded to Samuel H. Headly, Bartlett Building, for a one-story brick moving picture theater designed by S. Hudson Vaughn for Maple & Willets. The building will measure 29 x 150 and will cost $10,000.

Atlantic City, N. J.—Contract has been awarded to Irwin & Leighton, 126 N. 12th Street, Philadelphia, for the one-story brick, steel and concrete moving picture theater designed by Magaziner & Potter, 137 South 5th Street, Philadelphia, for Seltzer Brothers, 247 South 3rd Street. The building will measure 60 x 140, have slate roof and be equipped with electric lighting and steam heat.

Newark, N. J.—Contract has been awarded to Oswald Brothers, 845 Broad Street for a one-story moving picture theater designed by W. E. Lehman, 738 Broad Street, for the Interurban Co. of Newark. The building will measure 51 x 100 x 93 x 29.

South River, N. J.—Bids have been received for a one-story moving picture theater designed by Alexander Merchant, 363 George Street, New Brunswick, N. J., for George Allgair, South River. The building will measure 45 x 120 and cost $8,000.

Perth Amboy, N. J.—Ground will be broken early in February for a one- and two-story moving picture theater designed by Jensen & Brooks, 196 Smith Street, for Mrs. E. M. Switzer, 447 Korregan Avenue, West Hoboken, N. J. The building will measure 50 x 133 and cost $10,000.

Brooklyn, N. Y.—Bids are being received for alterations to the two-story moving picture theater designed by Brook & Rosenberg, 44 Court Street for Max Weisberg, 209 Dean Street. The improvements will cost $3,000.

Brooklyn, N. Y.—Bids are being received for a brick moving picture theater designed by Albert E. Parfitt, 26 Court Street, for James V. Carmadella, 215 Montague Street. The building will measure 23 x 38 x 39 and cost $10,000. It will be constructed of structural and ornamental iron, galvanized iron skylights, interior marble and tiling and be equipped with gas and electric light fixtures.

Brooklyn, N. Y.—Contract has been awarded to Alexander Barile, 238 Sheridan Avenue, for a two-story moving picture theater, designed by Edward Schilds, 29 Broadway, New York City, for John C. Wasserlock, 1258 East 14th Street, Brooklyn. The building will measure 36 x 84 and cost $6,000.

Brooklyn, N. Y.—Plans have been prepared by Brook & Rosenberg for alterations to the rear walls and interior of the two-story moving picture theater on the south side of Atlantic, near 3rd Avenue, owned by Max Weisberg. The alterations will cost $3,000.

Brooklyn, N. Y.—Bids are being received for the one and a half story moving picture theater designed by Alexander Hedman, 371 Fulton Street, for the Burns Theater Co. The building will measure 60 x 95.

Lawrence, Mass.—J. F. Morin will build a three-story moving picture theater, 40 x 93 to cost $20,000.

Syracuse, N. Y.—Morris Rubin will build a two-story moving picture theater, 38 x 95.

Syracuse, N. Y.—Charles P. Smith will build a one-story moving picture theater with a seating capacity for 500. The building will measure 32 x 100 and cost $6,000.

Syracuse, N. Y.—Alvin Cottet will build a one-story moving picture theater at 200 Oxford Street. It will have a seating capacity for 400, measure 32 x 80; cost $6,000.

Philadelphia, Pa.—Nixon & Nierdlinger will erect a one-story moving picture theater in this city with a capacity of 1,000 seats. The building will cost $75,000.

Philadelphia, Pa.—Kahem & Greenburg have plans under way for an additional one-story moving picture theater to cost $20,000.

Philadelphia, Pa.—Michael Stiefel proposes to build a one-story moving picture theater to seat 1,500 persons and cost $15,000.

Franklin, Pa.—B. H. Prince will soon break ground for a moving picture theater, store and office building. The structure will consist of three stores and a theater to seat 900. It will cost $30,000.

New York, N. Y.—The Uptomn Holding Company, Jacob Fischel, president, 1980 Seventh avenue, will erect a two-story moving picture theater to accommodate 700 persons and cost $25,000. The lesee is the Rose Theater Company, 489 Fifth Avenue.

New York, N. Y.—The Improvement Amusement Company have leased a new moving picture theater.

Brooklyn, N. Y.—Susie Scott Hall, 29 Broadway, will put up a one-story moving picture theater to cost $8,000.

Brooklyn, N. Y.—Rosen Brothers have leased a one-story moving picture theater. The building is being altered at the cost of $6,000, and will be opened for business as soon as completed.

Rochester, N. Y.—George D. Curtis, proprietor of the Happy Hour Moving Picture Theater, will erect a new one-story theater with a gallery. It will have a seating capacity for 1,800 and cost $50,000.

Lackawanna, N. Y.—Anthony Czosnyka will shortly build a one-story moving picture theater to cost $3,500.

Albany, N. Y.—William Freschknecht, 118 Clinton street, has awarded the contract to the Peter Keeler Building Company for the remodeling of a two-story church property into a moving picture theater. It will seat 485 persons and the alterations cost $2,000.

Cincinnati, O.—Lawrence Bueche, 1107 Bates avenue, is to erect a one-story moving picture theater in this city, to cost $30,000.

Dayton, O.—Architect G. A. Niehus has prepared plans for the remodeling of a new four-story building into a moving picture theater to cost $8,000. It will have a seating capacity for 600.

Murray, La.—Frank Andrews will probably rebuild his one-story moving picture theater in the spring. The building was destroyed by fire.

Springfield, Mass.—Louis B. Timmerman, 41 Main street, has let the contract for an addition to his one-story moving picture theater to Frank Sbol. The addition will cost $2,500.

Salt Lake City, Utah.—The Liberty Theater Company will soon break ground for a one-story moving picture theater with balcony, and to cost $150,000.

Buffalo, N. Y.—L. Michaels has plans in progress for a moving picture theater to seat 1,500 persons.

Rockdale, Ill.—A. Berkowitz in the spring will build a one-story moving picture theater to seat 250.

Joliet, Ill.—L. M. Ruben, manager for the Princess Theater Co., contemplates to erect an additional theater to seat 1,000 persons.

Washington, D. C.—George P. Hales has prepared plans for a two-story moving picture theater and office building to cost $15,000.

Philadelphia, Pa.—Frank Hess will erect a one-story moving picture theater to cost $15,000.

Philadelphia, Pa.—James Managle of the 20th and Mifflin Sts., will soon erect a one-story moving picture theater to cost $15,000.

Syracuse, N. Y.—J. W. Pennock contemplates building by days work a one-story moving picture theater to cost $6,500.

New York, N. Y.—The New York Railways Co., 165 Broadway are to build a two-story moving picture theater to cost $15,000. It will have a capacity for 299. When completed same will be leased to the Arch. Amusement Co., 165 Third Ave.

Jeannette, Pa.—Mrs. M. C. Guy is taking bids for a two-story moving picture theater which she proposes to erect in the spring.

Nanticoke, Pa.—Frank Devlin, South Main street, Wilkes-Barre, Pa., will soon receive bids for a one-story moving picture theater with gallery. The theater will have a seating capacity of 600.

Beaver Falls, Pa.—John J. Paff has plans in progress for a three-story moving picture theater. and business building. The structure will cost $35,000.

Berwyn, Pa.—George R. Zimmerman contemplates putting up a two-story moving picture theater to cost $20,000.

Philadelphia, Pa.—The hotel property and stores on Main street, Manayunk, between Green lane and Carson street, running through to Cresson street, opposite the Reading Railway station, have been sold by Peter D. Liebert and John B. Obers to a syndicate, which will erect there a $50,000 moving picture and vaudeville theater with a seating capacity of 1700. The lot is 78 by 183 feet. L. Lemish, broker, made the sale. When this building is erected it will be the handsomest and most commodious of its kind in this part of the city.

Philadelphia, Pa.—The four-story factory at 1646 to 1650 North Sixth street, below Columbia avenue, which was formerly occupied by the Girard Finishing Works, has been purchased by Weil & Sattler as a site for a moving picture theater. The factory has a frontage of 52 feet, with a depth of 171 feet, and is assessed at $22,000.

Philadelphia, Pa.—Samuel Morrison is planning a one-story moving picture theater, 30 x 120 feet, to be built at 2011 and 2013 Frankford avenue.

Philadelphia, Pa.—Edward Fay & Son are estimating on plans for moving picture theaters at Nineteenth and Norris streets and at 2924 Richmond street, the latter for William Butler.

Philadelphia, Pa.—Henry P. Schneider is estimating on plans for a moving picture theater on Diamond street, near Nineteenth street, for Green & Almont.

Philadelphia, Pa.—A syndicate headed by William West and Dr. G. H. Kolber has purchased the premises 1142-44-46 Passyunk avenue, lot 55 feet by 160 feet, on which a moving picture theater, to cost $40,000, will be built. The price paid for the lot was $15,000.

New York, N. Y.—James F. Meehan, president of the Kellwood Realty Company is receiving bids for a one-story moving picture theater.

New York, N. Y.—A. Kreuder, 1421 Madison avenue is to build a two-story moving picture theater to cost $6,000.

New Rochelle, N. Y.—The Thanhouser Company will build an addition to their studio to cost $10,000. The contract for the structural iron work has been let to Charles Margerum.

Syracuse, N. Y.—S. F. Hallock, 511 Dewitt street, will build a one-story moving picture theater with a seating capacity of 300 and to cost $4,000. Excavating for the foundation has been started.

Troy, N. Y.—Frank Smith, 79 Middleborg street, has started work on the alterations to his moving picture theater.

Philadelphia, Pa.—Kahn & Greenberg have made a contract with George Hogg to build a moving picture theater on the lot at the southeast corner of Broad and Thompson streets, recently purchased by them from the estate of Meta Connor Wood. The new building has been leased to Thomas M. Dougherty, of the Nixon-Nirdlinger staff, who contemplates using it for the display of motion pictures of a high grade, a form of entertainment which is said to be entirely new to this city. The new structure will be in the Spanish mission style, and will occupy a lot 25 feet by 160 feet. There will be entrances both on Broad street and on Thompson street. The theater will be known as "The Strand."

Philadelphia, Pa.—Levick & Waldow have purchased from Michael Lawrence the L-shaped lot, 2217-19-21-23 North Twenty-ninth street, with 2828-30 Fletcher street in the rear, all occupying a lot 74 feet 9 inches on Twenty-ninth street with a depth of 184 feet. The purchasers will build a moving picture and vaudeville theater on the site, to seat 2400 and to cost about $150,000.

Philadelphia, Pa.—The moving picture theater known as the Franklin, at 1205 to 1209 North Fifty-second street, has been conveyed by Franklin F. Trainer through J. Hesser Malvern, to the Commonwealth Title Insurance and Trust Company, for a nominal consideration, subject to a mortgage of $26,000. It is a two-story brick building on a lot 48 x 94 feet and is assessed at $20,000.

Elizabeth, N. J.—George Ziglar, Fifth and Court streets, has received bids for a one-story moving picture theater to cost $15,000.

Baltimore, Md.—Samuel E. Reinhard is having plans prepared for a one-story moving picture and vaudeville theater.

Washington, D. C.—Columbia Amusement Company are receiving estimates for a two-story moving picture theater and office building.

Cincinnati, O.—Lawrence Busche, 1107 Bates avenue, will take bids in a few days for a one-story moving picture theater to cost $30,000.

Calendar of Independent Releases

Universal Film Mfg. Co.—Current Releases

SUNDAY, MARCH 30th, 1913.
REX—Her New Chauffeur (Comedy-Drama)
CRYSTAL—The Drummer's Note Book (Comedy)
CRYSTAL—It's a Bear (Comedy)
ECLAIR—Married In Haste (Comedy)

MONDAY, MARCH 31st, 1913.
IMP—Cupid In Uniform (Drama)
NESTOR—Superstitious Mary (Comedy)
NESTOR—Mum's the Word (Comedy)
CHAMPION—A Knotty Knot (Comedy)

TUESDAY, APRIL 1st, 1913.
GEM—Billy's Double (Comedy)
GEM—Lyndhoven Farm, Virginia
"101" BISON—A House Divided (3 parts—Drama)

WEDNESDAY, APRIL 2nd, 1913.
NESTOR—The Widow's Folly (Drama)
POWERS—Do It Now (Comedy)
ECLAIR—The Superior Law (3 parts—Drama)
UNIVERSAL—The Animated Weekly No. 56 (News)

THURSDAY, APRIL 3rd, 1913.
IMP—The Bishop's Candlesticks (2 parts—Drama)
REX—Fiddler Pete (Comedy-Drama)
FRONTIER—The Bandit's Redemption (Drama)

FRIDAY, APRIL 4th, 1913.
NESTOR—A Providential Tragedy (Drama)
POWERS—Bachelor Bill's Birthday Present (Comedy).
VICTOR—A Letter to Mother (Drama)

SATURDAY, APRIL 5th, 1913.
IMP—Binks, the Terrible Turk (Comedy)
"101" BISON—Taps (2 parts—Drama)
MECCA—By the Curate's Aid (Drama)

SUNDAY, APRIL 6th, 1913.
REX—Bobby's Baby (Drama)
CRYSTAL—Pearl as a Clairvoyant (Comedy)
CRYSTAL—Almost a Winner (Comedy)
ECLAIR—He Wants What He Wants When He Wants It (Comedy)
ECLAIR—Crystallization (Scientific)

MONDAY, APRIL 7th, 1913.
IMP—The Wanderer (Drama)
NESTOR—The Maid and the Milkman (Comedy)
NESTOR—River Rhine, Germany (Physical Geography)
CHAMPION—Shanghaied (Drama)
CHAMPION—The Life-savers of Chicamacomico (Vocational)

TUESDAY, APRIL 8th, 1913.
GEM—Billy Gets Arrested (Comedy)
101 BISON—War (2-reels Drama)

WEDNESDAY, APRIL 9th, 1913.
NESTOR—How Fatty Got Even (Comedy)
POWERS—The Elixir of Youth (Comedy)
ECLAIR—Within the Limit of the Law (Two-parts Drama)
UNIVERSAL—The Animated Weekly No. 57 (News)

THURSDAY, APRIL 10th, 1913.
IMP—Aunt Kate's Mistake (Comedy)
REX—Until Death (Two-parts Drama)
FRONTIER—As Fate Wills (Drama)

FRIDAY, APRIL 11th, 1913.
NESTOR—The Forgotten Letter (Drama)
POWERS—The Fear (Drama)
VICTOR—Two Lives (Drama)

SATURDAY, APRIL 12th, 1913.
IMP—The Mysterious Card (Comedy)
101 BISON—The Darling of the Regiment (2-reels Drama)
FRONTIER—The Burning Lariat (Drama)

Mutual Film Corporation—Current Releases.

SUNDAY, MARCH 30th, 1913.
MAJESTIC—A Well Meant Deception (Drama)
THANHOUSER—The Wax Lady (Drama)

MONDAY, MARCH 31st, 1913.
EXCELSIOR—The Romance of a Fisher Boy (Drama)
AMERICAN—The Renegade's Heart (Drama) 1000
KEYSTONE—Her New Beau (Comedy)
KEYSTONE—On His Wedding Day (Comedy)

TUESDAY, APRIL 1st, 1913.
MAJESTIC—A Study In Sociology (Drama)
THANHOUSER—The Woman Who Did Not Care Drama)

WEDNESDAY, APRIL 2nd, 1913.
MUTUAL—Mutual Weekly No. 14 (News)
RELIANCE—The Judge's Vindication (2 parts—Drama)
BRONCHO—The Sinews of War (2 parts—Drama)

THURSDAY, APRIL 3rd, 1913.
AMERICAN—Matches (Comedy) 1000
KEYSTONE—The Land Salesman (Comedy)
KEYSTONE—Hide and Seek (Comedy)
MUTUAL—Willy and the Faithful Servant (Comedy)
MUTUAL—Winter Sports in Norway (Sporting)

FRIDAY, APRIL 4th, 1913.
KAY BEE—With Lee in Virginia (2 parts—Drama)
THANHOUSER—The Spoiled Darling's Doll (Drama).

SATURDAY, APRIL 5th, 1913.
AMERICAN—The Mute Witness (Drama) 1000
RELIANCE—The Penalty (Drama)

SUNDAY, APRIL 6th, 1913.
MAJESTIC—The Half Orphans (Drama)
THANHOUSER—(Title Not Reported)

MONDAY, APRIL 7th, 1913.
EXCELSIOR—Tempermental Alice (Comedy-Drama)
AMERICAN—Cupid Throws a Brick (Drama) 1000
KEYSTONE—Those Good Old Days (Comedy)

TUESDAY, APRIL 8th, 1913.
MAJESTIC—The Night Riders (Drama)
THANHOUSER—(Title Not Reported)

WEDNESDAY, APRIL 9th, 1913.
MUTUAL—Mutual Weekly No. 15 (News)
RELIANCE—The Woman Who Knew (Drama)
BRONCHO—The Grey Sentinel (2-parts Drama)

THURSDAY, APRIL 10th, 1913.
AMERICAN—The Homestead Race (Drama) 1000
KEYSTONE—A Game of Poker (Comedy)
KEYSTONE—Father's Choice (Comedy)
MUTUAL—Willy Prefers Liberty to Wealth (Comedy)
MUTUAL—The Golden Horn, Turkey (Physical Geo.)

FRIDAY, APRIL 11th, 1913.
KAY BEE—On Fortune's Wheel (2 parts—Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, APRIL 12th, 1913.
AMERICAN—Woman's Honor (Drama) 1000
RELIANCE—The She-Wolf (Drama)

Film Supply Co.—Current Releases.

MONDAY, MARCH 31st, 1913.
RYNO—Memories of Long Ago (Drama)

TUESDAY, APRIL 1st, 1913.
GAUMONT—The Quality of Kindness (Drama)
GAUMONT—By Waters Beautiful

WEDNESDAY, APRIL 2nd, 1913.
GAUMONT—Gaumont's Weekly No. 56 (News)
RAMO—The Last Old Lady (Comedy)
RAMO—Rapid Transit In New York
SOLAX—The Bachelor's Housekeeper (Comedy)

THURSDAY, APRIL 3rd, 1913.
GAUMONT—Marriage By the Wholesale (Comedy)
GAUMONT—Exotic Fish (Scientific)
PILOT—In the Battle's Smoke (Drama)

FRIDAY, APRIL 4th, 1913.
LUX—Too Polite (Comedy) 475
LUX—More Than She Bargained For (Comedy) 508
RYNO—Classmates (Drama)
SOLAX—The Ogres (Drama)

SATURDAY, APRIL 5th, 1913.
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—A Skipper's Story (Comedy)
GREAT NORTHERN—Under Southern Skies (Scenic).

MONDAY, APRIL 7th, 1913.
RYNO—The Outcast (Drama)

TUESDAY, APRIL 8th, 1913.
GAUMONT—The Angel of Mercy (Drama)

WEDNESDAY, APRIL 9th, 1913.
GAUMONT—Gaumont's Weekly No. 57 (News)
RAMO—(Title Not Reported)
SOLAX—The Lady Doctor (Comedy)

THURSDAY, APRIL 10th, 1913.
GAUMONT—(Title Not Reported)
PILOT—The Smuggler's Dog (Drama)

FRIDAY, APRIL 11th, 1913.
LUX—Sacrificed to the Lions (Drama)
RYNO—Off the Mainland (Drama)
SOLAX—His Son-In-Law (Drama)

SATURDAY, APRIL 12th, 1913.
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—The Bewitched Rubber Shoes (Comedy)
GREAT NORTHERN—Spanish Towns (Scenic)

Mutual Film Corporation

Executive Offices: 60 Wall Street, New York City

BRANCH OFFICES

COLO. Denver—Mutual Film Corporation, 21 Iron Building.

CONN. Bridgeport—Park Film Exchange, 15 Fairfield Avenue.
New Haven—Yale Motion Picture Co., 94 Church Street.

DIST. OF COLUMBIA. Washington—Mutual Film Corporation, 428 Ninth Street, N. W.

GA. Atlanta—Mutual Film Corporation, 81 Marietta Street.

ILL. Chicago—H. & H. Film Service Co., 363 Monadnock Bldg.
Majestic Film Service Co., 216 N. Fifth Avenue.
Mutual Film Corporation, 164 W. Washington St.

IND. Indianapolis—Mutual Film Corporation, 217 N. Illinois Street.

IOWA. Des Moines—Mutual Film Corporation, Fourth & Locust Street.

KAN. Wichita—Mutual Film Corporation, 417-419 Barnes Bldg.

LA. New Orleans—Mutual Film Corporation, Maison Blanche Bldg.

MARYLAND. Baltimore—Continental Film Exchange, 28 W. Lexington Street.

MASS. Boston—Mutual Film Corporation, 32 Boylston Street.
Springfield—Mutual Film Exchange, 318 Fuller Building.

MICH. Detroit—Mutual Film Corporation, 97 Woodward Avenue.
Grand Rapids—Mutual Film Corporation, 7-8 Hawkins Building.

MINN. Minneapolis—Mutual Film Corporation, 440-445 Temple Court.

MISSOURI. Kansas City—Mutual Film Corporation, 214 E. Twelfth Street.

MONTANA. Butte—Mutual Film Corporation, Illinois Building.

NEB. Omaha—Mutual Film Corporation 1417 Farnam Street.

NEW JERSEY. Newark—Royal Film Exchange, 286 Market Street.

NEW YORK. Buffalo—Mutual Film Corporation, 272 Washington Street.
New York City—Empire Film Company, 150 E. Fourteenth Street.
Great Eastern Film Exchange, 21 E. Fourteenth Street.
Metropolitan Film Exchange, 122 University Place.
Western Film Exchange of New York, 145 W. 45th Street.

NO. CAROLINA. Charlotte—Mutual Film Corporation, Carson Building.

OHIO. Cincinnati—Mutual Film Corporation, 17 Opera Place.
Cleveland—Lake Shore Film & Supply Co., 106 Prospect Street.
Columbus—Buckeye Lake Shore Film Co., 422 N. High St.
Toledo—Superior Film Supply Co., 410-412 Superior Street.

PENN. Philadelphia—Union Film Service, 142 N. 8th Street.
Continental Film Exchange, 902 Filbert Street.
Wilkesbarre—Mutual Film Exchange, 61 S. Pennsylvania Avenue.

SO. DAKOTA. Sioux Falls—Mutual Film Corporation, Emerson Building.

TENN. Memphis—Mutual Film Corporation, Kallaher Building, 5th floor.

TEXAS Dallas—Mutual Film Corporation, 1907 Main Street.

UTAH. Salt Lake City—Mutual Film Corporation, 15 McIntyre Building.

W. VIR. Wheeling—Mutual Film Corporation, Wheeling, W. Va.

WIS. Milwaukee—Western Film Exchange, 307 Enterprise Building.

EXCHANGES USING THE MUTUAL PROGRAM NOT OWNED BY THE MUTUAL FILM CORPORATION.

CAL. Los Angeles—Golden Gate Film Exchange, 514 W. 8th St.
San Francisco—Golden Gate Film Exchange, 234 Eddy Street.

MISSOURI. St. Louis—Swanson-Crawford Film Exchange, Century Bldg.

OREGON. Portland—Film Supply Co., 385 1/2 Alder Street.

PENN. Pittsburg—Pittsburg Photoplay Co., 412 Ferry Street.

WASH. Seattle—Film Supply Co., 1301 5th Avenue.

CANADA. Montreal—Gaumont Co., 154 St. Catherine Street.
St. Johns, N. B.—Gaumont Co., Waterloo Street.
Toronto—Gaumont Co., 5-6 Queen Street.
Vancouver, B. C.—Gaumont Co., Loo Building, Hastings Street.
Winnipeg—Gaumont Co., Atkins Block, McDermott Avenue.

Every Day is Feature Day

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MAJESTIC RELIANCE EXCELSIOR
AMERICAN KEYSTONE MUTUAL WEEKLY
MUTUAL EDUCATIONAL

RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5
BRONCHO	"The Lure of the Violin" (3)	Feb. 26
THANHOUSER	"Sherlock Holmes Solves the Sign of the Four"	Feb. 25
MAJESTIC	"The Message in the Cocoanut"	Feb. 25
KAY-BEE	"The Counterfeiter"	Feb. 21
RELIANCE	"The Bells"	Feb. 19
BRONCHO	"The Sharpshooter"	Feb. 19
BRONCHO	"The Wheels of Destiny" (3)	Feb. 12
KAY-BEE	"The Favorite Son"	Feb. 7
RELIANCE	"The Strike Leader"	Feb. 5
BRONCHO	"When Life Fades"	Feb. 5
AMERICAN	"Andrew Jackson"	Feb. 3
KAY-BEE	"When Lincoln Paid"	Jan. 31
BRONCHO	"The Struggle"	Jan. 29
THANHOUSER	"The Dove in the Eagle's Nest"	Jan. 28
KAY-BEE	"The Mosaic Law"	Jan. 24
RELIANCE	"The Open Road"	Jan. 22
BRONCHO	"A Shadow of the Past"	Jan. 22
KAY-BEE	"The Little Turncoat"	Jan. 17
BRONCHO	"A Bluegrass Romance"	Jan. 15
KAY-BEE	"The Paymaster's Son"	Jan. 10
BRONCHO	"In the Ranks"	Jan. 8
KAY-BEE	"The Great Sacrifice"	Jan. 3
BRONCHO	"The Burning Brand"	Jan. 1
RELIANCE	"Duty and the Man"	Jan. 1

Calendar of Licensed Releases.

Current Releases.

MONDAY, MARCH 31st, 1913.

BIOGRAPH—Edwin Masquerades (Comedy)..........
BIOGRAPH—Their One Good Suit (Comedy).........
EDISON—The Elder Brother (Drama).................1000
KALEM—The American Princess (Drama)...........1000
LUBIN—Women of the Desert (Drama)..............1000
PATHEPLAY—Pathe's Weekly No. 14 (News)........
SELIG—A Prisoner of Cabanas (Drama)..............1000
VITAGRAPH—Bedelia Becomes a Lady (Comedy)...1000
ESSANAY—The Spy's Defeat (Special—2 parts—Dr.).2000

TUESDAY, APRIL 1st, 1913.

CINES—He Wouldn't Give Up (Comedy).............1000
PATHEPLAY—How Plaster Is Obtained (Industrial)..
PATHEPLAY—The Moros (Acrobatic) ....
EDISON—With the Eyes of the Blind (Drama)......1000
ESSANAY—The Sheriff's Son (Drama)................1000
KALEM—The Exposure of the Land Swindlers (3 parts —Special—Drama) 3000
LUBIN—Shipping a Clock (Comedy)..................
LUBIN—The Fake Soldiers (Comedy).................
SELIG—Margarita and the Mission Funds (Drama)...1000
VITAGRAPH—Checkmated (Drama) 1000

WEDNESDAY, APRIL 2nd, 1913.

ECLIPSE—The Fruit of Suspicion (Drama)............1000
EDISON—The Duke's Dilemma (Comedy).............1000
ESSANAY—The Price of Gold (Drama)................1000
SELIG—A Lucky Mistake (Comedy-Drama)............
SELIG—Chinese Temple (Architecture) ....
PATHEPLAY—The Engineer's Daughter (Drama)....
PATHEPLAY—Cairo, Egypt, and Its Environs (Scenic)
PATHEPLAY—Nobility (2 parts—Drama—Special)....
KALEM—The Sacrifice (Drama).........................1000
VITAGRAPH—Alixe, or the Test of Friendship (Dr.)..1000

THURSDAY, APRIL 3rd, 1913.

BIOGRAPH—The Hero of Little Italy (Drama)........
ESSANAY—The Will-Be Weds (Comedy)..............1000
LUBIN—A False Friend (Drama).........................1000
MELIES—The Stolen Tribute to the King (Drama)....
MELIES—The River Wanganui (Physical Geography).
PATHEPLAY—There She Goes (Comedy)............
SELIG—Arabia, the Equine Detective (Drama)........1000
VITAGRAPH—The Midget's Romance (Comedy)......
VITAGRAPH—Our Coast Defenders (Military)........

FRIDAY, APRIL 4th, 1913.

EDISON—The Inventor's Sketch (Drama)............1000
ESSANAY—A Wolf Among Lambs (Drama)...........1000
KALEM—Fatty's Deception (Comedy) ....
KALEM—New York's Public Markets (Manners and Customs) ....
LUBIN—The Burden Bearer (Drama)..................1000
PATHEPLAY—Whiffles Tries Moving Picture Acting (Comedy) ....
PATHEPLAY—An Excursion to the Grande Chartreuse, France (Travel) ....
SELIG—The Hoyden's Awakening (Drama)..........1000
VITAGRAPH—Let 'Em Quarrel (Comedy)..........1000
VITAGRAPH—The Golden Hoard; or Buried Alive (Special—2 parts—Drama) 2000

SATURDAY, APRIL 5th, 1913.

BIOGRAPH—The Perfidy of Mary (Drama)............
CINES—Modern Progress in Somaliland, East Africa (Typical) 500
CINES—Faint Heart Ne'er Won Fair Lady (Comedy).. 500
EDISON—Master and Man (Drama)....................1000
ESSANAY—Broncho Billy's Way (Drama)............1000
KALEM—A Mississippi Tragedy (Drama).............1000
LUBIN—His Widow (Comedy)..........................
LUBIN—Collecting the Bill (Comedy)..................
SELIG—A Change of Administration (Special—2 parts—Drama) 2000
PATHEPLAY—The Broken Idyll (Drama)............
VITAGRAPH—He Answered the Ad (Comedy)........1000

Advance Releases.

MONDAY, APRIL 7th, 1913.

BIOGRAPH—The Stolen Bride (Drama) ....
EDISON—A Shower of Slippers (Comedy)............1000
KALEM—In the Grip of a Charlatan (Drama).........1000
LUBIN—The Evil One (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 15 (News)........
SELIG—Vengeance Is Mine (Drama) 1000
VITAGRAPH—Bunny's Honeymoon (Comedy) 1000
CINES—The Queen of Spades (Special—2 parts—Dr.)..2000

TUESDAY, APRIL 8th, 1913.

CINES—Scenes Along the Pescara River, Central Italy (Physical Geography) 350
CINES—A Romance by the Sea (Drama) 650
PATHEPLAY—The Snap Shot (Comedy) ....
PATHEPLAY—The River Clyde at Lanark, Scotland (Physical Geography) ....
EDISON—Old Jim (Drama) 1000
ESSANAY—The Wardrobe Lady (Comedy-Drama)....1000
LUBIN—For His Child's Sake (Drama) 1000
SELIG—Robert Hale's Ambition (Drama)..............1000
VITAGRAPH—The Transition (Drama) 1000

WEDNESDAY, APRIL 9th, 1913.

ECLIPSE—The Kentish Coast, England (Physical Geography) 250
ECLIPSE—Making Birch Brooms (Trades) 300
ECLIPSE—An Up-To-Date Aviator (Comedy) 450
EDISON—The Well Sick Man (Comedy) 1000
ESSANAY—The Sheriff's Wife (Drama) 1000
SELIG—The Shotgun Man and the Stage Driver (Drama) 1000
LUBIN—The Toll of Fear (2 parts—Drama—Special)..2000
PATHEPLAY—Too Much Parcel Post (Comedy) ......
KALEM—The Pursuit of the Smugglers (Drama)......1000
VITAGRAPH—Out of the Storm (Drama)............1000

THURSDAY, APRIL 10th, 1913.

BIOGRAPH—An "Uncle Tom's Cabin" Troupe (Com.)
BIOGRAPH—A Lesson to Mashers (Comedy) ....
ESSANAY—Found Out (Comedy) 1000
LUBIN—The Magic Shoes (Comedy) ....
LUBIN—Angel Cake and Axle Grease (Comedy) ......
MELIES—The Maoris of New Zealand (Manners & Customs) 1000
PATHEPLAY—God Is Love (Drama) ....
SELIG—Tommy's Atonement (Drama) ....
SELIG—The Tombs of the Ming Emperors (Monuments) ....
VITAGRAPH—Cutey and the Chorus Girls (Comedy)..1000

FRIDAY, APRIL 11th, 1913.

EDISON—The Capture of a Wild Cat (Sports)......... 350
EDISON—Rule Thyself (Comedy) 650
ESSANAY—The Little Mother (Drama) 1000
KALEM—The Scimitar of the Prophet (Drama)........
KALEM—The Indestructible Mr. Jenks (Comedy)......
LUBIN—The Split Nugget (Drama) 1000
PATHEPLAY—The Analysis of Motion (Scientific)....
PATHEPLAY—The Locust (Zoology) ....
SELIG—With Love's Eyes (Drama) 1000
VITAGRAPH—Wanted, A Strong Hand (Comedy)....
VITAGRAPH—Laying a Marine Cable (Telegraph)....
VITAGRAPH—The Web (Special—2 parts—Drama)...2000

SATURDAY, APRIL 12th, 1913.

BIOGRAPH—The Little Tease (Drama) ....
CINES—On the Nebi River, East Africa (Physical Geo.) 200
CINES—Keeping Tab On Sammy (Comedy) 800
EDISON—The Man Who Wouldn't Marry (Drama)....1000
ESSANAY—Broncho Billy's Reason (Drama) 1000
KALEM—The California Oil Crooks (Drama) ....
LUBIN—Pete Tries the Stage (Comedy)...............1000
PATHEPLAY—The Happy Home (Drama) ....
PATHEPLAY—In the Days of War (Special—2 reels—Drama) ....
VITAGRAPH—Mystery of the Stolen Child (Drama)..1000

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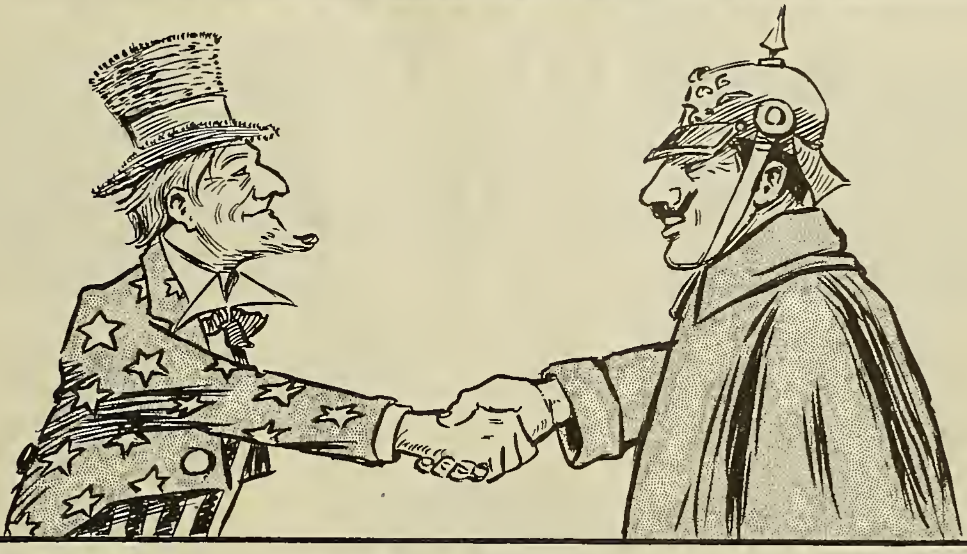

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Look Out for "The Impostor"

PARIS, March 25th — (Special Despatch to The Moving Picture World.)

Conspiracy and the more serious charge of trafficking in human beings is the accusation against Isadore Breschard and his wife, who are held here without bail. The star witness against the prisoners is Mrs. Raymond Durieux. She furnishes proof to support her charge that the Breschards tricked her into believing that her mother-in-law, the wealthy Mrs. Pierre Durieux, would not receive her and her child, after having been invited to come from America to enjoy her hospitality. Madame Durieux, Jr., swears that the Breschard woman stole her papers of identification, sold her child to a flower vender and impersonated her in the home of Madame Durieux, Sr., whose fortune she attempted to steal.

The arrest was made at Havre by government agents, who had been gathering evidence against the Breschards for exporting young women to South America for motives sinister.

Madame Durieux, Jr., met the Breschards on board ship, coming from America. She confided to them the story of the death of her husband, a wayward son, and of her coming to France to accept the home offered herself and child.

It appears that the Breschards sent wireless messages to France on nearing the coast. On the arrival of the steamship, a telegram was handed to Madame Durieux, supposed to have been signed by her mother-in-law. It read that circumstances made it impossible for the elder woman to receive her.

The Breschards, wolves in sheep's clothing, promised to find work for her. After arriving at a small hotel in Havre, Madame Durieux found that her papers of identification had been stolen. She was later told that a position as governess in a South American family had been obtained, but that she would be unable to take her child with her. The little girl was shipped to a flower vender in Paris, where with other unfortunates she was forced to work on the streets.

The schemers were foiled individually at the same time. The Breschard woman had gone to the elder Mrs. Durieux' home and falsely established her identity with the aid of the stolen papers. She said the child had died previous to their leaving for France. The conspirator contrived to wheedle the elder Mrs. Durieux into giving her control of her property.

Little Jennie Durieux, rebelling because of cruel treatment given her, decided to ask aid from her grandmother, whose address had been given her by her mother. Jennie asked a passerby to direct her. The stranger was Peter R. Gillen, local magistrate. He became interested in the tot and took her to her grandmother's home. The latter quickly understood that something was amiss. She recognized the little one by the resemblance to her father.

The Breschard woman came into the room and little Jennie denounced her as being a usurper and a "bad, bad woman," as the little one expressed it. The impostor was arrested and taken to police headquarters. Coincidentally there arrived at the same time Isidore Breschard and his women victims.

The case is very strong against the Breschards, and it is unlikely that the severity of the law dealing with such cases will be mitigated.

(This is the story of the 3-reel Gaumont state-right film, "The Impostor." Buy it—write now.)

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VITAGRAPH.

BUNNY'S HONEYMOON (April. 7).—Bunny's niece has a beau who is so addicted to drink that her father will not permit her to marry him. He has given the lad a chance, but when he comes upon him drunk again, he orders his daughter to break it all off. She goes to Uncle Bunny, who thinks up a scheme to cure the drunkard. In persuance of this, he brings the lad, so drunk that he can't see straight, to his home and by dressing up in woman gear, and by borrowed kids, makes him think he has married a fat widow with many children. The poor lad is so greatly worried that, when he wakes up next morning, he really swears off. So, in the end, the lovers are happy.

THE TRANSITION (April 8).—Pete conducts an illicit still. Sheriff McCall is on his track. Magnus sees the officer approaching and wounds McCall. Nora, the moonshiner's daughter, hears the shot and comes upon the prostrate body and assists him to her home. She sees his badge and extracts the warrant for her father's arrest from his pocket. Her father returns and is enraged at the sight of the sheriff. Nora interferes, but he cannot control his rage, throws his daughter aside and would have killed the sheriff had not the deputies appeared upon the scene, subdued Magnus and placed the handcuffs upon him. Nora, while nursing McCall, becomes very fond of him and he falls in love with her. Pete Mangus escapes and begins life anew.

OUT OF THE STORM (April 9).—Mrs. Harrison, a widow, is living alone with her sick baby girl. The telephone wires are down, and it is imperative that she have the services of a doctor. Wendell Wilson, a once rich man, but now a penniless wanderer, singles out Mrs. Harrison's house to rob. He is caught by the widow. She sends him for the doctor. After the departure of the physician, Mrs. Harrison thanks Wilson and he tells her of his misfortune. He asks the widow to give him a photo of her little daughter, which she does.

Five years later he returns, wealthy, and tells the widow of his love and she confesses hers.

CUTEY AND THE CHORUS GIRLS (April 10).—Cutey tries to make an impression on a couple of chorus girls. He attends the burlesque show with his friends, Billy and Johnny. When the chorus appears, his eyes light upon Dolly and Kitty, with whom he tries to flirt. Flora Scrawny mistakes Cutey's efforts as being directed to her. He hastens around to the stage door with a bouquet of flowers, tries to present them to Kitty, and when she will not accept them, he offers them to Dolly. Flora appears and takes it for granted that he is waiting for her. Cutey tries to make her understand that she is not in it.

He sends a diamond ring with a bouquet of flowers to Dolly. Flora is disappointed that he had not sent them to her. Dolly consoles Flora by telling her she does not care for Cutey, and she will reply to the letter, saying that she and Kitty will be there to dinner, but Flora can go and meet him herself. Cutey goes to the restaurant and waits patiently for their coming. Billy and Johnny hire a sandwich man of gigantic size to impersonate Flora's brother. While Cutey is waiting for the party, Flora slips into the restaurant and takes a seat at his table. He becomes impatient and determines to have something to eat himself. When he reaches his table he finds Flora sitting there. He is completely upset and loses his appetite at once. Flora, Kitty, Johnny, Billy and the sandwich man reach the restaurant just as Cutey is about to take a quiet little steak. The sandwich man takes a seat at the table and threatens to chastise Cutey if he does not make himself agreeable and make good his attentions to his injured "sister." Flora and Kitty, Johnny and Billy, who have been dining at another table, come over and congratulate Cutey upon his engagement to Miss Flora, and under the scowling and threatening eyes of the big "brother," Cutey is obliged to escort Flora to her home.

WANTED, A STRONG HAND (April 11).—Annie is the only and motherless child of Mr. Bahr. He has petted and spoiled her. To solve the question, he determines to get married. He advertises for a better half. Mrs. Binks answers the ad in person. He proposes to her and she accepts. She is a widow and has a son. Anna and her father were looking forward to meeting a little boy, but evidently, he has out-grown his age and over-reached it. Anna is too much for her step-mother to handle and has a fixed purpose in her mind to have a whole lot of fun with her boob step-brother, but she has not reckoned with her host. The boy is more than a match for her. He exercises a strong hand over Anna and proves a great influence for good in her behalf. She grows to be a very congenial companion for her step-mother and a great comfort to her father.

LAYING A MARINE CABLE (April 11).—The recent laying of the telegraphic cable under the sea calls to mind the wonderful achievements of telegraphy and the first laying of the Morse Atlantic Cable from America to Europe, connecting the Western with the Eastern hemisphere. The unwinding and laying of 3,000 miles of cable under and across the Atlantic Ocean, is a gigantic and marvelous achievement, almost incomprehensible, but all made quite clear in this remarkable educational film.

MYSTERY OF THE STOLEN CHILD (April 12).—An enemy of Mr. Frost, desiring revenge, reads of the death of Mr. and Mrs. Marvell, his daughter and son-in-law. Mr. Frost adopts the little girl and requires a nurse. His enemy sends a woman accomplice who secures the position. The nurse is so well treated by the grandparents that she refuses to be a party to the plot. Frost decides to send his family to Europe. His automobile is tampered with, and the party hire a taxicab, which is run by one of the gang. The chauffeur's actions arouse Frost's suspicions. He quickly repairs his own auto and follows. Instead of being taken to the steamer his family is being taken as prisoners to a lonely house. Frost arrives and rescues them and the chauffeur flees. On board the ship the family meet Lambert Chase, a detective. One day on the boat the little girl disappears. Her folks consult the detective and he laughingly takes them to where he has wrapped her up warmly in a large steamer rug.

THE WEB (Special two-parts April 11).—Lester Phillips finds that the allurements of Beatrice Esmond, an adventuress, have attracted him, and he endeavors to disentangle himself. But she loves Lester and is trying to keep his love inveigles her admirer, Zolan, into going to the home of Lester's sweetheart to poison her mind against him, which he does. Beatrice then fascinates Lester's young brother, Francis. To save his brother from becoming a victim of the adventuress, Lester writes a note to Beatrice saying that his love for his affianced wife, Agatha, was all a mistake. Lester is caught in the arms of Beatrice by Zolan who rushes immediately to the home of Agatha. Zolan takes Agatha and her father to a restaurant where they see Lester nonchalantly drinking with Beatrice. She writes a note to Lester, breaking her engagement with him.

To a banquet given at the home of Beatrice, Lester invites his brother, where the latter learns the true state of affairs. Having saved his brother, Lester sends a note to Beatrice, reading: "As you used my brother to injure me, I have used you to save him. Henceforth, we are strangers." She calls on Lester and attacks him. In the ensuing struggle, Zolan, who has followed Beatrice to Lester's apartments, fires a shot and kills the adventuress. Lester is arrested. But through the clever work of Agatha, who having learned of the reason of her sweethearts feigned affection for Beatrice, Zolan is captured, and Lester liberated.

LUBIN.

THE EVIL ONE (April 7).—"Little Wild Cat" was a spirited Indian maiden of the Coahuila tribe, and many braves were in love with her, but she accepted only Fleet Foot, the adopted son of the chief. One day two braves proposed marriage to her and she refused them. It happened that a few hours later they were taken ill and they blamed it to an evil spirit within "Little Wild Cat." The same day, when passing the hut of an old Indian, she saw a bowl of milk, and being thirsty, she lifted it and took a drink, but found that the milk was sour. The old man came from the house in time to see her; he, too, tasted the milk and, finding it sour, vowed she was a witch. In despair she appealed to the chief, and as he was about to pronounce her "Good Squaw," a pail hanging from the roof of his hut fell with a crash. His heart was filled with superstitious fear and he

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ordered her to leave the village on penalty of death. Fleet Foot decided to join in her flight and sent her forth in the great desert, promising to meet her with food and water. In the darkness she lost her way and they both wandered across the sandy stretch, each in search of the other. The tribe determined to kill the evil one and gave chase. When Fleet Foot discovered "Little Wild Cat," she was almost overcome. Three of the pursuers overtook them and in a fierce encounter Fleet Foot killed two braves; the other took flight. They struggled on and at last reached the Indian agency, where kindly hands administered to them. When "Little Wild Cat" was sufficiently recovered, she and Fleet Foot were married by the minister.

FOR HIS CHILD'S SAKE (April 8).—Jacques LeBarge lives with his wife and three-year-old daughter in a cabin. Their existence is happy, but Mary longs at times for the life of civilization. Wayne Milan, a former love, persuades her to leave her husband. Milan, however, refuses to take the child. Jacques returns to the cabin to find a note from Mary telling of her desertion. The child has seen the father approaching the cabin and playfully hides in the clothes closet. The father thinks Mary has taken the child with her. Jacques starts in pursuit. In the terrible anger over the discovery, he accidentally knocks over a chair in front of the fireplace of the cabin. A large coat is on the back of the chair, and soon after Jacques leaves the cabin this begins to burn, setting fire to the rest of the room. Jacques plunges into the forest on his mision of murder. He finds his wife before he goes far. She is caught in one of his own steel traps, and has been deserted by the coward Milan. She tells him the little girl has been left in the cabin. He looks, the cabin is in flames. Wife or child—which? He dashes away from the mother, back to the cabin and rescues the child as she lies on the closet floor, almost suffocated. Woodchoppers nearby rush to the cabin and receive Jacques and the child. Weakly, hysterically, Jacques runs to the spot where his wife is entrapped. With the aid of the men he releases her from the powerful steel jaws of the trap. The love she has displayed for the child has swept away Jacques' anger for her. As the semi-conscious mother lies on the ground, calling feebly for her little one, Jacques forgives her.

ANGEL CAKE AND AXLE GREASE (April 10).—Col. Hopkins, Betty, his daughter, Bob and Pete, play a game of quoits. The colonel and Bob have a quarrel and Pete, who is Bob's rival for Betty's love, urges the colonel on till Bob is discharged and Pete himself is made foreman. Bob gets work in the store; and writes to Betty of the fact, and sends the letter by Buck. When Buck gets to the ranch, Betty has just finished baking some angel cakes. She packs a large cake in a box and writes a note to Bob, telling him that if he does not eat it all, she will not love him any more. She gives Buck a piece of cake to carry the box to Bob. While Buck is sitting by a tree eating his cake, Pete gets the box and butters the cake with a generous layer of axle grease. When Buck is nearing the store, he is stopped by five or six Indians and they take the cake away from him and have a feast. Buck, seeing it disappear so fast, grasps a piece and eats it himself. Bob and the storekeeper are soon busy doping a lot of sick Indians with pain killer. Betty, on her road to the store for supplies, comes upon the crowd, and Bob points to the terrible work of her cake. Betty cannot believe that her nice-looking cake was capable of laying out a half-dozen Redskins. She begins an investigation and scents axle grease. Suspicion points to Pete, and a plot is hatched to make him confess. Betty sends a note to the Colonel, "I am in trouble, come quick and bring Pete." When they arrive the sheriff pretends to arrest Betty for poisoning the Indians. Pete confesses and the colonel fires him and Bob is restored to favor.

THE SPLIT NUGGET (April 11).—John Stanton, a miner, his wife and children, a son and a daughter, live in a cabin about a mile from Stanton's claim. One day the boy discovers several stones which he carries back to show to the father. They prove to be nuggets, one more valuable than the rest. The father takes the nugget and cuts it in half, giving one part to the boy and the other to the girl. The father starts out to work one morning and takes the boy with him. While at work the cabin is attacked by Indians, who kill the mother and set fire to the house. The father hears the fight and starts for the cabin. He arrives and gives the Indians battle. He is mortally wounded and the Indians depart, taking the girl with them. In the meantime the boy gets worried at his father's continued absence and starts for home. He arrives just before the father dies and the father tells him to be on the watch for his sister and find her if possible. Later the boy is found by a party of prospectors and cured for. Fifteen years elapse and the boy has grown to manhood. The prospectors who adopted him have struck it rich, and owners of a valuable mine. The boy holds the position of cashier. In the meantime the girl has been brought up by the Indians. One day she meets a young man who is immediately smitten by her beauty. They are married. Unknown to the girl, her husband is a bandit. Poverty overtakes them and the young husband resolves to look for work. He sees a pack train carrying gold dust from the mine to the bank and decides to rob it. He carries out his plan and in the holdup Harold is wounded. The bandit gets the gold and escapes. The wounded boy chances upon the cabin and his wounds are dressed by the girl. The bandit returns home and is overpowered by Harold. One of the miners, who went for aid, has formed a posse and is returning to the scene of the holdup. They follow the tracks to the cabin. In the meantime the boy, having learned that the bandit's wife is his sister, decides to save her husband. He sends the posse on a false trail and saves them both.

PETE TRIES THE STAGE (April 12).—Pete Meadows longs to become an actor. LeGrade, proprietor of a hotel where Pete stops, gives Pete one more day in which to pay much past due rent. Pete escapes, with his baggage through the window, the shock causing the violent LeGrade to go into wild hysteria. Pete goes to new lodgings and, finally, through Rosa Redmond, a booking agent, secures a contract in vaudeville. Incidentally, he gains her personal admiration to an amazing degree. She sees that his embonpoint is admirably fitted for the portrayal of the part of Falstaff, and books him to play a sketch of "The Merry Wives of Windsor." A packed house, including Rosa, is on hand. Pete is awkward and nervous in delivering his first love scene with Mistress Ford and the audience is correspondingly amused, much to the disgust of Rosa. During the action of the sketch, Pete, as Falstaff, is disguised as a witch and hidden behind a screen on sudden news of the approach of Mr. Ford. Just as Pete has donned his woman's clothes, there is ushered into a front box, LeGrade! The excitable Frenchman immediately recognizes the hated Pete, and creates a sensation. Pete forgets his lines. Fighting his way through a delighted crowd on the sidewalk he leaps into a taxi and is driven ten miles into the country. Then he makes the discovery that he hasn't a cent of money. Dismayed, he makes his escape. He walks the railway ties back to his boarding house. Here he finds his landlady awaiting him with a letter from Rosa to the effect that although he is a failure as a thespian, he can have a job in her office opening the mail.

THE TOLL OF FEAR (Special, 2 reels, April 9).—Dick McKnight, a deputy sheriff, receives a message from Sheriff Wheeler of an adjoining county, that a band of cattle rustlers is in San Luis Canyon. The young deputy determines to go out after the gang. He leaves a note for his brother and starts. He runs across a note fastened to a tree, which reads, "Go back or you die with the sun." Frightened, Dick hides. His brother, Bill, coming home after a hard ride, finds the note of his brother and determines to follow him. The threatening note fills him with fear and he perishes through an accident.

MELIES.

THE MAORIS OF NEW ZEALAND (April 10).—Their customs and manners. Baptizing an infant chief. The Te Hongi—rubbing of noses, the native Maori greeting. A native betrothal. Washing clothes in natural hot springs. Maori canoes.

Their food. Cooking by natural hot water and steam. A Maori oven. Peeling potatoes with shells. The store houses for food.

Their Arts and Crafts. Wood carving. Specimens of Maori Sculpture. Tattooing. Weaving cloaks, baskets and sleeping mats. Making fire.

Their Amusements. Boys diving for pennies in a hot water pool. Making grimaces—a favorite diversion. The "poi" game. Playing the game of "Ti-to-tora." The "Komik-Komik." The canoe dance.

ESSANAY.

THE WARDROBE LADY (April 8).—If it hadn't been for Harriet Wayne suspecting that she would lose her sister, Priscilla, this story would not be told. The fact of the matter was, however, that Priscilla's sweetheart, afraid to propose to her, face to face, wrote her a note and asked her to marry him. Priscilla's old maid sister, Harriet, received the letter which she failed to deliver. Years pass by and we see the old lover, Joe Stoddard, a prosperous business man. Fate, however, brings the two together. An explanation is brought about and a reconciliation. The curtain falls on the two lovers awaiting the arrival of the minister.

THE SHERIFF'S WIFE (April 9).—Kindness saved the sheriff and his wife, also a sack of gold which has been left in their care. Sewani, an Indian girl, tries to sell her wares, but is unsuccessful until she meets the sheriff, who purchases a pipe from her. This, he presents to his wife as a keepsake. That afternoon, Black Jake, a notorious outlaw is captured and lodged in jail. A bag of gold is taken from him, which the sheriff gives to his wife to keep until the following day. That night, two worthless fellows try to steal the money. They first capture the sheriff, take him to a shed where they bind him. Sewani not forgetting the sheriff's kindness, hearing his cries for help, frees him. The bandits are outwitted by the sheriff's wife, who hides in a trunk until the bandits lift the cover, searching for the hidden gold. The sheriff's wife covers them with a revolver, until the sheriff returns with a posse and the men are taken into custody.

FOUND OUT (April 10).—What good is a name without the address? It proved almost to be a serious proposition with Mr. Carney. The newspapers had it that the maid in the Carney household was suing for breach of promise. Of course the ladies had to tell Mrs. Carney about it. The indignant Mrs. Carney locked her husband up in his room and commanded him to stay there. In the meantime officer McCarthy, smitten with Carney's maid, Hilda, is enjoying himself in the kitchen, filling the inner man with fried chicken and beer. The cat came out of the bag, however, when Mrs. McCarthy arrives on the scene and asks for her sweetheart. Mrs. Carney thinking she means her husband, unlocks the door and presents him to his supposed sweetheart. Things righten themselves when they discover the officer in the kitchen making love to Hilda. This comedy turns into a tragedy when Mrs. McCarthy sees her husband. It develops that the Mr. Carney mentioned in the paper is another man.

THE LITTLE MOTHER (April 11).—Through the death of her mother, Ethel McGuire is left to take care of her brother and two little sisters. Practically in destitute circumstances, a representative of the Cruelty to Children Prevention Society calls to take the children away from Ethel. She, however, does not allow the gentleman to take the children, having provided herself with a revolver borrowed from her neighbor upstairs. Two policemen are notified, who try in vain to accomplish what the representative had failed to do. They also are rebuked. Seeing the policemen on the street excited, a young fellow passing, takes it for granted that there is a fire in the building, and calls out the engines. The fire department arrives, they also are unsuccessful in their attempt. The Rev. McDonald, seeing the large crowd gathered about the tenement house, goes upstairs, where he sees Ethel protecting the young children with a revolver, from the now maddened throng, straightens things out to everybody's satisfaction.

BRONCHO BILLY'S REASON (April 12).—The infant love of a son for his mother, prompted Broncho Billy to secure money by fair means or foul to save her home. In the first place he sold his gun for almost nothing and gambled the receipts which he lost. That night, when all was still, Broncho Billy stole twelve horses, which he managed to take out of the pens and take to a neighboring town, where he sold them. The following morning the ranch owner discovering his loss, notifies a score of cowpunchers. They go in pursuit. Broncho Billy escapes. The horses are taken from the buyer and returned to their owner by the sheriff. Several months later the stock buyer receives a check from Broncho Billy, stating that "this will square things."

EDISON.

A SHOWER OF SLIPPERS (April 7).—The Rev. John Ashton, unmarried, has accepted a call in a village and, with his sister, gives a house warming. Mary, a young member of his flock, notices during the party, a pair of worn slippers and decides to make him a new pair. Consequently all the village spinsters also make slippers; but these the parson's sister trades off for a bread mixer to an itinerant peddler, who, innocently takes them around to the back doors through the community. Mary's slippers are the only ones the minister wears.

OLD JIM (April 8).—Old Jim nearly causes the downfall of himself and his son, who is boss in a quarry and who falls in love with Amy, daughter of Pearson, his employer. Pearson refuses to accept Old Jim's son. This makes Old Jim do better and he is able, when the chance comes to save Pearson's youngest daughter from the danger of a big blast at the risk of his life. This changes the face of the matter and gives a happy ending.

THE WELL SICK MAN (April 9).—John Norwood, a business man, finds his clerk making love to his daughter and fires the clerk. The clerk goes to the West and Marion, to be near him, persuades her father, by suggestion that makes him think himself sick, that he needs a vacation. They, too, go to California and there a brave young man rescues the daughter from drowning. The young man proves to be the clerk.

THE CAPTURE OF A WILD CAT (April 11).—Taken in the wilds of Colorado, this picture shows the chase, and capture, alive, of a very vicious and full grown wild cat. The picture opens with the discovery of an old settler that his chicken coop has again been the prey of a wild cat. The old man and his son put the dog on the trail and the chase begins. The hound corners the cat and a running fight ensues. The men now arrive with their lassos and get a rope around one leg of the cat. The cat leaps from the tree and becomes a fighting, struggling ball of fur. Finally, however, it is caught.

RULE THYSELF (April 11).—Poor Smilax flies into a rage upon the slightest provocation, and although he tries self-control one mishap after another falls upon him. Some unprincipled man steals his umbrella and when he attempts to board a trolley car the cruel motormen glide by with that stony stare. Through all of this, however, he manages by the greatest fortitude to keep his temper under control, but when he un-

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expectedly arrives home to find his wife being kissed and petted by a stranger his fortitude breaks down entirely and in spite of his wife's pleading the stranger is violently and unceremoniously pitched out of the house. After an explanation from his wife he is shocked to find that he has thrown out his wife's long lost brother who had come to bring them a fortune.

THE MAN WHO WOULDN'T MARRY (April 12).—Buckley, a wealthy bachelor, tells why he never married. In the story, he is selfish. At thirty, he is accepted by the daughter of a millionaire; but her father forbids the marriage. At forty-three, he meets, on the golf links, the right girl who is very friendly and even encourages him. He puts off asking her for one year, first for one year while he is saving money, and then a little longer, because he found just courting her, so pleasant. The jolt comes one evening when he finds that an old admirer of hers has come home from Australia and had been accepted. This shock leaves him a heart broken and prematurely aged man.

SELIG.

VENGEANCE IS MINE (April 7).—The film opens in a picturesque back street of a Spanish town, where an artist is busy at his easel. Chapo, the little hunchback, sees him and lingers by the artist. Pedestrians come and go and push him aside, but the boy is oblivious to everything but the painter and his magic. The art of the painter arouses a great latent gift in the hunchback. He so strongly covets artists materials in the store of a curio dealer that he tries to steal them and is caught. A kind padre, himself an artist, rescues him from the irate dealer and teaches him to draw and paint. One day in the mission garden he sees lovely Eleanor, who becomes the idol of his dreams, the inspiration of his brush. She has, unfortunately, given herself to the profligate, Arguello, who abandons her. Chapo takes her to his own poor quarters and cares for her. Two years later she dies, and the hunchback, still rising in the world of art, adopts the two-year-old daughter.

The scene advances twenty years. Chapo, the once neglected and despised, is a giant in the world of Parisian art and the adopted daughter has grown to be a beautiful young woman. They return to the old home, and there is Arguello, living a cumberer of the ground in his old age of vice, cards and liquor. He still has eyes and he leers upon the fair young flower leaning on the arm of Chapo. The indignant old padre calls on Arguello exclaiming, "she is your child." The shock and shame finally overcame him and he dies on the spot.

ROBERT HALE'S AMBITION (April 8).—The boy friends of Robert Hale inspire his curious ambitions with glowing tales of college life. He starts such moody moping his loving old mother is alarmed, and in response to her importunate inquiries be tells her he wants to go to college. He goes away in great glee and she gets a position in the mill to help out expenses. Wearily at work she pictures him the valedictorian of his class, loaded with honors; but he is a "bummer," not a "dig," and when his means are exhausted, he begins to squeeze money out of her. Finally, as it does not come fast enough, he wires her he has broken his leg and must have $50.00 at once. She mortgages the place, goes to his assistance, and finds him holding high revel. He gets the money and lectures her, she returning home in dreadful distress. When he gets expelled from college he comes to his senses, rushes home to his mother's assistance. She forgives him all the trouble he has caused her and they begin the life of struggle anew.

THE SHOTGUN MAN AND THE STAGE-DRIVER (April 9).—The Brave old days of stage-coaching through the mountains were full of bounce, not to remark the jolts of variety, and plenty of danger to spice what now is monotony in travel. The drift of this story with danger ever eminent, has plentiful spice of comedy, diversified by daring and wild, exciting drives. It was a time when men thought quick and shot quick, self-preservation being Nature's first law. The stage-coach, having the precious freight of two fair girls and much of Uncle Sam's mail, goes through on schedule time, despite the fact that a band of outlaws leagued to capture the mail coach. The shotgun man and the driver manage to thwart the plans of the badmen without blood-shed. The company give them ample reward for bringing the mail on time, but more surprising and acceptable is the reward of the fair ones whose lives were saved by their brave guardians.

TOMMY'S ATONEMENT (April 10).—Tommy Hale, in the exuberance of unrestrained youth, makes "rough house" in his own home with such vigor that he smashes a valuable vase. In thus entertaining himself he is frequently admonished by Mrs. Graves to be careful. When she returns to the room after a moment's absence, she finds that the frightened Tommy has vanished and the beautiful vase a mass of wreckage on the hearthstone. Mrs. Hale happens in at this moment, and without giving credence to the old lady, discharges her on the spot. She goes to her poor tenement and finds her feeble husband, who earns a precarious living as a wandering musician. Threatened with eviction, he starts out to try and pay the rent overdue. He is run down by the sled of the reckless Tommy and his violin is shattered. The aged and injured musician is carried into the Graves' home. Tommy, thoroughly repentant, empties his savings-bank, buys a new violin and tells his mother how he broke the vase. His father and mother are now so awakened to the forlorn situation of the aged couple that they give them a home for life.

WITH LOVE'S EYES (April 11).—Virginia, who was born the sweetheart of Charles, since the early days of their youth, becomes obsessed with the idea that he loves her for her beauty alone and fears that it will fade. The stalwart Charles, who is a fireman, unconsciously impresses this upon her as he is always taking snap-shots of her and has an artist paint her portrait. A theatrical manager makes her a star, and her humble lover sees her rising above his station. The artist falls in love with her and idolizes her as his masterpiece. Virginia's home burns and she is rescued by the gallant Charles, who almost loses his life and is blinded. Virginia, recovering, sends him a note releasing him from his engagement, and the artist, whose ardor has cooled, tells her that her beauty has been destroyed forever. Fate brings Charles and Virginia together for a happy life until death overtakes them.

THE MAGIC SHOES (April 10).—Pete Smiley, a shoemaker, is in the habit of coming home from his night haunts and cronies pretty late, and with a twenty-two carat jag. He also indulges in booze fighting in the day-time. One day he comes home in a befuddled condition and his wife tries to impress her views on his brain. He smiles and peacefully falls asleep. He dreams that he is in one of his favorite saloons and while imbibing ale, a fairy appears and gives him a pair of shoes. She tells him that the left one will cause the wearer to disappear, the right one to cause her to reappear. He hurries home and gives his wife the shoes. Trying on the left, she disappears, much to Pete's satisfaction. He throws the right shoe in the river, wondering what will happen. He is rudely awakened by his wife and berated for his idleness.

A CHANGE OF ADMINISTRATION (Special—2 parts—April 5).—As politics decree, Warren, the chief clerk in the war office, is supplanted by Lester. Before Warren leaves, the retiring Secretary of War gives him a sealed document—a valuable formula of a high explosive which the government has just acquired; for safe keeping. Warren places it in the safe just as his sweetheart, Inez, who is the daughter of the Mexican ambassador, appears. Her curiosity leads Warren to tell her all concerning the document. Inez intuitively doubts the honesty of Lester whom she meets at a broker's office, and where she admits that she is a foreign spy. Lester is so impressed with her charms that, as planned, he meets her at the Inaugural Ballroom where she intentionally drops her silken handbag. Still following out their plans, this is picked up by Lester who, in a round about way, manages to get the precious document he has stolen into the bag which he returns to Inez. Part of this procedure was observed by Warren who, after the ball, escorts her home where he discovers the stolen documents. Before explanations can take place, Inez's father appears and Warren leaves. Just as Warren is about to retire he receives a note from Inez, reading: "If, before I should see you in the morning, you should be caught with that document, say you got it from me and I will do the rest." He tears the note to pieces.

The next morning in the war office, Lester being unable to find the document, accuses Warren who is arrested at the hotel. The detectives find the document under his pillow. Warren is then brought to the anteroom of the War Secretary, where he confronts Lester and accuses him of having stolen the document. This leads the Judicial Secretary to remark, "If he stole it, how came it in your possession." Not wishing to incriminate his sweetheart, Warren refuses to talk further. But Inez, who heard part of the conversation, throws this note from behind the portieres: "The guilty one is the new chief clerk, a woman trapped him with marked money." The detectives get busy and bring in Inez. They are about to place her under arrest when the secretary orders that Lester be searched. He confesses and is told to go. Inez's story of how she trapped him is so powerful that Warren is reinstated.

BIOGRAPH.

THE STOLEN BRIDE (April 7).—The overseer is in love with the orange grower's daughter, but one of the employees is also infatuated with her. The employee forces his unwelcome attentions upon the girl, which results in his being discharged. He vows vengeance against the overseer and on the day of their wedding, seizes the bride and carries her off to a cave in the mountains, from which she is rescued by the husband and a pursuing party. The disgruntled employee almost paid for his intended act of vengeance with his life.

AN "UNCLE TOM'S CABIN" TROUPE (April 10).—The "Uncle Tom's Cabin" troupe arrives in town and gives a show. The hotel proprietor is so impressed with it that he swaps his hotel for the troupe, but the outcome is disastrous, forcing him to admit "Evil the day that I became an actor."

A LESSON TO MASHERS (April 10).—Fastidious Ferdinand haunts the steam laundry where a host of pretty girls is employed. He tries to force his attentions upon one of them, for which he is taught a lesson that he will never forget.

THE LITTLE TEASE (April 12).—The supposition was that she was born a tease, for from her first teeth to the time she was almost grown, she vented her witcheries on her unsuspecting parents and the wild things of her mountain home. But that was before the man from the valley lost his way and later found it back again, bearing away the little tease to the valley. While she suffered the qualms of broken faith, her father passed through a like struggle, for he felt the precepts of the "beloved book" had failed him. He closed the door of his cabin upon the world and the light from his window, lighting the wayfarer over the mountain path, disappeared. The struggle over, it came back in its place in time to beckon the little tease as she left the valley behind.

PATHEPLAY.

PATHE'S WEEKLY No. 14, 1913 (Mar. 31).—

New York, N. Y.—Thirty-five thousand parade in the St. Patrick's day celebration.

Melbourne, Australia.—The Regatta on the Yarra River is largely attended.

Erie, Pa.—The Niagara, the famous flagship of Commodore Perry in the war with England in 1812, is being raised, after resting 100 years at the bottom of Lake Erie.

Mexico City, Mexico.—The ruined buildings and the many gruesome sights and incidents in this city are constant reminders of the overthrow of the Madero government.

Berlin, Germany.—The Kaiser and the Kaiserin assist at the fete given by the students of the University of Berlin.

Toppenish, Wash.—Rev. George Waters, a Methodist minister and Grand Chief of the Brotherhood of North American Indians, and Miss Bertha Spencer, daughter of Chief Lancaster Spencer, of the Yakima tribe, are among the prominent Indians attending the Redmen's Convention here.

Moscow, Russia.—Four thousand actors gather at the Kremlin to take part in the making of a Pathe play of the 300th anniversary of the Royal House of Romanoff.

London, England.—The Suffragette window breaking proclivities result in some specimens of humor which relieve the situation a little.

Comic Section.—Jeff tries to butt in on a good old Turkish graft, with unpleasant results.

And Many Others.

THE SNAP-SHOT (April 8).—His wife attracting so much attention at a ball, Dr. Ballincourt became so jealous that he decided to test his wife's love. Accordingly, he addressed a note in endearing terms to her, begging a smile, and signing himself A. D. T., care of General Delivery. He asked his friend, Paul McWilliams, a married man, to collect any replies to the note. Mrs. Ballincourt, anxious to learn the author of the note, employs a detective to take a snap-shot of the gentleman inquiring for letters addressed to A. D. T. McWilliams and his wife are calling on Dr. Ballincourt and his wife when the snap-shot arrives. It looks pretty bad for McWilliams and the situation is sure to provoke uproarious laughter. The difficulty is straightened out, however, and the men are forgiven by their better halves.

THE RIVER CLYDE AT LANARK, SCOTLAND (April 8).—A beautiful river in beautiful Scotland, beautifully colored.

TOO MUCH PARCEL POST (April 9).—William Jones, postman No. 1144, because of fifteen years' faithful service, is promoted to the new parcel post branch. He is highly delighted until he learns what he has to carry and deliver, the most peculiar combination of commodities conceivable. Eggs, dynamite, a stove, a goat, a baby carriage, a pig, a baby, and others too numerous to mention. On his route the eggs hatch out and the baby begins to scream. You can imagine the predicament of the poor parcel postman! A woman passer-by objects to the manner in which he handles the baby and he runs before her torrent of abuse. When she corners him and strikes him the almost forgotten dynamite explodes. No wonder Jones resigned.

GOD IS LOVE (April 10).—This film is the enactment of Count Tolstoi's famous story of the Russian shoemaker who despaired of God's assistance in the time of his need. Grief stricken by the death of his wife and child, Ivan rages against Fate's unkindness until a Visitation opens his eyes and his heart to the truth. The Lord promises Ivan to visit him again and the shoemaker humbly awaits his coming. Several objects of charity cross Ivan's path. He treats them gently and generously and upon the return of the Visitation, learns that they were God Himself. The fact that the story is one of the most popular products of the pen of the famous Russian philosopher is a guarantee to the quality of the film and added to this the acting of a capable company leaves nothing to be desired to make an attractive offering.

THE ANALYSIS OF MOTION (April 11).—This is the most remarkable film that we have ever offered, as it is an entirely new development in cinematography. The camera, taking pictures at the almost incredible speed of twelve hundred per second, shows the trajectory of a bullet at a rate of speed reduced so as to enable spectators to witness just what takes place when the bullet leaves the gun, the course it describes through the air, how it strikes (a clay pipe in one experiment),

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and exactly what happens when it strikes this target. This film has set the scientists of Europe wondering at its possibilities, and even though it is scientific, it keeps within the limits of everyone's understanding by means of clear explanatory titles.

THE HAPPY HOME (April 12).—The wreck of the schooner "Crusoe," when it is reported in the papers, deals a death blow to the dreams of Marion Clayton, for the man whom she was to marry was on board. Some time later William Hummel, a less-favored suitor, renews his plea for Marion's hand and wins. Barton, meanwhile, has managed to live through the wreck of the "Crusoe," and after several months he returns to the port from which the "Crusoe" sailed. There he learns of Marion's engagement to his rival. To find out if she has forgotten him and really loves his successor, he masquerades as a stranger. His adventure has a dramatic climax when he is forced to disclose his identity. However, it is by this incident that he learns that he is necessary to the happiness of Marion and the making of a happy home.

KALEM.

IN THE GRIP OF A CHARLATAN (April 7).—Anne Sinclair, a young heiress, becomes interested in a new cult, sponsored by the Swami Baroudi, a clever fakir, who claims to be versed in the occult. The attendance of Barondi's demonstrations become quite a fad and the knave, with the assistance of confederates, apparently effects some wonderful cures. Baroudi is not without a certain hypnotic power, and when Anne visits his parlors with friends, she is placed under his spell. The Swami quietly commands the girl to bring him her necklace that night. She goes home in a daze, which her companions attribute to the impressive ceremonies.

Promptly at ten Anne appears at Baroudi's with her necklace. He takes the jewels, and conceiving a daring scheme for further extortion, plans to have her remain. Louise, a servant devoted to Baroudi, raises a disturbance, which brings Anne to her senses. The terrified girl attempts to escape and Barondi, knowing he will be prosecuted, forcibly detains Anne and locks her in a room.

Anne's fiancé, Robert, and her father become alarmed when she does not return. They engage detectives, who are unable to determine her whereabouts. Meanwhile, Anne, in desperation, has secured a dagger from Louise, fully determined to take her life if Barondi does not liberate her.

Fortunately Robert finds in his pocket the Swami's card, which Anne has given him, and full of apprehension he leads the officers to the address. The charlatan resorts to all manner of subterfuges, but is taken into custody, and Anne is liberated from the scoundrel's prison just as she is about to abandon hope.

THE PURSUIT OF THE SMUGGLERS (April 9).—James Peyton, a young Internal Revenue Officer of unusual resource, is sent to investigate the operations of a band of daring liquor smugglers and bring about their apprehension. In order that he may not arouse suspicion, Peyton secures employment at a village store, and while engaged in his duties as clerk he gains the friendship of Marcella, the storekeeper's daughter. But in forming the acquaintance, Peyton makes an enemy in Poole, a rough character, who has been endeavoring to win Marcella's hand. Poole is the leader of the smugglers and his association soon becomes known to the vigilant officer.

One day, while delivering a basket of groceries, Peyton encounters the smugglers and is made prisoner. He is bound and led to an attic room. Struggling desperately with his bonds, Peyton manages to secure a small pocket mirror from his pocket and flashes a heliograph message to the revenue cutter down the bay.

Meanwhile, Marcella, who has been expecting Peyton to call, becomes alarmed at his absence, knowing that he has recently had an altercation with Poole. She warns her cousin, Ben, and by making inquiry, they learn where the officer was seen last. Peyton is discovered in the attic window by Ben, who climbs the porch and assists the officer to escape.

Hearing the disturbance the smugglers take to flight and when the cutter comes steaming up the river in response to Peyton's message, the officer, together with Marcella and Ben, is taken aboard. There is an exciting pursuit, in which the smugglers, in a tugboat cast out a net and entangle the propeller of the cutter, but the lawbreakers are finally captured and Peyton receives two rewards.

THE SCIMITAR OF THE PROPHET (April 11).—While touring Egypt, Harris and his wife visit an old temple and are fascinated by a sacred scimitar, which, at the corner of a shrine, is religiously guarded by Hadjji, a Mohammedan priest. The wife is a curio fiend, and demands that Harris secure the scimitar, but the husband, having read in his guidebook that the scimitar was supposedly presented to the prophet in a vision and that the vengeance of Allah will follow whosoever disturbs it, begs her to abandon the foolish idea. She insists. That night Harris enters the temple with a rope ladder, steals the scimitar and escapes. In his flight he loses his hat, which is found by the horrified Hadjji.

Hadjji follows the tourists to America, and posing as a rug merchant, gains access to their house, where the vengeance of Allah is fulfilled.

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THE INDESTRUCTIBLE MR. JENKS (April 11).—Mr. Jenks, completing a series of experiments, which render him indestructible, empties some chemicals into the kitchen stove. There is a terrific explosion and Mrs. Jenks is surprised to find her husband uninjured.

A thug attacks Jenks and is extremely puzzled when his bludgeon has no effect. A steam roller runs over the indestructible gentleman, whose tranquility is not disturbed in the least. Even a wheelbarrow load of bricks dropped on Jenks' head does not injure him. But when Mrs. Jenks, having baked some biscuits, inadvertently drops them out of the window, Jenks, homeward bound, meets his Waterloo.

THE CALIFORNIA OIL CROOKS (April 12).—George Cresswell has bravely endeavored to strike oil, but with no success, and he is therefore greatly surprised when Todd, a promoter, arrives on the scene and offers to buy his land. Naturally Cresswell believes the promoter is endeavoring to perpetrate a joke at his expense, little knowing that Todd and a confederate have made a careful inspection of the land and formed a daring plot to tap a neighboring pipe. Cresswell's protests are subdued when Todd declares that he is willing to take a chance and the sale is effected.

The plot is then placed in execution. Todd and his assistants tap the pipe line under the cover of darkness, and cleverly extend a line to the worthless property, where it is connected with an abandoned derrick. A few days later the community is astonished by the news that the old Cresswell land has become a fertile oil field, and an inspection verifies the report.

Todd organizes a company and offers stock for sale. He is able to command large figures, but in his plans he makes one mistake. He engages Cresswell's sweetheart, Nelly Brown, as stenographer, and the girl discovers evidences of her employer's criminal practices. She promptly warns Cresswell, and together they proceed to the derrick.

The promoter, finding his operations have been discovered, destroys the derrick by an explosion of dynamite and Cresswell and Nelly are imprisoned by the flames. Their rescue is effected and the California oil crooks are brought to justice.

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ALASKA		8
ARIZONA		88
ARKANSAS		173
CALIFORNIA		882
COLORADO		318
CONNECTICUT		188
DELAWARE		37
DIST. OF COLUMBIA		90
FLORIDA		129
GEORGIA		186
IDAHO		116
ILLINOIS, Chicago	636	
State	848	1,479
INDIANA		808
IOWA		659
KANSAS		454
KENTUCKY		255
LOUISIANA		203
MAINE		124
MARYLAND		188
MASSACHUSETTS		482
MICHIGAN		677
MINNESOTA		439
MISSISSIPPI		123
MISSOURI		628
MONTANA		138
NEBRASKA		282
NEVADA		42
NEW HAMPSHIRE		78
NEW JERSEY		429
NEW MEXICO		78
NEW YORK,		
Greater N. Y.	663	
State	863	1,628
NORTH CAROLINA		159
NORTH DAKOTA		129
OHIO		1,202
OKLAHOMA		348
OREGON		293
PENNSYLVANIA,		
Philadelphia	260	
State	1,360	1,620
RHODE ISLAND		69
SOUTH CAROLINA		84
SOUTH DAKOTA		138
TENNESSEE		148
TEXAS		671
UTAH		121
VERMONT		73
VIRGINIA		190
WASHINGTON		363
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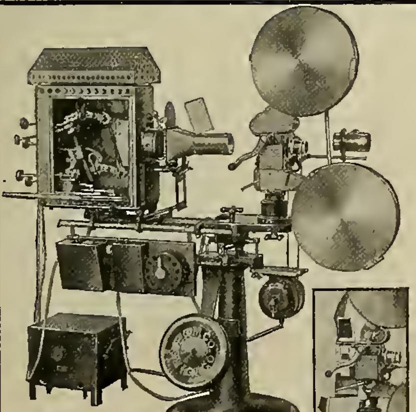

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INDEPENDENT FILM STORIES

UNIVERSAL

REX.

PURE GOLD AND DROSS (April 13).—A young man possessed of moderate means, meets a young actress. The infatuation is mutual and a hasty marriage is the result. The couple go to the West, where the man gets into the clutches of a mining shark, who takes his money in exchange for mining land which he firmly believes to be of no value.

Following a year of hopeless endeavor and useless, unremitting toil, they are left penniless—and to add to their cares, a baby has arrived and must be provided for. A big-hearted man takes a fancy to the young husband and assists him. The husband shows his gratitude both to the man and to his daughter, and his attitude toward this girl is misunderstood by the suffering wife.

The unwarranted and cruel gossip of the thoughtless villagers strengthens her suspicions, and her state of health, the death of her babe and poverty leave her despondent, and it only takes a letter of invitation from her former friends to decide her to go quietly away. She sells her engagement ring to pay for her passage and goes.

The husband, on his way home, wanders by the river bank and discovers the gold he has been seeking for so long. He hurries on to tell his wife the glad news and finds her gone. He is heartbroken, and although the source of the gold is traced and he achieves wealth, it is all as nothing to him in the loss of his wife. He stands it as long as he can and decides to end it all. The wife, unable to bear the thought of him there in his loneliness, and longing for the freedom of the hills, returns in time to prevent a tragedy—and all is well.

CRYSTAL.

OUR PARENTS-IN-LAW (April 13).—Harry and Carrie are married. Carrie's mother pays them a visit. She and Harry do not get along together. Harry is smoking a cigar when Ma enters the room. She immediately takes the cigar from him and makes him throw same out of the window, at the same time forbidding him to smoke in the house again. Harry's father, who has never met his wife, decides to pay the happy couple a visit. He arrives, and, as luck would have, they are not home, mother being in sole possession of the house. Father mistakes Carrie's mother for his wife and upon entering hugs and kisses her. She repulses him and slaps his face. Carrie and Harry come home and find Ma indignant in her room. Carrie explains that the man is Harry's father. Mother comes into the parlor, and finding father smoking, tries the same game on him that worked so well on Harry. However, she finds a tartar in the old man, and admits inwardly that she has met her match. However, the young couple decide to put up a game on them. They write letters, one signing Pa's name, in which he writes that he loves Carrie's Ma, and vice versa. They leave these letters where the couple can find the ones intended for them, which they do. The old fellow immediately becomes frisky and the escapade winds up with them marrying, and Harry and Carrie giving them a great send-off.

THE VEILED LADY (April 13).—Chester is paying attention to Pearl. Despite this, he persists in flirting with every pretty girl he sees. Pearl's friend, Mabel, after visiting Pearl, meets Chester, who is on his way to see Pearl. He immediately follows her, but she will not flirt with him. The next day Chester again visits Pearl and Mable calls. She sees Chester and immediately tells Pearl about him. Pearl decides to work a game on him. After he has gone she writes him a note, asking him to meet her the next afternoon, and signs her name to the missive. She dresses her colored maid in some finery and putting a veil on her, induces her to go to the meeting place. Chester, tired of waiting, sees the maid come along, and follows her. She speaks to him and he walks her home. Meanwhile, Pearl and Mabel have followed them, as does Mr. Johnson, the maid's fellow, who has penetrated her disguise. The maid takes Chester home, and he, never recognizing the house, enters with her. Pearl and Mabel go in, while the angry Mr. Johnson remains outside. Pearl confronts him and demands to know who the woman is. He claims it is his sister until Pearl takes the maid's veil off and he sees that he has been flirting with a coon. He rushes pell mell out of the house entirely cured of his flirting habits. Mr. Johnson, waiting outside,, assails him with cane, and Chester runs for his life, while the girls inside are enjoying a huge laugh at his expense.

ECLAIR.

GOING FOR FATHER (April 13).—Father didn't get home from work and mother had supper ready. Dad was a working man, and when he stopped at the sitting room of the little corner saloon some of the boys invited him to join them in a little card game.

Mother sent little Clara and Willie to bring father home when the clock pointed to 7:30, but there was a piano in this sitting room and some music, and so the youngsters began to enjoy things. Eight o'clock and no father and no children. So mother sent Muriel, 8:30 and no Muriel, no father and no children, so grandpa was sent. As each one arrived, the gay little gathering in the sitting room invited them to become members of the party, and they began to have such a pleasant time that they forgot about supper being ready. The soup began to boil over, and so Grandma was sent. But when Grandma arrived there were some traveling musicians playing in the sitting room and she too joined in the gaiety.

Finally mother herself decided to go. A timid policeman heard the uproar, when mother found the whole family having such a good time, she began to give them a piece of her mind. Mr. Cop thought it was a riot and calling some assistance, the entire family was arrested.

On the way to the police station, they saw great clouds of smoke coming out of their home, and every one went to the rescue to put out the fire. After fighting their way through the dense smoke into the kitchen, they discovered that it was only the soup that had boiled over.

THE OCTOPUS (April 13).—The octopus is found on the coasts of the tropical zones, frequenting the rocky shores, and it is exceptionally active. They are regularly placed on sale in the markets of Smyrna and Naples and the bazaars of India.

WITHIN THE LIMIT OF THE LAW (2 parts—April 9).—Doctor Marien had a happy home. One day he accompanied Mrs. Marien to the dressmaker's and was attracted by a model, who was willing that the doctor should notice her glances. The next day the same model, Stella, delivered at the doctor's home his wife's new gown, and in doing so found time to ensnare the surgeon.

The model soon found herself the mistress of a beautiful apartment, and her extravagance began to cause Marien considerable worry. Stella wanted to become an actress and with the backing of Doctor Marien she was given an opportunity. The day following, Stella accompanied the doctor to the Hippodrome, where, during the performance, there was a terrible catastrophe. One of the galleries collapsed and a number of persons were injured, among them the Countess de Vilmir. Doctor Marien was called to give his aid to the unfortunate victim. In spite of the efforts of Doctor Legios, the family physician, the Countess de Vilmir did not improve as rapidly as had been expected. Dr. Legios decided that it would be advisable to call in again the celebrated surgeon, Dr. Marien.

At the first consultation, Dr. Marien decided that an operation was not necessary and he wrote a letter to the Countess, explaining his decision. Before this letter was mailed, however, he received a note from Stella demanding that he send her $6000 immediately. After a terrible half hour in his study the specialist decided that he would perform an operation upon the Countess immediately, and so he wrote to her physician to bring her to his hospital the following day. The operation was performed and the results were fatal. The Countess' son was almost frantic with grief to learn of his sudden bereavement, and when Dr. Marien, on leaving the operating room, saw the boy he realized the terrible crime he had committed. The next day, when Stella called for her money, the doctor upbraided her, and in the midst of a terrible scene old Dr. Legios happened to come to the door on a call to visit the specialist. He overheard the conversation, and rushing into the room denounced the specialist as a murderer.

Dr. Legios informed the Count de Vilmir of the fact that his mother had been the victim of an unnecessary operation, but when the Count called upon his attorney he was told that there was no way to reach such a criminal. The Count decided that he could at least publicly disgrace Dr. Marien, and so he went to a hall where the specialist was delivering a lecture and here confronted him before this gathering, and publicly declared that he had committed the crime of operating unnecessarily on his mother.

The result was absolute disgrace for Dr. Marien. When he turned to Stella, she also scorned his attentions now that his money and prestige were gone.

The story closed at the Doctor's home with his suicide in his study.

NESTOR.

THE MAID AND THE MILKMAN (April 7).—Mamma and her two girls are in the park, all very stylish, especially the eldest daughter, who is conscious of her station in life and adds dignity to her years. Louise, the younger, is just roguish and pretty. Edward Girard notes this as he passes and Louise notices him. She drops a package in a shameless manner, and so gets into conversation. Edward obtains an invitation to call. But scheming mamma sees a last chance of marrying off her elder daughter. She, therefore, insists upon dressing her rebellious younger girl as a maid. Edward is bored to distraction and is properly mad when the simpering elder daughter appropriates the five dollar bouquet he brought Louise. But he overhears a fragment of conversation between Louise and mamma and he "tumbles." As he goes, he bestows a meaning wink upon Louise and she too knows.

Edward holds up a milk wagon for a consideration, borrows the milkman's hat and apron and his cart. He gains an entrance into the kitchen and is caught by mamma flirting with the "maid." He assures her he is the milkman and mamma flounces out in a rage at being so deceived. Louise agrees to a ride, and off they go. Mamma sees them and pursues in an auto. The audacious and presuming "milk man" pulls up before a fine residence, and mamma finds Edward and Louise in the embrace of another mamma—Edward's, and she recognizes an old and wealthy friend. All are now satisfied except the elder daughter.

HOW FATTY GOT EVEN (April 9).—Amos, the old storekeeper receives a letter from his friend James, telling him that as Bill has passed away, they are sending his daughter, Birdie, to Amos, as per agreement. Great excitement reigns, as Birdie will be the first woman in the new town. They prepare a little shack for her, and each in turn try to win her good graces as soon as she arrives, even the old storekeeper taking a hand, but he eventually withdraws, considering himself too old. He now suggests to Tim and Andy that they pretend to shoot each other in a duel, since the one she loves will be the one she goes to first. Accordingly the boys get paint and fix up wounds, while Amos sends Fatty, to notify Birdie. The girl comes and is shocked at what she believes is a tragedy, but instead of going to either Tim or Andy, she turns to Fatty for comfort, and after discovering that the boys were only shamming, goes off with her a very much elated young man.

THE FORGOTTEN LETTER (April 11).—Robert Lee is deeply in love with Margaret Ellison. Both are undemonstrative, and Robert, not feeling quite sure that he possesses Margaret's heart, delays his proposal. He is called imperatively to New York and writes a letters to Margaret asking her to be his wife and this he places in his pocket to mail. But his valet points out that he has his wrong coat on. He changes it hastily and starts for the railroad station. Arriving in New York, he awaits patiently for the answer which never comes. Robert is terribly grieved and decides that Margaret did not love him sufficiently to marry him. He instructs his valet, Parker to close the house, to remove everything to New York and to offer the place for sale.

Margaret wonders why she has neither seen nor heard from the man to whom she is so deeply attached and is shocked when she sees the empty house and the "For Sale" sign, as she drives up to inquire the cause of his absence. The years pass and Margaret accepts a rich suitor, who later dies. She still cherishes the memory of Robert, who also is constantly thinking of days gone by and of her. One day he decides to rummage through old trunks, and finds the letter he wrote to Margaret thirty years ago. He decides to call upon her and in her own home to at least explain. The years have not stolen any of Margaret's charm. She is surprised and pleased to see him. He explains the missing letter. They decide to remain inseparate forevermore.

POWERS.

THE FEAR (April 11).—Hugh Webster is a strong man in all but the control of a violent temper. He does not possess the saving grace of humor, and his companions subject him to many jokes which he does not accept with good grace. While upon a hunting trip, he one day lets his temper assert itself, and in a frenzy, strikes down his best friend. Then seeing what he has done, flees in terror into the depths of the forest.

His friend is not badly injured, and as all feel sorry for their conduct and know that their chaff was ill-advised, they endeavor to find him, well knowing that if he is lost his chances for remaining alive are very slim. They get near him at times, but haunted with awful fear and believing that he is hunted, he eludes them and eventually throws them off the scent and gets lost.

He is found in an exhausted condition by the dog of a lumberman and is rescued by the man, who takes him to the lumber camp. He gets word that his friend is all right, and returns home a cured man and with his temper forever in check.

FRONTIER.

AS FATE WILLS, a drama (April 10).—Ill and homeless, Jack Sheldon, is walking the streets, begging, accompanied by his little child Edythe. Their appeals for assistance meet with no response until Mrs. Preston, picks them up in her automobile. In the machine, Sheldon becomes delirious and is taken to a hospital, where laboring under a strange hallucination, he escapes and wanders in a demented condition, to a sheepherder's camp, where he obtains protection. Recovering from the delirium and regaining his strength, Sheldon is about to depart from the camp, when the returning goat-

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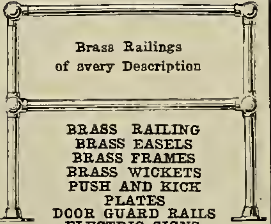

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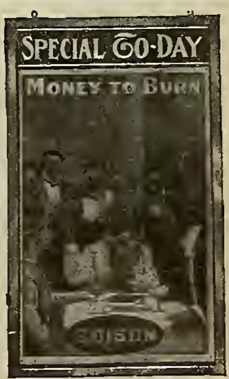


herder falls from a high rock, receiving injuries which prove fatal. Nursed by Sheldon, the goat herder before dying, leaves Sheldon all his earthly possessions. Little Edythe, has been adopted by Mrs. Preston and has forgotten her parentage.

Fifteen years after, she and her girl friends go picnicing in the mountains, near Sheldon's camp. Sheldon enters into a conversation with her. As the girl leaves the camp, Sheldon utters a prayer that his girl, wherever she may be, is safe from harm.

Sheldon now discovers a placer goldfield; is possessed of much wealth and is determined to find his daughter. He sees Mrs. Preston and Edythe enter their motor car. Edythe loses her purse. Sheldon finds it in the street and traces them by means of a visiting card.

He feels sure the Edythe is his daughter, and tells to Mrs. Preston and her the story of his life and adventures from the time he escaped from the hospital, gradually leading up to the climax, which he springs when he declares that if Edythe will look on her arm in a certain place, she will find a scar of a certain description. The girl slowly puts her arms around her father's neck. Sheldon assures Mrs. Preston of his gratitude to her and of his wealth and ability to care for the girl. Edythe and her father are reunited.

THE BURNING LARIAT (April 12). — Burt Hawkins, an eastern cattle buyer in New Mexico, closes a deal with Sam French, a western stock grazer and is introduced by French to his daughter, Edith, who is talking with Buck, French's foreman. It is a case of love-at-first-sight between Edith and Burt. Buck becomes jealous; indicates his dislike for Burt and quarrels with Edith leaving in an angry mood.

Developments are rapid in the case. Burt tells the girl he loves her. Felipe, a sheep herder and Buck's pal, overhears an agreement between the lovers to meet. Felipe informs Buck and they decide to get square with Burt. While waiting at the meeting place, Burt is overpowered and bound; Edith arrives soon after, picking up a glove which she identifies as Burt's and which he has dropped in the struggle, also a spur belonging to Buck. She follows the foot prints and reaches the abandoned adobe shack where Felipe and Buck have imprisoned Burt. Securing a lariat, Edith ropes Felipe, who gives a frightened yell which attracts Buck's attention; Buck comes from the shack and as he opens the door Edith attempts to shoot him, but is overpowered and made prisoner with Burt. With Edith at his mercy, Buck tells her if she does not consent to marry him he will fix Burt. Buck instructs Felipe to take Burt to the old barn near by; place him inside and fire the barn. With Burt a sure prisoner, Edith persists in her refusal to wed Buck until she sees the barn burning and then consents to marry Buck. But she snatches Buck's revolver, forces him into the shack and goes to assist Burt. Buck is released by Felipe; they swear vengeance and with the assistance of sheep herders start in pursuit of Edith and Burt who have by this time traveled a considerable distance over a rough road, being given a passage in a rough stage coach.

A running fight follows. Arriving at a precipice, with no outlet for escape, Edith takes a desperate chance: ties a lariat to a rock and throws the end over the cliff. She descends, followed by Burt. Buck and his men reach the precipice and Buck attempts the same route of descent. The end of the lariat is lighted, flames quickly consume the rope. Buck discovers too late that the rope is quickly burning and despite of frantic efforts to gain the top of the precipice he is dashed to the depth of the canyon. The sheriff arrives and arrests the herders.

IMP.

THE WANDERER (April 7).—In the valley the world's best "eternal triangle" is being worked between a husband, a much younger wife and "one who covets." On the heights, the shepherd hears the call and for the nonce becomes a wanderer, and descends into the valley of Passions and Pain. It is the gentle, unfelt, almost unseen influence of the wanderer that stops a maddened husband from first murder and then suicide; exposes the frailty of a wife to her own consideration, and points out to her the grim consequences of a moment's folly, and finally takes the "one who covets" away from the born passions of the valley a far journey up the heights, and disaster to three souls. Averted, the wanderer, again the good shepherd, returns to his peaceful grazingship.

UNIVERSAL.

ANIMATED WEEKLY No. 55 (March 26).—

St. Patrick's Day Parade.—The Friendly Sons and other Societies of New York City pay their annual tribute to their patron saint.

To Ex-President Cleveland.—His birthplace dedicated as a National Memorial at Caldwell, N. J.

Powder Explosion.—Powder mill blown to atoms at Sydney, Australia.

Automobile Accident.—A nearly fatal spill near Phoenix, Arizona.

The Noblest Roman of Them All.—"Brentwood," the oldest horse in the service of the New York Fire Department, who has run to 5504 fire alarms and is still "on the bit."

Paris, France.—Some of the ways the citizens of the French capital enjoy Sunday.

Flower Show.—Chicago exhibits the magnificence of floral culture.

Gaby Deslys.—Meets her mother upon her arrival from France.

The Boy Scouts of America.—Visit the Home and Tomb of George Washington at Mt. Vernon.

Turkey Trot.—The National Bird flourishes at a Rhode Island farm.

Irish Bog Slide.—The ancient sport of "Bog Trotting" in Ireland.

A Two Hundred and Fifty Thousand Dollar Fire.—A quarter of a million dollars worth of wheat destroyed in an elevator fire at Chicago, Illinois.

Aero Trophy Race.—First speed contest of the season at Hendon, England.

What's What in New York.—The Statue of Liberty.

Who's Who in Stageland, Alice Fisher.—The famous comedienne poses for the Animated Weekly.

MUTUAL FILM CORPORATION.

EXCELSIOR.

TEMPERAMENTAL ALICE (April 7).—Alice's father, a rather lonely invalid, advertises for a companion and secretary. Young Ralph Finn answers the ad in person and gets the position.

Alice tries to break the new secretary's heart. But it is no use. She is angered at this unusual treatment and one day while caught outdoors in a shower, she stays there to make Ralph call for her with umbrella and raincoat. But Ralph merely sends the gardner for her. This time she makes up her mind that she will get even. Seeing her father give some money to Ralph, she manages to get it and hide it. Ralph is horrified at the disappearance of the money, but he is not believed and Alice's father discharges him at once.

A few days later as he is wheeling his mother along the street in her invalid chair, Alice's motor car crashes into them. The mother is hurt but recovers. Alice tells her father the truth and Ralph is reinstalled in his old position. The girl's devotion to his mother wins Ralph's heart and before long the past is entirely forgotten and a bright future looms before them.

AMERICAN.

CUPID THROWS A BRICK (April 7).—Jim Reynolds worked in the village brickyard. Jim loved Mabel Whitaker very much, but Mabel gave her affection to Bob Warren. One day Jim saw Bob go into a saloon. He remonstrated and Bob advised him to mind his own business. The following day, in the brickyard Bob hauled a flask from his pocket. Jim took it from him. Bob picked up a brick and heaved it. Jim got hit on the side of his head and for days was missed at his work.

Jim saw much of Mabel and Mabel's faith in Bob waned in proportion as she grew to love Jim. A day came when the boys caught Bob. They were treating him roughly when Jim interfered and bid them leave Bob alone. They left and Mabel came. Bob, who had thought Jim dead, was so overcome as to offer his hand. For reply Jim stooped, picked up another brick and handed it to him with a look at Mabel, saying, "Hit me again, Bob, and maybe she'll marry me."

THE HOMESTEAD RACE (April 10).—Ben Halliday came to the Big N ranch for rest. He soon fell in love with charming Carrie Wilkins, daughter of the ranchowner. She showed him a letter from Jim Wells, the distant land agent, telling her that she could obtain an excellent homestead if she hurried on at once.

Ralph Cunningham overheard the conversation, and later, a gust of wind swept the letter out of the open window to him. He picked it up, saw that he had sufficient money to file himself, and rushed for the barn to get a horse. Meanwhile, the letter was missed and the empty stable gave a reason.

Then Ben Halliday took a hand. He found another horse and a mighty chase ensued. Over hill and dale the pair galloped, until, overtaken, Ralph got off his horse, held Ben at the point of his gun, took Ben's horse and made away. But all luck had not deserted the apparent loser. Stopping a passing automobile, he climbed in and again overtook his enemy. Both arrived at practically the same time at Wells' office. Ben, a fraction of an instant ahead, leaped in and bolted the door. After the necessary papers had been made out, Wells gave him his gun. Ben crept around to the front of the house and got the drop on Ralph, who stood, revolver in hand, confronting the door.

WOMAN'S HONOR (April 12).—Madge Williams, a shawl about her figure, crept into the little town, a cast off woman. Billy Wayne made love to Jessalyn on the front porch of the rector's house and Father Bob, the handsome young priest, stopped to smile at the evident love of Billy and the coquetry of Jessalyn.

A week later young Benton was making violent love to Jessalyn and Father Bob frowned, for Benton was a backslider and bore a bad reputation in town. Meanwhile, Madge Williams sought out Benton, her destroyer, and begged him to marry her. But he had cast her off and refused. The climax came when Jessalyn, with a small package under her arm, fled with Benton. The priest saw and followed to the little village park. The four met, a priest, a backslider and an innocent girl and a woman who had been wronged. Words, hot and hasty, followed. Benton struck at the priest, and priest became man, delivering a blow which laid Benton flat upon the grass. When he rose the priest joined his hand with that of Madge and made them man and wife. Just then the village sexton, father of Jessalyn, hurried to the scene, gun in hand. But the affair was over for Jessalyn, and she went quietly back home with her father. Father Bob took his way and the man and woman, newly made man and wife, faced each other. And the woman smiled, kissed her ring and bade him farewell forever.

THANHOUSER.

THE WAX LADY (March 30).—There was once a cross grumpy man who owned a cheap little clothing store. He acted as his own "puller in," because he enjoyed annoying people and inducing them to pay high prices for second class goods. He was overbearing to the poor, brutal to children and never happy except when he saw somebody suffering. His neighbors all hated him, but had given him up as a bad job. Consequently they were very much surprised to notice a sudden radical change in him. He became kindly instead of cruel, benevolent instead of penurious and tried in every way to be a benefactor to all mankind. They couldn't understand it and the mystery was not lightened when he unbosomed himself to a friend. "You see it was this way," he said. "I got in bad with the queen of the fairies and she put me over the jumps. See that wax lady in there? Well, she came to life and so did those other dummies and I found out after they had tortured me a while that I was a pretty bad lot. So now I am a good scout and I am going to keep on being one, for if I don't that fairy queen will come back."

The merchant never relaxes in his efforts to please the fairies, for the experiences he had were so fearful that he will never forget them.

THE WOMAN WHO DID NOT CARE (April 1).—A girl beautiful but heartles and ambitious, was the daughter of a poor miner and was devotedly loved by a man in her own station of life. She accepted his attentions willingly until a young engineer came along and paid court to her. She then dismissed her first suitor. Her father made a lucky strike, and they moved to the city to enjoy their wealth. This sealed the fate of the second suitor, for a rich man became smitten with the girl and she accepted his advances. Perhaps she would have married him in time had it not been that she aroused the enmity of an old witch, deeply skilled in magic. The witch, to have revenge, brought a scarecrow to life, supplied him with a title and seeming great wealth, and ordered him to win the girl for his bride. He did this easily, for the idea of being a noblewoman appealed to the heartles girl. Her triumph was complete until the wedding day, when the witch appeared just as the ceremony was completed. She jeered at her victim, then transformed the "nobleman" back into a scarecrow again, so the girl was stricken down in what she had believed to be her hour of success. The story is allegorical.

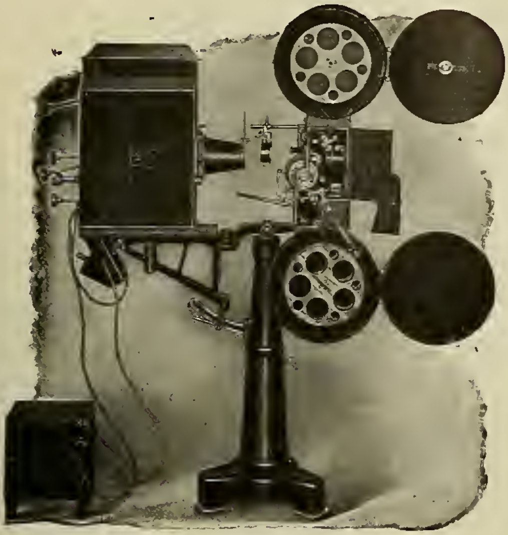
THE SPOILED DARLING'S DOLL (April 4).—Her parents said she was a darling. The long suffering servants thought otherwise. From the time that she could first crawl and talk she had had her own way.

Her nurse did not like her. The little girl never obeyed, but always argued and protested. She smashed her toys, and tore her clothes, and screamed so her sick mother took a turn for the worse. Her parents, however, were satisfied she would outgrow her unpleasant habits, and sure enough she did. One evening the nurse rushed into her room, attracted by the cries of the child. She had tumbled out of bed, but strange to say was not peevish. She apologized to the nurse for causing any trouble and altogether was so sweet that the nurse was convinced the child was seriously ill. Her father questioned her and the little one told him of the remarkable conduct of her newest and biggest doll. It seems that the doll came to life, treated the little girl as she had treated her nurse, made life a misery to her and taught her that selfish people cause much unnecessary suffering. So the litle girl firmly decided to be good in the future.

What did the family do? Well, the mother wept, and said she feared her darling was too good to live. The doll really knew what had happened, but she never said a word. It is hard to get dolls to talk, although they have been known to wink when pleased.

MAJESTIC.

A WELL-MEANT DECEPTION (Mar. 30).—Bell, an amateur artist, marries a singer. His uncle finds out about the marriage and quarrels with his nephew and cuts off his allowance. Bell at first imagines that he can sell his pictures and get along without his uncle's assistance. He finds that his stuff is unsalable. The wolf is at the door when his wife offers to go back to the cafe. Bell won't hear of it. The wife deceives him by telling him that she got a position as a teacher in a music school, when in



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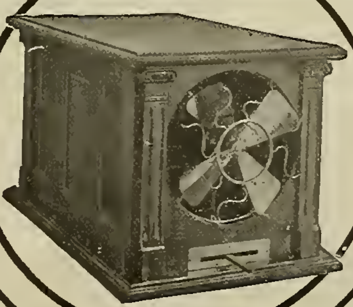

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reality she goes back to the cafe. She earns good money and instructs an art dealer to buy come of her husband's pictures. Bell immediately gets a swelled head and tells his wife there is no need of her to work any more, but she, of course, knows better, and insists on returning to work. Meantime, the uncle accidentally meets the art dealer and finds out who the purchaser was of the nephew's pictures. He goes to interview the girl and is pleased with her goodness and sacrifice. A small fire starts in the music school where Bell thinks his wife is working. He enters the school to find that his wife never worked there. Full of jealous rage, he finds her in the cafe and is about to attack her, but is prevented by his uncle and the dealer, who explain things.

A STUDY IN SOCIOLOGY (April 1).—A clause in the will of an old millionaire forbids his daughter from marrying any man but one who has become prominent through hard work. A relative of the girl introduces her to a supposed author of a book on sociology, but who, in reality, is a professional gambler. Fascinated by the suave manners of the gambler, she accepts him as a possible suitor. The gambler gives her a diamond ring which he had received from Travis in payment of a debt. In order to become the wife of a sociologist, the girl decides to do as he has done—study the workers by being one of them. She secures a position as maid in the Travis home and falls in love with the chauffeur. Young Travis, refused money by his mother, steals a gold chain. Although the maid's suitcase is searched and nothing found therein, the theft is laid on her on account of the discovery of the diamond, and she is placed under arrest. Before the officer can get into the auto carrying Mrs. Travis, her son and the maid, the chauffeur drives off to a lonely spot in the country where he proceeds to thrash the son. In the scuffle the chain falls from young Travis' pocket. While the mother is reprimanding her son, the chauffeur and the maid run off to a railway station, where he gives her money so that she may return to her home. Finding that she is haunted by the memory of the young chauffeur, the heiress locates his whereabouts through an ad in a local newspaper. He reveals his identity as being the real author of the book on sociology, and, according to the terms of the will, the girl wins the old millionaire's millions by marrying a man who has made a name for himself by hard work.

RELIANCE.

THE HALFWIT (Mar. 29).—Bud Johnson, a halfwitted youth, is in love with Ruth Bradley, the belle of the village. Ed Moore, a young farmer, proposes and is accepted. Bud hears of this and plans some way in which he can revenge himself. Ruth and Ed elope and are married. She writes home to her father, begging forgiveness. He softens and answers her letter, bidding her come home at once. When he mails it, however, it falls out of the chute and is found by the halfwitted boy, who, seeing it is addressed to Ruth, opens and reads it. He tears it into bits.

The young people, receiving no answer, conclude that the old man will not relent. Ed goes to work in the city and they soon have their own home. Repenting, Bud sets out to find them. After a search lasting two years, he finally locates them in time to save their baby's life and bring all three home to the waiting father. This much done, the poor halfwitted boy, asking forgiveness, dies.

THE JUDGE'S VINDICATION (2 reels, April 2).—Judge Harris refuses to decide a case in favor of a certain powerful trust. The head of this trust vows he will "break" the judge and immediately sets about for some way to do it.

Not long afterword, at the instigation of the trust magnate, the judge is impeached. His wife and daughter are heartbroken, but believe firmly in him. He goes to the magnate and pleads with him to no avail. His daughter, Rose, decides to see the tyrant herself. She does so but is only laughed at.

She goes to the courtroom and there meets a young reporter, who listens to her trouble. He has seen a package of letters pass from the secretary of the trust to the president, and knows they are relative to her father's case. The thing is to get these letters.

He wants a story for his paper, and also wants to help the pretty girl, so he starts off with her. They drive to the president's house. The reporter enters, revolver in hand. Seeing the letters on the table, he grabs them, keeping the president at bay with his revolver. The president's lawyer entering, tries to overpower the reporter, but in the struggle he gets away and dashes out of the house and into the waiting car. The president orders his car and follows them, but is unable to catch the smaller car. The reporter and the girl get to the Senate Chamber in time to produce the letters and change the verdict to a vote of unanimous acquittal. She hurries home to tell her father and great joy is the result. The reporter in his office, finishes a stirring article on the methods of a certain well-known trust.

KEYSTONE.

THOSE GOOD OLD DAYS (April 7).—A gorgeously costumed play, in which a merry king gets too gay with the dancing girls of the court and gets in trouble with the irate queen. The subjects have been vainly petitioning the king for improvements in his reign, without avail. The king pays too much attention to the sweetheart of a country bumpkin who shows his resentment by chasing his royal highness with a pistol and perforating the royal legs. The king takes refuge in the top of a tree, from which ignominious position he is finally rescued by his courtiers. In consideration of the bumpkin promising not to tell the queen of this latest escapade, the king grants the petition of his subjects.

A GAME OF POKER (April 10).—Schmidt practices by himself holding out a hand, a royal flush, and then visits his gambler friends. They proceed to 'trim" him, and manage to pick his pocket of the concealed hand, but in passing the cards under the table Schmidt gets the hand back again, winning all the money.

FATHER'S CHOICE (April 10).—Father wants Mabel to marry a little, wealthy shrimp. She is in love with Charlie, a big, strapping fellow. Mabel is locked up in the house, but her lover sets the house on fire, and in the confusion runs to the minister's house with her. Father and his choice pursue, but Mabel and her lover hide in the chimney. Father sticks around with a big gun, and Mabel and her lover make up as negroes and are married, father being persuaded to act as best man.

MUTUAL EDUCATIONAL.

WILLY PREFERS LIBERTY TO WEALTH (April 10).—Willy, a little street singer and his faithful dog Medor, are lunching before going to work. The child takes his guitar, his old hat and with his dog, starts out for a day's work. He sings and plays before a cafe, while Medor dances. The sight pleases the spectators and the pennies fall heavily into the old hat. The pretty scene has attracted the attention of Mr. and Mrs. Deval, who are very rich and childless, and they decide to adopt him. Willy accepts, but not without certain reluctance. At his new home he is presented to all the servants, who smile at him scornfully. Willie marvels at all the luxuries around him, for all his old clothes are replaced by new ones and he cannot recognize himself. He even feels somewhat embarrassed. At the table Willy is scolded because he has no manners and they also prohibit the dog coming into the dining room. Willy cannot stand this any longer and gets into a frightful temper, but they calm him the best they can. During the night, he cannot sleep and longs for freedom and liberty. He gets up, goes to the window, opens it, and in the moonlight sees his dog waiting for him. He finds his old clothes, puts them on and leaves the place, leaving a note, "You are very good to me, but I cannot live without my liberty, Goodbye." He reaches the old garret and plays on his guitar, till he and his beloved dog fall into a sweet sleep.

THE GOLDEN HORN, TURKEY (April 10).—The Golden Horn, a gulf of the Bosphorus, separates Constantinople from Stamboul. Two bridges have been built over it, at a point where it is 1350 feet wide, and about 135 feet deep. The Golden Horn is about 8 miles long and terminates at the Valley of "Sweet Waters" from which it flows into the Rivers Ali Bey-Son, formally known as Cydons and Kiabat and Hane-Son.

KAY-BEE.

ON FORTUNE'S WHEEL (2 parts—April 11).—James Mulford, a banker, facing ruin, robs the bank. Boyd, the cashier, is sent to prison for 15 years for the robbery. Mulford places his young son in a boarding school and goes to a small Arizona town and starts another bank. Boyd's wife places her infant daughter in a foundling home and goes to work by the day. Fifteen years later Mulford's son and Boyd's daughter have grown up, have met, and are engaged to be married. The girl had been adopted by a wealthy family, named Clayton, and had been raised in luxury. Her real mother has lost track of her. The mother is employed as housekeeper in the Clayton home and finally learns that the Clayton girl is her daughter.

Mulford in the west writes to forbid his son marrying a person of doubtful parentage. Mrs. Boyd, the girl's real mother, goes to Arizona to interview Mulford. Meanwhile Boyd is released from prison and is on the trail of Mulford to get revenge. He meets his wife in Mulford's bank. Mulford flees before Boyd's wrath, but is captured and killed by Indians whom he had defrauded out of valuable lands. Mulford's objections removed by death, the young people are free to marry.

MUTUAL WEEKLY

MUTUAL WEEKLY NO. 12 (Mar. 19).—Seattle, Wash.—A huge, new dry dock is opened.

Oberhof, Germany.—Prince Charles of Gotha, opening in person, the Bobsleigh Club.

Baltimore, Md.—Big car float launched by the Pennsylvania Railroad.

St. Petersburg, Russia.—The annual ceremony of blessing the River Neva.

Seattle, Wash.—Transporting 45 elks from Yellowstone National Park to re-stock the coast.

Oxford, England.—The Oxford crews training for the coming match with Cambridge.

Riviera, France.—The Carnival of Flowers attracts thousands of people.

Germany.—Celebration of the Kaiser's birthday.

The Fashion in New York and Paris.

England.—The 12th Regiment of Lancers returning from South Africa.

Venice, Cal.—"Daredevil" Lloyd drives his 2500 pound car on a circular track built at an angle of 70 degrees.

Melbourne, Australia.—Horse training.

Nijny Novgorod, Russia.—Unveiling the statue of Czar Alexander II.

Paris, France.—Foot Race. Challenge vs. Doyen.

New York City.—"Lower Rents Exhibit" attracts large crowds.

Munich, Bavaria.—Parade of the auto-busses.

Erzgebirge, Bohemia.—Winter sports.

Hot Springs, Ark.—Half million dollar fire, in which two persons lost their lives and several were injured.

The Stronge Arm Squad of the Future.

BRONCHO

THE GREY SENTINEL (April 9—2 reels).—Tom Carson, a southerner, with his daughter, Grace, is the keeper of the Grey Sentinel Lighthouse. John Adams, the sweetheart of Grace, returns from West Point and joins the southern cause; he, however, spying for the Union Army. A fierce battle takes place between the Confederate and Union forces in which the former are victorious. Hal Peters, a southern officer and an admirer of Grace, is surprised to find among his captives, John Adams. Believing his excuse of spying on the Unionists, Hal releases Adams, who learns that a boat with supplies for the southern army is soon to land at the Grey Sentinel Lighthouse at midnight. The Union Army being advised of the move, sink the ship. Adams is killed by Carson and Hal claims Grace at the end of the war.

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SACRIFICED TO THE LIONS (April 11).—When they are turned out of their territory the Indians approach the Governor, and endeavor to persuade him to return it to them. They fail to make him alter his decision by conciliatory methods, and so resolve to resort to more forcible means of attaining their ends. They steal the Governor's only daughter, and send a messenger to him telling him that, unless he accedes to their demands, within three days his daughter will be sacrificed to the lions.

The Governor sends a messenger to the Indians agreeing to their wishes, but he encounters many perils in the desert, and finally loses his way.

Meanwhile, the three days expire, and the maid is cast into the lion's den. Just as the animal is about to devour her, the messenger, worn with the weary fight across the desert, arrives just in time to save the maid from falling beneath the lion's paws.

GAUMONT.

FALSE ALARM AEROPLANE (No. 55) (Mar. 26.)—Viscount Decazes shows his new machine at Versailles, France, but it fails to rise.

Here Comes the Bridegroom.—Princess Louise Victoria of Prussia, meets her fiancé, Prince Ernest August of Cumberland, at Berlin.

Red Cross Practice Day.—German members of Relief Association give public demonstration.

Hockey in Sweden.—Lively game on the ice at Stockholm.

An Italian Disaster.—S. S. "Regina Margherita" sinks at her dock in Genoa.

Arlette Dorgere in New Gowns.—Famous actress inspects latest fashions at Drecoll's, Paris.

Easter.—Society's great day brings throng to Fifth Avenue, New York City.

Atlantic City.

A Wreck on the Salt Lake Line.—Locomotive almost demolished in collision near Los Angeles.

Open Air Training in the South.—Texas children give inspiring exhibition for Gaumont Weekly.

California's Permanent Exhibit.—Fruit show always open in San Francisco ferry-house.

THE LURE OF THE LORELEI (Mar. 25).—Delilah, is a much sought woman. To one of her receptions comes Raoul Champlain, a cavalry officer. He has no objection to making a little love to her. She reciprocates. He shows her a letter from his mother which inhibits his remaining with her, and further saying that his bethrothed is impatient to see him.

Her charm is so potent that when he does go to his home to be married, he is gloomy and distraught, and at the moment of the tying of the connubial knot, he flouts the bride-elect and refuses to go on with the ceremony.

The bewitched officer returns to Paris and enters his charmer's house. Then comes the harsh note in the Lorelei's song. He finds her returning the caresses of another man. There is a duel in which Champlain is wounded.

Champlain writes to his mother asking forgiveness. He follows the letter before he could have had time to receive an answer. All is silent and

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still on the maternal threshhold. As he stands by the window looking out he hears solemn funeral bells tolling in the tower. A few moments later passes a black shrouded bier. By its side his mother walks weeping. The dead face on the bier was that of his fiance whose heart he had crushed.

Months pass and the mother is living with her son in Paris. The hours grow late and he has not come home. She finds a letter from Delilah, with whom Champlain had become reconciled. It reads: "Well do I see that you love me not. To refuse to buy me the jewel for which I so much long, is heartless, particularly as you control the regiment's finances. Bring it to-morrow."

The mother goes to the apartments of Delilah. There the mother begs and implores that Delilah give up her son. The adventuress laughs and tells the mother to be gone. A dagger flashes in the outraged parent's hand and she kills Delilah.

SEA ANEMONES (Mar. 25).—Anemones are found on the rocks when the tide has ebbed. To these rocks, they are warmly, also tightly, attached. At flood tide, when the water again covers them, they open.

THE AMATEUR SLEUTH (Mar. 27).—John Plum Duff receives a threatening note asking for $4.98 to be paid within a limited time. Duff is frightened, and; in reply to his advertisement for a detective, Herlock Sholmes gives his services. How Sholmes finally rounds up the would-be blackhands and places them in the custody of the police, makes who turn out to be the servants of a millionaire, a fitting climax to a scintillating comedy.

HYPNOTIZING HANNAH (Mar. 27).—Tiny Tim Buctoo is so impressed with the mesmeric magic of the hypnotist whom he saw at the circus that when he gets home he tries to hypnotize the cat, gold fish and other pets of the household. Failing in this he next tackles the cook who—well see the picture for the sequence.

GREAT NORTHERN.

A SKIPPER'S STORY (April 5).—Jack is a skipper, and with three of his seafaring friends, he is boasting of his wonderful accomplishments while seated in a tavern. Lions, tigers, sharks and whales hold no fear for him, and countless have been his adventures and triumphs. Whatever Jack's qualities as a brave man may have been, he proves to be a poor story-teller, and his pals quickly tire of his recital. They decide to test his bravery and buy from a costumer a huge shark's head, tiger's skin and a wooden leg, and with this outfit they hurry to the swimming bath, where an appointment has been made.. It is with difficulty that Jack is coaxed to enter the water, but when he finally consents, he is startled by the cry of "Shark," and looking over his shoulder, sees the dummy head in the water, the supposed fish being propelled by one of Jack's friendly jokers. He shouts in terror and faints when he arrives at the landing stage. So much for the first installment of his punishment for being a boaster. The trio of jokers next bribe a lion tamer to allow them the use of one of his cages, and when Jack is "half seas over," he is placed in a comfortable position in the empty cage. One of his pals dons the tiger skin and waits patiently until the roaring of the wild beasts in the adjoining cages awakens the boastful hero. When he finds that he is in the same cage with what appears to be a ferocious tiger, he bounds for the open gate and dashes madly for his good ship. The "tiger" follows, but Jack reaches his cabin before the animal overtakes him. He sinks exhausted upon a bunk and a few minutes later the jocular trio of old tars file in and have a good, hearty laugh at his expense.

"Never again with any of that boasting stuff," sighs Jack as his three friends sit at the side of his bunk and chide him for his cowardice.

PILOT.

IN THE BATTLE'S SMOKE (April 3).—The Warren and Niles families have a feud. Bert Warren has killed Zeke Niles' father. Niles returns to get revenge. He follows him to the field where he is plowing and secretes himself in the bushes and shoots the old man. Warren's daughter and son Bert arrive on the spot as the old man is dying and Bert promises his father to carry on the feud until the Niles family is wiped out. Niles and his sister Beth receive a letter from their uncle up north asking them to go and make their home with him. Bert Warren visits the deserted hut of the Niles and discovers to his anger that his proposed victim has flown the country. The war breaks out. Zeke Niles enlists in the Federal army and Bert Warren joins the Confederates. A battle between the opposing armies takes place and the Confederates are beaten and are forced to make their retreat, leaving many of the wounded of the north and south on the battlefield, among them being the two feudists. Zeke Niles is severely wounded and his cries for help reach Bert Warren's ears. In the moonlight they do not recognize each other and Warren makes his way to a small stream in order to get water for the wounded soldier. He returns with a canteen and is about to give his enemy a drink when a shell bursts near them. The light from the exploding shell illuminated the faces of the two men. They recognize each other and Bert Warren is about to kill the man who shot his father. Niles begs for mercy. The shell has set fire to the undergrowth and in a few moments the flames surround them. Bert Warren tells Zeke that he will not kill him, but will leave him to be burned alive. As he leaves the scene of the fire a vision of his sister appears telling him that two wrongs never make a right, and to let the feud end there. He quickly makes up his mind and rushing back to the place where he left his old enemy to perish in the flames, he takes him upon his back and carries him to safety.

RYNO.

THE OUTCAST (April 7).—Myrtle Henderson is in love with Harry Marsden, but her father, knowing that the boy is something of a ne'er-do-well, forbids the match and orders Harry from the house. The young people meet clandestinely and go for a walk over the hills. Myrtle accidentally stumbles on the root of a tree, and falls over a cliff. Harry runs to her aid, but finds her unconscious, and thinking her dead, runs away. The father, who has followed them, discovers Myrtle and carries her home, where she revives.

In the meantime Harry has gone to the city to find employment, and sometime later Myrtle also secures work in the city. One evening she misses her train home, not arriving until late. Her father, in a rage, accuses her of meeting Harry against his wishes, and turns her from home. Harry has lost his position and contemplates suicide. Myrtle, in despair, intends to do the same thing. By chance of fate they both come to the same dock to jump into the water. She sees him preparing to jump, and rushes to his aid, but is too late. Just as she places her hand on his shoulder he jumps. Two police officers see her, and think she has pushed him overboard. She is arrested and accused of his murder. Harry has not drowned and discovers later that she is accused of his murder. He comes forward with the information that he is the man who jumped into the water, and she is released. Her father, seeing their devotion, accepts Harry as his son-in-law.

OFF THE MAINLAND (April 11).—An old tramp, begging from door to door, is refused by one woman and given an old loaf of bread by another. He retires to his hut on an island to eat and rest. In the meantime the children of the two women go for a walk along the seashore with their pets, a cat and a dog. They are cut off by the rising tide and wander around disconsolate. The tramp, hearing their cries, goes out to see what is the matter. He brings them back to his hut, feeds them on the loaf given him by one of the mothers. They sleep on his cot while he goes out to get wood. Meanwhile, the children are missed by their parents, and calling the sheriff, they organize a search party. The first clue is the dog, that swims across the tideway. The cat is next found on the island near the hut. The fathers of the children take them home, while the sheriff and his assistant search the woods for the tramp. He is captured, recognized by the women and incarcerated. The children later tell of his kindness, which brings about his release. The happy men, who have recovered their babies, give him work with themselves at the forge.

SOLAX.

THE LADY DOCTOR (April 9).—Claire, studying for a lady doctor, does not care for men, particularly four students, chums, who are greatly attracted by her. Three of these chums, tired of being continually snubbed by her, resolve upon a scheme which will not only bring themselves under her notice, but cause her, through doctor's instincts, to care for them. At various times when Claire is near, one pretends to sprain his wrist, another cuts himself badly, and a third has fainting fits. Claire doctors the three chums, much to their enjoyment. Meanwhile, Dan, the fourth chum, will not impose upon Claire's kindness in this faudulent manner. A girl friend discovers that the chums are merely shamming, and tells Claire of it; the two plan revenge. The chums, coming along a country road, find Claire in a ditch, with her bicycle on top of her. She says she has broken her ankle; so the four reverently carry her home on a hurdle. As soon as she reaches her door, she leaps from the hurdle and runs away laughing. To their disgust they see other people, too, are capable of a little maligning. So when the chums again come across Miss Claire lying dusty and limp in the middle of the road, they laugh and walk on, excepting Dan, who discovers she has met with a real accident and is badly hurt. He lifts her up and carries her to her home. When the other fellows see Dan walking arm-in-arm with the bandaged young lady doctor, both palpably in love with each other, they growl.

HIS SON-IN-LAW (April 11).—John Cameron, a wealthy widower, sends his daughter, Edna, away to college. The young lady meets Hugh Macy, and falls in love with him. He begs her to be married immediately and she finally consents. Edna starts to write the news to her father when Hugh gets a call to the city. They decide that Hugh shall call on his father. Edna sends a letter to her father, telling him that she is married and that her husband will call upon him the next day. When Cameron received this he was furiously angry, and writes a red hot letter in reply, saying that he had no desire to see her husband and will not even allow her to return home until she has disposed of him. He places the letter in his pocket and starts out to mail it, when a clerk enters with a special letter from a salesman representing the firm of which Cameron is the head, saying that one of the firm's best customers is coming to town. The letter states that the customer, being afraid to carry a large amount of money, would like to secure a thousand dollars from the firm and have it charged to his account. Cameron resumes his seat at his desk forgetting the letter that he started to mail.

The next day Edna and Hugh, receiving no reply from her father, take it for granted that silence means consent and Hugh leaves for the city. He calls at Cameron's office and the latter mistakes him for the out-of-town customer. Nothing is too good for him and Cameron personally takes charge of him, wines him, dines him, and finally gives him the thousand dollars. Hugh mistakes this for a wedding present, and wires Edna to hurry home that everything is O.K. She arrives at the home just as her father is drinking a toast to the supposed customer. He is surprised to see her, but is thunderstruck when she throws herself in the stranger's arms. The maid enters with a telegram saying that the customer was delayed and will not arrive until later.

Cameron realizes that the joke is on him, when he finds the letter to Edna still in his pocket. But Hugh has proven that he is a good fellow and Cameron tears up the letter and welcomes them home.

MISCELLANEOUS

KINEMACOLOR.

PRESIDENT WILSON REVIEWING THE TROOPS.—At the opening the President and party are seen taking their places in the Presidential box. Then comes the celebrated "Black Horse Troop" of the Culver Military Academy,—escort of honor to Vice-President Marshall.

The West Point Cadets,—the pets of every Inaugural, march past. The U. S. Marine Band, with red-lined capes thrown back and brass instruments glistening in the sun; the Annapolis Midshipmen, in marching regalia, and the U. S. Regulars.

BEAUTIFUL BUTTERFLIES.—Kinemacolor again demonstrates its ability to "hold the mirror up to Nature," reproducing in every shade and changing phase the gorgeous yet delicate coloring of the butterfly's wings. Rare specimens from tropic climes are revolved before the camera, and afterwards small sections of their wings are highly magnified, showing the arrangement of the iridescent flakes of color—so delicate that a rude breath will blow them away. Some of these insects have the imitative faculty, for instance, the Kalloma Imachus, whose wings look exactly like dead leaves when viewed from above, although they are beautifully colored on the under side.

NATIVE CARNIVAL PROCESSION, CEYLON.—This curious and interesting scene was witnessed on the occasion of the election of a Cingalese leader to an important position in local affairs. Apparently the whole village has turned out in honor of the occasion, for the street is crowded with people bearing garlands and flags, and the procession takes some time to pass. In the rear are several fine elephants.

THE ROYAL VISIT TO IRELAND.—A visit to Ireland early in July was included in Their Majesties' Coronation Tour of the British Isles. The Royal Party included Her Majesty the Queen, the Prince of Wales and Princess Mary. The principal events during the tour were the reception at Kingstown and the Royal visits to Maynooth College and Leopardstown Races. We see in the order named: 1. Their Majesties' Arrival at Kingston Harbor. 2. The Royal Pinnace. An excellent view of the Royal Party is obtained as the boat passes. 3. Street Scenes of Kingstown in holiday mood. 4. The Royal Carriage, preceded by a company of Dragoons. 5. The Journey to Dublin; reception at Blackrock. 6. Bouquets are presented to the Queen and Princess Mary. 7. Visit to Maynooth College. 8. Leopardstown races. 9. Arrival of the King and Queen. 10. A view of the races.

A MERRY MONARCH (2 reels).—The King finds Simple, a drunken peasant by the wayside, takes him to the castle, and dresses him in royal robes. The fool is disguised as a woman and passed off as the Queen. The King is treated as a lackey, and until weary of the jest the court have a merry time.

At home Mrs. Simple, a shrew, waits for her husband, then goes to the village inn and learns that the King has taken Simple to the castle. She rushes there, overthrows the guards and enters the throne room in time to see the fool seated on her husband's knee. She causes much trouble and is finally pushed outside the castle gates.

The King wearies of his jest and Simple in his old clothes, his pockets full of gold, is taken to the roadside where the King found him. When he awakens from his drunken slumbers and sees his old clothes, he thinks it all a dream, but the gold in his pockets reassures him and he goes to the Inn. There he assumes kingly airs much to the amusement of the loiterers who humor him but his dream of glory is soon over. Mrs. Simple comes to the Inn and leads her royal husband off by the ear.

At home poor Simple is forced to build the fire, and in the rising smoke he sees a vision of his few hours of kingly greatness.

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WANTED—An experienced pianist for new moving picture house in Flatbush. State salary. Address R. E. FORD, 246 E. 25th St., Brooklyn, N. Y.

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FOR SALE—Moving picture theatre, 280 chairs, double equipment. Rent $25.00. Net profits $50.00 weekly. Nights only. Reason for selling, other business. Address N. W., care of Moving Picture World, New York City.

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TO BUY—Moving picture show in central New York town of 1,800 to 2,500, or will pay for location. Must stand showing up. Address M. P., care of Moving Picture World, New York City.

THEATRES WANTED.

WANTED—To buy moving picture theatres in towns of 5,000 and up, in Iowa, Illinois, Missouri and Kansas. Give all particulars in first letter. Address THREE I CO., 319 Columbia St., Burlington, Iowa.

Am willing to invest from $1,500 to $2,000 in a moving picture theatre, either one already started or to open one up. Want a man with experience and some money to join me. Would prefer a proposition located in Norfolk or Baltimore or vicinity. Must be bonafide, with best of references. Address BOX 145, Savannah, Ga.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—58 Electric pianos for sale, an operator's outfit, all in first class working order. Pianos, 44 note, $40. Pianos, 65 note, with keyboard, $50, $65 and $85 for the best. Orchestrion pianos with pipes, $300, they are practically new. Address J. F. HERMAN, 1420 Pa. Ave., N. W., Washington, D. C.

MISCELLANEOUS.

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WANTED—Moving Picture Theatre, or Opera House to rent, or will furnish my Edison machinery and services as Manager, or capable Operator, on salary. Electric "Comique" sign for sale. Address MANAGER, 74 Linden Ave., Malden, Mass.

NOTICE—If you want to buy or sell theatre in Southwest, communicate with AL. ALLEN, 203 Andrews Bldg., Dallas, Texas.

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FISHERMAN'S DAUGHTER.—The beautiful daughter of an old fisherman is deeply in love with a stunning revenue officer on parole near the old fishing hut. The honest old seaman doubts the sincerity of the handsome suitor and plans a test of truth and loyalty from the man in uniform. Cupid successfully pilots the happy lovers over the stormy waves of the old fisherman's anger and safely lands them on the island of happiness.

TOBOGGANING IN SWITZERLAND.—In the opening scenes those taking part in the sport are journeyed by funicular railway as far as that curious means will take them; the rest of the journey is made on foot. One of the first parties to make the descent has labelled itself "Rag-Time," a concession to the mountain craze. The toboggans dash past the camera at high speed, being kept to the track by the banks of snow which line the course.

THE SUBSTITUTE.—The younger son of a great English house is down and out in America, and tosses a coin to see if he shall steal or commit suicide. The coin falls at the feet of a young girl, who proves to be his salvation. They are engaged to be married when an illness leaves the girl blind. The man learns that he has unexpectedly become head of one of the greatest houses in England. The family lawyer shows him the impossibility of taking this girl to England as his wife, and deludes her into a marriage with a tramp, as substitute for the now great Lord.

When the tramp sees his happy, helpless wife seated by their fire, the man in him awakens, and he is ashamed—but it is too late. The Lord pines for his humble sweetheart, and goes to Africa to hunt big game. There in the wilderness he dies, leaving all his unentailed wealth to his lost love.

The wife suddenly finds that she can detect light. An operation is performed, and the wife insists that the face of her husband is the first she will look upon. The doctor removes the bandages; surprise is followed by horror as the woman shrinks, terrified. Explanations are of no avail, and the heart-broken husband wanders forth again.

When the wife has come to a realization of his love and tenderness, a personal is inserted in the papers. A poor, shivering newsboy gives the tramp a paper, which is used to kindle a fire. As the tramp sits looking into the fire, a piece of the paper catches his eye. He starts, snatches it from the flames and reads there the wife's desire for his return. Love and shame fight a battle; love wins—and a happy ending rounds out a great story.

THE STORY OF THE ORANGE.—Beginning with a panorama of an orange grove, we pass on to the setting out of the nursery stock through the various stages of the development of this luscious fruit. Scenes showing the budding of Navel orange slips on to seedling stock, the wrapping of seedling plants to protect them from rabbits, etc., are very interesting. Then in succession are shown a cultivator in a grape fruit grove, fertilizing the soil of a grove, and views of a twenty-year-old Naval Grove.

Close views of fruit and blossoms on the same branch, the picking of fruit from four-year-old Valencias and interesting scenes showing how the fruit is sorted, graded, wrapped and packed.

The concluding scenes show some fine specimens of the fruit, with views of the packing house and the dispatching in refrigerator cars of the shipments for the East.

Among the Exhibitors

Hinsdale, Ill.—The American Theater Co., expects to open a theater here shortly.

Mason City, Ills.—A new photoplay theater will be opened in this city in the near future. Messrs. Truman Hardin and Harry Aldrich of Mason City have leased the main floor of the J. J. Prichett building on south Main St., and same will be converted into a theater.

Lynbrook, L. I.—Thos. F. O'Connor, a prominent builder of this village, is about to erect a theater on Atlantic Ave., not far from Merrick Road, which will be known as O'Connor's Arcade Theater.

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AMONG THE EXHIBITORS.

Bridgewater, Mass.—The Bridgewater Amusement Co., have let the contract for a two-story moving picture theater to be erected on Broad Street and to cost $10,000, to D. F. Sullivan, Taunton, Mass.

Des Moines, Ia.—I. Ruben expects to erect a three-story moving picture theater in the near future.

Mechanicsville, N. Y.—Joseph Vet will erect an entertainment hall (with stage) and moving picture theater as soon as plans are completed.

Watervliet, N. Y.—Edward A. Dugan contemplates building a one-story moving picture theater.

Brooklyn, N. Y.—Robert Ford will soon build a one-story moving picture theater.

Madison, Wis.—This city is to have another amusement house, City Clerk Norsma issued a permit to K. Johnson to erect a moving picture theater at 617 University avenue, at a cost of $6,000. The building, which is to be constructed of brick and tile, will be completed May 1st.

Wichita, Kansas.—Donald Powell, has leased the Colonial theater here.

Los Angeles, Calif.—Archts. Morgan, Walls & Morgan are completing plans for a theater to be erected on Figueroa St., near Pico for the Egan Institute of Dramatic Arts.

Wapakoneta, O.—This city is to have a new theater on the site of the John Shawber building.

Oregon, Ills.—A new theater building has been one of the necessities in Oregon for many years and same will be erected during the coming year.

Bloomington, Ills.—A vaudeville theater to cost $75,000 will be erected on the site of the old Orpheum theater in Champaign.

Philadelphia, Pa. — Berman Brothers have purchased ground on the east side of 60th St., south of Walnut and will erect a theater building. Cost $70,000. The Garden Realty Co., is about to build another large theater at 60th and Locust St.

Louisville, Ky.—Geo. Epstein, J. H. Hirschman and Day Kay, of Detroit, Mich., came to Louisville to make arrangements for beginning work on the New National Theater Building, at 5th and Walnut Sts.

St. Joseph, Ills.—Talbert Williams, of Champaign, Ills., will open a moving picture show here.

Tipton, La.—L. H. Dammann will open and conduct a moving picture theater at Bennett.

Newark, N. J.—A new theater building will be erected at 229 Springfield Ave., by Jno. C. Eisele, of the brokerage firm of Eisele & King. Plans by Nathan Myers. Cost $60,000.

Evansville, Wis.—A. I. Taggart will open a motion picture theater here.

Juneau, Wis.—Polsin Bros. sold their motion picture theater to F. J. Pluckhahn & Elmer Nickerson.

Grand Rapids, Wis.—The new Ideal theater, owned by J. T. Stark, has been opened to the public.

Negaunee, Minn.—C. B. Skiff, who managed the Bijou theater in the Sundberg block, prior to the opening of the Star theater, in the Rytkonen building, and who for the past year or more has been managing the Royal theater in Ishpeming, has leased the Bijou from Messrs. Allen & Rytkonen and assumed management.

Chicago, Ill.—Allardt Feature Films, Chicago; capital, $5,000; manufacturing moving picture supplies and films; incorporators, Sidney Stein, Samuel Spitzer, Charles Rudolph.

Mondovi, Wisc.—B. J. Cosford bought J. H. Voll's interest in the Star theater and in company with Miles Brotzman, will conduct the business.

Flushing, L. I., N. Y.—Joseph Logan has completed plans for a new moving picture theater to cost $10,000.

Camden, N. J.—Chew & Co. contemplate building in the spring, a one-story moving picture theater

Plymouth, Ill.—Wilhelm Bros. of Muscatine, Ia., will open a moving picture theater here soon.

Thurman, Ia.—Husbard Bros. will open a motion picture theater here.

Cincinnati, Ohio.—The Magnetic Film Service Co. decreased capital from $40,000 to $10,000.

Arkadelphia, Ark.—Frank Saunders, who has conducted the Arcade moving picture theater here for the past two years, has sold it to Gabe Pratt of Little Rock.

Smithville, Tex.—A. D. Baker of Lockhart, has bought out the Star theater and the Airdome, both moving picture theaters.

Springfield, Ills.—F. F. Proctor has commissioned A. W. Johnson to draw plans for his new Troy, N. Y., theater which is to be built at 4th Street, No. 88, in that city.

Eagle Grove, Ia.—A. P. Pottgar of Des Moines has closed a lease for the west room of the Kuehn building and will at once remodel and equip it for an up-to-date theater.

Detroit, Mich.—A permit for the erection of a theater building to cost $4,000 has been issued to the Kercheval Avenue Theater Co.

Hastings, Neb.—A movement for the erection of an opera house here has been started.

Elizabeth, N. J.—The plans for the new theater under construction by Jacob Gordon in Elizabeth Avenue have been revised and the building will cost $75,000.

Elgin, Ills.—The Elgin Opera House will be remodeled.

Shelbyville, Ills.—C. E. Mertens and Wm. D. Lumpp are selling stock for the promised new opera house to cost $20,000.

Terre Haute, Ind.—Plans are being prepared for the erection of the new Hippodrome theater building at 7th and Ohio Streets.

Brooklyn, N. Y.—The moving picture theater being erected at St. John's Place and Bedford Avenue has been leased by Benj. H. Roth.

Springfield, Ills.—I. Burnstine and Jos. Shepard, Props. of Capital theater in E. Washington Street, will establish a new picture theater at 111 No. 6th Street.

Syracuse, N. Y.—Wm. J. Hamilton has engaged architects Taber & Baxter to prepare plans for a motion picture theater to be erected in No. Salina Street at a cost of $20,000.

Philadelphia, Pa.—G. J. Reich has been granted a permit to erect a moving picture theater on the east side of Broad Street, north of Louden Street.

Baltimore, Md.—Samuel E. Reinhard, of 2424 Eutaw Place, plans to convert the Shaw stables in Madison Avenue above North Avenue into a moving picture theater.

Orange, Tex.—Mrs. Henry J. Lutcher purchased the site at 5th and Front Streets and will erect a theater building.

Champaign, Ills.—Plans have been prepared for the erection of a new theater on Orpheum site to cost about $75,000. P. H. Rich of St. Louis, promoter for the New Era Amusement Co. of Indianapolis, Ind., concluded the deal with Wm. Dallenbach, owner of property.

Philadelphia, Pa.—Spaulding and Zorn will soon begin work on the $20,000 moving picture theater at the intersection of York, Howard and Hope Streets.

Danville, Ky.—The property of the Loyal Order of Moose will be converted into a first-class opera house. Danville Auditorium Co. filed articles of incorporation.

Muscatine, Ia.—E. M. Henle secured a site and will erect a new theater building.

Onalaska, Wis.—The Crystal Co., which has been operating a moving picture theater in the Woodman Hall, has bought a site, formerly occupied by Thompson's general store and will erect a picture play house.

Camden, Ark.—The Camden Concert Band, under the leadership of T. J. Ashford, the blind musician of Camden, will open a vaudeville and motion picture house here.

Carlisle, Pa.—This evening the Home Theater, located in No. Hanover Street will open to the public.

Philadelphia, Pa.—Mark Holler has been granted a permit to reconstruct the Reisten Hall property at corner of 7th and Dickinson Streets into a moving picture theater for Becker Brothers. Cost $8,000.

Owatonna, Minn.—The Gem Theater changed hands, Allen Hartviz, selling the same to C. L. Carlyle and A. T. Wiggins, both of Sioux Falls, S. D.

Hutchinson, Kans.—The Empire theater, a new motion picture house, was recently opened.

Gothenburg, Nebr.—The Palm Theater has changed hands. The new proprietor, M. M. Harvey & Son, have taken charge.

Waukesha, Wis.—E. D. Perkins, of this city, has purchased the Crystal theater, a motion picture house at Burlington, and has reopened.

Camden, Ark.—The Olympic theater of this city has been sold by J. J. Starks to Messrs. King and Hawkins of Morrilton.

Ft. Wayne, Ind.—F. W. Stein, who took over the Pearl theater, announces that he will make a number of improvements, such as redecorating the interior and exterior.

Temple, Tex.—Plans are being contemplated for the erection of an $80,000 Opera House.

Cincinnati, O.—A permit was issued to the Broadway Realty Co. to erect a brick theater at 404 E. Pearl Street. Cost $10,000.

San Francisco, Calif.—Nat Goodwin will build a theater in San Francisco to cost $400,000.

Philadelphia, Pa.—Ground was broken for the new Colonial theater, Maplewood and Germantown Avenues, Germantown. Fred G. Nixon-Nirdlinger is to be the manager.

Wheeling, W. Va.—C. D. Thompson of the Brunswick Hotel, Wheeling, has purchased a site on Main Street and will erect a theater.

Los Angeles, Cal.—A theater for children, costing $160,000, is to be built immediately on the edge of the business district. It is backed by the city's leading financiers.

Viola, Ills.—Plans have been prepared for the erection of an opera house here next Summer.

Franklin, Ills.—J. C. May, who has been operating the moving picture theater here, has sold his business to A. G. Rawlings and Albert Younker, who will continue to operate it in the same building.

Philadelphia, Pa.—W. E. Butler is having plans prepared for a moving picture theater at No. 2928 Richmond Street.

Detroit, Mich.—J. H. Sharon, 296 Lincoln Avenue is preparing to erect a moving picture theater at the corner of Greenwood and Calumet Avenues.

Oakland, Cal.—Oakland will have a grand opera—announcement made by Mayor Frank K. Mott that Oscar Hammerstein was interested in a municipal auditorium and will aid the city in constructing it.

Cumberland, Md.—The Ohio Theatrical Circuit, of which Moses Rela of New York is president, announced that it would erect at Cumberland a theater to cost $160,000.

Thompson Falls, Ohio.—E. Smith and his partner, Mr. Hurd have taken a lease on Odd Fellow's Hall and will make some changes and start a moving picture theater there.

New Orleans, La.—H. Fitchenberg and others will secure a permit for the alteration of the building at the corner of Canal and Dauphine Streets so that it can be used for a picture show.

Sheridan, Wyo.—T. T. Tynan and G. W. Lumbard, doing business under the name of Tynan, Lumbard & Co., has leased the Cozy theater on So. Main Street and will open for business shortly.

Malone, N. Y.—Albert S. Hardy and J. A. Hogle, the proprietors of the Star and Imperial motion picture theaters in Malone, have purchased a lot on Pearl Street, Malone, and will erect a modern theater building.

Lapeer, Mich.—Plans are being considered for the remodeling of the opera house here.

Wharton, Tex.—The Rex Moving Picture Theater has been purchased by P. A. Preddle.

Gooding, Idaho.—A company has been formed in Gooding to build an opera house. Capital $15,000.

Davenport, Ia.—Thos. J. Walsh, president of the Walsh Co., says a new theater will be erected at the corner of Third and Ripley Streets.

Salt Lake City, Utah.—A new theater on Main street is contemplated in the near future. Cost $100,000. E. J. Kelly, Manager of Colonial Star, interested.

Jacksonville, Fla.—The Pablo Pier and Improvement Co. is planning a big amusement house to be erected at Pablo Beach. Capital of company, $100,000. Marcus Conant is president.

Brooklyn, N. Y.—B. F. Keith has let the contract for the construction of his new Prospect theater on Eighth and Ninth Streets, near Fifth Avenue.

Philadelphia, Pa.—Henry P. Schneider has plans for a moving picture theater at 2914 Kensington Avenue for M. Stiefel.

Amarillo, Tex.—The contract has been awarded for the erection of a new theater here. C. D. Anding is to have the new building in charge.

Greenview, Ill.—A movement is on foot here to build an open air theater this spring.

Little Rock, Ark.—Plans are in the hands of contractors for the Stiewel theater building at Spring Street and Capitol Ave. Cost, $75,000.

New York, N. Y.—Marcus Loew will enlarge the theater at the corner of Eighty-seventh Street and Third Avenue.

Denison, Ia.—The German residents of Denison and vicinity have determined to father the enterprise of building a $30,000 opera house on one of the principal corners of the city.

Philadelphia, Pa.—Stearns and Castor, architects, have completed plans for a moving picture theater to be built in Berwyn.

Detroit, Mich.—The Grand Circus theater, 301 Woodward Avenue, opened a vaudeville and motion picture show. Louis Schneider, president of the Michigan Amusement Co., by which the theater is owned and operated is the Manager.

Webster City, Ia.—A representative of the Earl-Miller Co. was in the city for the purpose of looking over locations for a new vaudeville and motion picture theater.

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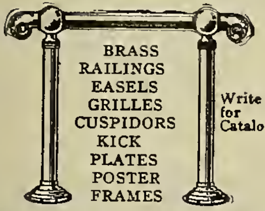

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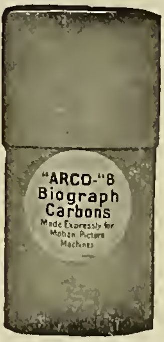

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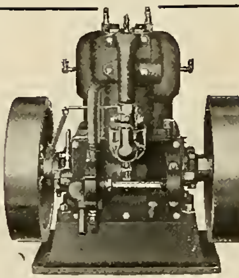

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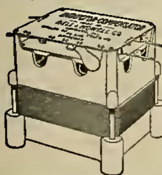

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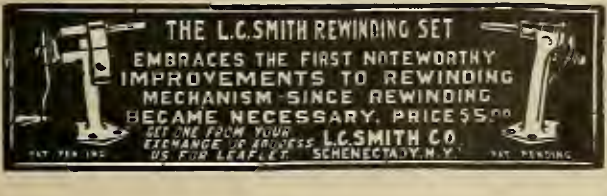

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Mar. 15—The Critic (2 reels) (Drama)........
Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama)............

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Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000
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Mar. 13—Wine, Women and Reformation (Dr.)

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Mar. 25—The Light in the Window (2 reels—Drama) ....
Mar. 29—The Half-Breed Parson (2 reels—Dr.)
Apr. 1—A House Divided (3 parts. Drama)..
Apr. 5—Tap (2 parts. Drama)................
Apr. 8—War (2 reels—Drama).............
Apr. 12—The Darling of the Regiment (2 reels—Drama) ....

BRONCHO.

Mar. 5—The Barrier (2 reels) (Drama).......
Mar. 12—The Sergeant's Secret (2 reels) (Dr.)
Mar. 19—The Pride of the South (3 reels) (Drama). ....
Mar. 26—The Iconoclast (3 reels—Drama).....
Apr. 2—The Sinews of War (2 parts. Drama)
Apr. 9—The Grey Sentinel (2 parts—Drama)

CHAMPION.

Mar. 17—The Honeymoon Lodging (Comedy)..
Mar. 24—An Interrupted Suicide (Comedy).....
Mar. 24—A Trim and a Shave (Comedy)......
Mar. 31—A Knotty Knot (Comedy).............
Apr. 7—Shanghaied (Drama) ....
Apr. 7—The Life-Savers of Chicamocomo (Vocational) ....

CRYSTAL.

Mar. 23—Lovers Three (Comedy).............
Mar. 23—His Twin Brother (Comedy)........
Mar. 30—The Drummer's Note Book (Com.)..
Mar. 30—It's a Bear (Comedy)...............
Apr. 6—Pearl as a Clairvoyant (Comedy)......
Apr. 6—Almost a Winner (Comedy)...........
Apr. 13—The Veiled Lady (Comedy)..........
Apr. 13—Our Parents-in-Law (Comedy)......

ECLAIR.

Mar. 30—Married in Haste (Comedy)..........
Apr. 2—The Superior Law (3 parts. Drama)..
Apr. 6—He Wants What He Wants, When He Wants It (Comedy)................
Apr. 6—Crystallization (Scientific).............
Apr. 9—Within the Limit of the Law (2 reels—Drama) ....
Apr. 12—Going for Father (Comedy)...........
Apr. 13—The Octopus (Zoology)...............

EXCELSIOR.

Mar. 10—A Cadet's Honor (Drama)..........
Mar. 15—Her Dreams of Yesterday (Drama)..
Mar. 24—The Legends of the Everglade (Dr.)..
Mar. 31—The Romance of a Fisher Boy (Drama)
Apr. 7—Temperamental Alice (Comedy-Drama)

FRONTIER.

Mar. 20—Branded by His Brother's Crime (Dr.)
Mar. 27—The Tenderfoot's Return (Drama)....
Apr. 3—The Bandit's Redemption (Drama)....
Apr. 10—As Fate Wills (Drama)..............
Apr. 12—The Burning Lariat (Drama)........

GAUMONT.

Mar. 18—The Sovereign Soul (Drama)..........
Mar. 16—The Butterfly (Scientific).............
Mar. 19—Gaumont's Weekly, No. 54 (Topical)..
Mar. 20—Simple Simon Suffers Sorely (Comedy)
Mar. 20—Vichy and Its Waters (Scientific)....
Mar. 22—(An Educational and Topical Subject)
Mar. 25—The Lure of the Lorelei (Drama).
Mar. 25—Sea Anemones (Zoology)............
Mar. 26—Gaumont's Weekly, No. 55 (News).
Mar. 27—The Amateur Sleuth (Comedy)........
Mar. 27—Hypnotizing Hannah (Comedy).....
Mar. 29—(An Education and Topical Subject)

GEM.

Mar. 11—The Twin and Shoshone Falls (Com.)
Mar. 18—Billy Wins (Comedy)................
Mar. 25—Billy's Mistaken Overcoat (Comedy)..
Apr. 1—Billy's Double (Comedy)..............
Apr. 1—Lyndhoven Farm, Virginia............
Apr. 8—Billy Gets Arrested (Comedy)........

GREAT NORTHERN.)

Mar. 22—The New Film Actor (Comedy)......
Mar. 22—The Port of Copenhagen (Scenic)....
Mar. 29—Fred as a Soldier (Comedy)..........
Mar. 29—Summer in the North (Scenic).......
Apr. 5—A Skipper's Story (Comedy)..........
Apr. 5—Under Southern Skies (Physical Geography)..............................
Apr. 12—The Bewitched Rubber Shoes (Comedy) ....
Apr. 12—Spanish Towns (Scenic)............

IMP.

Mar. 31—Cupid in Uniform (Drama)...........
Apr. 3—The Bishop's Candlesticks (2 parts. Drama)..............................
Apr. 5—Binks, the Terrible Turk (Comedy)....
Apr. 7—The Wanderer (Drama).............
Apr. 10—Aunt Kate's Mistake (Comedy)......
Apr. 12—The Mysterious Card (Comedy)......

KAY-BEE.

Mar. 7—The Lost Despatch (2 reels) (Drama)
Mar. 14—The Sins of the Father (2 reels) (Dr.)
Mar. 21—A Frontier Wife (Drama)............
Mar. 28—Texas Kelly at Bay (Drama)........
Apr. 4—With Lee in Virginia (2 parts. Drama)
Apr. 11—On Fortune's Wheel (2 parts—Drama)

KEYSTONE.

Mar. 24—Jenny's Pearls (Comedy).............
Mar. 24—The Chief's Predicament (Comedy)..
Mar. 27—At Twelve o'clock (Comedy)..........
Mar. 31—Her New Beau (Comedy)............
Mar. 31—On His Wedding Day (Comedy)......
Apr. 3—The Land Salesman (Comedy)........
Apr. 8—Hide and Seek (Comedy).............
Apr. 7—Those Good Old Days (Comedy).....
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March 25—The Prima Donna's Cat (Comedy)..
March 30—A Well-Meant Deception (Drama)...
Apr. 1—A Study in Sociology (Drama).......
Apr. 6—The Half Orphans (Drama)..........
Apr. 8—The Night Riders (Drama)........
Apr. 13—Billie's New Watch (Comedy)......

MECCA.

Mar. 1—A Stranger in the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ....
Mar. 15—The Fisher Lady (Drama)...........
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama)..............
Apr. 5—By the Curate's Aid (Drama).........

MILANO.

Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama)......
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)..........................

MUTUAL WEEKLY.

Mar. 5—Mutual Weekly, No. 10 (News)......
Mar. 12—Mutual Weekly, No. 11 (News)......
Mar. 19—Mutual Weekly, No. 12 (News)......
Mar. 26—Mutual Weekly, No. 13 (News)......
Apr. 2—Mutual Weekly, No. 14 (News)......

MUTUAL EDUCATIONAL.

Mar. 27—Willy and the Old Suitor (Comedy)..
Mar. 27—On the Roads of Ceylon (Scenic)....
Apr. 3—Willy and the Faithful Servant (Com.)
Apr. 3—Winter Sports in Norway (Sporting)..
Apr. 10—Willy Prefers Liberty to Wealth (Comedy) ....
Apr. 10—The Golden Horn, Turkey (Physical Geography) ....

NESTOR.

Mar. 28—The Mining Expert's Ordeal (Drama)
Mar. 31—Superstitious Mary (Comedy)........
Mar. 31—Mum's the Word (Comedy)..........
Apr. 2—The Widow's Folly (Drama).........
Apr. 4—A Providential Tragedy (Drama).....
Apr. 7—The Maid and the Milkman (Comedy)
Apr. 7—River Rhine, Germany (Physical Geography) ....
Apr. 9—How Fatty Got Even (Comedy).....
Apr. 11—The Forgotten Letter (Drama)......

POWERS.

Mar. 26—Having their Pictures Taken (Com.)..
Mar. 26—Picturesque Bergen, Norway (Scenic)
Mar. 28—The Calling of Louis Mona (2 reels—Drama) ....
Apr. 2—Do It Now (Comedy).................
Apr. 4—Bachelor Bill's Birthday Present (Com.)
Apr. 9—The Elixir of Youth (Comedy)......
Apr. 11—The Fear (Drama).................

PUNCH.

Feb. 27—Tracked to Florida (Comedy)........
Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)...........
Mar. 13—His First Kodak (Comedy).........

PILOT.

Mar. 13—Lincoln for the Defense (Drama)....
Mar. 26—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....
Apr. 3—In the Battle's Smoke (Drama).......
Apr. 10—The Smuggler's Dog (Drama) 1000

RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

RELIANCE.

Mar. 26—His Day of Freedom (Drama)........
Mar. 29—The Half-Wit (Drama) ....
Apr. 2—The Judge's Vindication (2 parts. Dr.)
Apr. 5—The Penalty (Drama)................
Apr. 9—The Woman Who Knew (Drama)..
Apr. 12—The She-Wolf (Drama)............

REX.

Mar. 27—The Great Ganton Mystery (2 Parts—Drama) ....
Mar. 30—Her New Chauffeur (Comedy-Drama)
Apr. 3—Fiddler Pete (Comedy-Drama)........
Apr. 6—Bobby's Baby (Drama)...............
Apr. 10—Until Death (2 reels—Drama).......
Apr. 13—Pure Gold and Dross (Scientific)....

RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..............
Mar. 31—Memories of Long Ago (Drama)....
Apr. 4—Classmates (Drama) ....
Apr. 7—The Outcast (Drama)..............
Apr. 11—Off the Mainland (Drama)..........

SOLAX.

Mar. 21—The Way of the Transgressor (Dr.)
Mar. 26—Burstup Holmes Murder Case (Com.)..
Mar. 28—The Climax (Drama) ....
Apr. 2—The Bachelor's Housekeeper (Comedy)
Apr. 4—The Ogres (Drama)..................
Apr. 9—The Lady Doctor (Comedy)........
Apr. 11—His Son-in-Law (Drama)...........

THANHOUSER.

Mar. 21—Won at the Rodeo (Drama).........
Mar. 23—Her Gallant Knights (Comedy)......
Mar. 25—For Her Boy's Sake (Drama)........
Mar. 28—Cymbeline (2 parts. Drama)..........
Mar. 30—The Wax Lady (Drama)............
Apr. 1—The Woman Who Did Not Care (Drama) ....
Apr. 4—The Spoiled Darling's Doll (Drama)

VICTOR.

Mar. 21—The Younger Sister (Drama)........
Mar. 28—That Boy from Missouri (Comedy)..
Apr. 4—A Letter to Mother (Drama).........
Apr. 11—Two Lives (Drama)..................

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Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Mar. 24—A Welcome Intruder (Drama)........
Mar. 27—The Old Gray Mare (Comedy)........
Mar. 27—All Hail to the King (Comedy).....
Mar. 29—The Sheriff's Baby (Drama).........
Mar. 31—Edwin Masquerades (Comedy)........
Mar. 31—Their One Good Suit (Comedy).......
Apr. 3—The Hero of Little Italy (Drama)....
Apr. 5—The Perfidy of Mary (Drama).........

CINES.

(G. Kleine.)

Mar. 22—Life in Somaliland, East Africa (Topical) 200
Mar. 22—A Motorcar Romance (Drama)....... 800
Mar. 25—He Needed the Money (Comedy).....1000
Mar. 29—Glimpses of Naples and Vicinity (Scenic) 450
Mar. 29—Spirits of Youth (Comedy)........... 550
Apr. 1—He Wouldn't Give Up (Comedy).....1000
Apr. 1—He Wouldn't Give Up (Comedy)......1000
Apr. 5—Modern Progress in Somaliland, East Africa (Typical).......... 500
Apr. 5—Faint Heart Ne'er Won Fair Lady (Comedy).......... 500
Apr. 7—The Queen of Spades (Special—2 parts (Drama)..........2000
Apr. 8—Scenes Along the Pescara River, Central Italy (Physical Geography).... 350
Apr. 8—A Romance by the Sea (Drama).... 650
Apr. 12—On the Nebi River, East Africa (Physical Geography).......... 200
Apr. 12—Keeping Tab on Sammy (Comedy)... 800

EDISON.

Mar. 15—The Gauntlets of Washington (Dr.)..1000
Mar. 17—Kathleen Mavourneen (Drama).......1050
Mar. 18—The Portrait (Drama)..........1000
Mar. 19—Mother's Lazy Boy (Comedy).......1000
Mar. 21—The Dean's Daughters (Drama)......1000
Mar. 22—The Risen Soul of Jim Grant (Dr.)..1000
Mar. 24—The Long and Short of It (Comedy).. 400
Mar. 24—Tea and Toast (Comedy)............ 600
Mar. 25—Bread on the Waters (Drama)......1000
Mar. 26—The Unprofitable Boarder (Comedy)..1000
Mar. 28—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama) 1000
Mar. 29—Between Orton Junction and Fallonville (Drama) 1000
Mar. 31—The Elder Brother (Drama)...........1000
Apr. 1—With the Eyes of the Blind (Drama).1000
Apr. 2—The Duke's Dilemma (Comedy)........1000
Apr. 4—The Inventor's Sketch (Drama).......1000
Apr. 5—Master and Man (Drama)............1000
Apr. 7—A Shower of Slippers (Comedy)......1000
Apr. 8—Old Jim (Drama)..........1000
Apr. 9—The Well Sick Man (Comedy)........1000
Apr. 11—The Capture of a Wild Cat (Sport).. 350
Apr. 11—Rule Thyself (Comedy)............ 650
Apr. 12—The Man Who Wouldn't Marry (Drama) 1000

BIOGRAPH.

Apr. 7—The Stolen Bride (Drama)..........
Apr. 10—An "Uncle Tom's Cabin" Troupe (Comedy) ....
Apr. 10—A Lesson to Mashers (Comedy)....
Apr. 12—The Little Tease (Drama)............

ESSANAY.

Mar. 19—Finnegan (Comedy) 1000
Mar. 20—The Tale of a Clock (Comedy)......1000
Mar. 21—The Pathway of Years (Drama).....1000
Mar. 22—Broncho Billy's Sister (Drama).....1000
Mar. 25—The Sheriff's Honeymoon (Comedy)..1000
Mar. 26—The Scratch (Comedy)..........1000
Mar. 27—The Trail of the Itching Palm (Comedy) 1000
Mar. 28—The Hero Coward (Drama).........1000
Mar. 29—Broncho Billy's Gratefulness (Drama)..
Mar. 31—The Spy's Defeat (Special, 2 parts, Dr.)2000
Apr. 1—The Sheriff's Son (Drama)...........1000
Apr. 2—The Price of Gold (Drama)..........1000
Apr. 3—The Will-Be Weds (Comedy)..........1000
Apr. 4—A Wolf Among Lambs (Drama).......1000
Apr. 5—Broncho Billy's Way (Drama)........1000
Apr. 8—The Wardrobe Lady (Comedy-Drama).1000
Apr. 9—The Sheriff's Wife (Drama)........1000
Apr. 10—Found Out (Comedy)..........1000
Apr. 11—The Little Mother (Drama)..........1000
Apr. 12—Broncho Billy's Reason (Drama)....1000

KALEM.

Mar. 28—The "Fired" Cook (Comedy).........
Mar. 28—The Cat and the Bonnet (Comedy)...
Mar. 29—The Wartime Siren (Drama)........1000
Mar. 31—The American Princess (Drama)......1000
Apr. 1—The Exposure of the Land Swindlers (3 parts, special. Drama).........3000
Apr. 2—The Sacrifice (Drama)..........1000
Apr. 4—Fatty's Deception (Comedy)..........
Apr. 4—New York's Public Markets (Typical)
Apr. 5—A Mississippi Tragedy (Drama).......1000
Apr. 7—In the Grip of a Charlatan (Drama).1000
Apr. 9—The Pursuit of the Smugglers (Drama) 1000
Apr. 11—The Scimitar of the Prophet (Drama)
Apr. 11—The Indestructible Mr. Jenks (Comedy)
Apr. 12—The California Oil Crooks (Drama)..

LUBIN.

Mar. 27—Memories of His Youth (Drama)....1000
Mar. 28—The Gift of the Storm (Drama)......1000
Mar. 29—In the Land of the Cactus (Drama).1000
Mar. 29—Heroes, One and All (Special—2 reels —Drama) 2000
Mar. 31—Women of the Desert (Drama)........1000
Apr. 1—Shipping a Clock (Comedy)..........
Apr. 1—The Fake Soldiers (Comedy)..........
Apr. 3—A False Friend (Drama)............1000
Apr. 4—The Burden Bearer (Drama)..........1000
Apr. 5—His Widow (Comedy)..........
Apr. 5—Collecting the Bill (Comedy)..........
Apr. 7—The Evil One (Drama)..........1000
Apr. 8—For His Child's Sake (Drama).......1000
Apr. 9—The Toll of Fear (2 reels—Drama—Special) 2000
Apr. 10—The Magic Shoes (Comedy).........
Apr. 10—Angel Cake and Axle Grease (Comedy)
Apr. 11—The Split Nugget (Drama)..........1000
Apr. 12—Pete Tries the Stage (Comedy)......1000

MELIES.

Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ....
Mar. 6—The Upa Upa Dance (Typical)....
Mar. 13—A Gambler's Heart (Drama)........1000
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama)..........2000
Mar. 20—Honor Thy Mother (Drama)........1000
Mar. 27—Hinemoa (Drama) 1000
Apr. 3—The Stolen Tribute to the King (Dr.)
Apr. 3—The River Wanganui (Scenic)........
Apr. 10—The Maoris of New Zealand (Manners and Customs) 1000

ECLIPSE.

(G. Kleine.)

Mar. 3—Shylock (2 reels, special) (Drama)...2000
Mar. 5—The Wages of Transgression (Drama)
Mar. 5—Pottery Making in Dorset, England (Industrial)..........
Mar. 12—The Lost Wager (Comedy)..........
Mar. 12—Picturesque Spalato, Delmatia (Scenic)
Mar. 19—An Innocent Offender (Drama)......1000
Mar. 26—Fjords and Waterfalls of Norway (Scenic) 300
Mar. 26—The Crab and Lobster Industry (Industrial) 350
Mar. 26—He Saw the Point (Comedy).......... 350
Apr. 2—The Fruit of Suspicion (Drama).......1000
Apr. 9—The Kentish Coast, England (Physical Geography) 250
Apr. 9—Making Birch Brooms (Trades)...... 300
Apr. 9—An Up-to-Date Aviator (Comedy).... 450

PATHEPLAY.

Mar. 19—The Escape (Drama)................
Mar. 20—Deedee's Blind Master (Drama).....
Mar. 21—Rastus Loses His Elephant (Comedy)
Mar. 21—The Death Head Moth (Nat. Hist.)..
Mar. 22—When They Were Kids (Drama)....
Mar. 24—Pathe's Weekly, No. 13 (Topical)...
Mar. 25—The Babes in the Woods (Juvenile)...
Mar. 26—The Gate She Left Open (Drama)....
Mar. 26—The Moonshiner's Last Stand (Special —2 reels—Drama) ....
Mar. 27—The Sheriff's Reward (Drama).......
Mar. 27—The Chateau of Chambord (Scenic)...
Mar. 28—Crabs and Lobsters (Industrial)......
Mar. 28—The Tobacco Culture in Cuba (Agri.)
Mar. 29—The Hardup Family's Bluff (Comedy)
Mar. 31—Pathe's Weekly, No. 14 (Topical)....
Apr. 1—How Plaster is Obtained (Industrial)
Apr. 1—The Moros (Novelty)..........
Apr. 2—The Engineer's Daughter (Drama)....
Apr. 2—Cairo, Egypt, and its Environs (Scenic)
Apr. 2—Nobility (2 parts, Drama. Special)..
Apr. 3—There She Goes (Comedy)...........
Apr. 4—Whiffles Tries Moving Picture Acting (Comedy)..........
Apr. 4—An Excursion to the Grande Chartreuse, France (Scenic)..........
Apr. 5—The Broken Idyll (Drama)...........
Apr. 7—Pathe's Weekly, No. 15 (News)......
Apr. 8—The Snap Shot (Comedy)...........
Apr. 8—The River Clyde at Lanark, Scotland (Physical Geography) ....
Apr. 9—Too Much Parcel Post (Comedy)....
Apr. 10—God Is Love (Drama)..........
Apr. 11—The Anaylsis of Motion (Scientific)..
Apr. 11—The Locust (Zoology)..........
Apr. 12—The Happy Home (Drama)..........
Apr. 12—In the Days of War (Special—2 reels —Drama) ....

SELIG.

Mar. 26—The Life Timer (Drama).............
Mar. 26—Shanghai, China (Scenic)............
Mar. 27—The Food Chopper War (Com.-Dr.)...1000
Mar. 28—Sally in our Alley (Drama).........1000
Mar. 31—A Prisoner of Cabanas (Drama)......1000
Apr. 1—Margarita and the Mission Funds (Dr.)1000
Apr. 2—A Lucky Mistake (Comedy-Drama)...
Apr. 2—Chinese Temple (Scenic)..............
Apr. 3—Arabia, the Equine Detective (Drama)1000
Apr. 4—The Hoyden's Awakening (Drama)....1000
Apr. 5—A Change of Administration (Special, 2 parts. Drama)..........2000
Apr. 7—Vengeance is Mine (Drama).........1000
Apr. 8—Robert Hale's Ambition (Drama)....1000
Apr. 9—The Shotgun Man and the Stage Driver (Drama) 1000
Apr. 10—Tommy's Atonement (Drama)........
Apr. 10—The Tombs of the Ming Emperors (Monuments) ....
Apr. 11—With Love's Eyes (Drama)..........1000

VITAGRAPH.

Mar. 19—The Strength of Men (Special, 2 reels) (Drama) 2000
Mar. 19—The House in Suburbia (Drama)....1000
Mar. 20—The Wonderful Statue (Com.-Dr.)...1000
Mar. 21—A Matter of Matrimony (Comedy)...1000
Mar. 21—Mine Rescue Work of American Red Cross Society (Educational).......
Mar. 22—Belinda, the Slavey (Comedy-Drama).1000
Mar. 24—Brother Bill (Drama)..........1000
Mar. 25—Dick, the Dead Shot (Comedy).......1000
Mar. 26—Love Laughs at Locksmiths (Com.)
Mar. 26—In Old Quebec (Scenic)...............
Mar. 27—Getting Up a Practice (Comedy).....1000
Mar. 28—Bunny Blarneyed; or, The Blarney Stone (Comedy) ....
Mar. 28—Scenes in Japan (Scenic).............
Mar. 28—The Modern Prodigal (Special—2 reels —Drama) 2000
Mar. 29—The Two Brothers (Drama).........
Mar. 29—Tenyo Maru (Educational)............
Mar. 31—Bedelia Becomes a Lady (Comedy)... 1000
Apr. 1—Checkmated (Drama)..........1000
Apr. 2—Alixe, or the Test of Friendship (Dr.)1000
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Apr. 5—He Answered the Ad (Comedy).......1000
Apr. 7—Bunny's Honeymoon (Comedy).......1000
Apr. 8—The Transition (Drama)...........1000
Apr. 9—Out of the Storm (Drama)..........1000
Apr. 10—Cutey and the Chorus Girls (Comedy).1000
Apr. 11—Wanted, a Strong Hand (Comedy)..
Apr. 11—Laying a Marine Cable (Telegraph).
Apr. 11—The Web (Special—2 parts—Drama).2000
Apr. 12—Mystery of the Stolen Child (Drama).1000

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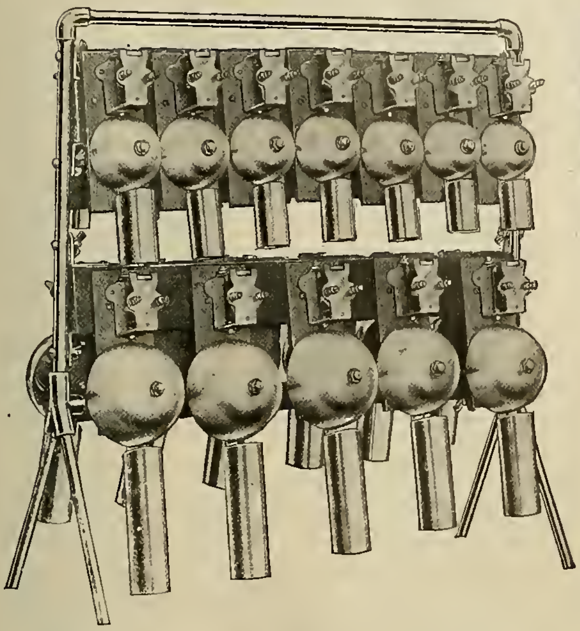

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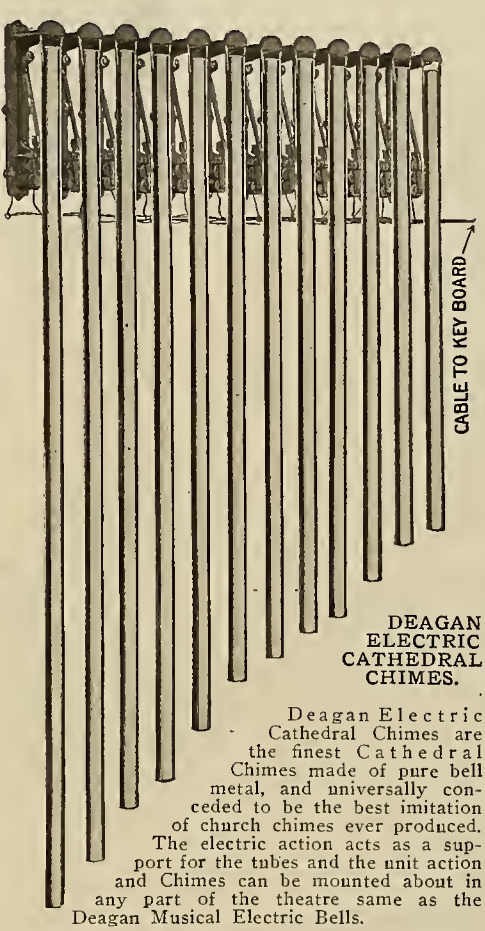

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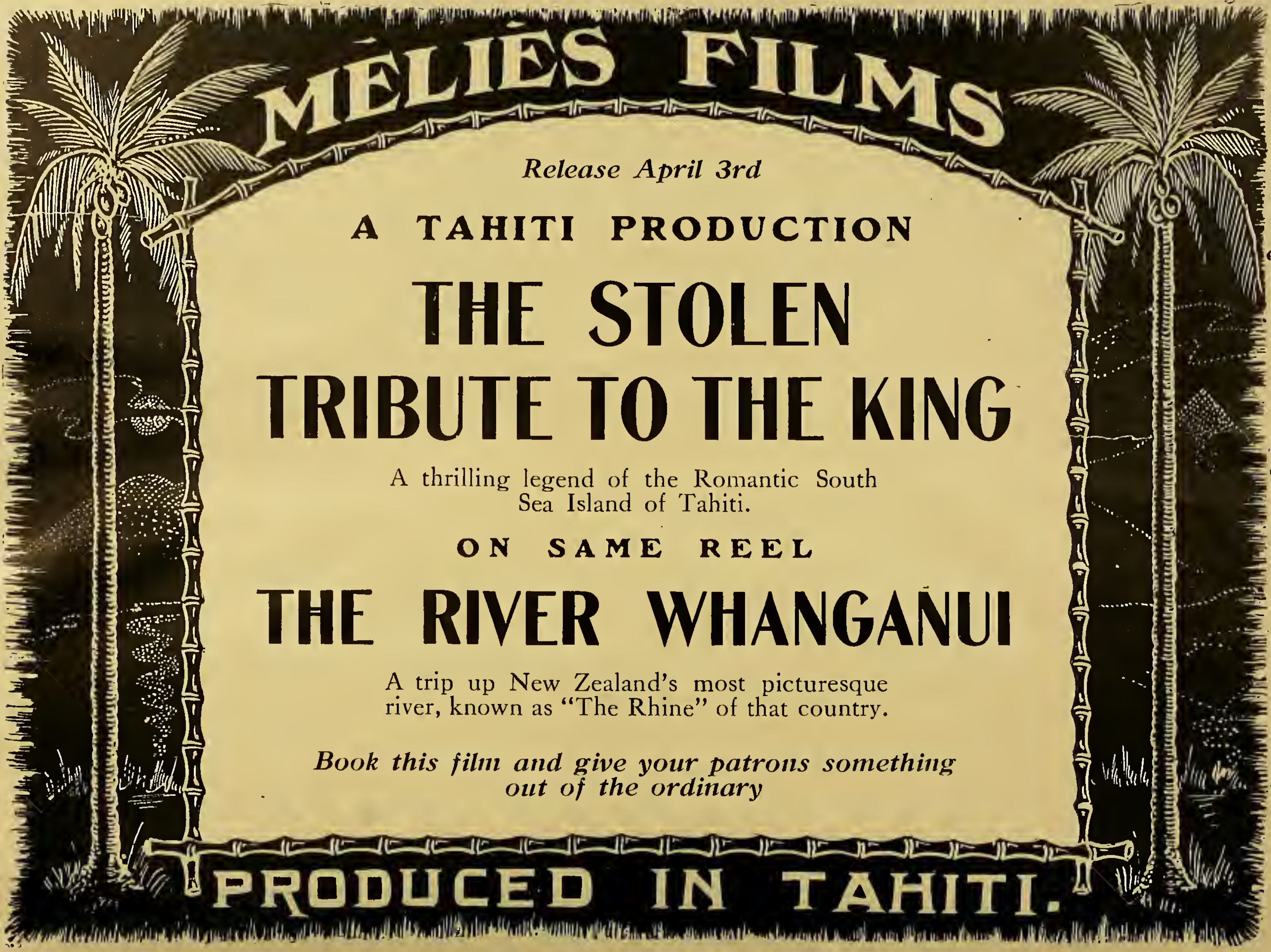

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MOVING PICTURE WORLD

THE FILM
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"THE NORTHERN SPY," 2 Reel 101 Bison
"THE VENGEANCE OF SKYSTONE," 2 Reels
"THE DRAGON'S BREATH," 2 Reel Rex
"IN SLAVERY DAYS," 2 Reel Rex
"THE INDIAN'S SECRET," 2 Reel
"ROBESPIERRE," 3 Reel Imp
"WHEN MOB WAS KING," 2 Reel Imp
"THE FIGHTING CHAPLAIN," 2 Reel 101 Bison
"THE LAST ROLL CALL," 2 Reel Military
"BRED IN THE BONE," 3 Reels
"THE TOLL OF WAR," 3 Reel 101 Bison
"UNCLE TOM'S CABIN," 3 Reels
"PELLEAS AND MELISANDE," 2 Reels
"FEDORA," 2 Reel Powers
"A HALF BREED PARSON," 2 Reels
"BEDFORD'S HOPE," 3 Reel Lincoln J. Carter
"BEAUTY AND THE BEAST," 3 Reel Powers
"ROBINSON CRUSOE," 3 Reel Rex
"THE LEADER OF HIS FLOCK," 2 Reel Imp
"RETURN OF THUNDER CLOUD'S SPIRIT," 2 Reels
"THE RISE OF OFFICER 174," 2 Reel Imp
"THE DARLING OF THE REGIMENT," 2 Reels
"UNTIL DEATH," 2 Reel Rex
"WITHIN THE LIMIT OF THE LAW," 2 Reel Am. Eclair
"WAR," 3 Reel 101 Bison
"THE SMUGGLER'S DAUGHTER," 2 Reel Nestor

Program, Week of April 14th

Monday	IMP—"Blood Will Tell" (Drama) NESTOR—"A Night of the Garter" and "Dad's Surprise" (Split Comedy) CHAMPION—"Lena's Flirtation" (Comedy)
Tuesday	GEM—"Billy Turns Burglar" and "The Laplanders" (Split Comedy) 101 BISON—"Bred in the Bone" (2-Reel Drama)
Wednesday	NESTOR—"An Affray of Honor" (Drama) POWERS—"The Lesson" (Drama) ECLAIR—"The Phantom Uncle" (2-Reel Comedy-Drama)
Thursday	IMP—"The Leader of His Flock" (2-Reel Drama) REX—"A Friend of the Family" (Drama) FRONTIER—"Some Doings at Lonesome Ranch" (Comedy)
Friday	NESTOR—"Paying for Silence" (Drama) POWERS—"The Troubador of the Rancho" (Drama) VICTOR—"The Coward's Charm" (Drama)
Saturday	IMP—"Fixing the Fakirs" and "On an Alligator Farm" (Split Comedy) 101 Bison—"The Last Roll Call" (2-Reel Drama) FRONTIER—"Why the Ranger Resigned" (Drama)
Sunday	REX—"A Book of Verses" (Drama) CRYSTAL—"Two Lunatics" and "His Romantic Wife" (Split Comedy) ECLAIR—"Poor Little Chap, He Was Only Dreaming" and "Fire" (Split Newlywed Baby Comedy and Scientific)

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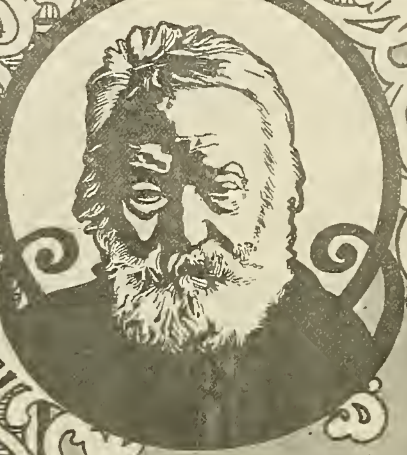

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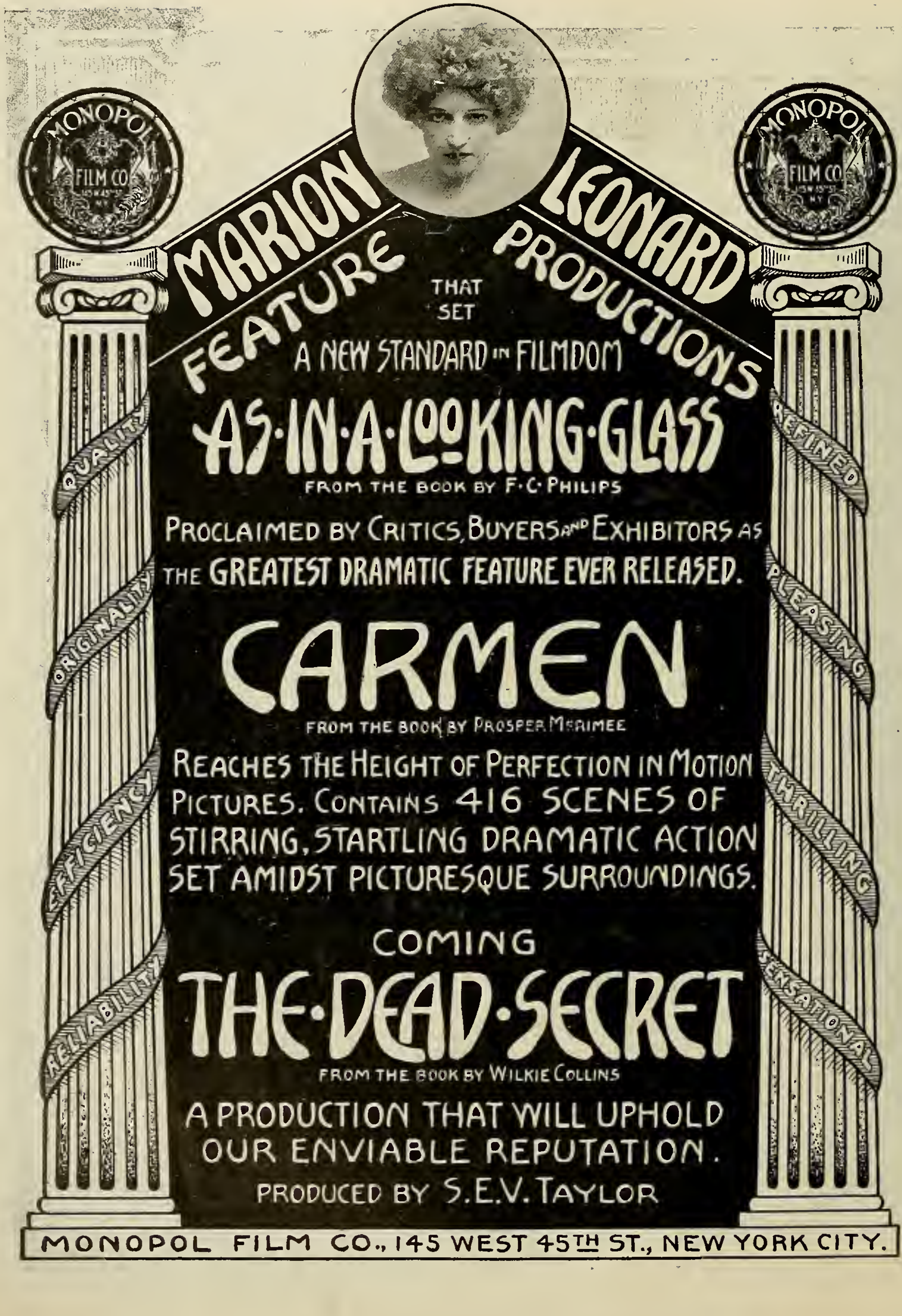
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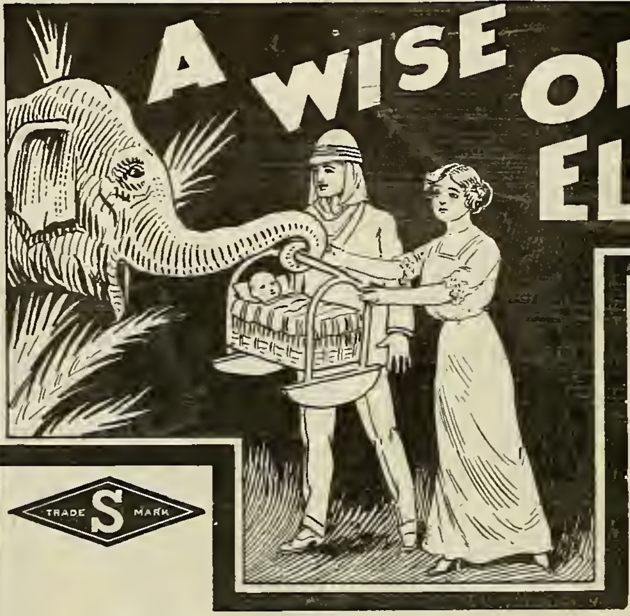

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APRIL 17th **THE TIE OF THE BLOOD**

A dramatic social study of the modern Carlisle Indian. Picturesque and exceedingly dramatic. Unique plot and excellent characterization.

APRIL 18th **CURED OF HER LOVE**

The comic attempts of a chauffeur to shine in society. On the same reel with

THAT MAIL ORDER SUIT

A Western comedy-drama of laugh-provoking proportions.

Ohio-Indiana Flood Disaster, One Thousand Foot Special Release, Tuesday, April 1st.

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COMING EDISON FILMS

JONES GOES SHOPPING

Comedy (650)—Released Monday, April 14th

A horrible warning to young bachelors. Jones makes a frenzied effort to match a dress goods sample for his wife, but he strikes bargain day at the department store. Matters come to a head in the china department where he gets into a fight and is ejected.

THE ROCKY MOUNTAINS IN WINTER

Descriptive (350)—Released Monday, April 14th

THE NEW PUPIL

Comedy-Drama (1000)—Released Tuesday, April 15th

A young violinist, smitten by a fair music teacher, decides to take lessons from her in order to become better acquainted. But she learns his identity and then begins a duel of wits. Of course the lady conquers and, of course, she surrenders in the end.

SEVEN YEARS BAD LUCK

Comedy (1000)—Released Wednesday, April 16th

Instead of hiding in a bomb-proof cellar for seven years after breaking a hand mirror, a skeptical citizen tempts fate. Calamities happen to him with such startling regularity that when his wife presents him with twins he tries to hang himself—but his dog steals the rope.

THE MAN FROM THE WEST

Drama (1000)—Released Friday, April 18th

Coming East to avenge his father's financial ruin, a young man drives his old enemy to the wall, but promises to save him if he can wed the old man's daughter. The bargain made, the young pair soon hate each other and things develop into a strong climax.

THE TWELFTH JUROR

Drama (1000)—Released Saturday, April 19th

Harry Baker's love for a charming California girl leads to a hand-to-hand encounter with his rival. When the latter is found dead with Harry's pruning knife beside him, Harry is convicted of murder until one of the jurors breaks down and confesses his guilt.

HULDA OF HOLLAND

Comedy-Drama (1000)—Released. Monday, April 21st

Hulda, arrayed in her wedding gown, goes to show her finery to her grandmother. She is caught in a terrific storm and does not return for the wedding, but the searchers find a soaked and mud-stained figure whose hands have stopped a leak in the dyke.

AN INNOCENT INFORMER

Drama (1000)—Released Tuesday, April 22nd

A young girl unwittingly exposes her father's moonshine outfit, to win the reward for her lover. When she discovers what she has done, she forces her lover to rescue the old man from the attacking revenue officers. He does so, but is badly wounded in the fight.

HIS UNDESIRABLE RELATIVES

Comedy (1000)—Released Wednesday, April 23rd

The newly-weds are pestered to death by hubby's relatives—an awful collection of freaks. Finally the cook breaks out with a terrible rash—cranberry sauce—and the relatives flee from thence to whence.

THE HIGH TIDE OF MISFORTUNE

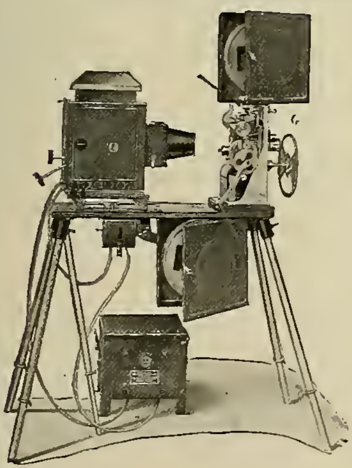
Being the tenth story of "What Happened to Mary"
Drama (1000)—Released Friday, April 25th

Mary's uncle and his son are released from jail and they discover, through Billy Peart, that she is in the Salvation Army mission. She is tricked into boarding a schooner and carried off to Martha's Vineyard, but escapes in a small boat and rows to the lighthouse.

A SPLENDID SCAPEGRACE

Drama (1000)—Released Saturday, April 26th

Having dissipated away his entire fortune and sold his home, Yancey Goree finally sells the family feud to an old mountaineer. But Yancey's old enemy befriends him and, in return, he shields him from the new enemy, receiving the bullet which was intended for him.



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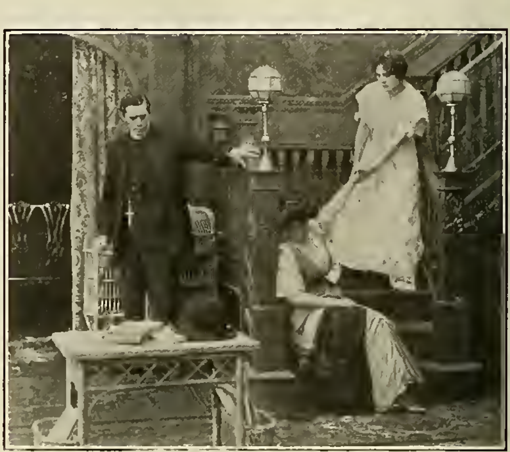
LUBIN·FILMS

"THE POWER OF THE CROSS"

A WONDERFUL TWO-REEL MELODRAMA

Friday, April 18th

This photo-drama is of a similar school of literature as Hall Caine's "THE CHRISTIAN," and though a different tale, will suggest that great play. A young clergyman through an unfortunate marriage is tempted to renounce God and the Church and fight his battle as a layman, but the good offices of a pure woman overrules his passion and hand in hand they go forth to bear the burden and teach "THE POWER OF THE CROSS."



"THE POWER OF THE CROSS"

"THE DAYTON FLOOD"

Released Wednesday, April 2nd

A wonderful full-reel picture of the disaster.

"FOR HIS CHILD'S SAKE" 1000 feet Tuesday, April 8th

A melodrama of the backwoods.

"THE TOLL OF FEAR" 2000 feet Wednesday, April 9th

One of the most wonderful examples of auto suggestion ever narrated.

"THE MAGIC SHOE" 400 feet Thursday, April 10th

A dream that nearly came true.

"ANGEL CAKE and AXLE GREASE" 600 feet Thursday, April 10th

A laugh on the poor Indians.

"THE SPLIT NUGGET" 1000 feet Friday, April 11th

A sincere and strong drama that will keep you spellbound.

"PETE TRIES THE STAGE" 1000 feet Saturday, April 12th

A farce showing the terrors of a stage fright.

"MINNIE THE WIDOW" 400 feet Monday, April 14th

A case of rivalry between a mother and daughter.

"ONE ON ROMANCE" 600 feet Monday, April 14th

The consequences of too much novel reading, which is unfortunate.

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VITAGRAPH

"BUNNY'S HONEYMOON" *Comedy* Monday, April 7th

John trumps up one to cure a young man of drink. It turns out very happily for his niece and her fiance. It pleases everybody.

"THE TRANSITION" *Drama* Tuesday, April 8th

The unexpected arrest of the old moonshiner is the turning point in his daughter's life. It brings happiness and love to her and the sheriff.

"OUT OF THE STORM" *Drama* Wednesday, April 9th

In seeking shelter, a desperate man is led to his better self through a sick child. He fetches the doctors. Years afterwards, he becomes the child's father.

"CUTEY AND THE CHORUS GIRLS" *Comedy* Thursday, April 10th

He thinks he is making a hit. He gets in wrong with an ancient maiden. His friends and the chorus girls keep up the fun.

1. "WANTED, A STRONG HAND" 2. "LAYING A MARINE CABLE" *Comedy & Educational* Friday, April 11th

1. He doesn't look it, but he keeps his unmanageable stepsister within bounds. 2. Laying a telegraph cable across the Atlantic Ocean.

"MYSTERY of the STOLEN CHILD" *Detective Story* Saturday, April 12th

A desperate attempt is made to steal the child. She is found on shipboard, in mid-ocean, with Lambert Chase, the detective.

NEXT WEEK
SIX-A-WEEK

"MR. MINTERN'S MISADVENTURES"—Lots doing
Monday, April 14th

"THE FORTUNE"—Rich in fun
Tuesday, April 15th

"AFTER THE HONEYMOON"
Spirited fun
Wednesday, April 16th

"SLEUTHING"—Funny doings Thursday, April 17th

"PLAYING WITH FIRE"—Dramatic snap Friday, April 18th

"SEEING DOUBLE"
"JEAN AND HER FAMILY" —Comedy and Animal life
Saturday, April 19th

SPECIAL FEATURE, "THE WEB," IN TWO PARTS, RELEASED FRIDAY, APRIL 11th, 1913.

SPECIAL FEATURE, "THE ARTIST'S GREAT MADONNA," IN TWO PARTS, BY KATHRYN VAN DYKE, RELEASED MONDAY, APRIL 21st, 1913.

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Miss Alice Joyce and Tom Moore in a Gripping Drama

The young and irresponsible brother of a beautiful society girl is about to become the unwitting tool of a disappointed suitor, when an unexpected incident thwarts the scoundrel's purpose.

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The farmer's daughter secretly marries the brother of one whom she has refused. Her choice proves unwise, and fate exacts a severe penalty.

Released Wednesday, April 23rd

The Phoney Singer

Ruth Roland, John Brennan and Marshal Neilan in a comedy scream.

(On the same Reel)

Japan, the Industrious

Remarkable scenes, superbly photographed, of Japan's industries and waterways.

Released Friday, April 25th

The Fighting Chaplain

A Spectacular Civil War Drama

A New England minister is accused of timidity because he declines to become aggressive. As Chaplain of the First Volunteers the man of peace demonstrates his mettle and saves his comrades in a time of panic.

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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The Index for this issue will be found on page 218.

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Saturday, April 12, 1913

Facts and Comments

ON behalf of our readers, most of whom are exhibitors of motion pictures and quite busy men, and on behalf of The Moving Picture World, which can give of its space but sparingly, an earnest appeal is made to our distinguished friends the press agents to be brief in all things, and to deliver "a round, unvarnished tale." Put the accent on the word "unvarnished." Let the readers have the facts, and leave the varnish in your literary pails and buckets. The teeth in our word-cutting machine have been sharpened, and are ready for work. It is a natural thing for a press agent to be enthusiastic, but he is apt to be one-sided, and wholly oblivious of the fact that he must divide the advantages of publicity with many others. Old, threadbare plots and "comic" business that has outlived its usefulness ten times over are described in a strain of enthusiasm and with a mass of stilted words which moves the cutting teeth of the machine to their highest speed.

*

So much of this matter which is intended for the benefit of the exhibitor is written in constant defiance of good style and good sense. Every dog is a "canine"; every cat is a "feline"; every rat is a "rodent," and every horse is an "equine." Words with three or more syllables are preferred and the plain short, Saxon words, the very sinew and muscle of our tongue, are avoided as if the use of them would disgrace a well regulated press agent. What purpose does all this serve? This is a very busy age and people have little time to waste upon words. In a mass of long and dreary stories the eye quickly turns to the shorter item. The shorter the story, the greater the chance of its being read. The process of boiling down should begin at home.

* * *

THE legislature of Pennsylvania is considering a piece of legislation which in part rivals the freak measures of Kansas and Iowa. A drastic measure of censorship is proposed which should receive the immediate attention of the organized exhibitors of that State. The censors are to be appointed by the Board of Education of the several municipalities. Pennsylvania is one of the largest states in the Union, and there must be at least thirty or forty Boards of Education. The enactment and enforcement of such a provision would practically put an end to the business of exhibiting motion pictures in the Keystone State. There is but one clause in the proposed bill which seems rational. The utmost freedom is given to "representations of biblical or historical scenes and incidents of dramatic art." This is in pleasant contrast to the English idea of censorship which would absolutely prohibit such representation. Whoever inserted this sensible paragraph into the Pennsylvania bill has a fairly clear notion of the rights of classic literature and of art.

* * *

THE Moving Picture World has been commended by exhibitors in various parts of the country for its decided stand against films which contain advertisements. There cannot be any two opinions on this subject. If the exhibitor desires to make use of his screen for advertising purposes, that is his affair; but he cannot be asked to advertise an article of commerce and pay for the privilege of doing so. From the tone and tenor of our correspondence on this subject it would appear, however, that the great majority of exhibitors are against advertising of any kind on the screen. Just as a farmer takes pride in his barn and likes to keep its outside looking clean, and free from the brush of the sign painter, so the exhibitor does not want to give his screen up to advertising. Unfavorable inferences as to the financial condition and management are often drawn from too much advertising on the screen. The public have no means of showing their resentment at being compelled to look an advertisement in the face, but the resentment is there, just the same, and where there is competition between two or three exhibitors the wise and progressive exhibitor will scrupulously avoid anything that can possibly give any offense to his patrons.

* * *

WE observe with pleasure that exhibitors know how to invoke the law against persistent misrepresentation. In a western state a minister of the Gospel persisted for many months in denouncing a moving picture entertainment conducted by an exhibitor and his wife. As it was the only moving picture in the city the slanderous references of the minister could only mean the owners of that particular house. The minister attacked the exhibitor and his wife from the pulpit and also personally in his conversations with members of his church and other residents of the city. The clergyman, who has now been made a defendant in an action for slander, in which large damages are claimed, was in the habit of stating publicly, that "picture shows were immoral" and "that people operating them were also immoral." It appears that before seeking redress in the Courts this exhibitor repeatedly called upon the minister and urged him to attend his entertainment. The minister refused to listen and scouted the idea of his looking at a moving picture. He nevertheless continued his tirades of indiscriminate abuse, and after half a year or so patience ceased to be a virtue. Papers were served upon the reckless rector, and he has been quiet ever since. This looks to us like a good case for punitive damages. Where a man speaks from lack of information there may be some excuse for him, but when he continues uttering false statements after every opportunity has been afforded to him to learn the actual facts he is no longer entitled to any consideration. We earnestly hope the jury will take this view of the case. We recommend the action of this exhibitor to others who may suffer through the unwarranted assaults of men who abuse the sacred character of their calling and have no sense of their responsibility.

Danger Ahead.

By W. Stephen Bush

THE Society for the Prevention of Cruelty to Children has just issued a statement to the newspapers of the State of New York, soliciting the co-operation of the press in a campaign against the motion picture theaters in the city and state. The Society has drafted a bill, which would, if enacted into law, drive every moving picture theater out of business over night. The bill was introduced in the Assembly but a short time ago and despite the protests of counsel of the organized exhibitors it was reported favorably out of the Cities Committee and advanced to third reading. This means that it may be called up for final passage without notice and pass the Assembly. There is plenty of time in the legislative year to have the bill go to the Senate and once it passes the upper house nothing less than a veto of the governor will prevent its becoming a law. We do not say that this probable, but it is quite possible.

The Society is no longer the unpopular tyrannical organization fathered by the eccentric and fanatical Gerry. The head of it is former Assistant District Attorney John D. Lindsay, a cool-headed conservative lawyer, who has long enjoyed the esteem and confidence of the community. His rational and enlightened methods have characterized the policy of the Society ever since he has been at the head of it. He has enlisted in this campaign the aid of powerful influences and the exhibitors will do well to treat his efforts seriously and meet them with all the force at their command.

The statement sent out by the Society gives facts and figures well sustained by documentary evidence. The claim is made, in all sincerity we doubt not, "that degenerates have found moving picture resorts the easiest means of making the acquaintance of children and numerous unspeakable vile crimes against both boys and girls have resulted." The Moving Picture World has been at pains to examine and verify the facts, upon which this shocking assertion has been predicated. We are compelled to dissent from the statistician of the Society when he claims that a large number of certain abhorrent crimes against children originated from evil associations formed in motion picture theaters. In a considerable number of cases looked into it would appear to a fair-minded person that the alleged connection between the motion picture theater and the commission of the crime in question is somewhat fanciful and unsupported by the facts in the case. Several cases are cited where a man took a girl under the age of consent to a motion picture theater and afterward wronged her. It is absurd to impute such a crime to the motion picture theater. Nor will the indictment against the motion picture theater as a resort for evil associations hold water, where the offender bought tickets for his victims or waited for them outside the theater. Making the proper allowances and reductions from the somewhat colored reports of the Society there remains enough of terrible truth to shock and alarm the friends of the picture and the friends of the children alike. Enough is shown to put the exhibitor on his guard and to make him scrupulous in observing the law regulating the admission of unaccompanied minors.

The very men who are back of this report and the high officials of the Society freely admit that the exhibitors as a body are "a mighty fine lot of men." Not long ago the Mayor provided the Society with an extra squad of men to investigate motion picture theaters and the report of these men was on the whole entirely favorable to the personnel of the exhibitor. I have carefully read the records of a number of convictions, in which the most shocking testimony was given. Beasts in the shape and semblance of men had debauched children of tender age. If these little children had been refused admission, as the law demands, a good many of these sickening crimes would never have been committed. Of course, we know that the vast majority of moving picture exhibitors realize their responsibilities and are as honorable and as conscientious as any set of men in any walk of life. This is not guesswork but knowledge based on facts within my own personal observations. It is their duty and the duty of the organized exhibitors to drive these black sheep out of business. As a rule they are foreigners who have but recently come to this country and who are utterly insensible to any moral reproach or appeal. They understand neither the law nor the language of the country and have not the slightest conception of their responsibilities. It is greatly to be deplored that these men have it in their power to discredit the reputable majority, but there can be no doubt about the fact. The influence of the organized exhibitors ought to be exerted against such men.

Right here we are compelled to add that all exhibitors ought to exercise the utmost care in the selection of their employees from the manager to the youngest usher. A careful perusal of the court records shows that nearly twenty per cent. of the crimes, debited against the motion picture, originated with men who were employed in small jobs about the theaters. Some of the most disgusting recitals deal with such temporary employees in the role of the chief offenders. It is not enough to be careful in the selection of the employees, it is just as necessary to watch their conduct. Here is a responsibility which no exhibitor can afford to delegate or to evade. He must be on the alert constantly. Ordinary vigilance will enable him to prevent a good deal of scandal and crime. The best way is after all a rigid observance of the law regulating the admission of minors. Here lies the root of the evil.

We consider the proposed bill advocated by the Society for the Prevention of Cruelty to Children altogether too drastic and radical. To put the motion picture house under the law regulating the theaters in first-class cities would defeat some of the greatest benefits of the motion picture. The kinematograph is the people's theater and the poor man's amusement. We must never lose sight of the educational value of the pictures. They spread knowledge and instructions just as the channels and viaducts distribute water. In many cases they supplement and supplant the school, the church and the library. A few larger theaters would, of course, be supervised and controlled much more easily than a good many small ones, but the small theater has an equal right of existence, for it brings the wonders of the kinematograph to the door of even the humblest home, where it is needed most.

Directorial Censorship

By Louis Reeves Harrison

THE Dear Public is willing to pay often and well for what is good in motion-picture production, and every exhibitor in the land is on the lookout for releases entertaining and instructive to suit a variety of tastes. The proposition before those who create and exercise selective taste in advance is not frightfully complicated, but there are many difficulties in the way not apparent to those who enjoy superior moving pictures, and not the least of these is a chronic disability on the part of directors to exercise the delicate art of discovering excellence.

I have tried to say this gently. I have no desire to break the pleasant personal relations I enjoy with dozens of earnest and capable directors. Most of them realize that I am just as earnest as they are, but I am continually pointing out where their pictures may be bettered for the interest of all concerned, and this duty is not one a man fond of popularity would enter upon as a steady thing.

I listened carefully one evening while an intelligent director spoke at the photoplaywrights' dinner, while he advised scenarios writers to keep in mind that they must suit the ideas of directors if they wished to see their creations produced. He supported his view ably, and I have no reason to doubt that other directors would have given cordial approval to all that he said. He argued convincingly that the director was the one who materialized the author's ideals and so published his message that it might be clearly and comprehensively read by millions.

That sounds good at first, but a weakness in his statement is at once revealed if he was addressing himself figuratively to the great mass of amateurs and semi-professional writers who occasionally make enough from a year's output, after paying all expenses, to cover one month's laundry bill. I should like to be informed how gentlemen and ladies of artistic longings and histrionic-scenic-screenic aspirations are to know exactly what a hundred or more directors of diverse tastes want? I have yet to meet a director who attempted to say what the others required—how, then, can one million wandering scribes know?

It sounded good at first, but no sincere professional author ever wrote a novel with a view to suiting the publisher. If the speaker was not addressing amateurs, if he was talking straight to those who make a living by the stories they write for the press, the stage and the screen, he will change his mind in the course of time—if a course of study accompanies it. Professional writers are usually observant of what other men are doing in their departments. They can not hope for even mediocre success without a vast amount of study, worldly experience and careful observation, to say nothing of clear judgment and selective taste.

This fact has become so well recognized in the publishing business that works are accepted, published and sold on the author's name alone, and his established reputation counts heavily in his favor when his script is submitted. In no case yet reported has the author accomplished anything by writing to suit the publisher. Those who have made authorship pay have given earnestly and capably to the world what was best from within themselves irrespective of those who transferred their thoughts to readers. The director who advised scenario writers to suit directorial tastes made a mistake.

Our sore need is some selective system better than that of pleasing directors. Evidence is hung before our eyes every day that they are unable to distinguish good from bad, "the noble from the ignoble, the ephemeral from the enduring." Any writer who has sold over a hundred scenarios knows that his best scripts get the worst treatment. This forces the professional author to submit the commonplace instead of his finest efforts. A possible solution is that of a large producing firm, a house that employes fifteen directors. One of the partners acts as ART DIRECTOR and passes final judgment upon all scenarios submitted. Grand result is some of the finest photodramas thrown on the screen.

The average director has enough hard work to do without attempting to examine hundreds of scripts submitted. The preponderance of poor ones will stir a latent antagonism until it becomes a habit, and he can only exercise mediaeval justice, consider every play bad until it is clearly proven to be good, whereas he looks to the critics of his own product for that sympathetic agreement which may be entirely consistent with fair judgment. He is not apt to imitate the charitable optimism which illumines my critical work because of his intense desire for participation in photodramatic fame, if he does not want it all.

"John Smith, Author-Director" may tickle the tip ends of his credulous vanity in the studio-exhibition-room presentations and incidentally serve in place of a salary advance, but the most valuable director in any producing concern is the one of sufficient imagination to grasp an author's full purpose, who is not occupied with sordid hunt for scenario money and thereby blinded to the merits of photoplays not written by himself or his personal friends. The director who senses the beauty and variety of what regular writers create is on his way to top-notch performance.

That beauty, variety and charm is what the public wants; it is what the exhibitor is crying for; it is what will increase the dividends of the producer; it calls for discernment and artistic appreciation rather than creative ability in the director, though much that he does rises to the dignity of invention. The author may surpass the director, or the director may be above the author in his treatment of a subject, but that does not matter particularly so long as the desired result is obtained.

A censorious spirit on the part of a director is not only an injury to the firm employing him, but the purpose of his fault-finding grudge may be readily discovered by his laudation of a friendly author. It would appear in such cases that a standard is needed. In illustration rather than in suggestion let it be asked what there is in a photodrama worth production? "What of it?" is a blunt question to ask at the end of a scenario, but it may call attention to the fact that there has been much ado about nothing. Is the story enthralling? Does it hold attention to the end? Is tension created and suspense well maintained?

Is there a message, obvious or subtle, conveyed by the story in action. Does it leave a feeling of satisfaction? If of dissatisfaction, is this of the nobler and tonic sort which stimulates higher ideas? The subtle message is finest, but can it be so conveyed as to be impressed with power? Quite as much as the author, the director must consider the sensibilities of the public conscience, and it is to be hoped that he will eventually come to consider the sensibility of his own and give us finer examples of the photoplay.

"A Southern Cinderella"

Multiple Broncho Release.

Reviewed by Louis Reeves Harrison.

A DELIGHTFUL modern version of the noted fairy tale, as sweet and fascinating as its little heroine appears to be on the screen. The producers are to be congratulated upon their admirable selection of types—every role in the play is adequately filled, even to the two old coon servants who supply the comedy element. Their antics are characteristic without eccentricity. They are so diverting at times as to distract attention from the main action, and this without situations arbitrarily devised to show what they can do. A cast so admirably balanced endows the inner life of the characters with gleams of deep sympathetic charm.

Photodrama from these producers is creeping closer and closer to contemporaneous life and is increasing the dignity of the art. I hope they will keep on progressing, using American material truthfully observed, visualizing and exalting types familiar, telling us stories associated with our history as a nation until they can relate with Clyde Fitch delicacy what is now going on, what will be interesting history for our children's children. They may do more. Fitch merely commented on the pageant of social lift. I am hoping for photoplays of to-day which deal with large personages and profound passions. They are bound to come in the course of time.

Scene from "A Southern Cinderella" (Broncho).

I do not mean that the men who are making these photoplays should emulate Clyde Fitch, because he dealt with trivial people and was too much a man of the theater, but to imitate him in dealing with what concerns us to-day, then surpass him in finer exposition of what is noble, interesting or entertaining in national character. They seem to be drifting the right way, and I offer this suggestive criticism to encourage those who seem to stick persistently to the right track, the high road to success.

Returning to petite Cinderella—she has no glass slipper in this case, and her fairy godmother is an enormous nigger mammy—she is the daughter of a Southern colonel befo de wah, who has just wed a Yankee widow with a daughter very much in the matrimonial market. The two Northern ladies turn up their noses at the Southern Cinderella, especially after war is declared and the colonel leaves at the head of a cavalry regiment. Battle scenes indicate the advance of the bluecoats and Prince Charming, a Northern lieutenant, is one of a group of officers who are made comfortable in the old home by the Confederate colonel's Yankee wife.

Cinderella has to give up her room to them and is quartered with "Mammy" in one of the plantation shanties. The Yankee ladies make the most of their social opportunities, and Cinderella, in an extremely ingenious window scene, sees the handsome lieutenant courting her stepsister. Natural selection finds a way. Prince Charming encounters Cinderella at the well, and some pretty love scenes amid beautiful natural settings follow. Soldiers have no time to waste; a clash with the enemy is ever imminent; the lieutenant urges his suit so manfully that Cinderella consents to wed him on the eve of battle.

Love scenes of Peter Pan simplicity and poetic charm are brought into swift contrast with the harsh struggles between two battling armies for the subtle effect that the audience feels rather than sees, the sweetness and beauty of human nature in creative mood and its coarse and brutal side in the destructive conflicts of great hordes of armed men. No stage play could enforce such powerful and correctional effects. One learns to hate war from looking at such picture plays and to perceive the inanity of man's intolerance and reckless dissipation of energy when he is in fighting mood.

The doughty old Confederate colonel has a flash of enlightenment when he prevents the capture by his own men of the opposing officer who has become his son-in-law, when he considers his daughter's happiness has a claim superior to that of his cause, and a happy ending results when Peace wins the final victory. In complimenting director Burton King for his excellent work I wish to apologize for crediting Mr. Ince—I have fallen into a habit of crediting the Ince brothers—for a play previously reviewed, "The Pride of the South," this being another of Mr. King's productions. Both plays were well devised, well constructed, well acted, and among the best of their kind.

TORNADO AND FLOOD PICTURES.

The history of the recent disasters which have devastated wide and populous regions of this country will be profusely enriched by numerous motion picture versions of the awful catastrophes. The Essanay company made an especially graphic picture of the effects of the tornado that devastated Omaha, Neb. Seven hundred feet of excellent pictures were secured. Three cameramen were sent to Dayton, Ohio, by Essanay, and some good views of the situation there were obtained.

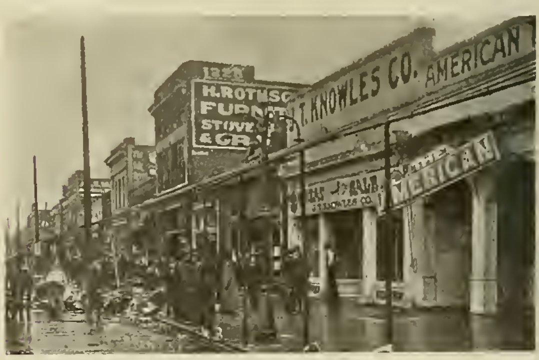
The American Feature Film Company, of Toledo, Ohio, obtained 1,100 feet of views in and about Dayton, taken Thursday, March 27th.

The Selig Polyscope Company hurried several cameramen to the flooded districts of Ohio and Indiana and has secured a 1,000-foot reel of thrilling pictures from scenes at Dayton and other flood-stricken cities.

Messrs. McMahon and Jackson, of the Buckeye Film Company, Cincinnati, Ohio, reached Dayton about three hours after the first reports of the disaster at Dayton. They traveled by automobile, and while in Dayton were able to secure many close views of the frightful devastation at that point. Approximately 800 feet of pictures will be offered by them, under the firm title of the Dayton Flood Film Company. In speaking of his experiences at Dayton, Mr. McMahon said that the scenes at Dayton beggar description. The force of the water was irresistible, wrecking houses, overturning street cars and sweeping everything before it.

YEATON BROS. TO BUY ANOTHER HOUSE.

Yeaton Bros., who run a picture house in Wolfeboro, N. H., known as the "Masonic Temple," and another in Newmarket, N. H., known as the "Star," contemplate the purchase of another picture house in either one of the cities here mentioned. The latter house has a seating capacity of 500 and the former 700. Both houses are modernly equipped and Power's No. 6 machines are used. Yeaton Bros. claim that receipts of both houses have been very satisfactory.



HIT BY THE BIG WIND.

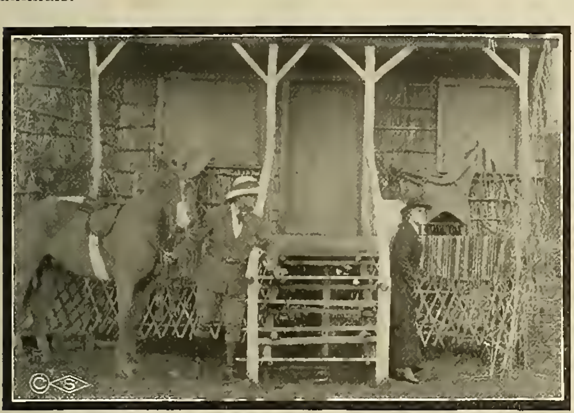
The recent series of high winds and tornadoes that have been devastating various parts of the country, took a slap at Columbia, Georgia, on March 14, causing damage estimated at $200,000. Among those who suffered loss was S. E. Posey, manager of the American theater of that city. Mr. Posey sent a picture of his theater and vicinity, reproduced herewith, showing the effect of the storm.

"A Wise Old Elephant" (Selig)

Reviewed by James S. McQuade.

A BIG novelty two-reel special—the latest addition to the Selig photoplays in which wild animals figure prominently—is announced for release on April 14th. Otto Breitkreutz, better known by his circus name of "Big" Otto, had personal charge of the production, which was made on the Selig wild animal farm, in Los Angeles.

J. Edward Hungerford is responsible for the scenario, which affords opportunities for the performance of some remarkable and sagacious feats by "Toddles," who has the distinction of appearing in the titular role. "Toddles" is best recalled by the human-like intelligence he displayed in "Lost in the Jungle," about two years ago, a photoplay which was in vogue in both the Old and the New World. In the present instance this wise old elephant has surpassed all his former doings, and fairly astonishes us by his encroachments on the field of human thought and action. It must be remembered, however, that "Toddles" is under the absolute sway of his trainer, "Big" Otto, and that the latter, although never seen in the field of the camera, is always somewhere beside his big pet, instructing him what to do and when to do it. One cannot view these extraordinary films without being stirred by a stronger feeling of affection for docile animals.



Kathlyn Williams and Hobart Bosworth in "A Wise Old Elephant."

"A Wise Old Elephant" is distinguished by the inclusion of two of Selig's best known players in the cast—Miss Kathlyn Williams and Hobart Bosworth. The fondness of "Toddles" for Miss Williams is repeatedly shown. He guards her with jealous care and uses his trunk to protect her from her enemies. Indeed all that transpired, in this respect, during the production has not been included in the pictures; for, in one instance, "Toddles" seized the villain in the play and flung him fully 30 yards away, where he lay stunned for a time. Miss Williams sustains the part of Zara Haskins with her well known vim and charming grace. As Lieut. Driscoll, an English officer, Mr. Bosworth is seen to fine advantage in heavy character acting. Herbert Rawlinson, as Robert Harding, and Al. W. Wilson, as Colonel Haskins, complete the excellent cast.

The scenes are laid in India, England's great eastern possession. Colonel Haskins and his only daughter, Zara, live on a plantation to which the old soldier has retired. The adjoining plantation is owned by Robert Harding, a young English gentleman, who seeks his fortune in the cultivation of tea. He has just arrived in the country, and is not acquainted with his neighbors.

Zara is a beautiful girl. She delights in outdoor life and is fond of taking morning rides on her big pet elephant, "Toddles." One morning she meets young Harding. He salutes her with a smile and she stops for a chat. It ends by her inviting him to join her in the howdah, "Toddles" assisting him to mount. As the result of this meeting Zara and Harding fall in love.

About this time Lieut. Driscoll, an aristocratic officer, chances to call at the Haskins plantation, where he is royally entertained by the colonel. He is attracted by Zara's beauty and shows her marked attentions, much to her dislike. Her father is pleased, on the other hand, and shows the lieutenant that he favors his suit. Driscoll begs Zara to accompany him on a ride the following morning. She refuses; but he insists so strongly that Zara grows angry. Then he insultingly asks for a reason and she strikes him with her crop. Afterwards she mounts "Toddles" and soon joins young Harding. Driscoll, who has followed her stealthily on horseback, discovers the lovers and immediately carries the news to Colonel Haskins. The colonel is furious and rides at once to the rendezvous of the lovers. There he berates Harding and is about to strike him, when "Toddles" seizes him with his trunk.

The next day the Colonel assures Driscoll that Zara will be his wife. Zara is called before the two men and indignantly refuses to obey her father. The latter threatens to force her. She notifies Harding and they elope. Lieut. Driscoll spies on their movements and conveys word to the colonel, who is seized with temporary apoplexy at the news. He recovers sufficiently to despatch Driscoll to prevent the clergyman from performing the ceremony. Driscoll arrives too late, as Zara and Harding are man and wife. Colonel Haskins refuses to receive Zara and renounces her.

Three years elapse and the Harding household is blessed with a baby. Zara learns that her father, under the evil influence of Driscoll, is a victim of intemperance. She calls at the old home with her child, hoping for reconciliation; but her father refuses to receive her at the prompting of Driscoll. She calls again, with the same result.

Now "Toddles" takes a hand. He carries the baby and the cradle in which it lies to the colonel. He places the cradle on the steps, but the colonel waves him away. "Toddles" shakes his trunk in token of refusal, and in brute language urges his master to take the child to his heart. The colonel gives in and takes up the cradle with its cooing burden. Then "Toddles" grasps his master's hand in his trunk and leads him to the Harding home.

NEW JERSEY'S LARGEST THEATER IN COURSE OF CONSTRUCTION.

The United Realty & Amusement Company, a New Jersey corporation, with offices at 19 Bergenline Avenue, Union Hill, N. J., has given out contracts and broken ground for New Jersey's largest motion picture and vaudeville theater. The house will be located at Union Hill and will have a seating capacity of 2,300. It will be a thoroughly fireproof building. The most modern improvements will be installed, such as a direct and indirect lighting, an absolutely perfect ventilating system, smoking and retiring rooms on each floor, drinking fountains with a filtering plant, chorus room, twelve dressing rooms, animal stables, etc. The stage dimensions will be 35 feet by 85 feet. It will involve an expenditure of $275,000 and its opening date is set for October 1st, this year. The place will be named the Union Theater. The same company is also building another immense picture and vaudeville theater at Montclair, with a seating capacity of 1,350. This house is expected to be open on or about May 15th, and it will cost around $150,000. The United Realty & Amusement Company also control and operate theaters in Massachusetts and Connecticut. Carl F. Michelfelder is the managing director.

COULD FIND NO TRACES OF INSOMNIA.

Neal Anderson, manager of the Elite Theater, Carthage, Mo., has a funny story to tell us. Here it is: "A couple of nights ago two boys, one twelve and the other six, approached my cashier and wanted to know the price for children. She told them five cents apiece and they went away. Shortly afterward I came out of the theater and stood in the lobby. Again the boys came back and this time to me, asking the price. I told them. They thanked me, walked to the other end of the lobby and pondered. Then the older boy came to me and said, 'Mr. Anderson, can we both get in for a nickle 'cause this here other fellow goes to sleep?' I let them in, but I failed to find any traces of insomnia in the little fellow," concluded Mr. Anderson.

R. D. ARMSTRONG TO PUBLISH BOOK ON FILM INDUSTRY.

R. D. Armstrong, connected in various capacities with the American Film Manufacturing Company since its inception, is the author of a book, "Making the Negative of a Photoplay," soon to be produced. Mr. Armstrong is peculiarly eligible for the authorship of such a volume, having spent more or less time in every department of the moving picture business. Mr. Armstrong was scenario editor and is at present in Hawaii with S. S. Hutchinson, president of the company, operating a camera. He is thoroughly familiar with every phase of the technical work from the time the negative is placed in the camera until the positive prints are run through the projecting machine. Also, he is one of the best known scenario editors in the business.

Plimpton Back From Europe

Manager of the Edison Studios Reports an Interesting Trip Abroad—European Theater Conditions Superior.

LAST Monday found Mr. Horace G. Plimpton, manager of negative production of the Thomas A. Edison, Inc., back at his desk at the Bronx studio apparently much benefited from his month vacation abroad. Deducting the time required in going and coming Mr. Plimpton had about sixteen days in Europe during which time he visited London, Paris, Brussels and Berlin. He called upon many of the picture dealers and makers in London, inspected the Gaumont plant in Paris and saw about all there was to see in Berlin, including the Kaiser's private theater at the royal palace.

Regarding trade conditions Mr. Plimpton told the World representative that conditions in the European market were very favorable for American pictures and concluded from his observations that the demand would, in all probability, increase, at least in the English and German market.

Mr. Horace G. Plimpton.

"We have a good chance in England and Germany," said Mr. Plimpton, "but there is almost no market for American pictures in the Latin countries. The reason is that the character of the pictures we make will not meet the demand in France, Italy and Spain, where the standard of morality is quite different from ours. Pictures are permitted in those countries that we would not dare offer for exhibition or even make here. English taste is more nearly like our own with the exception that the English exhibitor is attracting a better class of people than we are and are offering pictures of a higher class, generally speaking.

"I visited a great many theaters in London and found that they were far superior to anything on this side. The English exhibitor provides for the comfort of his patrons to a remarkable degree. He is able to select his program in the first place and is not compelled to take everything that is offered him. Then his theater is more comfortable than anything we have. The seats are large and comfortable; there is ample space between the rows so that one can pass those seated on either side without stepping on their toes. Most houses have a bar where refreshments can be obtained without leaving the house and, in many, tea is served at the usual hour. Smoking is also permitted. The prices obtained are much better than here. In all the houses I visited I found nothing that would correspond with the usual New York house.

"Probably the finest picture theater in the world is the Gaumont theater in Paris. It is large, comfortable, beautifully decorated and the pictures are brilliant. The projection is from behind the screen. We spent a very pleasant evening there as the guests of Mr. Leon Gaumont after a day at his factory," said Mr. Plimpton.

"I found the theaters in Berlin of a very high class and the pictures shown were interesting, though many of them would not be tolerated here. It is singular to note the distinction made by the German censorship, for the Germans have a very rigid police control of everything, including motion pictures. In Germany everything that is against the law is 'verboten' (forbidden), and the rule is enforced rigidly. Pictures that would not be permitted here for a moment, as gross violations of our ideas of morality, go there without question, but one of our pictures which showed how a couple of hungry tramps lured a husband and wife away from their home so that they could break in and get something to eat, was barred because it suggested an unlawful act. It was 'verboten.'

"While in London, I met Mr. E. H. Montagu of the Selig Company, who wished to be remembered to all the folks in New York. I saw Mr. H. A. Spoor at the Essanay Company's office, but did not succeed in meeting Mr. Smith of the Vitagraph Company.

"I was greatly interested in the methods of the trade in London," said Mr. Plimpton. "All the agents have fine offices and show rooms where the pictures are run off for the buyers. Cigars are passed around and the inevitable tea. Altogether, I must say that I had a most enjoyable time, notwithstanding that I was on the go every minute all day long and far into the night. The change of scene was very beneficial and I feel more like tackling a day's work than I did before. The best part of the trip, though, was getting back for, after all, I like this best," concluded Mr. Plimpton.

Affairs at the Edison studio are as lively as ever. All the directors are busy and the only difficulty seems to be lack of room to work all the companies at once.

INTEREST IN "HIAWATHA."

Educationalists all over the country are taking the keenest interest in the all-Indian production of "Hiawatha" made by F. E. Moore. Dr. Joseph H. Wade, president of the New York Academy of Education, has written to know when the pictures will be shown publicly in New York. He was at the private view and was deeply impressed. And several gentlemen from the New York Museum of Natural History have congratulated Mr. Moore upon the faithful portrayal of Indian life. They marveled at his getting the Indians to do the false face Indian medicine dance. The museum has spent a great deal of money, time and ingenuity getting pictures of the Hopi snake dance, and they would like to add the "false face" film to their collection. Moving picture theaters catering to public school patronage should take advantage of this remarkable offering. All over the country Longfellow's poem is prominent in the English work done in the schools, and there are few children not familiar with it. Wherever the play has been given out of doors they have been the most enthusiastic spectators, recognizing each character at once. Mr. Moore says, "If I could always play to the school children I would not need a reader or a program. Even the little six-year-olds know all about Hiawatha, Minnehaha, Nokomis, Pau-Puk-Keewis, Iagoo and the rest. They become wildly excited when the five-year-old Hiawatha is being taught to shoot and dance by Iagoo. Fortunately there is nothing in the play that leads into mischief; quite the contrary. 'Hiawatha' has all the qualities of a real morality play. Warfare is forbidden by Gitche Manito, and in the end Hiawatha's cordial greeting to the first missionary has always been admired by Catholics and Protestants. Wherever we have played the Sisters bring their little ones to see us." It is this quality in the play that will make it equally successful when shown in pictures.

VITA FILM CO., MAKING A FEATURE.

The Vita Film Company, who are making and importing a number of multiple reel subjects, have opened a number of out-of-town branch offices, and report quite a fair business. Mr. Child, who is directing the Vita's American product, claims to have a winner in the line of a sensation three-reel drama. He has been waiting for good weather to finish the outside scenes.

"Dick Whittington and His Cat"

A Solax Three-Reel Feature.

Reviewed by W. Stephen Bush.

THIS ancient, simple, homely but charming and pathetic story, a bright, particular gem of old English folklore, has been rendered into moving pictures by the Solax company in what appears to me a most acceptable manner. These old lays that have endured for centuries, carrying a good and valuable lesson for every-day use, are scattered all through our literature, but in their wild hunt for lurid and rancid melodrama, directors have pretty consistently overlooked them.

The story of "Dick Whittington and His Cat" is too well known to need repetition here. The Solax company has devoted considerable time and most conscientious pains to a proper filming of the story. The settings and groupings are deserving of high praise, and one or two new wrinkles in photography give the spectator a delightful surprise. An artistic hand shows its touch in almost every scene, and the high quality is well sustained throughout. It is but just to say a word in praise of Vinnie Burns, who took the part of Dick Whittington. This young girl has had the benefit of an earnest and sympathetic director, who has succeeded in bringing her talents to the surface. Her impersonation of Dick Whittington is charming, and even a captious critic can find little fault with the conception and execution of the part. The atmosphere is on the screen; indeed, the very first scene convinces the spectator that he is going to see something of pre-eminent merit.

Scene from "Dick Whittington's Cat" (Solax).

Scene from "Dick Whittington's Cat" (Solax).

There is not lacking that rapid and sensational action which exhibitors seem to insist on nowadays. The burning of the ship at sea, the adventures of the shipwrecked crew, the jumping of Dick's cat into the limelight and the havoc he wrought among a lot of saucy Arabian rats supply an assortment of pleasing thrills.

The pictures of mediæval London are probably as good a piece of work of stage carpentry and scene painting as has ever been seen in moving pictures.

It would be difficult to exaggerate the value of such a production to the exhibitor. The filming of such stories draws the best people and appeals to the cleanest and healthiest taste. The kaleidoscopic procession of cheap melodrama and tiresome "Westerns" cannot be interrupted too often by such pictures as these. "Dick Whittington and His Cat" is a distinct gain to the reputation of the industry and a matter of just pride to the Solax studio.

Activities of the Kalem Company

Will Enlarge Its Producing Forces and Make More Multiple Reel Features—To Build Jersey Studio.

WITH the approach of the summer season the Kalem Company announces a progressive program for the extension of its producing facilities calculated to add materially to the quantity and quality of its output. The recent success of the Kalem feature subjects has convinced the managers of that company that the public is eager for that class of picture and it is proposed to meet the demand while it exists. With the plan to increase the number of multiple reel features the Kalem Company will increase its producing force and its production facilities in general.

A long lease of a private estate in New Jersey has been taken and outdoor studio facilities will be provided for several companies of players. The companies now operating in Jacksonville, Fla., will be brought to New York. Kenean Buel's company will work on large multiple reel productions while the company under the direction of Hal Clements will continue making single reels. Robert Vignola has been promoted to a directorship and will make single reels.

Many changes have been made in the Western companies under the direction of George Melford and J. J. Hartigan, by which they have been greatly strengthened. Mr. Melford's company, located at Glenwood Park, just out of Los Angeles, will hereafter devote its time to big feature productions. This company is now at work on a big picture to be entitled "The Battle of Paardeburg," announced some time ago. In this work Mr. Melford will have the assistance of Captain Price, a veteran of the Boer War.

The Glendale forces of the Kalem Company will be reinforced by Director J. P. McGowan, until recently directing one of the Kalem companies at Jacksonville. Mr. McGowan has done some excellent work since he took up directing. He will devote his time to single reel subjects and some excellent pictures may be expected from him.

Director Melford's subjects will include war and Indian features of the thrilling kind.

Home Offices Enlarged.

While busy disposing its various field forces the Kalem Company has not been unmindful of the necessities of the home plant at 235 West Twenty-third Street, New York. Great changes have taken place in the offices during the past few months. Recently the manufacturing plant, which occupied the greater part of two floors in the Eastman building, crowded the business offices out and a third floor was leased for them. Now one is ushered into a very handsomely furnished office on the fifth floor of the Eastman building when visiting the Kalem Company. Everything is spic and span; the desks of the members of the firm and the heads of departments are ranged along the front of the building where the best light is afforded; all desks are provided with telephone and electric light connections; the bookkeeping department is enclosed by wire lattice and the mailing department occupies a large enclosure in the rear of the building.

In the center of the floor has been constructed a light proof projecting room for the exhibition of pictures that is a model of its kind. The projecting machine has been set upon a rigid standard which will insure rock-steady projection. This is surrounded by a platform and the whole covered with metal to insure against any possibility of fire.

Kalem Features that are Winners.

In the matter of features the Kalem Company has been unusually successful. Beginning with the Irish pictures of two years ago, many of which are still prime favorites with the public, the climax was reached in the classic Biblical production "From the Manger to the Cross," which is at once an artistic and financial success. In this connection must be mentioned "The Exposure of the Land Swindlers," better known as the Burns pictures, for the reason that W. J. Burns, the famous detective, is featured in it very strongly. A large number of extra orders have been received for this subject and the demand for posters is unprecedented.

Noted for its novelties in advertising the Kalem Company has fairly eclipsed itself in a recent photo-lithograph of Alice Joyce—by far the most artistic bit of advertising that has come from any film manufacturer.

From the activities of the Kalem Company it may be taken that the product of that company is to be materially increased in the near future.

Motion Picture Exhibitors' League

NEW YORK EXHIBITORS PLAN BENEFIT.

AN immense benefit exhibition is being arranged by the Motion Picture Exhibitors' League of Greater New York for the assistance of the flood sufferers of Dayton and other cities in Ohio. It will be a joint affair, under the direct auspices of the league, with all exhibitors working together. The committee of arrangements has provided for the benefit to take place at the 69th Regiment Armory, 25th Street and Lexington Avenue, just off Madison Square, on Saturday night, April 12th.

Mr. M. Needle and Mr. Eugene Ellmore are in charge of the general arrangements. A fine bill has been prepared, with vaudeville, photoplays and photoplayers. Besides the best of the current releases, a number of the best known photoplay stars will appear in person. The benefit will be widely advertised, and for this purpose Mr. Arthur Jacobs has donated 1,000 one-sheets, and some of the various lithograph companies have done likewise. The Kalem company has already chipped in $100 and placed itself and its talent at the command of the benefit committee. Miss Alice Joyce and Mr. Tom Moore, of that company, will appear on the bill.

At the suggestion of the chief of the License Bureau, Mr. Wallace, Mayor Gaynor will be asked to open the ceremony and also act as custodian of the fund. Every exhibitor in Greater New York should advertise this benefit persistently on his screen and do all in his power to make it a tremendous success, which will reflect to the credit of the exhibitors of Greater New York. They should bear in mind that many exhibitors of the Ohio League are in trouble and that they deserve whatever assistance can be given on account of the far-reaching work they did in being the first to establish the Motion Picture League of America.

WASHINGTON, D. C., EXHIBITORS' RELIEF FUND.

The first recognition of the flood sufferers from the amusement world was when President W. P. Herbst, of Washington, D. C., hurriedly called a meeting of Motion Picture Exhibitors' League, No. 10. There was a full meeting in response to his telephone call, and a prompt contribution of $1,000 from those present. A benefit has also been arranged to take place later. Preliminary to this relief fund, contribution boxes are in evidence at the box office windows for the receipt of such sums as the patrons may desire to give.

On a lot containing a frontage of 68 feet to 175 feet depth, on the north side of U Street, near 14th, will be erected a building, the lower portion of which will be devoted to a moving picture theater. The upper stories will be occupied by the owner, Mr. H. K. Dugdale, with his musical publishing company.

ALABAMA EXHIBITORS ORGANIZE.

At a meeting of exhibitors of the State of Alabama held in Birmingham, Ala., Monday, March 24th, the Motion Picture Exhibitors' League of Alabama was organized. Forty-seven exhibitors signed the roll, and the following officers were elected: Mr. A. A. Wall, Birmingham, National Vice-President; Mr. E. H. Colley, Birmingham, President; Mr. T. S. Abernathy, Birmingham, First Vice-President; Mr. R. T. Wilby, Selma, Second Vice-President; Mr. John H. Snyder, Bessemer, Treasurer; Mr. J. G. Wells, Anniston, Secretary.

Following the business meeting a banquet was held in the Hillman Hotel, at which President Neff, of the National League, addressed the assemblage.

CONVENTIONS CALLED.

Secretary B. K. Fischer, of the Wisconsin League, announces that the annual convention of the Motion Picture Exhibitors' League of Wisconsin will be held at Milwaukee, Wis., on Tuesday and Wednesday, April 8th and 9th. The annual election of officers will occur at this meeting, and matters relating to legislation now pending at the State Capital will be discussed. Wisconsin exhibitors are urged to attend this meeting.

President L. D. Milne, of the South Dakota League, has called a meeting of that organization to be held in Huron, S. D., on Tuesday, April 8th. Every exhibitor in the State has been notified and urged to attend, as there are matters of great importance to be considered.

Motion picture exhibitors of Iowa are notified that a meeting of the Iowa Exhibitors' League will be held in Des Moines, Iowa, on Tuesday and Wednesday, May 6th and 7th Headquarters will be at the Savery Hotel. Manufacturers and exhibitors are requested to communicate with Secretary Fred W. Young, 420 Clapp Building, Des Moines, relative to arrangements and exhibits.

W. E. Higgins, secretary of the Sandusky Local, Sandusky, Ohio, has issued a call for a meeting of that organization to

GROUP OF PROMINENT PHILADELPHIA EXHIBITORS. Top row, left to right—Charles Segall, John S. Greenbaum, Walter Jacobs, H. Berman, M. A. Brown, M. J. Walsh. Lower row—E. A. Jefferies, Geo. H. Roth, Charles M. Rappoport, Walter Stuempfig, D. Baylinson.

take place at Sandusky on Tuesday, April 8th. The order of business has been changed and the regular routine will open with a discussion of topics and conditions. The Sandusky Local now has 23 members out of the 31 in the district, which includes Erie, Seneca, Huron, Ottawa and Sandusky counties. Applications have been received from Gibsonburg and New London.

ANOTHER CENSORSHIP BILL KILLED.

Secretary Young, of the Iowa Exhibitors' League, advises the Moving Picture World that the Burt bill, known in the Iowa House of Representatives as No. 210, an act to provide for the regulation of motion picture films and to establish a state censorship, has been defeated in the House.

The forces against the bill were the members of the Iowa League and the exchanges, marshaled by Secretary Young, who watched the bill on its progress through the various committees and fought it every step of the way. The bill was unfair in the extreme and provided that one man should be the censor, at a salary of $2,500, with $5,000 for assistants and office expenses. To obtain this money a charge of $2 per reel was to be made. The bill and those like it were better dead.

MISSOURI EXHIBITORS KILL TWO BILLS.

Through the vigilance and energy of the Motion Picture Exhibitors League of Missouri, two bills introduced in the legislature of that State calculated to "regulate" the motion picture business, have been killed. One was Senate Bill No. 269 making it unlawful for any person or corporation to exhibit in a public place within this state any picture or other presentation of wild west scenes, public executions of criminals, of robberies, murder or other crimes, of divorce scandals, prize fights, of persons indecently clad or of improper attitude of the two sexes.

The second is house bill No. 537, which provided a license for motion picture shows of $50 to be paid to the State treasurer. Both these proposed laws failed of passage after a vigorous campaign against them by the members of the Missouri league, writes President W. J. Flynn, of that organization.

MASSACHUSETTS LEAGUE OPENS HEADQUARTERS

Massachusetts exhibitors affiliated with the Massachusetts branch of the Exhibitors League, have established a "headquarters" at 25 La Grange Street, Boston. It is proposed to make this a real "headquarters" for all New England exhibitors and already the General Film Company and the Universal have availed themselves of its facilities to show pictures to the assembled exhibitors.

A house warming was held Tuesday, April 1, refreshments were served and a general good time enjoyed by all present. At a meeting held on March 28 President Joseph Mack tendered his resignation as president of the Massachusetts League. The members present refused to accept it and emphasized its action by electing him general manager of the league at a substantial salary. Under this arrangement, President Mack will devote more time to the business of the organization.

PITTSBURGH EXHIBITORS' BALL.

The large English Room of the Fort Pitt Hotel, Pittsburgh, Pa., was the scene Monday night, March 24th, of as brilliant and successful an affair as has been held in that city this winter. The occasion was the first annual dance of the Motion Picture Exhibitors' League of Pennsylvania, Pittsburgh Local, No. 1, and from start to finish the ball and reception showed the careful work of the committee in charge.

Over one thousand persons attended, including the motion picture exhibitors, with their wives and daughters, and a number of guests, among whom were James Morrison and Tom Powers, of the Vitagraph company.

The ball started at 8 o'clock and continued in the wee sma' hours, with an intermission for a delightful luncheon at 11 o'clock. The motion picture men were there in force, braving the inclement weather, and the ballroom was a brilliant picture with the bright-colored gowns of the ladies and the decorations of the room. Nirella's Orchestra played the dance numbers, of which there were twenty, with four extras. The proceeds of the ball will be devoted toward sending a delegate of the local organization to the big meeting of the leagues in New York.

The officers and, indeed, all the members of the Pittsburgh Local are to be congratulated on the success of the ball, and the many happy expressions of those who attended augur well for future entertainments of this local.

PHILADELPHIA EXHIBITORS' BALL.

Actors and actresses who act for the movies, with their make-ups as bandits, cowboys, safe-crackers, heroes, villains and other characters, appeared in evening clothes Wednesday night, March 26th, as the guests at the first annual ball and reception of the Motion Picture Exhibitors' League of Pennsylvania, which was held at the Turngemeinde Hall, at Broad Street and Columbia Avenue. It was the biggest social feature of its kind this year. More than 300 persons were present. Local picture men were the hosts. During intermissions the celebrities present were introduced. Thus scores of men and women whose faces have become familiar to the public were presented, and after this formality the dancing began. Some of the actors and actresses are excellent dancers, and they gave little exhibitions of their skill as the night went on.

It was throughout a happy affair. Some of the performers had not met before, but they knew all about each other from moving pictures they had seen. It was quite like a gathering of old friends. Some of the actors and actresses present were John Bunny, Miss Flora Finch, Miss Lillian Walker, Miss Kate Price, A. K. Lincoln, Miss Florence Lawrence, Owen Moore and Rose Tapley.

The committee in charge included Charles Rappaport, chairman; Charles Segall, John S. Greenbaum, Walter Jacobs, H. Berman, M. A. Benn, M. J. Walsh, Edward Jefferies, George H. Roth, Walter Steumpfig, J. H. Walraven and D. Baylinson.

WEST VIRGINIA CONVENTION COMMITTEE. Lower row from left to right—U. P. Kemper, A. P. Brinkmeier, Clem Kerr, Chairman, Phillip Kochert, W. H. Shull, Financial Secretary. Top row—L. R. Thomas, State Secretary, H. Friedman, M. A. Sybert, C. D. Thompson, James Velas, A. G. Frohme.

NEW YORK EXHIBITORS NOW FAVOR 450 SEATS.

The twice defeated Folks ordinance is once more before the Board of Aldermen of New York City for settlement. The ordinance as drafted provides for structural conditions that will minimize the chances for panic in case of fire. The principal contention so far has been the number of seats allowable in an auditorium that is not strictly fireproof according to the building code as applied to theaters. In the face of opposition against allowing 600 seats as the maximum for a non-fireproof auditorium, the New York exhibitors have decided to compromise on 450 chairs. Alderman Folks, however, is not in with them in this compromise and is quite determined that 600 chairs shall remain as the maximum in the bill as introduced by him originally. On all other points of the bill the Exhibitors' League agrees with him, but on the 600 chair proposition they think the bill will be more sure to pass by conceding 150 seats, and they will be content if they get 450. As evidence of this feeling, a petition was drawn up at the last meeting of the league and signed by every one of the 65 members present. This petition was sent to the members of the Board of Aldermen, and reads to the effect that the league would be pleased if the board would reject the Folks ordinance as it now stands and accept an ordinance drafted by the exhibitors themselves. The exhibitors' ordinance will be substantially the same as the Folks ordinance, with the exception of the specified seating capacity, which will be placed at 450 chairs. This petition was delivered to the Board of Aldermen at its session on April 1st.

The exhibitors, considering their own separate enterprises, came to the conclusion that not more than 15 per cent. of them would in any event be able to avail themselves of the 600 seat privilege, and not a great percentage of them could enlarge their places to accommodate even 450. Therefore it seemed inadvisable to establish a large maximum seating capacity which would in all probability attract outside capital and be the cause of the erection of many more theaters, owing to more favorable conditions. In short, by gaining the 600 seat privilege they considered that they would be doing themselves more harm than good.

At the meeting of April 1st the New York Exhibitors' League was addressed by Mr. William Fox, who spoke interestingly for nearly an hour, outlining the various stages through which the motion picture business has passed. He told of his opposition to the General Film Company and outlined conditions as he saw them. He also expressed sincere friendship for the Exhibitors' League of New York and regretted that he was ineligible to membership, owing to his being a film renter. At the conclusion of his address he received hearty applause and was tendered a vote of thanks.

THE KID AS A "REPEATER."

It has long been the privilege of the moving picture actor to see himself as others see him. But he rarely enjoys the chance to see himself twice as others see him. Every now and then "dual personality" effects have been gained in pictures, by trick photography, with some well-known grownup as the star. But now for likely the first time a child artist is so featured. The child is the Thanhouser Kid, and in the release of Friday, April 11th, "The Changeling," you see her as both a millionaire's genuine son and his bogus one.

The Kid, by the way, appears this week at Cleveland, Ohio, in a national tour of Mutual theaters. It is said that she is receiving the largest salary ever paid a child of her years in any branch of theatrical work. Her sister assists her in the act, which is an enlargement of the turn she has been doing at benefits around New York City during the past year.

FIREPROOF PICTURE THEATER.

Ground has been broken for a strictly fireproof motion picture theater, which will be erected near the southwest corner of Rural and Washington Streets, Indianapolis, Ind., at a cost of $8,000. The theater when completed will seat 420 persons, and there will be ample standing room at the rear to accommodate about sixty more. The appointments will be up-to-date and luxurious in every respect. Frank J. Geiger is financing the project.

GREEVER BUYS AIRDOME.

H. K. Greever, proprietor of the Dreamland Theater, Vernon, Texas, has purchased the airdome on North Main Street. Mr. Greever intends to run the airdome in the fine summer weather and the Dreamland during the rainy days. Mr. Greever has had great success with the Dreamland.

JUDGE BEN LINDSEY IN PICTURES.

Judge Ben Lindsey, the well-known juvenile court expert, is the latest national character to appear personally in a dramatic production for the movies. A three-reel feature, the story of which is based on real incidents in the history of this most modern tribunal, shows the great contrast between the old way of handling child criminals and the modern method since the coming of Judge Lindsey's Juvenile Court. It features the Judge personally, carrying out his important work of placing delinquent children who have started on the wrong track permanently back on the safe road to good citizenship.

Judge Ben Lindsey.

This production, "Saved by the Juvenile Court," is said to be a thrilling and realistic narration of two great stories of deep heart interest. The first reel depicts the experiences and unhappy ending of a boy started in a life of crime through association with hardened criminals which was forced upon him when he was sentenced in his youth to a prison term for committing a minor offense. The remaining two reels deal with the experiences of a boy and girl who drift into bad company through the inability of their widowed mother to give them the necessary attention, owing to the fact that she is compelled to work every day for their support, and who are saved through the honor system of the Juvenile Court. It is produced by the Columbine Films Company.

NEW FEATURE FILM COMPANY.

The Scarlett Motion Picture Company, a Philadelphia corporation, has been recently organized and is now producing feature films at its new studio, Twenty-third and Vine Streets, Philadelphia, Pa. W. T. Jones, formerly a producer and director, is the general manager of the new company. The concern has been fortunate in securing as its leading lady the dainty and versatile motion picture actress, Miss Eleanor Caines, formerly of the Lubin Company. Jerold T. Hevener, also of that company, has been engaged to direct the productions, with a company of twenty-two persons. The first release will be "Lost Identity," a thrilling Western drama in two parts. The company proposes to release its features through the leading independent feature exchanges. The initial feature will be released in a few days.

CHICAGO LETTER

By JAS. S. McQUADE

An executive session of the Mutual Film Corporation officials and exchange men was held in the La Salle Hotel, Thursday and Friday, March 27th and 28th. Most of the exchange men (connected with the company) west of the Alleghanies and east of the Rocky Mountains were present.

Since the meeting was behind closed doors, nothing can be said of the proceedings, except that they were important and that they concerned the betterment and the future welfare of the Mutual Film Corporation company's interests.

Among those present, as near as can be gathered—for the meeting was kept very quiet, few if any of the trade papers being notified—were: H. E. Aitken, who acted as chairman of the meeting; W. C. Toomey, J. R. Freuler, Mr. Farnham, Mr. Spiro, Mr. Burman, Omaha; Mr. Mandelbauman, Cleveland; Phil Gleichman, Detroit; Mr. Ashbrook, Toledo; Pat Hall, Kansas City; Ben Yudell, Minneapolis; E. H. Brient, Indianapolis; Mr. Mergener, Milwaukee; the Buffalo exchange owner; G. Hutchinson, F. J. Flaherty and R. C. Seery, of Chicago. Mr. Trask, of Cincinnati, was detained by the floods. A banquet was given Thursday night.

In the Bioscope of March 13th Harry Furniss has written an interesting article which touches on British pictures in British programs, or, rather, the lack of them. Mr. Furniss will be remembered by many for his clever cartoon work in Edison pictures, in which he appeared several months ago, and for the well-constructed scenarios written by him to surround his own special work. He was not given an opportunity to test his ability as a producer while in this country, which is to be regretted, for Mr. Furniss believes he is naturally better adapted for the production of his own plays, or those written by others, than he is for scenario writing or acting a part. Mr. Furniss is now being given the opportunity in England to direct the production of photoplays, and we shall await their appearance with much interest.

Many lovers of photoplays in America have often wondered at the absence of English photoplays from American screens. Italian and French makes are with us in abundance. Why not the English? As Mr. Furniss in his article truly says: "When I was in New York, comparatively recently, the only successful plays were 'English, quite English, you know,' written by English authors, while English actors and actresses held the boards. They (the Americans) only want the best, and the best, naturally enough, commands success. Irving, the Kendals, Forbes-Robertson, Sothern, Willard, Hare and numerous others of our front rank actors of recent years have made fortunes in America; while in England they only found it possible to make, comparatively speaking, a respectable living." Then Mr. Furniss bewails the fact that American photoplays are the vogue in the United Kingdom, and exclaims against the dumping of "so-called English pictures" on English shores, in addition to "Wild West scenes and other essential American subjects." "English scenes, particularly those of an historical nature (save the mark!), are released almost weekly," writes Mr. Furniss. "They fairly bristle with absurdities and incongruities, and not by any means infrequently with anti-British feeling; but if the latter is overlooked they are no worse than the home-made historical film—perhaps even better."

There is much truth in this, and American film manufacturers should give the matter careful attention. But Mr. Furniss is disposed to show considerable animus to American films, instead of the fairness of a critic, in the following paragraph:

"It is eminently characteristic of the country that money in some shape or other should play the important part in American picture plays. Band of Hope bathos, hospital scenes and deathbed incidents supply a considerable proportion of the others, and however excellent from a pictorial point of view all these may be, they are devoid of any real interest as far as the British public is concerned. And that this public should be condemned to sit for hours watching an unbroken procession of this class of film, when so many good English plays are kept out of sight, is not right; nor is it fair to the British producer. In due course of time this fact will no doubt sink into the minds of those who pay at the doors. Then, and not until then, will the British producer attain his proper position in the moving picture world."

The fact has long since sunk into the minds of British patrons of moving picture theaters that American films are the best in the market. American manufacturers, as a rule, do not figure up parsimoniously the pounds, shillings and pence that a film will cost before entering on its production. It is quality, not the cost, with all the best of our American manufacturers. When English manufacturers are ready to loosen their purse strings, and pay less attention to arithmetic, when considering the production of a film; when they are willing to pay the price to first-class actors and actresses to appear in their productions, they will have a market in America and we shall be delighted to see their product. Then, and not until then, will the British producer attain his proper position in the moving picture world.

A Suggestion for Flood Benefits in M. P. Theaters.

According to a circular letter sent out to Independeent exhibitors in his territory by J. V. Bryson, manager of the Laemmle Film Service in Minneapolis, his exchange, like many others, has been put to great stress by the recent floods in Ohio and Indiana. The letter, in part, which bears the date of March 29th, reads as follows:

"This certainly has been a week of excitement, trials and troubles for this office. I am taking this means of requesting you to lend us every possible aid and assistance you can in the booking of new releases. The terrible flood through Ohio has absolutely demoralized express service between New York and Minneapolis. For instance, we haven't had a new film in the house all week. The Wells-Fargo Company tell us there are over fifty express coaches on sidings and in the water where the flood is. For this reason, if you don't get your new films promptly, I beg of you to be considerate. It is certainly no fault of mine."

The letter continues, under a sub-head, which reads, "Do you want to run a flood benefit in your theater? A lot of my customers are going to do this. I think it will be one of the greatest stunts you have ever locally pulled off. If the moving picture theaters in the state of Minnesota couuld raise a few thousand dollars it would be a big boost for us all in general. And right here is where I come in: I will give every moving picture show within 1,000 miles of Minneapolis one free change, with the distinct understanding that these films are to be used for a flood benefit only."

Manager Bryson's suggestion and offer are timely; but, in case any such fund is raised, would it not be well to ascertain if any brother exhibitors in the flooded districts, in Ohio and Indiana, are in pressing need of help before the fund is employed for general relief purposes? Charity begins at home, and in this case help should be first extended exhibitors who are in need, if there be any.

Chicago Film Brevities.

Max L. Livingston, assistant manager of J. H. Hallberg's enterprises, New York City, called at the World office Tuesday, April 1st. He is making a tour of the Middle West in the interests of his firm, which deals in complete moving picture theater equipments.

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Essanay's 700-foot film of the Omaha tornado was produced and released in quick time. It was presented in several theaters in Chicago on Friday, March 28. It was viewed with great interest. The photography was fine.

* * *

C. J. Hite and Dr. Shallenberger, of the Thanhouser company, arrived in the city Saturday, March 29th, and returned to New York the following Tuesday.

* * *

Fred Hartman, of the Hartman Bros., film manufacturers, Omaha, was in the city early last week. Hartman Bros. made a 1,000-foot film of the Omaha disaster. This film will be handled as a special feature by America's Feature Film Company, this city. It is now being shown on the road and is making a big hit.

* * *

Henry J. Hallway, manager of the Grand Opera House, St. Charles, Mo., was in the city last week. He called at the World office and paid a visit to the Selig Polyscope Company's plant.

* * *

My old friend, Joe Bommerscheim, owner and manager of the Gaiety Theater, Ft. Wayne, Ind., was a visitor at the World office last week. He stated that Ft. Wayne was pretty well flooded at the time he left, but that he was still doing business.

* * *

A. K. Brown and P. H. Kilner, respectively, president and manager of the American Theater Company, 24 South Clinton Street, this city, paid the World office a visit last week. The company owns and controls the Hinsdale Theater, Hinsdale, Ill., and the La Grange Theater, La Grange, Ill. The La Grange is a brand new fireproof structure and will be opened April 10th. It was erected at a cost of $24,000. Mr. Kilner stated that the Hinsdale is playing to capacity at the present time. Licensed service being used and 10 cents admission charged. Admission at the La Grange will also be 10 cents. It has a seating capacity of 465.

* * *

N. F. Evans, manager of the American Feature Film Company, of Toledo, Ohio, was in the city all last week. He stated in the World office that he had produced 1,100 feet of film showing the flood in Dayton. Mr. Evans stated that he had cut out all superfluous matter in the film, and that every foot will be interesting and full of action. The film covers the devastation very completely. There was no chance of showing any thrilling rescues, Mr. Evans reported, as his party, as well as all the other camera parties on the scene, got into the city on the first relief train from Toledo, on Thursday evening, March 27th, and the waters had receded fully by Thursday night. Any films, therefore, showing rescues will be accused of faking. This film will be offered in the open market, with no restriction as to territory. It will be first shown in Chicago.

* * *

Carl Ray, the well-known moving picture theater owner of Muskegon, Mich., writes that he will return home on April 1st from Los Angeles, where he has been wintering for the last three months. He will return to Los Angeles some time in June to begin building his new residence in Los Angeles, in the fashionable residential district of Hollywood, on Hawthorne Avenue and Fuller Street. Mr. Ray reports that all moving picture theaters in Los Angeles are kept very busy.

Screen Club Visited by Flames.

Lively Work on the Part of Members Prevents Loss of Mementoes and Records—Ball Committee Appointed.

THE Screen Club was visited by fire in its rooms at 163 West Forty-fifth Street at 8 o'clock on the evening of March 31. The blaze originated in the establishment on the ground floor, and by some was ascribed to defective insulation. Louis Gellung was one of the first to notice the smoke. He called the attention of the steward and of Herbert Brenon to the fact. Mr. Brenon went down stairs and looked through the window of the store under the club. Then he called a policeman, who turned in an alarm. Mr. Brenon then returned to the rooms and informed the members gathered in the dining room. There was no excitement, but there was much haste. Joe Farnham, going after his overcoat, noticed a package of towels. These he soaked in water and distributed to the volunteer salvage corps, which was working in the different rooms. Pictures were pulled from the walls, records were taken out, the great mirror in the smoking room was carried into the front of the house, the piano was moved and—most important of all just at this time—the badges, tickets and all printing matter on hand for the Screen Club ball on April 19, at Lexington Opera House, Terrace Garden, were taken to a place of safety. Among others who were groping in the smoke were William Robert Daly, "Jake" Gerhardt, and Harold Shaw. All stuck to the ship until after the arrival of the firemen and until they were told in none too gentle manner to "beat it." Flames were then appearing in the library.

The firemen pulled up the carpets, chopped out the walls along the floor for a distance of fifty feet, and made quick work in extinguishing the blaze. The departmental estimate of the damage was $5,000, most of which, however, was sustained by the store on the ground floor. The Screen Club, thanks to the business foresight of President Baggot, is fully insured, and has been from the day the club was fitted up. Mr. Baggot was on his way to the club while the fire was in progress, and was among the first to enter when the firemen gave permission. It is expected that the rooms will be rehabilitated by the end of the week. As soon as the members were permitted to return to their quarters all gathered about the piano, and under the direction of "Bob" Daly heartily sang the Screen Club Anthem. Later a long telegram was dispatched to Vice-President Arthur V. Johnson. It was couched in language that will be understood by none better than its recipient and at the same time testified to the regard in which the Lubin leading man is held by the Screeners.

The fire is bound to arouse still greater interest in the forthcoming ball. The following committees have been named:

Reception Committee: Siegmund Lubin, chairman; Carl Laemmle, Adolf Zukor, P. A. Powers, Harvey P. Salter, C. J. Hite, Charles Jourjon, Herbert Blache, Robert H. Cochrane, A. J. Kessel, Jr., Darwin Karr, C. O. Baumann, James Kirkwood, Mark Dintenfass, Billy Quirk, William H. Swanson, Owen Moore, J. V. Ritchie, Herbert Prior, George Magie, Francis X. Bushman, Louis Gasnier, Harry Meyers, William Steiner, Edwin August, Herbert Miles, Maurice Costello, Earle Williams, Warren Kerrigan, J. E. Balshofer, James Cruze, William A. Bechtel, Irving Cummings, J. Searle Dawley, William E. Shay, Hector Dion, William Oldknow and Edward O'Connor.

Floor Committee: Herbert Brenon and William Robert Daly, chairmen; L. R. Johnstone, Charles Abrams, J. W. Johnston, Al McGovern, Yale Benner, Worthy Butts, Paul Scardon, Charles Arling, B. F. Messen, Harry Benham, Harold Shaw, Joseph Hopp, J. B. Totten, S. M. Spedon, Ed Barry, Julius Stern, Ingvald C. Oes, Frank Tichenor, Paul Panzer, Augustus Phillips, Charles Kessel, Frank Powell and William Garwood.

Ushers: Frank Smith, chairman; Bert Adler, Joe Miles, H. Z. Levine, Dr. Ivory, Moe Streimer, William McCoy, Wendel Milligan, J. Parker Read, Frank Carroll, Lee Beggs, W. J. Welsh, Will Lewis, Matt Snyder, Frank Griffin, Howard Crampton, Billy Haddock, Ed Lincoln, George Blaisdell, George Edward Hall, Hopp Hadley, George Proctor and Eustace Hale Ball.

Joe Farnham is now the corresponding secretary of the Screen Club, Calder Johnstone having resigned his membership in the club.

The Screen Club has opened a subscription for the flood sufferers, the club itself heading the list with $50. The amount is piling up.

SEE 'EM AS GHOSTS!

Marguerite Snow and James Cruze have played every known kind of part in the Thanhouser films except that of—ghost! So it should be with some degree of curiosity that you look for them in the release of Sunday, April 6th, "When Ghost Meets Ghost," wherein the two Thanhouser favorites are the very specters in mention. But it is a specter story that won't scare the youngsters in your audience, for it is a purely comedy plot that is worked up without any "horrors" or "terrors." You see, there's an old comedy bachelor who lives in the funniest old haunted house. The wraiths are a lady ghost and a ghost in armor, and they are around too much to suit the funny old bach. He plans to rid himself of the ghosts by having them meet, for he suspects that they might fall in love and elope. Sure enough, he does "pull off" a meeting, and sure enough they do fall in love and run off. The bachelor, clear of ghosts, settles back in his broad armchair and smiles, but he had figured without his specters. They just loved the old home so they couldn't stay away. Arm in arm, and each gazing lovingly into the other's eyes, they returned.

FRED MACE'S PLANS.

Owing to the floods and the congested condition of the wires, only the bare announcement of Fred Mace's retirement from the Keystone Company could be printed last week. It now appears that he is putting into execution a long-cherished scheme of his of putting out his own product. He will make three reels a week, one split reel of farce in which he will appear, one Western and one Indian or straight dramatic story. These will all be specially written for the stock companies under his management and will be released through the companies making the highest bid for the product. It is possible—even probable—that the comedies will bear the trade mark of one of the licensed manufacturers.

Since he went to Keystone, Mr. Mace has been writing and directing the split reels, as well as acting in them, and for some time past he has been working on a scheme for production on a footage basis. He wired Kessler and Bauman last week his resignation, taking effect to-day. He has been asked by wire to reconsider this determination, but the encouragement he has received has induced him to adhere to his plan.

During his long career with the Biograph, Mace became a tremendous favorite and carried his partisans over to the independent camp when he went over to Keystone. He feels that with no restrictions on his product he can do even better work and for some time past has been engaged in perfecting his scheme, which consists of making production which will suit the personalities of the players instead of requiring them to alter their personalities to fit their parts.

GRAHAM BACK AT WORK.

Cecil Graham, manager of the Northern Ventures Company, which is handling the Harry Whitney and "Lucky" Scott Arctic Pictures, has just returned to his desk after a slight attack of typhoid, contracted on a tour through the New England States.

Doings at Los Angeles

Universal Plant Destroyed by Fire—A Bit of Biograph Gossip—Kalem Making Boer War Picture.

FIRE practically wiped out the big plant of the Universal Film Company at Gower Street and Sunset Boulevard, in this city, early in the morning of March 26th, causing a loss which it is impossible at the present time to estimate. The offices, developing rooms and dressing rooms, valued at about $7,000, were completely destroyed. The unknown factor in an estimation of the total damage is the large quantity of film, both raw and exposed, which was consumed. At the time this is written it is not known how much film was destroyed, but it is certain that among that burned was a large quantity which had already been exposed. Necessarily all of this will have to be reproduced and undoubtedly it represents a large expenditure for production.

Even the cause of the origin of the fire is a mystery. The night force was at work when the flames were discovered in the film department, but they gained headway so rapidly that by the time the nearest fire companies had arrived the buildings were practically gone. There is a supposition that the fire started from an explosion of gas. Fortunately those who were in the plant at the time escaped without injury. The big studio stage located adjoining the group of buildings was protected by the firemen and suffered no damage.

Before the fire had been out an hour preparations were being made for rebuilding and probably in the end the fire will prove to be an advantage, for the buildings had been erected piecemeal as the rapid growth of the company demanded extensions, and, consequently, the arrangements were far from ideal.

Biograph Matters.

The change of policy in the Biograph Company, long ago forecast in this column, came to pass this week when posters were issued bearing photographs and names of about a score of the members of the acting department of the organization. Hereafter the long standing rule, which has enjoined the utmost secrecy about the names of actors and actresses connected with the company, will be disregarded. This long standing rule, which made it a grave offense for any person connected with the Biograph organization to give out any information concerning the identity of the players, has been one of the curiosities of the motion picture industry. Within the last year or two the company has had great difficulty in maintaining the rule because, despite all that could be done to prevent it, the public seemed to have a way of obtaining the information it wanted about its favorites and before the rule was abrogated a number of the Biograph players were as well known to the public as were the members of other companies which take the public freely into their confidence.

Not half of the Biograph players are included in the poster which has been issued, but in all probability the other names and portraits will follow shortly.

Apropos of the new Biograph policy, it may be said that a new character woman made her debut with Director David N. Griffith's company this week. She is Jenny Lee, an exceptionally talented actress who has worked along "legitimate" theatrical lines for many years, but who never posed for the motion picture camera until this week. Griffith has long been noted for his ability to make marvelous finds of obscure actors and actresses who, under his coaching, soon develop into stars of the motion picture profession. Such were Mary Pickford, Blanch Sweet and May Marsh. Jenny Lee is a different type, but she will probably be developed into another favorite. Her first appearance will be as the strong woman who rules her own home in a forthcoming picture which will probably be released under the title of "His Mother's Son." Having been produced by Griffith it will be a Saturday release.

Changes in Universal.

Thomas Ricketts, the oldest director in the Universal organization, who went into it with the Nestor company for which he had directed several years, is at liberty as a result of another change of this week. Harry Pollard, formerly a screen favorite with the Imp company, before the organization of the Universal group, has been promoted to a directorship. Announcement was made last week that Frank E. Woods had joined the Universal company as a director. At that time it had not been decided what brand he would work under. Now it is announced that a company will be organized for him at once and that he will make releases under the Imp brand. Since the old Imp company left Los Angeles immediately after the Universal was formed the brand has not been represented in this field. Woods, who was formerly "Spectator" of the Dramatic Mirror, came to Los Angeles as a Kinemacolor director seven months ago, leaving that company two weeks ago.

The Universal company is starting this week upon a picture which will mark a new departure for it—a venture away from the thrilling, the spectacular and the elemental and into the field of what most directors call "artistic highbrow stuff." Constance Crawley and Arthur Maude, two English Shakespearian interpreters of international fame, who have also identified themselves with everything that is intellectual in drama, have been engaged to appear in film productions of Maurice Maeterlinck's story of "Pelleas and Melisande" and Oscar Wilde's "A Florentine Tragedy." Fortunately they have been assured that no money will be spared in producing these two pictures as they should be produced. As an evidence that in this case everything is really going to be sacrificed to art it may be stated that it is not known how many reels either will make. In other words the story is to be put on correctly without regard to the arbitrary requirements of reels. Either may make one and a half reels or six, but whatever it comes to that is what it will be. If these two experiments are successful other "highbrow" offerings will follow.

Kalem Making Boer War Picture.

Nearly a year ago it was announced in this column that George H. Melford, director of the Glendale Kalem company, was preparing to produce a Boer War Picture called "The Battle of Paardeburg." The arrangements were practically completed when Melford was disappointed in obtaining a number of pieces of artillery of a certain type and had to postpone the picture. Since then it has been ready and postponed no less than four times, but this week, after two weeks' work, he finished it, and the two reels of negative are now on the way to New York. Originally planned to be a single reel release the idea grew as time went on until, when it was finally filmed, it became a tremendous spectacle, the biggest and by far the most expensive picture, Melford says, he has ever made since he became a director. Not only did he take the greatest pains with it, sparing no expense, but luck was with him. In one of the battle scenes a big cannon exploded within twelve feet of the lens, and the camera went on working and got it and the aftermath. The unfortunate feature of the explosion was that three men were injured, Jack Hoxey seriously. Hoxey sustained a concussion of the brain which rendered him unconscious for twelve hours and sent him to the hospital, where he is now convalescing. All the militiamen available in Southern California were turned out for the picture at a cost of $1,200 a day. The cannons used were so large that it cost $4 a shot for powder. Melford literally burned up money in the battle scenes.

Melford, by the way, is soon to cease being a "director" in order that he may become a "producer." A second Kalem company to operate at Glendale is now being organized at headquarters in the East and will be on the ground in a month or six weeks. This will mean a new director and Melford will have an assistant who will practically have charge of the present company, leaving Melford free to supervise both companies. Whether he will also have supervision over the Santa Monica comedy company is not known. His promotion is a well merited recognition of the remarkably fine work he has been doing for the company.

News Briefs.

The announcement that Fred Mace, next to John Bunny probably the most widely known motion picture comedian in the world, has quit the Keystone company is in itself important news, but not nearly so important as what will follow. The details of the other story are not ripe at the present time, but it can be stated that there is every possibility that another two months will see Mace back in the ranks of the licensed companies with an organization of his own under his direction. Mace for several years was the life of the Biograph comedies. Eight months ago he left that company with Mack Sennett when the Keystone company was formed and since then he has been appearing in the Keystone releases. It was not dissatisfaction with the Keystone people, but rather more tempting offers from another direction, it is said, which caused him to resign.

* * *

I have received a good-natured reminder from the proprietors of the Union theater at 255 South Main street that the oldest motion picture theater in Los Angeles is still in the licensed ranks. In naming the downtown theaters which have remained with the General company, resisting the blandishments and other more potent temptations of the Independents, I overlooked the Union theater, which certainly was entitled to be well to the front of the list. The proprietors say they have no intention of "bowing the knee to Baal." Since the list was published the California, on Spring street, has opened with licensed programs.

* * *

Members of the Biograph company joined with a number of his personal friends, in and out of the various other motion picture companies in this vicinity in presenting Lew Dougherty with a huge solid silver loving cup this week. The cup is a massive vessel holding more than a gallon of "suds" and it bore an inscription stating the circumstances of its presentation. With it went a solid silver pocket flask and a tiny loving cup for Dougherty Junior. The presentation was made at Dougherty's home. Tony O'Sullivan, who lives across the street, lured him over early in the evening long enough for the mob to slip through the alley and take possession of the absent man's home. When he returned he took one look at the crowd and gave up his goat. Dougherty's withdrawal from the Biograph company to go with the Kinemacolor company was a real blow to his associates, for he is the sort of man who makes fast friendships. His departure leaves Billy Bitzer, camera man and inventor of "Biograph photography," the dean of the organization. Like Dougherty, Bitzer has been with the company ever since the Biograph was a "bye," as Charley Murray would say.

* * *

Apparently money is no object to the Lubin Company judging by the way Wilbert Melville, producer for the No. 1 Los Angeles Lubin company, has been spending it. For the last two weeks he has been monopolizing nearly all the "extra people" who are available in this vicinity. His daily salary lists must look like a factory payroll. Since he brought his company here about Christmas time he has pulled off a long series of expensive pictures, and the fact that he continues to keep up the pace indicates that S. Lubin is willing to spend his dollars "regardless" so long as he gets results.

* * *

W. Christie Miller, the veteran character man of the Biograph company, has been elected an honorary life member of "The Photoplayers" Club. Next to "Pop" Manley, of the Powers company, who was also given the same honor, he is the oldest actor in the business. Russell Bassett, of the Nestor company, who is third on the list, has been promised an election as soon as he adopts more sedate manners.

P. M. POWELL.

BRADENBURGH BRINGS SUIT.

George W. Bradenburgh of Philadelphia, has brought suit against the Motion Picture Patents Company, of New York, for damages amounting to $50,000 caused by the defendant's breach of the Sherman anti-trust law. The licensees of the Patents Company are made defendants in the suit. Mr. Bradenburgh claims that Lubin et al have formed a combination in restraint of trade and have deprived him of a source of supply, damaging his business to the extent of $50,000. Triple damages are claimed by the plaintiff.

UNIVERSAL WESTERN NOTES.

F. W. Randolph, who directed for the Universal in the Hawaiian Islands and who has since been directing under the Nestor brand, is going to act from now on as assistant director to Francis Ford in the new series of Cuban and Philippine pictures. Ray Meyers, who has been assisting and acting with Francis Ford, is transferred to Director Jack O'Brien, with whom he takes leads. Alexander Gaden joins Mr. Ford's forces, and will take leads and heavies with him.

* * *

The studios of the Western organization at Hollywood are putting the finishing touches upon the wondrously beautiful scenes and props for the forthcoming production of the fairy-spectacle, "Beauty and the Beast." It will be presented under the direction of H. Matthews, and promises to outrival "Snow White." There will be three great scenes—an old-fashioned street, a brilliant court-room, and the grand staircase within the castle.

* * *

The Universal has decided to put on a series of pictures dealing with Philippine subjects, as well as with the War in Cuba. These will be produced under the 101 Bison brand at the Providencia Ranch, now known as Universal City. They will be under the direction of Francis Ford, and will start with a picture entitled "Stars and Stripes," descriptive of the Cuban occupation by the United States, as well as a general and correct idea of matters of public interest in the Cuban campaign. The habits and the manners of the natives will be shown and every phase of the conquest of the islands will be pictured. In order that everything may be correct, a large number of special costumes have been purchased of the 1899-1900 period, as well as the arms that were used in the campaign.

* * *

Universal City is to have its own furniture factory. The idea had its birth in the brain of R. E. Wortham, boss carpenter of the Hollywood studios, and is due to the many troublesome delays that the furniture houses have subjected them to. On several occasions important pictures have been held up on account of the non-delivery of necessary furniture. Last week, a big freight load of machinery arrived, and is being installed. From now on the Universal will make all of its own furniture—not property stuff, but real furniture of all periods. With its new storehouses complete there will always be a store from which to draw. Each picture will have its own special furniture.

* * *

Yet another director has been added to the 101 Bison forces. He is Milton H. Fahrney, who has been connected with the Nestor company since its inception. He starts his new job with a two-reel feature Civil War story, employing the actors and actresses who have been with him so long. Mr. Fahrney has been at work on the new story for some time, but deferred its presentation until he had secured all of the correct costumes and details for its production.

STEWART WHITE AND S. S. HUTCHINSON.

The above engraving is from a photograph of Mr. S. S. Hutchinson of the American Film Manufacturing Company and Stewart Edward White, the author, taken at Mr. White's winter home, Santa Barbara, Cal. Mr. Hutchinson has just concluded arrangements with Mr. White for a series of stories for "Flying A" pictures.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

WHILE not being unduly sentimental or pathetical, our feelings were agitated somewhat by comment made upon the motives of a Brooklyn moving picture exhibitor who offered one day's proceeds of his house to the fund for the relief of the Western floods sufferers. "A clever advertising scheme" was the remark I overheard when the offer was made. Nevertheless the exhibitor is standing by his offer and will turn the proceeds over to the relief committee operating at Columbus, Ohio. The exhibitor is Jacob Krause, whose place is at 895 Fulton Street, Brooklyn. Apparently he was the first of the exhibitors in Greater New York to make an offer of that kind. It is hoped the contribution will be a substantial one and, for the sake of rapping the cynical head that has bobbed up, we trust he will give equal publicity to the acknowledgment of the donation; and it is hoped he will do this even if the proceeds are small. The spirit will be vindicated.

* * *

Theaters throughout the country outside the affected zone are advertising benefits for the flood sufferers, New York managers being among the most active, and the only snarling comment heard was the one directed against the little picture house in Brooklyn. The only answer that can be made to the question as to why commercialism should be charged against the offer of the moving picture manager is that it comes from that class of people who are so unqualifiedly and unalterably opposed to moving picture shows that they can see no virtue in them regardless of circumstances. The prejudice is so deep-rooted nothing can even suspend it. Fortunately such people have so rapidly lost the position they once held by hoodwinking a part of the public that did not investigate for itself that the antagonistic spirit is now practically without effect. Lack of faith in the fairness and honesty of purpose has actually brought defeat to some very creditable measures.

* * *

It has been stated that the antagonism of clergymen to the motion picture is beyond comprehension. The truth is, but a very small percentage of them are opposed to the pictures themselves. It is the picture theater they oppose. Those in the majority have exhibitions in their own churches and halls. Those in the minority, or most of them, during the campaigns of the past put themselves so strongly upon record they cannot reconcile themselves to a graceful retreat to the ranks of the liberals.

* * *

Many of the people who are now staunch supporters of moving pictures are not familiar with conditions as they existed in the past with regard to the antagonism shown against them and the burden exhibitors carried in dealing with it. Opposition to the pictures was not made a straight issue by the opposing forces until recent years, when it developed incidentally in the censorship campaign. The forces that had been fighting for years what they could not attain in or out of the courts saw an opportunity to get it by taking up the censorship agitation, which necessarily placed them on record as being opposed to the pictures themselves to an extent.

* * *

Now look the whole situation squarely in the face as it existed in New York City and vicinity and it will be seen that the moving picture people have not been antagonistic to the views of the clergy because they felt the latter were opposed to the pictures themselves. The differences were based upon the belief that those of the clergy responsible for the many agitations were so persistently inconsistent in their declarations, charges and actions that they became unreasonable and many times oppressive. Canon Chase is one of the most prominent and respected men in the field of religious work in this country. No one doubts that he is sincere and animated by the best of motives. But local moving picture history shows that at times he has been overzealous and at other times has given reason to believe he was not consistent.

* * *

The original campaign, started several years ago, was against the exhibition of moving pictures on Sundays. Canon Chase was one of the veterans. The claim was that it interfered seriously with the attendance of children at the afternoon Sunday-schools. The motion picture people for the first time entered the plea of inconsistency and discrimination. They pointed out that neighboring theaters were running Sunday concerts and the pictures would be withdrawn if the enforcement of the law became universal. The concerts continued, and so did the pictures. Then a campaign started against the Novelty Theater in Brooklyn, the charges being directed against the pictures. It was shown that the identical pictures exhibited there were identical with the pictures shown each preceding Sunday at the Majestic Theater in the same city, but the latter house was never interfered with. Why the discrimination was made was never explained. The same parties conducting the campaign against the Novelty had equal jurisdiction against the Majestic, but did not act.

* * *

Then followed a calm. But it was of short duration. Suddenly a campaign was launched that almost put most of the picture exhibitors out of business. Without a word of warning the building, electrical, fire, health and fire insurance departments fell upon the necks of the exhibitors with demands for alterations and improvements in the houses that brought to most of the proprietors visions of bankruptcy. In many cases the orders were quite proper; in many others the justification for the sweeping demands were questionable at least. There was a strong belief on the part of the exhibitors that the campaign was not entirely due to voluntary action on the part of the departments, especially when those who were not inclined to act promptly because the same action was not taken against regular theaters who were guilty of many of the same violations were told, "Live up to the requirements, or get out of business. Never mind other places."

* * *

Then came the morality campaign, then the agitation against admission of children under a certain age, and finally the agitation on the censorship question, which was injected into discussions and ordinances in spite of the emphatic declaration of probably as qualified a jurist as ever sat upon the Supreme Court bench in New York that the proposed measure was unconstitutional.

* * *

So when you look the field over and weigh all the conditions and developments carefully, it is not difficult to comprehend that Canon Chase and others of the clergy have been one of the two influences against the motion picture business and their efforts have not been restricted to the censorship agitation. Their opposition is not of the same character as in the past because the obeyance of the laws by the picture people has robbed it of its effect, but there is not one of the latter who does not feel himself justified in the belief, in view of all the past, that nothing would be more gratifying to a certain portion of the opposition than to see all the picture houses wiped out of existence. Why beat about the bush and have picture theater people try and console themselves with the thought that the years of agitations and annoyances they have been dragged through was not due to hostility? The other influence is hardly worth referring to for the reason that the vaudeville and theatrical interests have gracefully taken their medicine. Their fight was a bitter one while it lasted. With them it was a question of survival that made even persecution pardonable. They tried to stay the progress of the progress and not to annihilate them, and some of them are glad to-day that the motion pictures won out. One of the Shuberts recently said: "All of my houses that are not tied up by contracts are open to any responsible people who want to put pictures into them. Why, look at us fellows investing thousands upon thousands in putting up big houses, putting on big attractions in plays and people, and turn over and see these moving picture people walk in and show us how to make money. I used to think the pictures were a joke, but I don't now." And his recent investments show it.

* * *

There is one solution for the wiping out of the feeling that has existed between the other hostile influence and the moving picture people. Let the former become reconciled to the fact that the moving picture business is a legitimate one, backed by plenty of legitimate capital invested by people who desire to be recognized as, and demand the right to be classed with, other legitimate and law-abiding people. When causes for complaint arise let conferences be arranged in a businesslike way. There will be found on the picture side enough brains, honesty of purpose and sense of morality to speedily bring about an adjustment of any question that arises on a basis of reason, equity and welfare for all concerned, directly or indirectly. Rushing to legislatures, boards of aldermen and into courts without an effort at arbitration is expensive, and particularly distasteful to the under dog, even if he succeeds in getting on top. Hear the other side before leaping.

"The Fighting Chaplain"

Latest of Kalem Series Dealing with Picturesque Types of Civil War Volunteers.

In presenting their spectacular Civil War dramas based upon historical occurrences, it is apparently the purpose of the Kalem Company to portray the various walks of life represented by the Civil War volunteers. The producers announce that the latest of the season's series, "The Fighting Chaplain," like its predecessors, is based upon an actual happening and the incident of a Vermont minister who, as Chaplain, rallied his comrades in a time of panic, has formed the nucleus of a thrilling production which the scenario writer and director have developed with exceptional skill.

The story concerns Reverend John Barlow, minister in a small New England village, who acquires the reputation for timidity because he believes that a man of peace should not become aggressive at any time. This attitude is particularly distressing to Marian Wells, a girl of the congregation, with whom the minister is in love and who, in response to his proposal, replies that she can only marry a brave man. Barlow joins a regiment of volunteers in which Marian's father is a Captain and as Chaplain he inspires the soldiers to deeds of daring by his stirring sermons. In a terrific combat with the enemy the Captain is wounded and the hospital corps is put to flight by a shower of bullets. Unmindful of the shot and shell the Chaplain carries Wells to a place of refuge. Later Marian arrives on the scene to nurse her father and a large band of guerrillas attacks the camp when most of the troops have left to reconnoiter. The Chaplain directs the construction of a crude barricade and when he sees that the defenders cannot cope with the marauders, he plunges into the midst of the guerrillas and makes his way to the stable-tent, where he secures a horse and dashes after the troops. After a desperate ride he overtakes the soldiers, who return to camp in time to prevent the annihilation of the small party which has valiantly resisted the assault of the besiegers.

Mr. Guy Coombs enacts the role of Barlow with his usual force and finesse and Miss Marguerite Courtot, the sixteen year old "Kalem beauty," brings a great deal of charm to the part of Marian Wells. The stirring battle scenes and the terrific assault of the guerrillas are splendidly conceived and executed.

"The Fighting Chaplain" will be released Saturday, April 26th, and special one, three and six-sheet posters, depicting sensational scenes in the play, may be had from the usual sources.

NEW GENERAL MANAGER FOR NICHOLAS POWER COMPANY.

It is announced by the Nicholas Power Company that they have engaged the services of Mr. J. F. Skerrett as General Manager. Mr. Skerrett is splendidly equipped for the duties of his office, having been for sixteen years associated with the Bureau of Electrical Inspection in the Department of Water Supply, Gas and Electricity of New York City.

The new General Manager entered upon his duty on April 1st, and has already taken a firm grip on affairs. It is predicted that he will prove a distinct aquisition to this concern.

ENTERPRISING CANADIAN EXHIBITOR.

The Moving Picture World wishes to acknowledge a friendly call by Mr. Paul LeMarguand, president of the Starland, Ltd., of Winnipeg, Man. Mr. LeMarquand is one of the progressive exhibitors of Canada. His houses are of the highest class and are quite numerous, extending into the States. The number now totals fifteen—thirteen in Canada and two in the United States. The latest is the Empress of Omaha, which was built at a cost of $165,000 and is considered one of the finest in the country.

Regarding business conditions in Canada, Mr. LeMarquand expressed himself as well pleased. He was accompanied on his trip to New York by his father, Mr. A. LeMarquand.

Scene from "The Fighting Chaplain," a Kalem War Picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Send Out Checks.

SENDING out a small check ostensibly to pay for time consumed in reading an advertisement, but in reality to attract attention, is no new scheme, but Taylor and Ford, of the Star Theater, Cripple Creek, Colorado, appear to have been the first to apply this to photoplay. They sent out actual checks that were good for two cents each at the State Bank, the only difference being that these checks are void after thirty days; a detail that few of the recipients will notice. They write:

> The enclosed circular letter with bank check, is self-explanatory. We mailed out one thousand of these and results were highly satisfactory. Cripple Creek has a population of about 5,400, and we played to a total of 2,532 paid admissions for the three nights. To date, only 11 checks have been presented for payment, the actual cost being printing and stamped envelopes same as herewith. The scheme seems to be a good one in a small town, for it had everybody talking about the Star.
>
> We have a regular mailing list of 700 which we use once every six or seven weeks, always sealed with 2c stamp, and about 600 of same being addressed to women; find this a better business getter than three times same amount of money expended in hand-bills or dodgers.

The letter read as follows:

> Enclosed please find our check in the sum of $.02 to your order to pay for two minutes of your time.
>
> We wish you to know that we are showing a better class of moving pictures—MORE REAL FEATURE PHOTOPLAYS—than ever before, while our vaudeville attractions are equal to, if not superior, to those of the past.
>
> Next Sunday, March 9, for three nights only, we are bringing here the celebrated two-reel FEATURE SUBJECT, "THE COWBOY MILLIONAIRE," and we particularly desire you to see it, and pass criticism on it. Thanking you for past patronage, we are,
>
> Very truly yours,
>
> TAYLOR & FORD, Star Theater.

The letter is in typewriter type but printed with straight inking instead of through silk. The check will attract attention without too close an imitation of typing in the letter. The checks that were put through went through from curiosity and simply add to the value of the scheme since the recipient is generally careful to assure all her friends that the check was really good.

We think that a more ornamental check would have been even better. We have two checks of The Great Lafayette, who was killed a couple of years ago in a theater fire, that brought him more advertising than his posted paper. Both are rather large and carry scenes from his magical act, his own portrait, the picture of his dog Beauty, and much extraneous advertising. Embossed checks would not have paid for this run of 1,000, but a half-tone of "The Cowboy Millionaire" on the back of the check would have attracted even more attention.

A Cameraphone Idea.

The most recent Cameraphone Bulletin to hand carries an interesting back page in which the result of a recent contest is given. It will interest other thinking managers:

> Two weeks ago we spoke of being curious to learn the impression made on the minds of many school boys and girls by their frequent visits to our theater. We offered three-months' passes to those who sent in the best letters. A number of them have been received, but we can only quote from most of them, on account of lack of space.
>
> However, we have decided to print in full one letter we consider especially good. It is from Mr. Russell Willison and reads as follows:
>
> "Moving pictures are a benefit, not only in the amusement which they afford, but also on account of their educational features. The habits of wild animals, the growing and development of plants, incidents in history, scenes from foreign countries, scenes of construction, such as the Panama Canal, and experiments of mechanics and science may all be seen by means of moving pictures, and often in no other way. Again, old masterpieces can be reproduced with more realistic settings than the original, and the current events are kept continually before one's eyes.
>
> "The most important element in regard to the educational side of the moving picture is the fact that these things when once seen are remembered much more easily than something that has merely been read or heard of.
>
> "Although there are some theaters which show only scenes of crime and excitement, and it is doubtful where there is any benefit to be derived from such, yet it is undoubtedly true that the higher grade theaters are of benefit to its patrons. Truly yours,
>
> "RUSSELL WILLISON."
>
> Silas Adelsheim in his letter says: "They give you high ambitions and teach you to always do what is right. In different pictures you see the works of nature, the making of the products of the world and the different types of man and animal."
>
> So it looks to us that our policy of showing something of an educational nature in each day's program was having the effect we are trying for.
>
> John F. Burke writes: "They have increased my imagination, and a good imagination is very important in school work. They have given me valuable points in history, chemistry, geography and other studies which I would not have been able to get from books. They have shown means for preserving health which we would never hear of at school. They help in giving us an idea of the people and places outside our own city and country. Many places we would never be able to visit are made familiar to us by the moving pictures."
>
> Paul McNamara tells us: "They help me in my studies, especially the 'Current Events,' which help me in history; they instruct in matters concerning manufactures, and enlighten in the manners and customs of foreign countries."
>
> Mr. John Kleman says: "The industries of the United States and of foreign countries are educational and interesting. I like pictures like the tobacco industry, cotton industry and the rubber industry in India. The scenic and historic pictures are also interesting. The historic pictures help me a good deal in my studies, because it is easier to remember a picture when shown on a screen than to remember it from a book."

There is more to the same effect, but enough is shown to prove that such a contest can be used to offset any agitation against the picture, or, as in the case of the Cameraphone, to create an effect where there is no such opposition.

Another Scheme.

Another Cameraphone scheme is the presentation of a lucky coin on a certain night, this being of composition metal. It will be accepted at a valuation of ten cents in payment for a dollar book of tickets, or may be carried as a pocket piece. Having several houses, the cost may be distributed among the group, but the coins themselves are inexpensive, once the dies are procured.

More Verse.

A correspondent from Union City, Pa., sends in an advertising card gotten out by the Cooper Opera House. The idea can be adapted to other places.

There were two guys		
Who put two	I's	In UnIon CIty
But it was me		
Who put the	C	In Union City
For Photoplays, best and new,		
I am nightly showing you	U	In Union City
They are a hit		
And certainly	IT	In Union CITy
If it hurts you to grin,		
Bring your doctor	IN	In UnIoN City
Our new chairs, too, are it		
For a good comfortable	CIT	In Union CITy
If there's anything wrong		
Please "put me	ON"	In UniON City
For I am the guy		
Who wants to know	Y	In Union CitY
When looking for me		
Just ask for	T. C.	In Union CiTy

Got Up Behind Them.

Clean Wade Mount, of the Martz Theater Company, Tipton, Ind., sends the details of a scheme that can be worked to advantage in any town of ten or twelve thousand or under. We hope that he will send in the details of the coming contest he speaks of. This assuredly should be a business-getter almost anywhere it is practicable to work it.

> We have just terminated a business-stimulating contest that, because of its success, we recommend to exhibitors in cities of 15,000 population and under.
>
> By the aid of a local photographer we had rear view snap shot pictures taken of thirty of our most prominent and well-known citizens, men and women, the subjects themselves not being aware of the fact that their pictures were taken. For two weeks prior to showing these pictures we kept throwing upon our screen the words "Who Are You?" also ran blackface 12-point locals in each of the papers. Curiosity was naturally aroused. We then announced that we had these pictures; that we would throw five of them on the screen each night until the full thirty had been shown, the one guessing nearest correctly who all of them were to receive $10 in gold; in case of tie, to be decided by lot. On next to the last night we announced the reproduction of the entire set for the following night, giving all an opportunity to make a guess.

> With most unfavorable weather conditions, our house was taxed to capacity on the last evening for both shows (we seat 1,000), and the business throughout the contest was more than a hundred per cent. increase.
>
> Many, of course, did not register their guesses, but of over a thousand registered, but two guessed all correctly, and the largest percentage of error was upon perhaps the two best known subjects shown. A large number guessed all but one or two, many being as easy to identify as if front views had been taken.
>
> We were more than pleased with the result of this contest, and have in mind the production of another similar, and yet much different, one in the near future. In cities where everybody knows everybody else and everybody's business we believe this character of a contest will always win.

More Argument.

Here are some figures that may be changed to suit local conditions and drive home the argument that nothing is cheap but the price. It comes from A. R. Lawrence, of the Bijou theater, Edmonton, Canada, and each leaflet, distributed through the mails, carried with it a strip of several frames of the Coronation of King George V.

THOUGHTS FOR 1913

$5,000,000	Expenditure on your part would not produce and manufacture the kinematograph films to be shown at the Edmonton theaters during 1913.
$1,000,000	Would not purchase the real estate and property occupied by the kinematograph theaters of Edmonton.
$100,000	Will not pay the salaries of those employed at the kinematograph theaters of Edmonton during 1913.
$40,000	Represents in part the amount to be paid by the kinematograph theater managers for the use of films to be shown in Edmonton during 1913.
$7,000	Will hardly be sufficient to pay the electric light bills of the kinematograph theaters for 1913, besides licenses, water, telephone rates, taxes, etc., to the city.
$1,000	Is a drop in the bucket for the advertising expenses of the kinematograph theaters to get you and others to attend.
$250	Will not pay the printers for the tickets used for admission to the Edmonton kinematograph theaters.

These are but a few of the financial items to be considered.

BUT

10 Cents Will purchase your admission to the original, pioneer "Moving Picture" theater of this city, "The Bijou" ☞ on McDougall Avenue, opposite Post Office. There *might* be some "just as good" but there are *none better* to give you the worth of your money.

'Nuf ced.

Matinee every afternoon, 2:30 to 5.

THE PIECE OF FILM .

enclosed is a portion of the "Coronation of King George V" pictures which were shown at the Bijou at the time.

More Money Dodges.

The Rex Amusement Company, of Marysville, Kans., has also been distributing money, taking advantage of the new five-cent pieces which have the relief of a buffalo on one side to give a Bison souvenir. C. R. Blazier, the manager, writes:

> I secured an all-Bison program for one night and advertised it big for a week as a Bison Souvenir Night. I put Bison all over the place and then raised the price from five and ten cents to ten and fifteen cents. With each admission I gave the souvenir, a 1913 nickel with the Bison. The response was so great that I ran out of my supply of nickels before the second show was hardly begun, though I had laid in a supply I thought sufficient to meet all needs. I secured the nickels from the bank. The idea was effective, without expense, and made more talk than I anticipated.

There are a lot of good angles to this idea. In the first place everyone is anxious to be one of the first to obtain one of the new coins. Not knowing that this was to be the souvenir, the surprise added to the attraction and at the same time a mild but pleasant sense of "sting" increased the laugh. For the increased admission a full return was given in money. No one was out and everyone went out talking of the cleverness of the manager. The whole town probably knew the next day what those Bison souvenirs were, and commented on the effectiveness of the idea. It is odd that none of the large town managers thought of this idea, though several have reported that they gave out new coins in change, following the lead of the United Cigar Stores in the towns covered by that organization.

Speaking of Souvenirs.

And speaking of souvenirs, we have had good reports of the Good Luck banks advertised several times in the pages of this paper. It is a small nickled affair in the shape of a horseshoe that opens automatically when the tenth dime is dropped in. They can be had with the name and address of the theater stamped on the back for five cents each or less, according to the quantity ordered and they make novel and effective souvenirs, particularly in the houses where coupon books are sold. One house used them without special stamping and tied to the ring of each a card that read:

When this opens with the tenth dime, use the dollar for a
COUPON BOOK OF 24 TICKETS
to the
UNIQUE THEATER.

It is something that appeals to child and adult alike and to all classes of patrons. Better still, it completely fills the demand for something that will be retained as a permanent advertisement.

Up To Its Standard.

The U-Kum Theater, Toronto, sends in some paper that proves up to the high standard of this house. We are particularly interested in a six-page folder advertising "Shylock" and "It's Never Too Late to Mend" and giving a sound argument on the fire scare. The best line reads, "It now remains to have a Board of Censors appointed to examine the heads of the men who supply the nonsense to the dailies relative to the picture shows." It's not the film or the fire that makes the panic, but the fools in the audience and the argument soundly states that "the safest place in a panic is the seat you're sitting in."

George D. Perry, who runs the house, has the trick of wording his advertising attractively and then getting a good typographical display. The best appeal can be killed by poor display. The copy and the printing must be equally good or the full effect is lost. He seems to favor a single sheet of heavy cream paper, almost a yellow, with the title in very bold-faced type, the name of the house and date in a lighter line. Whatever the display the title, the U-Kum and Tonight are the three lines that stand out above all the rest and catch the eye in that order. Ninety-nine times out of a hundred this is the only proper relation. The hundredth time there is something in the copy that is really more important than the title. For one of the Selig animal plays, for example, "Another Great Lion Play," would be a better display line than the title of the story, which would not convey as much of the idea.

Above all, the stuff is not only well displayed in the arrangement of type, but it is well and cleanly printed. It looks at first glance like the printing of a regular theater and not like the slop job of some "dump." It represents the house properly.

More Cameraphone Ideas.

The Cameraphone (Pittsburgh) Bulletins offer prizes of books of tickets for the children doing the best composition on "Shylock," recently shown in their houses and have James Morrison and Tom Powers to follow Francis X. Bushman around their circuit.

A new wrinkle of the Bellevue house is a write-up column for the local advertisers that probably is as eagerly read as some of the film stuff. Those bulletins will yet merge into a weekly magazine, with all that implies. They have the newspaper sense (though now and then they slip up on cuts) and they get out a readable publication that could be made to show a profit other than in the business brought the house.

Keeps to Himself.

J. A. Dundas, of the Julian Theater, Chamberlain, S. D., sends one of his weekly programs and adds:

> Have had several chances to put the local merchants' advertising in it, but concluded that I wanted to keep it entirely for myself. To my notion this gives the patrons the feeling that the program is gotten up for them and not for profit.

We do not agree with Mr. Dundas, as we have repeatedly said. It seems to us that if the Metropolitan Opera House, New York, can get a five figure price for its program privilege, that the photoplay houses can break even on their programs without loss of dignity or effect.

We believe that the advertising of local or national advertisers gives the house a certain standing, a certain guarantee. There is prestige behind the use of advertising that counts. Amusement seekers are so used to advertising in programs that they are more apt to be impressed by its absence than its use. The Julian program is on cheap news paper, the sort used in printing a daily. Good presswork cannot be had on such a stock and the result is a skimpy four-page folder 4½ x 9 inches that certainly does not impress one as much as N. E. Chaney's handsome program that pays him a slight profit, gives him five or six times the space at Mr. Dundas' command and carries a lithographed cover, yet Mr. Chaney is in a small town, probably no larger than Chamberlain.

We do not believe that Mr. Chaney's patrons remark the use of the foreign advertising and they most assuredly do remark the handsome cover and the good printing on book paper.

Spread It Out.

But even with the program he is using we believe that Mr. Dundas could do vastly more than he is doing. On the front is merely

The Julian.

**PERFECT
PROJECTION
PLEASES
PEOPLE**

Always the Best in Motion Pictures.

On the back page are seven lines one-third the width of the page is run this statement:

> WE always aim to arrange our program with our exchanges from our library of film stories. We will be glad to get any that you may wish to see.

That is all the use that is made of the program other than the three change program on the two inside pages running from two to fifteen lines each subject. Even where there is no competition the management should prepare for the inevitable advent of an opposing house by implanting the Julian idea in the minds of its patrons. Much that is printed in this department may be copied with profit. Much in the other pages of this paper can be adapted with profit. It is apparent that Mr. Dundas not only does not believe in advertising other concerns, but draws the line at advertising even his own business, though that is what a program is for. The program descriptions are well worded and apparently are original with the house, but that's all the more reason why other matter should be written; not about the particular subjects to be shown but the goodness of pictures in general, the comforts of the theater, the excellence of its offerings and anything else that will help to make new fans and keep the old.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Add These.

Herman E. L. Beyer adds to the collection of plots for the prohibited list started lately, and a couple of photoplay editors write that they will make additions presently. Come in yourself with your most detested bromide. Remember that these plots are not strictly barred, but unless you can give them a brand new twist it is better not to write them. Mr. Beyer cites an exception to his own No. 8 in "The Trail of Cards" an American release, in which the twist is new.

> 7. Baby's shoes. Edison, Majestic, Reliance and other companies have worked out all the sentiment attached to them. Bannister Merwin, Robert E. Coffey and other authors have reunited separated couples by means of baby's tootsie-wootsies. Give them a rest.
>
> 8. Two suitors for the hand of a girl. They go to one of the parents to decide, or she decides to give them a common task to perform. One wins by foul means. He is found out, and she marries the other.
>
> (To be continued.)

Paste This Up.

We've done a lot toward making blondes and brunettes out of red-heads, and mostly they've thanked us. Here is a letter from a recent correspondent that tells its own story. Read it and then paste it over your desk to read again when you feel like writing murder into a letter.

> I must write and thank you for your kind advice through the columns of the Photoplaywright. Some time ago I wrote you very indignantly, of the marring of a script submitted the Majestic company and called on you for a means of redress. You very calmly told me to take the matter up with them in a nice way and they would probably pay for the recopying. I rewrote the script, and in doing so saw where I could vastly improve it. I then wrote Mr. Hopp Hadley a letter, saying that I knew from the appearance of the script on its return that he had intended producing it and had changed his mind, and begged him to give it another look over in its improved form. Answer today, offering me forty dollars for it, which I immediately accepted. I see now if I had "painted for war" and gone ghost dancing at the company I would, in all probability, have had the script returned without a reading. Verily, a mild letter getteth the goods.

What Happened to Jones.

Marc Edmund Jones, until recently head of the Chicago Circle, came on to New York for the photoplay writers' dinner, and is not going to use the return half of his ticket for a while. He finds that he can learn more in New York in a week than in a year in Chicago, for this is the fountain head of production for a majority of the companies. He has been visiting the offices and the studios and he has come upon a point that throws a light on the complaint of the novice who thinks the story he has had turned down so much better than the one he sees on the screen. This is what he found out:

> In visiting the studio of probably the largest concern producing pictures I was surprised to find the same condition of affairs as exists in the other studios I have visited. The editor told me of picture after picture that had been spoiled by poor direction—in fact, poor direction seemed to be almost the rule rather than the exception. And this in spite of the fact that a director in this studio is not allowed to change a script in any particular without an O. K. from one of the heads. This, then, was the first point. A picture in a studio, whether of the leading concern or another, is very apt to be poorly directed. The second thing that I discovered was that here, as well as elsewhere, a picture is very apt to be overtaken, and that 1,400 feet is not unusual. This means that 400 out of 1,400—or really 500, as the leaders have to be put in—that over a third of the business of the picture has to be cut out after it is taken, not rarely, but very often. And so a picture not only is apt to be poorly directed, but is apt to have about a third of its action cut out. That covers what the director can do to it. Then there is the Censor Board, who, in, the case of another concern, cut out a little over half of the total footage submitted to them. The picture which has been badly cut has cost too much money to throw away, and so, while there are sometimes retakes on some of the scenes, the break is usually patched up with leaders. And then there are the leaders. In this particular studio the script calls for the least possible number. One of the heads will view the picture and order leaders in at various points. The Censor Board often will order in a leader here and there to make a point clear which they figure will be obscure. And then, whenever there is a break, due to a cut-out, the editor is ordered to write a sub to cover it. The net result of all this, and the point at which I drive, is merely this: The screen is no criterion of the standard demanded of the author before his script will be purchased. After visiting a good many studios, and talking with a good many of the editors, I believe that the average script turned over to a director is of a pretty high standard. But the standard of direction is very low, and the manufacturer is not so much in need of director-proof stories as he is of directors who can put a story on the screen as well as it is written; who can compute footage, and who is familiar with the type of presentation that will "get over" with the censors, the critics and the public. The screen should be the criterion for the author's work, but it certainly *is not* at this writing.

There are a few studios, notably that of the Edison company, where the length of each scene is pre-determined, where the scene that is given 50 seconds must be turned in 50 feet and is rehearsed and cut down or built up until it does, but in a majority of cases the picture is made first and measured after, and the gaps must be bridged with leader, and this does not always make for interest, but just the same we have small sympathy for those who know their stories are better without having seen them screened. Mr. Jones supplies a solution we have offered before, but he states his case plainly, and so we're passing it along.

Naughty Mr. Beyer.

We are a little bit ashamed of Herman E. L. Beyer, who runs a couple of weekly papers in Newark and runs a couple of photoplay departments in that couple of papers.

In a late issue he writes in answer to an inquirer:

> We never heard of any comedy being improbable. If the scenario editor tells you that, he ought to go to night school.

We're going to run a small night school for Mr. Beyer's benefit.

There was a time when nothing was too absurd or improbable for filming. We were overrun with inane stories of love potions and powders, laughing powders, crying powders, miraculous transformations and all the stale devices of ten years ago. Then the real photoplay came and with it an audience of a higher intelligence and a more discriminating taste. It quickly tired of pills and potions, it grew weary of water throwing and senseless chases. It wanted something with some idea to it, and it led to the establishment of a higher standard of comedy ideas.

Broadly speaking Mr. Beyer is right. Nothing is too improbable if intelligently handled. Improbability would bar from literature Anstey's Vice Versa and kindred stories, the whole range of Fairy tales and the imaginative work of Verne, Wells and others of that school. But is must be remembered that these men write creative matter. As a general thing the pictured action differs from the printed book in that greater reality is now demanded. When we read of men and women we use solely the imagination, falling in with the mood of the author, but when we see the photographic images of actual men and women on the screen there is a jarring note struck when they do things that persons of flesh and blood would not naturally do, and so, unless in a palpably evident fairy story, a certain degree of probability is demanded even in farce, where there is greater latitude than in comedy. Unless you have the genius of a Wells and can create a realistic atmosphere of unreality and maintain it throughout the run of the film, you must make your people do the things that people could do. You must adhere with reasonable closeness to probability.

If you write a story of a henpecked inventor who invents a flying machine to take him to the moon to escape his shrewish wife, and play most of your scene on the surface of the satellite, then you are not too improbable, since you advertise the fact that you are dealing in improbabilities and impossibilities, but where you hold to the atmosphere of daily life yet turn out a story that is so wild and improbable that no one can grasp your viewpoint, then you have turned out a comedy that is too improbable for a story of daily life and yet not sufficiently fantastic to claim a place among the unrealities, and it does not take an extended course in night school for the photoplay editor to realize that the story would be an absolute failure on the screen.

We hope that these few lines will find Mr. Beyer well and that he'll get the point. It's one of the causes of failure with so many writers that they think that any old idea, no matter how silly, will do for comedy.

For Mr. Brewster.

Eugene V. Brewster jumped on William Lord Wright instead of us in the last issue of the Motion Picture Story Magazine, but we still remember that he said he knew little or nothing of the schools he defends. Here is an extract from a professional man in Birmingham, Ala., who knows what he is talking about, because he sells plays himself. He writes:

> I also wish to congratulate you upon your fight on the fake schools. While I have not been one of their victims, I know a woman here who has separated herself from $50 to one of these charlatans. Your stand on this question is a parallel with the fight made by Collier's and the Ladies' Home Journal on patent medicine frauds.

Mr. Brewster makes the suggestion that we direct our efforts toward making the schools good instead of discouraging them. You can't make a fakir a teacher by encouragement. Listen to this, regarding one of the so-called colleges:

> I have finally got the goods on ——. He suddenly abandoned his college (located in Ohio) and skipped to St. Louis. Those taking a three months' subscription offer have nothing in return. One woman in California sent in $30 for a course of lessons, got five in six months, and can get no further information. I have taken up the matter with the Postoffice Department and I think I'll put him out of the business.

Another school is already suffering from the attentions of the postoffice inspectors and narrowly escaped a fraud order. We fail to see that encouragement is what they need.

Further Up the Street.

Russell E. Smith, photoplaywright and former editor of the photoplay end of the Magazine Maker, has gone further up Main Street and is now assistant editor of the Cavalier, of the Munsey string. He writes that they are in need of humorous short stories—which will be good news to the photoplay writers who also dabble in fiction.

Quantity and Quality.

Harry E. Cittel, a Philadelphia aspirant, writes that he has become a regular, having hit the market at last. He adds:

> When I first began to write I could write five scripts a week with ease, and they came back as fast as I could write them. I began to write last May, but did not get a copy of Technique of the Photoplay until two months later. After reading it I was ashamed of what I had sent out. I dished them and began anew. Now it takes me a week to write one, and it takes them longer to get back. Some don't get back; they stick. I thank you and your little brown book for my success.

That's the answer to a lot of other writers who wonder why they cannot sell. They write too many and send them out still raw. Technique of the Photoplay is not essential to success, but some means of arriving at a realization of the fact that a photoplay is not merely a string of more or less related incidents is necessary before the real stuff is written and elaborated. If you're in a hurry to sell, do not be in such a hurry to write.

Press Clips.

It's going to be a mighty good thing to keep away from most press clips. A few months ago we used a World headline and ran into a story Lloyd Lonergan had written for Thanhouser, and this week M. G. Blackford sends in an Associated Press dispatch, with the suggestion that it seems to him that it should make a corking good play, though as he has not seen it done he may be mistaken. The story is that some men tie a dynamite cartridge to a dog's tail, light it and run. The dog runs after them and they are all badly stunned in the explosion that followed.

We don't like to say how many years ago we laughed at this joke, but it has been a stock story for a longer time than some photoplay writers have been on earth. Only the other day it was made into a photoplay.

The point we want to make is this: Most newspaper men who contribute to papers in other towns are paid for what they have printed, instead of getting a regular salary. When things do not happen fast enough they work over old material and send it out in as attractive a form as possible, in the hope of adding to their space. We have noted of late a very decided tendency to take photoplays and "put them on the wire." Some writer sees it, copies it and, unless his previous reputation is good, stands a chance of being accused of theft.

Keep away from the press clipping these days. It is likely to be loaded at both ends.

And in this connection it is interesting to note how trained writers will follow the same general lines. At the Inquest Club the other evening George Hennessy, who is a prolific writer, was speaking of writing to order, and we offered to make a comedy of any suggestion that did not include death. He nominated a topic. We mailed him our copy at 11 the next morning, and he came in with his shortly after noon, and before he had received ours. The basis of the two scripts were the same, though the handling of the plot differed very materially. Anyone not familiar with the circumstances would have supposed that a story had been given to rewrite, yet the "tip" contained two words only. That's another reason for avoiding press clips, particularly those that are themselves suggested by a play.

Waited and—

A few weeks ago an author wrote and wanted to know what to do about a couple of scripts that Frontier and American had. We suggested that she wait. She did, and sure enough she got the checks. If she had written, the probabilities are that, while she would have been paid, as a matter of course, she would have gotten herself written down as one of those over-eager persons who bother the editor. Sometimes it seems hard to wait, but it pays in the long run.

One Side of Plagiarism.

A writer whose name would be familiar to the readers of this department writes:

> Just a line to ask you if you will give us a word sometime regarding apparent plagiarism. A few days ago I received back two scenarios from Universal, one of which was marked "Identical to magazine story," the other "Similar theme used before." In neither case was I aware of it, and these scripts had been out several times, and I could not understand why they did not sell. for I thought them particularly good. From my experience I know enough about copyright not to be fool enough to monkey with it, and yet here was I infringing, and thereby perhaps getting myself "in bad" with the companies. Now, I am wondering how many of my rejections were from that cause. The only thing I want is for you to appeal to the editors to have charity and for them to believe that in most cases one does not willfully infringe.

About the same time a friend of his, in a chatty letter, spoke of this correspondent's activities in writing a story a day, and unconsciously supplied the answer to the query. The first correspondent is writing six or eight plays a week. He is writing beyond his creative ability, and unconsciously he taps the stores of memory and picks from thence the plots he cannot originate. We believe that he is completely honest in his statement that he does not knowingly plagiarize, but he does not stop to consider his source of inspiration. He wants to write—write all the time. He is unwilling to stop and think, and so he takes the first thought that comes to him, and does not realize that it is something he has read somewhere. He needs ideas, and so he takes the first thing to hand and wonders how he comes to get such good ideas. It is not until he has been told a number of times that he realizes that he is merely writing what he may have read long ago. It comes to almost every busy author to realize now and then that he has done a story that really is not his, but the practiced writer is generally more careful of his inspiration and examines it to see whether or not it is his own. We think that if this correspondent will write a couple of plays a week he can sell more, because he will be doing his own creating

It isn't what you write that counts. It s what you sell

Titles.

Here's a little wrinkle in writing titles. Take a sheet of paper about two-thirds as wide as it is long. It doesn't matter what size the paper is. Letter in the title of your story about the way it will look on the poster of the play. If it looks too long, cut it down. If it doesn't look right, smarten it up a bit. The title must look well on the poster, and it must be catchy to rouse the curiosity. Try the miniature poster sometime and see if it helps you. It has helped some.

Looks, Not Sound.

One of the reasons why so very many photoplays enrich only the postal service is that a majority of authors fail to visualize what they write. They write for sound, not looks. If the stuff reads well it is deemed a story and sent out, but the stuff that reads all right may not look well on the screen. If we say that Mary comes into her room and takes a bath it reads all right, but the film manufacturer who sought to make such a picture would presently be conducting his business from a cell in some Federal prison.

This is an extreme example, of course, but there are thousands of little things that read better than they look and if you bend your energies to making the thing read well you'll never turn out stuff that can be depended on to look well.

You can't interest the editor in your literary style. He is looking for plot and business and your high flown phrases will be mentally reduced to business by the competent editor. The editor doesn't read your story at all. He sees your story and if it doesn't look right it makes no difference how finished and fluent it may sound. The real photoplay scripts seldom interests the person who cannot see pictures. It will appeal only to the man who can see in the bald run of action the pictures that will become real when the written action is translated into physical action. If you cannot see the action as you write it wait until you get through and then try to work it out into action. In time you'll find that you can raise up an image of the play at will and still later you'll be able to see the stuff play as you write it. Then you'll write for looks instead of sound and know what you are doing.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

R. W. R.—The picture is not Miss Joyce. The next man, woman or child who cuts out and sends in an advertisement asking if it is Miss Joyce, is either going to be hurted or be responsible for the suicide of the Answers Man. Your second question is badly put. A photoplay is not rehearsed and then made. One scene is rehearsed, then taken, and a second put in rehearsal. It takes from three days to ten to make the average thousand-foot reel.

PARKSIDE AVENUE—Sign a name as a courtesy. It's no business of this department just what financial interest Mr. Edison has in any device.

R. J. S.—If you don't know who played the "Lady Leone," you don't deserve to class as a "fan." It was Miss Florence Lawrence. Thomas Dawson had the title role in "The Dandy." The young reporter in "All for a Girl," is cast as Mr. Fox. This may or may not be Earle Foxe. We lack the other casts. It is not easy to get the Universal casts now.

LOIS—We do not get Pathe casts, and Essanay no longer casts the Westerns. Miss Marie Weirman was Marie in "The Guiding Light." Peter Lang was her father. Bartley McCullum was the Village Blacksmith, Miss Weirman was Annie, and Charles Arthur, Herbert. In "The Vintage of Fate," Miss Betty Harte was Maria, Miss Phyllis Gordon was Helen, and Wheeler Oakman, Pietro. We noticed, and are correspondingly grateful.

W. M.—We do not get the Milano casts.

A. L.—We do not know Paul Kelly's age and we cannot discuss film merits with you.

M. K.—We do not know the nationality of Miss Lillian Christy. The American Western studio is in Santa Barbara.

F. L.—We do not get Western Essanay casts.

L. L.—John E. Brennan and Miss Ruth Roland had the parts you mention. If you've never seen Miss Roland before you are new to pictures. William Christie Miller and Miss Mary Pickford had the parts in "The Unwelcome Guest."

M. L.—The western establishment of the Selig Company is in Los Angeles.

J. J. McC.—There is as yet no well-defined rule in marking the scenes in a multiple reel script. Some companies number straight through, others number each part from one to the highest number. One company numbers the first in Arabic, letters the second, and writes the third in Roman numerals.

H. R. F.—Usually the synopses in this paper are prepared by the press department, though the author's synopsis may be copied if it is the proper length and style. Use the double space between scenes and between leaders and scenes. It makes for a better looking copy, that's all.

TRUCE—You are not "likely" to get a position with a photoplay company east, west, north or south unless you can show stage or picture experience. You are not even likely to get an answer unless you sign your name.

J. C.—A bust is any close-up view of a portion of a general scene, made large to emphasize some detail of the action. See "Technique of the Photoplay."

BESS—You are correct. The critic made the wrong identification.

WINNIE—We have not that Powers' cast. Miss Jean Darnell was the teacher in "The Truant's Doom."

Photoplay Writing.

The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

Projection Department

Edited by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included on each list, and the address of regular meeting place, if any.

Moving Picture Machine Operators' Local Union No. 204, I. A. T. S. E., Little Rock, Ark.

President, W. J. Meckel; vice-president, Charles McCullough; financial secretary-treasurer, T. F. McBride; recording secretary, H. E. Ellenbogen; business agent, W. M. Burns.

Harbor Springs Replied To.

Mr. A. W. Ballenger, Dean Theater Company, York, Neb., contributes the following interesting letter:

> I have noticed the article of Manager Freeland, Harbor Springs, Mich., in the March 1st issue, and am rather surprised at the way he jumps on the manufacturers. It appears to me that the cause of the "hash" he speaks of with regard to films now being released is not entirely the manufacturer's fault. It strikes me that *the cause of the releasing of so many films lies with the exhibitors themselves;* not with the individual, but with them all. It is competition that necessitates the increased output—competition of exhibitors, I mean. Where there are houses in competition it is necessary that they do not show pictures which are shown in other houses in their city. Therein lies the demand, and if a manufacturer is unable to supply exhibitors he must get out of business. It is the same in any line. Competition compels the manufacturer to get his goods on the market at as early a date as possible, and he cannot give the attention to each individual piece that he would were there less demand. In regards to the multiple reel releases, it strikes me as a good idea to lengthen out a play—give it more action and more detail. If a subject is crowded into 1,000 feet it leaves much to be thought out by the audience. There must, of necessity, be a less number of and shorter titles. They must make action to suit the length, where if they had twice the time to produce the action they could put in a finer quality and make the story more plain to the audience. Again, if all manufacturers devoted more time to two and three-reel subjects there would be less demand for so many one-reel pictures. It is a well-known fact that "Monte Cristo" cannot receive justice in 1,000 feet, nor can the audience grasp the story and get the interest that should hold them through such a picture. Comedy, as shown in pictures today, would be better if it were filled out. It would get the audience twice as quick. There are innumerable comedies completely ruined simply because they are made too short, and that brings the audience back to the same old place. They must take time to reason out certain actions, and while they are doing this probably miss some of the best scenes; anyway they fail to get the idea the actor is trying to submit. I say, give them more space and longer stories and the moving picture business will advance much faster than it has. Encourage the manufacturer to make a better picture and see how quickly he will begin doing so. They want your money, and will give you value for it if you give them cause to think that you want a better quality and not so much quantity. Personally, I will be glad of the time when we show two, three and four-reel subjects almost exclusively. This I know: with proper projection, a multiple reel subject will make more friends for a house than any other picture that can be shown.

Brother Ballenger's letter is of much interest, but I think he is speaking of one thing, while Harbor Springs in his letter, and I in my comments, speak of another. In the first place, let us get right down to the root of this proposition and scratch around the foundation stone a little. The hieroglyphics on one side of that stone read: *There are too many theaters.* Now a word of explanation as to what I mean by this. We have a multiplicity of small theaters. A city of 10,000 population will have from three to four little theaters seating 200 or 300, instead of one seating from 500 to 1,000. In the very nature of things, the little fellow, playing to an audience of from 200 to 300, cannot afford to put up as good a show, in as good a way, as can the house seating 500 to 2,000. That is a plain matter of common sense which nobody, I think, will dispute. This multiplicity of theaters has also brought about the very evil of which brother Ballenger speaks. Each one of these theaters in that town of 10,000 wants from three to five reels a day, each one different from the other fellow's program, so that it may, in extreme cases, take as many as 25 reels a day to supply one town of 10,000 population, while if there be fifteen or twenty theaters in a city the demand for reels becomes even greater. Now, what I was talking about, and what Harbor Springs wrote about, was not, as I understand it, so much the two, three and four-reel releases. What Harbor Springs was hitting at was the padding out of a little, slow, one-horse story, that could be entirely told in 500 feet, to 1,000 feet. I fully realize that there is truth in what you say concerning the length of really meritous stories. You can cut down too much as well as pad out too much. But the evil of it all lies in the fact, as I said in my reply to Harbor Springs, the turning out of 100 (it is about 112 now) reels a week simply means that everything worth while will have been done, done, done and done over again before the business is 25 years old. It is a big question and I would like to hear from exhibitors and operators on this subject. It is a question which vitally concerns the future of the business. As to the multiple reel release, I long ago prophesied that it is only a question of time when we would have the regular plays put on in moving pictures, to last from 8:30 to 11, or 2½ hours, which would mean from ten to fifteen reels to the subject. These plays will be put on by the best actors the world can produce, and the small town theater patron, instead of paying 35 to 50 cents to see a splendid play butchered by a troupe of barnstormers, will pay the same sum to see it put on in photoplay by the world's greatest artists.

A Fine Plant.

Mr. W. O. Stevens, Eagle Theater, Princeton, Ill., sends in a photograph and description of his operating room. He writes as follows:

> Our operating room is 12 x 8 feet, 6 feet in the clear. We project a 13-foot picture at 98 feet, using two Motiograph machines of late model. We have two meters and two sets of No. 4 wires feeding the operating room circuits. One machine is a combination M. P. and dissolver. We use a compensarc for each machine and a rheostat for the top dissolver lamp. The room has a vent flue 12 x 14 inches, which is the largest possible under the circumstances, there being living apartments over the theater. The operating room has running water, 'phone service and steam heat, the latter being used only when we are working in the operating room during off hours. We use two Gundlach half-size lenses, and in this connection I desire to say something. For months I have at times noticed an effect on the screen similar to the travel ghost caused by the shutter being out of time, but testing the shutter I found it to be O. K. I discovered the trouble was that oil had spattered on the lens a little and produced the above effect. We clean our lenses daily, but have to watch them during the show, and if travel ghost starts we get busy and clean the lens; also, if the picture starts to flicker we either change lugs and cut off some of the feed wire or tighten connections, and the flicker disappears.

You are indeed fortunate to have such an excellent operating room, brother Stevens. I notice that everything is neat, clean and in order therein, which speaks well for the operator. Cannot you get two of those vent flues? One of that size is not large enough should you have a fire. I would also suggest that you hang your wall shutters as directed in the new handbook. As to the oil spattering, this is due to the use of (a) too thin an oil; (b) too much of it. Lay two pieces of blotting paper in the inside of your mechanism and it will absorb the oil, so that you can keep the inside of the head clean by merely changing the paper.

A Camera Man's Qualifications.

Hartford, Wis., wants to know if a cameraman has to be a qualified photographer, and if a motion picture operator would stand any chance of securing such a position.

No; there would be no chance for an operator—in fact, an experience as operator would be of very little value to him as cameraman. The cameraman has to be an expert judge of light and other things.

Announcement Slide Coating.

Mr. J. Corcoran, Charleston, Ill., writes:

> I feel due to say something in the department. Our little city has 7,000 people and two moving picture theaters doing a good business. I am both manager and operator in my own house, and have a Pathe Professional projector, which has been in service three years without developing any trouble of any kind. A good slide coating is made by mixing a little ordinary alabastine with water. It dries in a minute, may be written on with an ordinary pen, and will neither rub nor burn off, but washes off readily.

The alabastine slide coating idea is passed along for consideration. Many thanks for its contribution.

On the Board Walk.

Mr. W. Long, Atlantic City, N. J., writes:

> Things are jogging along in the same old way in Atlantic City, except that the men have organized in the I. B. E. W., Local Union No. 271. I hand you herewith a picture of all the Atlantic City operators. President, C. R. Lester; vice-president, Wm. Long; financial secretary, T. L. Truitt; recording secretary, Wm. Hallworth; treasurer, H. Branbusy; business agent, B. French. I have an answer to that picture-quivering puzzle in February 22nd issue, but first I want to see what the other fellows have to say. You will hear from me again shortly.

Glad to form the pictorial acquaintance of the Atlantic City boys. Maybe I will take a run down there next summer, now that I know you all. Will be glad to have your solution of the quivering effect, at your convenience.

Removing Emulsion.

New York City inquires as to what is the best method of removing emulsion. Also encloses a sketch of a rewinder, asking my opinion. As to removing emulsion, you will find direction for that in the handbook. As to the rewinder, I do not understand why you should make a rewind with everything except the gears and one brass collar of wood. What is the idea, brother?

From Colorado Springs.

Mr. O. C. Hurt, Colorado Springs, Colo., makes his debut in the department as follows:

> I would not be without the World under any consideration. Have been operating between five and six years, and am still learning something every day. Our theater, the Princess, is the show place of the city. Seating capacity is 1,006, including a small balcony. Operating room equipment consists of Power's 6-A projector and Enterprise dissolving stereo. Our picture is 14 feet at 108-foot throw. We have a gold fibre screen, and a motor generator set for the arc circuit. Use 30 to 60-day service, four reels a day except Monday, which is feature day. Our operating room is 12 x 12 feet, with a 24-inch vent pipe. It is made of steel beams and concrete. The machines are bolted through the floor, which is 7¼ inches thick. We have two big slate switchboards carrying the voltmeter, ammeter and field rheostat, as well as the various switches. In closing I want to say that my wife is some operator herself. She can make some of the fellows sit up and take notice when it comes to putting on a really good picture. Will send you a picture of our operating room before long.

That is just like a letter from home, brother Hurt. I have paraded up a book. Hope I may have the pleasure of visiting it again some day.

Well I Don't Know.

Mr. F. E. Howard, Elma, Iowa, is running a theater in that little city, using three reels of Universal program per night. Says he is of a scientific turn of mind and has been greatly interested in Kinematography since its early development. Has been studying the practical as well as the theoretical features of the science of projection, and has conceived an idea concerning it. He writes:

> I have conceived an idea for the elimination of flicker, that, so far as I have been able to learn, has not been tried out. Now you may smile and double your bet of 37 cents, but just the same I might have the last laugh after all. As you know, the efforts to eliminate flicker mechanically speaking, have been along the line of heightening the "illusion." That is to say, inventors have striven to improve the light, lenses, intermittent movement and the shutter, the latter having been developed from a one to a three-wing affair. All this for the purpose of better deception to the eye, all the while relying on "persistance of vision" to tide over the intervals of darkness on the screen. My idea concerns none of these. It involves no mechanical principle, but has to do with chemistry of light as well as optics. But the practical working out of the idea so as to attain the greatest perfection in the shortest possible time would require the resources of an experimental laboratory, like Edison's for instance. Would you advise me to submit the idea to Mr. Edison and trust to his treating me fairly in a financial way if the idea proves as successful as I anticipate? Would you care to have the idea explained to you in confidence, that you might pass upon its feasibility?

While I have no doubt but that Mr. Edison would treat you with perfect fairness, so far as he himself is personally concerned, yet, for your own peace of mind, I would advise you to have your idea patented before submitting it to any manufacturer. I can examine the thing in confidence if you so desire, but not being up on the chemical end my opinion would probably have small value. Frankly, I think I would be willing to risk fully 74 cents against you. If you have sufficient confidence in the idea to go to the expense of a patent, you may, after securing the same, forward the thing to me, and if it looks feasible, I will see what I can do to secure consideration for it from manufacturers.

Atlantic City.

Mr. W. A. Reed, who can perhaps be named as the oldest moving picture theater operator in this country, writes from Atlantic City as follows:

> February 1st issue, under caption, "Bausch & Lomb to Blame?" the writer sets forth his idea of the deplorable conditions in this city. Well, yes, the conditions are bad in some ways; that is true. However, all the old-time operators of this city have been asked concerning this article, and denied its authorship. We do not call a man who has only been in the business three or four years an old-timer. Do you? Now, if you want to know more about the conditions here, let us know. We are positive that the managers of this city desire the best projection and the best machines they can get. You remember my letter, "Ancient History," in the department, March 4th, 1911, issue. Ask the writer of that article to look it up and read it. I have followed your work closer than you think, since your first articles in the World, "Plain Talks to Managers and Operators." I find you to be just the kind of a man who was wanted to whip some of the ones into line who have busted into the business and learned it in a few months, and give them some idea of how little they really do know. I have been in the business since '96 and have not learned it yet. I only hope you will continue the good work, and I can assure you that you have the confidence of all good operators—those who want to make good. I wish to divide the credit for this letter with Mr. Harry S. Bransby, another really old-timer.

Mr. Reed is the man who went out with "Pop" Rock or, more properly speaking, with the firm of Wainwright & Rock, and opened what was the first 10-cent moving picture theater in this country, at 326 Canal Street, New Orleans, La., July 28th, 1896. The first public exhibition of motion picture projection on a screen having taken place on April 23rd, 1896, in New York City. Brother Reed can therefore be rightly termed the dean of all motion picture operators, in America at least. He has been, as I understand it, in the game ever since. As to Atlantic City, I do not myself remember who wrote the letter in question, and it would be a great deal of trouble to hunt it up. I have just established an office downtown, purchased letter files, and propose to keep the department correspondence on file in such shape that I can refer to letters hereafter without so much trouble. I shall indeed be glad to hear from brother Reed as to the conditions in Atlantic City.

An Argument.

Lake Geneva, Wis., writes:

> Would you be kind enough to settle an argument? A says that in the taking of a moving picture the camera lens is open for the same length of time it is closed—that is to say, if the camera is working at the rate of 16 pictures per second the lens would be open at the total of 1/32 of a second and closed the same length of time for the taking of each separate picture. B contends the lens is open an infinitesimal part of a second—that it is only open about 1/250 of a second for each picture. Who is right? As this is of no general interest to operators, I enclose a stamped envelope for reply, and thank you very, very much.

As often as I have told our correspondents that *inquiries will not be replied to by mail except a minimum fee of $1 be enclosed*, there is still an average of one-half dozen requests a day for mail replies. If I made a practice of replying by mail without a fee this would quickly amount to from 30 to 50 letters a day. I would like to write to all of you personally, but I simply cannot do it. As to the argument, B is correct. By looking on page 570, February 8th issue, you will find the camera shutter speed given by some correspondent.

Picture Out-of-Focus.

Toledo, Ohio, writes:

> Have an Edison Exhibition Model Projector which has been run about five years and has given good service. The picture is out-of-focus on one side. There is a quarter of an inch play in the shutter, and I say this is the cause. Am I right?

The shutter having play would cause a travel ghost, which might produce an out-of-focus effect, especially if constant and slight. I cannot say with certainty what your trouble is, but I would suggest that if you have been using that machine five years you had better get a new, up-to-date projection mechanism.

A New Rewinder.

Mr. Bazil Gilmer, operator at Royal Theater, Gatesville, Texas, has invented what he says is a perfect rewinder for all projectors. I have had so many tell me this same thing that brother Gilmer will have to show me. Send in a model of your invention, brother, and if it is what you claim, I will be only too pleased to set the matter forth at length in the department.

Good Projection Wins.

Mr. R. W. Rhea, Palacios, Texas, writes:

> Am operating in a small town and it is only through good projection we are able to exist. Ten shows in succession failed before we entered the field. Most likely the operators who preceded me did not read the department or keep the handbook on tap. In adjusting carbons I always use the reflection on the outside shutter and I find it a success. It works the same as a pin hole punched in the lamphouse, the lens taking the place of the pinhole. Of course, you can only use this while the machine is in motion. By the way, Mr. Bug behaved scandalously in one of the titles I ran last night.

Good projection will win anywhere, as against the other kind. I think I would prefer the pin-hole myself, though your scheme can be used all right.

What Would Happen.

Mr. George S. Steidel of Steidel & Pugh Ideal Theater, Pottsville, Pa., asks:

> Will you kindly give me your opinion as to the following: If 2,000 feet of film caught fire and burned to ashes in a lower magazine in a Power's 6A Cameragraph, what would the damage have been to the head of the machine?

If 2,000 feet of film burned to ashes in the lower magazine of the Power's 6A, or any other mechanism, the machine itself would not be worth to exceed sixteen and two-thirds cents. In other words it would be ruined. There is a possibility that with a very tightly wound film the thing might smolder; that is to say; burn slowly and gradually char, without any large amount of blaze escaping from the magazine, assuming, of course, that the magazine door is closed and that it is not forced open by the gases or entirely destroyed by the heat. In this event the mechanism itself might not be very badly damaged, but I hardly think such a thing is possible. My opinion in the matter is that the machine would be ruined absolutely and totally. The gears and possibly the frame itself might be melted, or at least warped clear out of shape.

Dark, Deep, Dense Mystery.

Mr. Henry Lacy, Cincinnati, Ohio, comes across with the following:

> In Feb. 15th issue we read that Cincinnati is the proud possessor of a lady operator, but up to date cannot locate the four bunches of grapes containing the exit lights, as per description. She must perform outside the city, because we have no lady license holder. Our sympathies go out to poor Muriel. Why doesn't the other partner take the main work, or maybe he is born t-i-r-e-d and supports the suffragist movement as an easy way out?

They tell me that since the publication of that article, Cincinnati operators have been haunting the highways and by-ways with a dark lantern in one hand and a spy glass in the other, looking, longing and seeking for Muriel and the four bunches of grapes. Never mind, old man, I will not give the snap away (I am talking to the husband now, gentlemen). I would, however, suggest that you send four bunches of grapes up to the next meeting of the Cincinnati Operators' Union by messenger, with the compliments of Muriel.

It's a Fine Scheme.

Mr. W. F. Van Allen, New York State, requests that the name of the town be not given and writes:

> February 19 I opened as fine a little theater as you will find any time in a town of two thousand. Some scheme that, on page 86, March first issue (Brother Van Allen refers to the farmer-ticket advertising scheme. Ed.). I had no sooner read it than I got busy. Fifty cents each was about the limit with the merchants, but I tied them up to try it for four weeks, and then had 600 tickets like the attached printed. I supply the merchants with these tickets and collect Monday. Last Saturday was the first day and I had as fine a class of people as one would wish. The theater was comfortably filled; besides I had more paid admissions than on the previous Saturday, because they brought their town friends with them and they, of course, paid. Our local editor gave me a splendid write-up on the scheme, without cost, after which I paid ten cents per inch each week. It did not hurt my Saturday night business at all, and many farmers live on the trolley line, too.

Admit One

BUSINESS MEN'S

FREE TICKET

For Farmers Only to Midget Theatre

Good Only Saturday Afternoons

W. F. VanALLEN MANAGER

Comment is unnecessary. Undoubtedly the scheme is a good one in small towns located in rural communities. I recommended the plan at the time, and still recommend it.

Measuring Condensers.

South Dakota orders a handbook and says:

> The book must be a "scream" if it is anything like the Moving Picture World. I am just starting up here and am installing a Fairbanks-Morse 6 H. P. engine and a 3½ k. w. generator, 110 volts. Have a Power's 5 machine with a 40 foot throw. Am unable to get a good stereo picture, though the M. P. is all right. Use about 30 amperes; ⅝ cored carbons and No. 6 wires. The condenser nearest the light is 6½. Do not know what the other one is. How can I measure it? I know I am not displaying much knowledge, but am trying to be honest and learn.

Only the fool fears to display lack of knowledge. The wise man asks questions and acquires knowledge. You will find method of measuring condensing lenses described on page 356 of the handbook. While you have not said what width your picture is, it pretty near a cinch you need two 6½ lenses on that short throw.

Slide Coating.

Mr. Amas F. Towne, Soldiers' Home, Washington, D. C., writes:

> The best opaque slide coating I have found is Indian Red mixed with vinegar to the thickness of cream. Apply this to the glass with a soft brush. It works fine.

Many thanks for the formula, Brother Towne. It is passed along to the department fans for experiment.

International Union Policy.

Mr. Oscar B. Bridges, corresponding secretary Local Union No. 521, I. A. T. S. E., Palestine, Texas, writes:

> The members of this union are constant readers of the World, particularly the department. We were surprised to read your reply to the Gem Theater manager's letter in a recent issue. We had already taken the matter up with our International President Shay, and his ruling is that no house is considered fair unless a member of the I. A. T. S. E. is employed therein, and at no time is a manager to be permitted to run his own machine; also that the union operator is to have full control of his operating room. Please give this matter consideration and take it up with President Shay, as you know the biggest part of your circulation is among union operators. I send you a list of our officers for the directory.

I have already had this matter up with the International President, brother Bridges, and while, as a member of the organization, I must bow to his decisions, as editor of this department it is my duty to take issue even with him, or with the organization itself, when I think it is in the wrong. This is not said in a spirit of egotism. The man who has not the courage of his convictions and will allow his own material interest to stand in the way of telling the truth, and standing for what he believes to be the right, is not a man fitted to hold the position of editor, or to speak with authority on any subject. It now becomes my duty to set forth the proposition fully and clearly as I see it. As applied to Palestine, where there are competing houses, and where there is a local union of operators, the decision of brother Shay is perfectly right, because if one theater in such a city can afford to employ a union operator, the rest can also afford to do it, or else they ought to all go out of business. This is not said with the idea of stamping on anyone's toes, nor is it aimed at any individual, but simply stated as a broad proposition. I will back up brother Shay in his ruling as applied to cities large enough to have a local union, or in cities having competing houses and lying within the jurisdiction of another local. I think in these cases it is only fair, just and right that the manager should attend to his job of managing and employ a competent operator to attend to the operating. Also such a course is for the best interest of the business in general and it insures fair competition among the managers themselves, so far as the projection end of things be concerned.

But there is another proposition also included in brother Shay's ruling wherein I cannot altogether agree with him, and that is this: There are many hundreds of villages barely able to support a small theater, perhaps only running two or three nights a week, but where the support absolutely is not sufficient to permit of the employment of an operator at anything like a union scale, or perhaps even at any scale at all. Such houses often can only exist as a family affair. Most likely the manager is also the operator, janitor and billposter, his daughter or wife the pianist; another daughter the ticket seller, and perhaps a son the door tender. On this basis these village "theaters" manage to exist, and there are more of them that you think there are, too. They furnish the little hamlets with a clean, healthy form of amusement, and it would be entirely wrong and absolutely unfair, from any and every point of view, to force them to employ a union or any other kind of an operator. The writer is, as you all well know, heartily in favor of organization, but he believes that union labor must proceed along sane and common sense lines. Just exactly how this particular proposition can be handled I do not know, but I most certainly want to see the matter brought before the next convention and some line of procedure adopted which will be fair and just to every one concerned, provided such a plan can be evolved. I well know the thing is not as simple as it looks, and its satisfactory solution will be very difficult.

After the reply to Palestine referred to in brother Bridges' letter was in print I saw that I had not put things exactly the way I intended to. We all make mistakes sometimes, and I placed myself a little bit wrong that time. I trust that I have now made my position in this matter clear, and I believe that all fair-minded men will agree with me that my position is not far from being right. I believe that even brother Shay will, upon mature deliberation, not say that I am wrong, though from motives of general policy he might be inclined to oppose me. I should be glad to hear from some of our union contributors on this point. I must correct you in one thing, however, brother. While we have a very large number of union readers, still the paper reaches practically all the operators in the country, and as yet but a comparatively small percentage of them are organized. The list of officers appeared last week.

Fireproof Operating Room.

Mr. Charles F. Bode, manager Pass-Time Theater, Alexandria, La., writes:

> Enclosed find the last number of my weekly program, which may interest your friend Mr. E. W. Sargent. Also enclose a clipping from a former number, which explains itself. While the construction of my operating room does not come up to your specification, I was so confident of its safety that I was willing to risk a public demonstration. My dependence on safety was an 18 x 18 inch ventilating flue and asbestos lining. Half of the film was unwound on top of the balance in middle of floor. After lighting, the chief and I remained in the room some little time, and could have stayed to the end, as draft from door behind us took heat gases and smoke right up flue. But we wanted to see the shutters in operation, so stepped out and shut the door, which action also closed shutters.

Your vent flue is very nearly up to my specifications, brother Bode. I suggest 288 square inches (two square feet) as a minimum, whereas yours is 226 square inches. If it carries away the smoke from a burning film that is all that is necessary. It is ample. But my whole scheme hinges on *not letting the audience know there is a fire*. Experience has taught us time and again that once let an audience catch sight of the smoke and some crazy individual will yell "Fire! Get out for your lives!" and then you cannot stop that audience from killing each other any more than you could stop a stampede of long-horned Texas steers. It will cost you practically nothing to arrange your shutters as I have instructed in the handbook. I would advise you by all means to do it. But, in this connection, I am going to suggest that the master cord be made of No. 22 copper wire, which will have no stretch to it, and that, instead of the harness rings, pulleys 2 inches in diameter be used, and that where the cord goes across the spreaders over the aperture and film box a piece of film 6 or 8 inches long be used, the master cord (wire) being attached to the film by means of a clamp at either end. This, if properly done, will absolutely insure the almost instantaneous closing of the shutters when a fire starts, as the film will burn in two instantly. The only trouble is that it would take two men to open the shutters. But that is only done once a day. If necessary I will make a drawing of the idea, but I think you will all understand what I mean. The trouble with your present scheme is, as I understand it, by the time you get these wall shutters closed the audience would have caught sight of the smoke, and if that happens, good night! Your program has been forwarded to brother Sargent.

Engine Trouble.

Mr. Harry Waldron, proprietor Langdon and Electric Theaters, Langdon, N. Dak., writes:

> I am now able to give some facts about low-voltage generators. I purchased a 1.8-k.w., 60-volt, d. c. Fairbanks-Morse generator delivering 30 amperes, about six weeks ago, and belted it to a 3-h.p. kerosene engine, intending to play a circuit of towns once each week, using a twin cable to carry the current into the hall in which I showed. I knew that a 3-h.p. engine was too light, but they claimed 4 for it. In service I found that it produced voltage sufficient to light the incandescents to c.p., but when the arc was struck the speed was reduced so much that the incandescents only burned red. Moral: It pays to have plenty of reserve power. The engine was very hard to start in cold weather, and for this reason the show was often delayed. Another objection was that it took at least four men to handle the engine in shipping. I am now having the dynamo driven by a local engine in each town, and this is proving satisfactory, except on account of the distance I sometimes have to carry the current. I have conveyed it as much as 500 feet on a No. 10 wire, with some drop in voltage, making it necessary to raise the dynamo pressure above normal. Recently I blew a 50-ampere fuse with a 30-ampere generator, owing to having cut out all resistance that night. The wiring I use I have put up permanently on poles, and it is now only necessary to set up a dynamo and connect. My experience has proven to me that 60 volts is O. K. for house installation, but rather low for any distance from the theater. If buying again I would select a 2½-k.w., 70-volt generator. The one I have is a compound wound and very steady and efficient, provided the speed be maintained steadily. The voltage is uniform at full and no load. The engine was a 3-h.p. Falk, which throttled and ran quite steadily when not overloaded. Barring the trouble in starting, it was not a bad engine, but a kerosene engine needs to get real hot before giving results. I believe that a kerosene engine which drew its mixture through a chamber heated by the exhaust pipe would run very smoothly. I am still digesting the new handbook, reading every word and studying out the diagrams until I understand them thoroughly. I believe that you can improve upon the definition of electricity by simply saying that "electricity is energy." I have devised a file for the varied information in the department. I use a good-sized flexible memorandum book, heading the different pages "Lens," "Motor Drive," "Screen," "Resistance," etc., and then skimming through the entire bound volume for the sense of each letter, and then indexing it in the book accordingly. When I desire information on a given subject I just turn to a page which will indicate dozens of articles on that subject and your comments on same. I shall make such a file of the advertising department. I wish to say a good word for the Gundlach Manhattan lens. A made-to-order lens increased the sharpness of my picture wonderfully.

Brother Waldron, if you could spare that index book of yours for a week or two I certainly would appreciate it if you would send same to me by express, so that I can make a copy. It would save me a world of work, as I have been intending to do that same thing myself, but never can get the time. I will return the book promptly. As to the engine matter, I would recommend the makers of kerosene engines to take particular note of what you have said. I thoroughly agree with you that ample reserve power is absolutely essential to good results. I think you are wrong in using No. 10 wire. It would pay you better, anyhow, to use No. 8. Your letter is interesting. Many thanks for its contribution.

Got Pinched.

Mr. Leo King, Hot Springs, Ark., orders a new handbook and says:

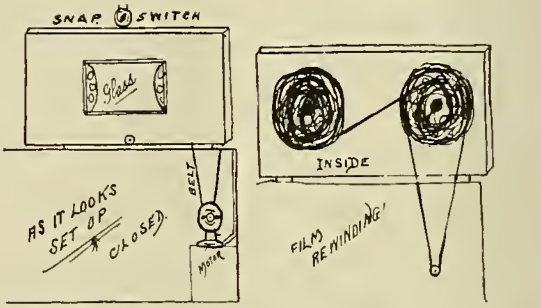
> I have one of the old vest pocket handbooks you put out years ago; also one of the first edition. They are chock full of good dope, but not nearly as full as the new book, if all I hear is true. The Hot Springs theaters have been closed Sundays for two years past, but for the last two weeks have been fighting the city and county officials. We only got pinched eight times last Sunday. They allow the gambling houses, cigarette stores and fruit stands to open, but the picture show? Horrors! Shut them up! The managers are getting tired of this and decided to either compel everything to close or open their own doors.

With all that pinching I should think brother King would be pretty sore. What a ridiculous, idiotic and utterly asinine proposition it is after all—those highly moral and uplifting institutions, the gambling house and dealer in cigarettes, allowed to run wide open Sundays, and the moving picture theaters kept tightly closed. I should think the Hot Springs officials, to say nothing of the church people, must have lost all their sense of the ridiculous. They must indeed have queer ideas as to what constitutes the eternal fitness of things and be the proud possessors of the highly perverted sense of right and wrong. A moving picture theater classed below a gambling house. Fine! The next thing we know Hot Springs will be moving its underworld out on Main Street and closing up its Sunday schools.

Out-of-Focus Trouble.

Lloyd G. Balkam, Washington, D. C., writes as follows:

> Have been operating since 1910. I have a peculiar trouble which I am unable to account for or remedy, viz: double edge on the right side of my picture. When I focus up without a film in, the aperture edges are sharp all around, but when the film is in there is a double edge on the right side of the screen. I use a Power's Six projector on 105 foot throw. Tried a new aperture plate, but the trouble showed up just the same. I attach hereto sketch of rewinder, approved for use in this city. It is made by Mr. N. C. Darby, is patented by him and is approved for use by the Washington Fire Department. I would suggest that the independent film producers be interviewed with regard to their patches, which certainly are the limit. Their first run releases are full of mis-prints, mis-frames and patches badly made. The Gem, Imp, Mecca, Powers, Punch and Victor are the worst offenders and, as you know, the poor operator gets the blame when compelled to stop the machine by reason of these faults. I would also like to inquire why so many of the Bison 101 films are blurred in the center. Will send you photo of operating room soon.



Rewinder made by N. C. Darby, of Washington, O. C., also patented by him. Approved for use by fire department of this city.

As regard the double edge proposition, are you sure there is not a faint finger mark or a small spot of oil on your lens? See that your tension shoe bears evenly on the aperture plate track and that it sets square with the tracks. Try loosening the aperture and blocking one side out just a little with a piece of tin. Be sure your lenses and aperture are in line throughout (See handbook, page 227). As to the Independent Film faults, I have taken the matter up with the Universal people, requesting them to look into it. Possibly some good may be accomplished in this way. Don't know about the Bison 101 fault. First I had heard of it.

Nothing Doing.

Coden, Ala., writes:

> I have purchased new equipment, consisting of Power's 6-A and a Perfecto gas-making outfit with a 70 mm, e.f. projection lens, but I am unable to produce a picture in distance over 5 feet. I am inexperienced with this light.

Well, Coden, I don't know what to say. A 70 mm, e.f. lens would be a 2¾-inch e.f., which is a very, very wide angle lens indeed, and I should think not at all suitable to your purpose. Seems to me that a 3½-inch e.f. lens would be plenty short. As to the Perfecto gas-making outfit, I cannot help you, as I know nothing about that particular brand of gas producer. I would suggest that you take the matter up with its manufacturer.

Injuring Definition.

Springfield, Mo., says:

> An operator acquaintance of mine claims that the outside shutter injures the definition of the picture. Is there anything in this?

There is not.

Comments on the Films

Licensed

"THE GIFT OF THE STORM" (Lubin), March 28.—There seems to be an old-time. and we don't mean old-fashioned, quality about this picture by Emmett C. Hall, and it seemed to take with the audience strongly. It is a romance with some poetry, a convincing simplicity and also that indescribable touch of personality that has made Arthur Johnson probably the most popular player on the screen. The story is fresh enough, but not new. In it an actress who is lost in the woods is forced by a blizzard to spend a day or so in the cabin of a queer, lonely farmer. The players are Arthur Johnson, Lottie Briscoe and Howard Mitchell. The plot is clear, sensible and well-knit. The photography is of good quality.

"SALLY IN OUR ALLEY" (Selig), March 28.—This picture was suggested by the old and still popular ballad which it illustrates and will be helped much by the music. The authoress, H. G. Baker, has kept her scenario simple and concrete, which makes it effective and the producer, Colin Campbell, in his scenes and acting (if we leave out the two street scenes that are like afternoon teas) has given it just about the right touch. It makes an offering that we can commend heartily, a little lyric photoplay with the proper music. The photography is very good. Wheeler Oakman is the apprentice of the draper, Thomas Santschi, who loves "Sally," Bessie Eyton.

"THE HERO-COWARD" (Essanay), March 28.—A story of a man who is afraid of horses only, and, unfortunately, has a job on the police force. The character is not new in pictures and not very common in life and is not a hard character to make up a story for, since the plot must always be the same in outline, if not in incident. In every case the half-coward has been disgraced and then has rehabilitated himself by showing that he is no coward after all. It is clearly pictured in this film and seemed to give entertainment to the audience. The lead is taken by E. H. Calvert. W. Bailey, W. Walters and Helen Dunbar also have roles.

"A WAY TO THE UNDERWORLD" (Edison), March 28.—Another of the "What Happened to Mary" series.. It will not stand very well by itself and is most melodramatic, indeed, we are a bit astonished at its quality, seeing it among Edison releases. There was not much inattention while it was on and so far as we could see the greater part of the audience found entertainment in it.

"CRABS AND LOBSTERS" (Pathe), March 28.—Well photographed studies in an aquarium. It shows us the "goat" and the "spider" crabs and others, and we see a few lobsters crawling about.

"THE TOBACCO CULTURE IN CUBA" (Pathe), March 28.—This offering is full of information and is very interesting. The photography is clear and the process of growing our "smoking" and our "chewing" is fully illustrated. A more acceptable topical offering than most.

"SCENES IN JAPAN" (Vitagraph), March 28.—A short filling-out piece that is of very little value.

"BUNNY BLARNEYED" (Vitagraph), March 28.—A pleasing offering, it gives us a love comedy that is lighthearted and laughable enough. Bunny has the lead as a stern parent who, after kissing the Blarneystone at the castle, needs help but can't get it until he gives consent to a marriage. The picture's views of the ruined castle and the Irish country around it are fine in every way. Larry Trimble plainly worked it up to be played in Blarney Castle and has made a very fair offering of it.

"THE CHATEAU OF CHAMBORD" (Pathe), March 27.—A number of views of this famous chateau, built by Francis I, in whose reign the Renaissance flowered in France. The building is worth seeing. but so much of it merely as a specimen, and so little of it as a historic home is a bit wearisome. It wasn't long, but several in the audience got tired of it.

"THE FIRED COOK" (Kalem), March 28.—A farce in which Marshall Neilan and Ruth Roland play a young couple who employ a new cook, John Brennan, a man dressed as a woman. It made the audience laugh.

"THE CAT AND THE BONNET" (Kalem), March 28.—By the same players as the above, this farce has not quite so much action, yet it, too, made laughter.

"THE MOONSHINER'S LAST STAND" (Patheplay), March 26.—This two-reel special is a true feature and supplies the demand for red-blood action. From the first, the story is wide-awake, although when we see the sheriff and the revenue man coming to blows on account of the girl, the hold weakens for a moment; for it doesn't convince. But we are now given a shiver of horror. A snake coils around the feet of the heroine (the house was filled with shudders). And following this, comes the sharpest kind of action up to the climax in which the illicit whiskey distillers, with the sheriff who has brought the snake-bitten girl back to the cabin, are besieged by the drunken Indians. The sheriff has to creep out and get the cavalry. In the end, after the moonshiners are rescued from the now burning cabin by the troops, it is found that the evidence against them has been destroyed. The brave moonshiner has won the sympathy of the spectators and it may be assumed, in a picture, the right to go free. Octavia Handworth plays the girl and it was plain that she pleased the audience. Crane Wilbur plays the revenue man. The photography is very good.

"GETTING UP A PRACTICE" (Vitagraph), March 27.—A little comedy in which a young medical man's chums make the community think him a desirable physician. Now, a doctor can't advertise directly, and in this case there is a love story at stake, so his three friends take indirect ways of making him known. We can say with assurance that it amused the audience. Marguerite Bertasch deserves credit for writing up a fresh corner of experience. Its producers, M. Costello and W. Ranous, have made a sensible, laugh-making picture of it. The doctor is played by Mr. Costello; the girl, by Clara Young; her objecting father, by Mr. Ranous, and the doctor's three friends by Hughie Mack, George Cooper and James Morrison, all of whom helped a good deal..

"THE FOOD CHOPPER WAR" (Selig), March 27.—A farcical love story in which the son and daughter of rival grocers elope and then conspire against their respective fathers, and so corner the town's supply of food choppers. There was more laughter in the early scenes than later, for it is too long and has a good deal of repetition. There is much that is artificial in it.

"THE TRAIL OF THE ITCHING PALM" (Essanay), March 27.—The audience seemed to find this farce, or most of it, very entertaining, and there was considerable laughter. It gives us a picture of the tipping evil and entertains us with the experiences of Pop Brown (Joseph Allen), who has joined T. Wad's Anti-Tipping Association. In the first place, John Steppling was in love with his daughter, Beverly Bayne, but he refused to let him have her because he tips servants and shows that he doesn't know how to take care of his money. Pop manages to "bunco himself" until John has to come to the rescue. The way he does it is good fun.

"MEMORIES OF HIS YOUTH" (Lubin), March 27.—We have a good, wholesome situation in this picture, produced by Barry O'Neil from a script of Clara Broabger which may be original, but is not new, being very close, indeed, to a story of F. Hopkinson Smith's. It is a well-acted and clearly presented offering and evidently pleased the audience, who watched it closely. The story deals with an artist who had loved, but lost, a woman in his youth, and who meets her son, a broker. Later the young man is tempted to do a dishonest act, but the influence of the artist keeps him straight, and then there is a happy ending, in which the young man wins his sweetheart. Charles Arthur is the broker, and Marie Weirman is the girl. Harry Meyers is the artist.

"THE SHERIFF'S REWARD" (Patheplay), March 27.—An offering with enough action to keep the interest awake, but in which, aside from its scenes and general arrangement, there is nothing new. In all these pictures the reward of the sheriff is the girl, married in the early scenes to a bad man who is killed in the end. There are some interesting railroad scenes in which the outlaw is trying to get away on a flat car and is chased by the sheriff on the cowcatcher of another engine. The slowness of the camera (to make speedy action) results in some noticeable awkwardness.

"THE OLD GRAY MARE" (Biograph), March 27.—Some friends of a drunken man's wife ring many changes on the old nag waiting outside of a saloon, and make the man think it time to swear off. It is an offering meant to make laughter, and did so.

"ALL HAIL TO THE KING" (Biograph), March 27.—A dream burlesque, given as the experience of a tramp asleep on a bench. It certainly made the audience laugh.

"HINEMOA" (Melies), March 27.—A very pretty, poetic picture, giving a primitive love story in a natural and quite convincing way. There is nothing theatrical about it at all. It was taken in New Zealand, and partly on the island of Mokoia, and for the most part the players are genuine Maori people. One will find in these folklore stories a quality something like stories in Homer. A Maori girl loves a warrior and finds a way to make him win her, in spite of her father. It is beautiful and delightful and we can find nothing but good to say of it.

"LOVE LAUGHS AT LOCKSMITHS" (Vitagraph), March 26.—There is not a great deal that is new or truly fresh in this picture of a boarding school love story, and the agreeableness of the players alone keeps it from falling flat. Anna Stewart, who plays the heroine, is very pretty and seems to be new in pictures, but she is not yet a great actress. Frank Bennett plays her lover, and Frank Currier, her objecting father who sends the girl away to the school, kept by Flora Finch, the inimitable. Charles Eldridge has a small role as one of the school's professors, and there are a number of girls. The audience found it amusing.

"THE UNPROFITABLE BOARDER" (Edison), March 26.—A farce with burlesque characters for the most part. The audience found its good parts very amusing, but it is too long, the first half being rather inane. It has a real comedy situation as soon as it becomes known that the impecunious boarder, with an imaginary rich uncle (a first-class item), has taken up his abode in a farmhouse where his former city landlady is aunt. This part of the farce is worthy of the film it uses and is most entertaining. It was written by Herbert Prior, who plays the leading role, and was produced by C. J. Williams. Alice Washburn, William Wadsworth, Mabel Trunnelle and Mrs. Williams also have good roles and acquit themselves well. The photography is only so-so.

"THE GATE SHE LEFT OPEN" (Patheplay), March 26.—Perhaps of all pictures among regular releases today this shows the most careful handling on the producer's part. It has the best photography and is the most smoothly conducted, but the scenario is too conventional to make a deeply interesting offering. It tells a duplicate love story, wholesome and pleasing and with an optimistic outlook on life. Nephew and niece love each other; then a lost letter is found, and uncle and aunt are reconciled. The players are agreeable personally, but there is nothing great in their work. The sets and backgrounds are just what was needed. The audience watched it closely and seemed entertained.

"THE SCRATCH" (Essanay), March 26.—An interesting comedy with a pleasing freshness, and in which there seems to be more good picture matter than in any other of today's releases. The story develops at a house party, where an incident that many a nervous guest has feared (a man getting into a girl's room by mistake) causes commotion for a while, but in the morning is explained in a way that adds a pleasing touch to the picture and one that will go far toward making it popular. The offering is a little slow at first, but wakes up after the first few scenes. The incident is brought out naturally and is very acceptably acted. The awkward guest is Augustus Carney. Joseph Allen, Lillian Drew, Ruth Hennessy and Frances Mason also have roles. The audience seemed to take pleasure in it.

"THE FACE AT THE WINDOW" (Kalem), March 26.—The first few scenes are a bit wearisome, because it cannot be seen that they are aiming at any particular story, but toward the end it does present a definite situation that holds. The interest in this comes from the way it is carried out, not from the incident itself, for that is stock property, not at all fresh. We didn't expect to see the girl take that dive into the river after the villainous thief, and it gave us a thrill, and there are one or two other good things in the picture. There are some pretty backgrounds, but for the most part they are out of focus. The heroine is played by Irene Boyle. Earle Foxe is the hero, J. R. Ross is the mill owner, and S. Holmes the thief.

"THE LIFE-TIMER" (Selig), March 26.—A picture in which the heroine has a dream and walks in her sleep out to the mountains where her lover, now a life-timer, had killed his man in self-defense, and there finds the missing gun that would have shown him to be innocent. This doesn't seem very likely. There is much good in the picture, some lovely snow scenes being not the least of its assets. It was written and produced by W. Duncan, who also has the leading male role. The opposite role is taken by Myrtle Stedman. Florence Dye, Tom Mix and Lester Cunio are also in the cast.

"SHANGHAI, CHINA" (Selig), March 26.—A short but interesting picture taken, for the most part, along the wharves of this Chinese city. The photography is clear enough, but lacks quality.

"THE MODERN PRODIGAL" (Vitagraph), March 28.—"The modern prodigal" is apt to come back rich and pay off the mortgage on the old home. In this case, the home has been auctioned away, and the youth buys it back and saves his white-haired mother from scrubbing the floors at the "home." Yet, though this is sentimental enough, the way its story is built up and acted makes it a very fair two-reel feature offering. Mrs. Maurice plays the old lady and gives a fine picture of a mother's solicitude for her wayward and wandering son. The stern father is as well played by Van Dyke Brooke, while James Morrison, in the role of the son, is also pleasing. The photography is clear and has good quality.

"HEROES ONE AND ALL" (Lubin), March 29.—This two-reel special is in spots strongly melodramatic, and interesting throughout. Harry Meyers and Ethel Clayton have the leads. The feature of the picture is a big fire, in which is shown the action of the fire department from the sounding of the alarm to the rescue on ladders of the imprisoned business man and burglar. It was the latter who started the fire when he dropped a match after lighting his dark lantern. There is a good scene in a telephone exchange when the telephone operator, in love with the man struggling with a burglar, hears the sounds of the battle when the receiver in the office is knocked from its hook. The rescue of the two men imprisoned in the burning building is thrilling. In the first reel there is a vein of comedy when three suitors for the hand of a girl meet in her parlor.

"BRONCHO BILLY'S GRATEFULNESS" (Essanay), March 29.—The usual qualities will be found in this latest Broncho Billy picture. Perhaps it is somewhat below the average of such, but there is enough action in it to keep the audience attentive. It has some extremely pretty scenes, and the photography is very good.

"A WAR-TIME SIREN" (Kalem), March 29.—This picture gives some good battle scenes, and where there is an orchestra that can follow it up it will be effective. At its climax the hero, a Northern officer, escapes and reaches the Union camp just as the Confederates are driving his forces back. He grasps the starry flag and, waving it in air, turns the tide of battle. Alice Hollister is the "war-time siren," and Guy Coombs is the Northern officer. Henry Hallam and Mrs. Courtot also have roles. The photography is very fair.

"IN THE LAND OF THE CACTUS" (Lubin), March 29.—Of all the pictures today we enjoyed this the most, and liked it chiefly for its freshness and its difference. Romaine Fielding is individual, but at the same time natural and human in his pictures. He is so seldom theatrical that some think him "queer." It would be good if there were more queer producers and more scenario writers as original. It is so apparently earnest that one doesn't suspect the essential comedy in it until he sees the ending. The action and the acting, the characters and what they do, the way the scenes are chosen and everything about the picture seem quite fresh. The audience watched it with the closest interest and seemed to like it much. Romaine Fielding plays the chief role, a Mexican who has fallen in love with an American girl who thinks she is sick and takes an original way to cure her, which succeeds. Mary Ryan plays the girl, and Robyn Adair and Richard Wangeman have roles.

"THE HARDUP FAMILY'S BLUFF" (Pathe), March 29.—This picture made more laughter than any other picture today. The Hardup family decide to close the house and pretend to go away for the season, but a burglar comes, and before many minutes the whole neighborhood is in the house. That burglar is a first-rate comedian, and the offering stands securely on his work. He is, in this situation, very funny and will make the picture popular.

"THE TWO BROTHERS" (Vitagraph), March 29.—A very tragic picture, made effective by good acting. It starts with a conventional melodramatic situation and then refuses to be sentimential, so, with these players, the audience found it deeply interesting. George C. Stanley plays both brothers and makes them so distinct that it doesn't help the picture, for it isn't known. Mary Charleson plays a Mexican, the younger brother's sweetheart, who sees the old father (C. Bennett) killed by the older brother. It is moonlight, and she has to testify against her lover, who is hanged. Later she finds that it was the other brother, so she stabs him. The photography is very clear. Execution scene not shown in the offering.

"THE SHERIFF'S BABY" (Biograph). March 29.—All kinds of Wild West melodrama will be found in this picture—Indians, wild animals, outlaws and the thirst of the desert all conspire, so to speak, to rob the baby of his short life; but fate wills otherwise. It gives a good picture of the desert and has speedy action. In places it is a bit awkward from slow turning on the part of the camera man. Those half-instant scenes, in which we catch a glimpse of quivering fingers and waving arms, but see nothing else, are not very effective.

"GLIMPSES OF NAPLES AND VICINITY" (Cines), March 29.—A clear picture that gives us an idea of Naples and includes a view of Virgil's tomb, which many will be glad to see. The usual "travel" picture is not nearly so interesting as it might be, because they seldom have any single idea behind them. If, for instance, views of Umbria were given, such as "Scenes that St. Francis Knew," and included not merely buildings of the modern Franciscans, but panorama views from Assisi, from St. Damian's and the Portiuncula, etc., how much more interesting they would be.

"SPIRITS OF YOUTH" (Cines). March 29.—Brisk farce; a comical picture of a very wonderful tonic. Trick photography makes it seem real in the way this works. The audience liked it.

"BETWEEN ORTON JUNCTION AND FALLONVILLE" (Edison), March 29.—A railroad melodrama, written and produced by Charles M. Seay. It held the audience more strongly than any offering today, with perhaps one exception. The heroic role is played by Bigelow Cooper, who, at the climax, did extremely well—better than his work as the bashful and unfortunate lover in the picture's first scenes promised. The mistake of the man at Fallonville lets a train get past which will meet the train from Orton unless it can be stopped. Bigelow is warned, but as the engineer (Agustus Phillips) of the passenger is his rival he is tempted to do nothing —it wasn't his mistake. He calls up Edna Flugarth, the girl, and sends her galloping to the big curve to head the trains off. Agustus has the girl, but Bigelow has the satisfaction of being a man with a fine character. It is a clearly pictured and effective story.

"WOMEN OF THE DESERT" (Lubin), March 31.—This love story of the Sahara was taken in Florida and makes a very fair offering, chiefly because the Lubin company was able to find backgrounds that give a suggestion of reality to its desert scenes, where the Arab tents are pitched, and also to the Moorish town, the palace of the Calif, where the Bedouin hero finds and rescues the lovely heroine sold into slavery by her jealous sister. There is an incantation scene in it that furnishes its one real touch of imagination—the one place where the picture rises above others of its kind. This is fresh and very effective. The photography is clear, but the acting isn't so truly sympathetic as are the backgrounds and scenes. It was produced by G. O. Nicholls from a script of E. W. Sargent. Ormi Hawley and Edwin Carewe play the leads. Mrs. Nicholls does very well as the "weird woman" in the incantation scene.

"THE AMERICAN PRINCESS" (Kalem), March 31.—The best story, from the viewpoint of the audience, but not the most skillfully built story. We are speaking only of today's regular releases. It is an interesting offering, with a good deal of freshness, without anything that can be called at all new. The hero is a diplomatic officer in Washington who has got into debt buying lovely dresses for his wife. The foreign spy tempts him and he nearly falls. The chief difference is that in most pictures of this situation the girl is a princess only by right, while here she is a princess by both right and title. It is both well acted and beautifully photographed. Alice Joyce is the princess. Tom Moore is the hero; his way of showing determination is, in this picture, almost amusing for just one-half second. E. L. Davenport is her father, the king; Naomi Childers, her maid, and E. P. Gibbs, the spy.

"THE ELDER BROTHER" (Edison), March 31.—Anne and Banister Merwin in this picture have treated an old situation a bit more sincerely than the usual offering, and have made a very fair release. William West plays a very convincing minister who won't let his daughter (Mary Fuller) marry the scapegrace younger brother (Harry Beaumont), whose elder brother (Richard Tucker) also loves the girl, but doesn't win her. Is very intelligently acted and makes a substantial offering.

"THE SPY'S DEFEAT" (Essanay), March 31.—A two-part special release which we have reviewed at length. See page 1316, issue of March 29th.

"PATHE'S WEEKLY," March 31.—A better number than last week. Perhaps the most generally interesting item is the view of the dedication of the Cleveland home at Caldwell, N. J. It gives a good view of the two Clevelands of this generation and will interest a great many. A long item gives glimpses of Mexico City and makes plain the havoc of a pitched battle among city houses—a rather illuminating series of views. Besides there are some glimpses of notable people. The photography is not as clear as desirable in the Mexican pictures.

"EDWIN MASQUERADES" (Biograph), March 31.—A burlesque that was intended to make laughter, and succeeded with the audience with whom we saw it. It has some very good points.

"THEIR ONE GOOD SUIT" (Biograph), March 31.—Not so effective in making the laughs as the other on this reel, and it is also a burlesque. Audiences who like frivolous pictures seem to like these time-killers a good deal.

"A PRISONER OF CABANAS" (Selig), March 31.—A Cuba libre melodrama with an American hero, played by Thomas Santschi. The pretty heroine is taken by Bessie Eyton. It has a conventional plot, with a villainous Spanish officer who has his face slapped by Santschi for getting fresh with the girl. Later he is captured by the villain and taken to Cabanas, and the girl brings the Cubans to the rescue. They take the town. There are some fine fighting pictures and some good scenes; one or two of them are lovely. Well acted and clearly photographed, it seemed to please the audience.

"BEDELIA BECOMES A LADY" (Vitagraph), March 31.—A burlesque by the Western company, with Mary Charleson as Bedelia, a gawky girl who gets $500 to spend on dress, and becomes a character like the Bedelia of the Reliance pictures of a year ago. George Stanley plays her rural lover. It cuts pretty close to what is coarse, and made loud laughter from some, and once in a while general laughter from all.

"MARGARITA AND THE MISSION FUNDS" (Selig), April 1.—There is a good deal in this picture that isn't wholly clear; but the story shows that an American, a captain in the Mexican service, saves certain funds stolen from the church by a bandit and wins a girl. There is a beautifully danced fandango in it and this helps it out as an offering. We like the acting and the scenes. It is not a great, but a serviceable picture. W. A. Corey is the author and the script was produced by Lem Parker. Harry Otto plays the priest; H. A. Lockwood, the American; E. Loveridge, the heroine, and Al. Garcia, the bandit. Gordie Colwell dances. The photography as a whole is clear.

"CHECKMATED" (Vitagraph), April 1.—A melodramatic picture of business life in New York, by W. L. Tremayne. The story is distinctly good and the audience liked it; but it might easily have been more effectively written. Larry Trimble has put it on most commendably. Florence Turner plays the leading role and makes the most of it. Tom Powers is likable in the hero's role opposite to her. The villains (Why were there two?) are Herbert Barry and Rogers Lytton. One feels that it should have been done in two reels and done more convincingly; but it is a very good offering.

"SHIPPING A CLOCK" (Lubin), April 1.—A character burlesque that is very well acted, but that is not very funny. The players, Clarence Elmer and Jennie Nelson, are pleasing in themselves and show competence.

"THE FAKE SOLDIERS" (Lubin), April 1.—This is a real farce and we can report that it pleased, for there was a good deal of laughter. It is made by adding to an old farcical plot a new situation and the result gives fresh entertainment and amusement. The author is Arthur Hotaling and his leading characters are played by Walter Stull and Robert Burns, the fake soldiers, and by Mae Hotely and Julia Calhoun, their wives. It is a better farce than usually found found on the screen.

"THE EXPOSURE OF THE LAND SWINDLERS" (Kalem), April 1.—This three reel special offering has been reviewed at length; see page 795, issue of February 22, 1913.

"THE SHERIFF'S SON" (Essanay), April 1.—Makes a fair commercial offering with action that is clear, except at one place, a very noticeable gap in the story which leaves the ending unconvincing. Arthur Mackley's company produced it and the acting is, of course, intelligent, although the heroine shows lack of experience. She is young and the personality of her picture *is good company*. The photography is clear and there are some lovely night landscapes.

"HE WOULDN'T GIVE UP" (Cines), April 1.—A farce of courtship with the often-seen persistent suitor whom the girl likes, but whom the father won't have. There was a little laughter toward the end, not much; but the series of incidents seemed to interest. The players are acceptable and there are some pretty scenes.

"HOW PLASTER IS OBTAINED" (Patheplay), April 1.—A clearly photographed view of a big gypsum mine, the kilns, the crusher, etc. This subject interests a good many people and is a valuable offering.

"THE MOROS" (Patheplay), April 1.—A troop of acrobats, two men and a woman, in an exhibition on a trapeze. It is hand-colored.

"WITH THE EYES OF THE BLIND" (Edison), April 1.—There is much beauty in this picture and it tells a dramatic story of a blind girl (Mary Fuller) who, before her eyes were cured, had a chance to pass her hand over the face of a man—Was he her father's murderer? Later, her eyes have been cured and she and the man fall in love. She passes her hand over his face and the memory comes back of that night when her father was lying dead and an unconscious man beside him. There it ends, even the acting which falls through at the climax, suggests no outlet. Yet the situation had elements of weakness and perhaps it was wise to treat it as here; for to go on would have laid bare the dilemma in an incongruity. It is a beautifully made picture with lovely scenes and strongly marked characters. The old men, played by William West and Charles Ogle, are the highest points in the offering. The blind girl plays some dramatic moments finely. Marc MacDermott has a disjointed and almost impossible role to play; but shows his intelligence. Robert Brower and Mrs. Erskine also appear. The producer, Walter Edwin, deserves a great deal of credit for making what he has out of this script. It will be admired in spite of its ending.

Independent

"THE HALF-WIT" (Reliance), March 29.—There is a certain pathos attaching to a picture of this type, wherein a mentally deficient person is featured. In this case the half-wit, Bud, saves the girl in a runaway, and falls hopelessly in love with her. Later she is married and goes to the city. Bud carries a message to them from her relenting parents. He saves the young husband from a beating, at the cost of his own life. The close is touching.

"THE HALF-BREED PARSON" (Bison), March 29.—A two-reel offering, centering about Asa, a half-breed theological student. We see him arriving home among the Indians and preaching among them. Then he meets the colonel's daughter in the woods and assists her with her lame horse. She takes him to the fort, where he relieves the chaplain, who is ill. Other characters are introduced, including Mona, Asa's sister, and the young officer who insults her. The story is not very new, but it is logically worked out and holds the attention. The photography gives some splendid sunlight effects, though at times the focus is not quite accurate. The second reel works up to a strong, though rather obvious, climax.

"THE WAX LADY" (Thanhouser), March 30.—A whimsical conception, in which a fairy brings to life the dummies in the old Jew's window. Numerous amusing situations develop and the Jew is punished for his general avarice and dishonesty. The film makes a good novelty with which to vary a program.

"THE ROMANCE OF A FISHERBOY" (Excelsior), March 31.—This film contains some pleasing effects, notably the last one, where the boat drifts back at high tide, bringing the fisherboy's willful young wife back to him. The young wife's checkered career has much of interest in it; her escape from the yacht was nicely shown. A good release.

"A KNOTTY KNOT" (Champion), March 31.—A German milkmaid and her lover are leading characters in this story of the open road. They saw wood and do washings to get money for a wedding license. There is nothing objectionable in the picture, and as low comedy it has several points of merit.

"THE WOMAN WHO DIDN'T CARE" (Thanhouser), April 1.—An allegorical film story, in which a witch converts a scarecrow into a nobleman in order to punish the heartless woman who has broken so many hearts. As the wedding ceremony is in progress the nobleman again becomes a scarecrow. A successful offering of its type.

"A STUDY IN SOCIOLOGY" (Majestic), April 1.—In this there is a realistic raid on a gambling den, in which the erring young son is unexpectedly relieved of suspicion of being a jewel thief. The gems are found on the person of the scheming Randolph. The story is chopped off rather short, but is connected and interesting throughout.

"A HOUSE DIVIDED" (Bison), April 1.—The acting and photography in this three-reel production are better than the plot, though it varies the ordinary war story somewhat. The Union spies—a man and a woman—come to the home of General Culver and obtain information about the Confederate plans from his daughters. The plot lacks conviction when Virginia consents to give up her father's plans to pay off a gambling debt. The gagging of the other sister and carrying her upstairs smacked more of the melodrama than of warfare. Outside of these numerous theatrical touches the picture is very attractive.

"ANIMATED WEEKLY No. 55" (Universal), April 2.—St. Patrick's Day parade in New York; powder explosion in Sydney, Australia; a realistic auto accident; pictures of "Brentwood," the oldest fire horse in New York; Boy Scouts at Mt. Vernon; views on a Rhode Island turkey farm; aero races in Hendon, England—these are but part of an interesting number of the weekly.

"THE SUPERIOR LAW" (Eclair), April 2.—This is a splendid three-reel dramatization of Sir Gilbert Parker's "The Right of Way." In it we have visualized, though under different names in some cases, the characters of Charley Steele, Kathleen, Rosalie and the half-breed, Joe. J. W. Johnston, as the scoffing, monacle-wearing, drink-loving lawyer, is very satisfying; likewise is Barbara Tennant as Rosalie. The story is of the rugged Northwest, and the snow scenes and others are in keeping. The crime in the beginning of the first reel is a little vague, and we do not think the religious flavor of the production will be entirely clear to those not familiar with the story. But it is big in theme and far ahead of the ordinary production of the kind. A fine offering.

"FIDDLE PETE" (Rex), April 3.—There are a choice lot of characters in this, and the setting makes one sit up in expectation of a treat. But the scenes are jerky and the relationship of the characters not well shown. The minister marries "Piano" Maggie at the close, and Pete dies from drink, with his fiddle in his hand. A promising beginning, but rather disappointing as a whole.

"THE BANDIT'S REDEMPTION" (Frontier), April 3.—In this picture a band of outlaws make a night attack on a wagon train. They bring away two children, one a girl wearing a necklace with her dead mother's picture in it. The bandit, moved by love of the children, gives up his life and moves elsewhere with them. Fifteen years later he tells them they are not brother and sister, as they had supposed. The story is full of improbabilities and hardly strong enough in its presentation to make us forget this. The photography is good.

"A PROVIDENTIAL TRAGEDY" (Nestor), April 4.—Jack, falsely accused of shooting the boss of the ranch, escapes to the wilderness. He finds a baby in the arms of its dying mother. He takes the child back home, to find that his own wife has had and lost a son in his absence. So the little stranger is welcome, indeed. This touching story would be a little stronger if it were shown more definitely, by sub-title or otherwise, that Jack's own baby is dead; this would give more pull to the plot. It is very well photographed.

"THE SPOILED DARLING'S DOLL" (Thanhouser), April 4.—This is another triumph for those delightful Thanhouser Kids, who bring this simple children's story out in clever style. The one who plays the doll must indeed be a born little actress, as she is certainly not more than two or three years old. A remarkably attractive film for women and children in particular.

"THE WOMAN WHO KNEW" (Reliance), April 5.—This film is powerful in its psychological effect. Mae Bottie and Irving Cummings are the young couple in love. He drinks, and the girl says she will marry him if the mother advises it. Then comes a remarkably strong and artistic effect, in which Sue Balfour, as the mother, sees in the frame of her dead husband's picture the causes which brought about his death. The scenes are graphic, indeed, and when the mother finally tears up her half-written letter, advising the girl to marry her son, the observer feels that her heart has been laid bare. A strong film.

"THE HALF ORPHANS" (Majestic), April 6.—A rather amusing drawing-room comedy, which becomes burlesque at the close, in which two people, desiring to look young, dress their grown-up children as a boy and girl. In the end both couples are married.

"BOBBY'S BABY" (Rex), April 6.—A very touching little film story, in which a young couple, mourning for their lost child, discover in a barn the baby Bobby is out getting milk for. They take it home eagerly, and Bobby has a hard time locating it, but in the end both he and the child find happiness. A pleasing conception and worked out in a way that will give it wide appeal.

"PEARL AS A CLAIRVOYANT" (Crystal), April 6.—Pearl bribes Madame Scero to let her read Chester's fortune. A typical Crystal half reel.

"ALMOST A WINNER" (Crystal), April 6.—This, on same reel with above, is more amusing than the other. Mr. Trimmins, coming home late from the club, lets out the burglar his wife has locked in the closet. The burglar locks him in. A pleasing idea.

"CUPID THROWS A BRICK" (American), April 7.—In this film Warren Kerrigan and Jack Richardson give us the contrast between strong and weak men combating for the hand of the heroine, played by Jessalyn Van Trump. Jack throws a brickbat at his rival, and by so doing knocks him into the girl's good graces. The hero later does good for evil by saving Jack's life. An entertaining number.

"TEMPERAMENTAL ALICE" (Excelsior), April 7.—Alice Inward and Arthur Finn are the young couple in this attractive comedy. It is well pictured and holds the interest, though in spots the scenario is weak. It is hard to believe the girl, however temperamental, would stand out in a soaking rain to make the secretary come to her rescue. The closing scenes are better than this.

"BILLY GETS ARRESTED" (Gem), April 8.—In which Billy Quirk is a young married man who will not get home early. His wife locks him out, and he and his friend are mistaken for burglars and arrested. There are no very new situations in this, but it is well acted and diverting.

"THE NIGHT RIDERS" (Majestic), April 8.—This production gets up quite a lot of legitimate excitement, with its Southern setting and hot blood in action. The plot begins immediately after Harvey decides to bolt the cotton agreement and is visited by night riders. The chase of the colored man through the jungle was very well pictured, as well as the girl's rescue of both this man and her lover. An offering full of thrills which adhere closely to the truth and are accordingly convincing.

"THE GRAY SENTINEL" (Broncho), April 9.—This two-reel war story is stronger in its scenic effects than in its story, the latter being just a little obscure in places. The combination of mountain and seacoast scenery is very attractive, however, and keeps the offering in front rank. The "Gray Sentinel" is a lighthouse, around which much of the action centers. One of the young men in love with the girl is a traitor. The battle scenes are strong, and the struggle on the tower exciting. A good release.

"THE STRONGER CALL" (Reliance), April 9.—A very good film story, in which the sheriff gives Jack a gun filled with blank cartridges, intending to rob him while acting as messenger. Jack shoots at a moose (the scene being nicely shown in Bronx Park) and discovers the cartridges are blanks. As a result of this discovery he later kills the sheriff, thinking him an outlaw. The daughter is horrified when she learns the truth, but later goes to her lover. A good release.

"AUNT KATE'S MISTAKE" (Imp), April 10.—A fairly amusing film, in which Estelle Kibby, as the wealthy aunt, advertises for a husband. Her niece, an attractive girl, comes to visit her, and their love affairs get sadly tangled.

"PEDRO'S REVENGE" (Majestic), April 10.—The suspense in this picture is wrought up where the girl holds back two ruffians with a pitchfork in a haymow. The hero finally arrives and there are exciting hand-to-hand encounters on the barn floor. Laura Lyman and Harry Kimball have the leading parts. In the fore part of the picture, which is above the average in merit, there are some Florida orange grove scenes.

"ON FORTUNE'S WHEEL" (Kay-Bee), April 11.—In this strong two-reel story a rascally bank president escapes from the crime of robbery, for which an innocent clerk is sentenced for fifteen years on circumstantial evidence. Later years bring interesting developments, all admirably acted and photographed. The clerk escapes from prison and discovers the former bank president in the West, where he is turning numerous sharp deals. Retribution follows, and there is a love story of interest in the last reel. A good release.

"TWO LIVES" (Victor), April 11.—An entertaining story, based on the poem in which two lives are destined to meet and find happiness. James Kirkwood and Edna Lockman portray two people who drift out from the life of the underworld, after years of sin, and meet in a cemetery, at the grave of the girl's mother. Julia Curley plays the part of the grandmother. The scenes in this are quietly presented and are not overdrawn.

"THE HOMESTEAD RACE" (American), April 12.—This story features the race made by the girl's lover to file on a homestead. He finally gets an auto at the last moment and beats the villains to the land office. There is good suspense in the film, and while the situation is not a new one, it holds the observer well.

"A WOMAN'S HONOR" (American), April 12.—This is an attractive film story, in which Warren Kerrigan appears as the parish priest. He desires the girl to marry a good young man, but she is fascinated by Jack Richardson, the backslider. Charlotte Burton plays the cast-off woman, and there is just an interesting glimpse of Louise Lester as the village gossip. In the end virtue triumphs and the right man gets the girl. A good offering.

"IN THE BATTLE'S SMOKE" (Pilot), April 3.—This is a melodrama of a pronounced type. The story is of a feudist who kills a man and leaves the section. Later, in the Civil War, the slayer and the son of the man killed meet on the field of battle. There is a combat when the recognition takes place, which is later followed by a reconciliation. It is not a strong story.

"WHEN THIEVES FALL OUT" (Gaumont Special).—Three reels of finely photographed drama. There are many fine interiors and settings, as befits the station of the characters. The story is interesting and well acted.

WARNER'S FEATURES NOTES.

The Dallas office of Warner's Features Film Company, has removed to 1519½ Main Street, and is now under the management of Clyde Slater. Mr. Slater was connected with the Mutual for some time as road man and has had a wide experience as a practical film renter.

M. J. Goldbaum, manager of the St. Louis office, has secured larger quarters in the Benoist Building, Suite 303-304.

The devastating floods in Ohio and Indiana have seriously crippled the Cleveland and Indianapolis offices. Express companies refused to accept film for delivery in the stricken states and theaters were in darkness and knee deep in water in dozens of cities. It is to be hoped that the recovery will be rapid.

Exhibitors wishing to be placed on the mailing list to receive gratis, Warner's Feature News—a monthly magazine of information—should send their names to the home office.

MILDRED ZUKOR'S BIRTHDAY FILM.

Mildred Zukor, daughter of Adolph Zukor, owns a moving picture of her own, of which she is prouder than is her father of all his film holdings. The daughter of the President of the Famous Players Film Company celebrated her thirteenth birthday on Sunday, March 30th, and imbued with her father's ambition to film the famous players, she decided to perpetuate her own famous playmates, so a moving picture was taken of the birthday party, which was held at the studio of the Famous Players Film Company. Mildred Zukor wrote the scenario, assisted in the production, and did not neglect the part of the star, particularly while the food was in evidence. Several hundred feet were taken, including title and subtitles, a la a regular production. In succession were shown the entrance hall of the Zukor home, and the arrival of the guests; the drawing-room, the family at home, and the entrance of the children; a dance; the dining-room, and the birthday party.

$30 000 THEATER FOR PATCHOGUE, N. Y.

Earle L. Holmes, of Patchogue, N. Y., is building a $30,000 moving picture theater in that city. It is expected to be ready for business by May 30th. Its appointments will compare favorably with a first-class Broadway house and its seating capacity will be 1,400. Its dimensions are 60 feet by 175 feet.

MARGARET LOVERIDGE.

Miss Margaret Loveridge has gone to the Selig Company after having tried out in several Selig productions. She was originally a Biographer, but was loaned to the Essanay Company during one of the illnesses of Miss Vedah Bertram. She returned to the Biograph and recently played with Keystone, but is on the licensed side again. Miss Mae Marsh, of the Biograph, is her sister.

The Moving Picture Educator

"THE CUTTLE-FISH" (Eclair).

ANOTHER denizen of the ocean has been brought from the "deep places of the earth" and its secrets revealed by the all-searching and penetrating eye of the micro-camera. Again the subject is one of those complete ones, in which an important lesson is introduced, continued, and finished in one reel.

The cuttle-fish is a kind of mollusc with feet, and is caught by fishermen in nets with fish as bait; they are chiefly found swimming in the sandy bottoms. The eggs of the cuttle-fish are sometimes called sea grapes, because of their similarity to bunches of grapes. They are attached to the stalks of tall growing sea-weed, and are often thrown up by the tide.

Each egg is surrounded by an elastic membrane which is transparent, and in the interior of which the embryo is developed. Contrary to the usual care required in the handling of eggs, those of the cuttle-fish seem to be able to withstand rather rough treatment without danger. The shelling of the egg by stripping off the elastic membrane at the time of maturity, releases the young cuttle-fish, which hatches out in perfect form.

The newly hatched fish is only two centimetres long, when full grown, its head is surmounted by a crown of tentacles, these tentacles are fitted with strong valves which are very adhesive, giving them great holding power. To breathe, the cuttle-fish absorbs and rejects the water through special orifices; this process of breathing is very interesting to watch, it is shown in enlarged detail upon the screen and looks like a powerful piece of machinery at work.

In the full grown fish there is in the middle of the crown of tentacles a mouth with a strong beak, the bite of which is much feared by fishermen. The dorsal part has the same kind of bone as are found in birds, this bone is also of well known use by bird fanciers.

The cuttle-fish secretes a black liquid called sepia, which is intended to protect it when attacked, in that it makes the water muddy. The Chinese make India ink of this "sepia liquid." There is also a smaller and seemingly special kind of cuttle-fish which is called the Sepia-Fish.

The power of exuding the sepia or black liquid is splendidly shown when in combat. The picture shows an audacious young crab attacking a sepia fish, but he is soon blinded by the black sticky fluid squirted at him by his enemy; the water is immediately like a black cloud and has the appearance of being an exceedingly unpleasant place for the enemy of the cuttle-fish.

The whole picture is a continuation of the same high standard which marks this class of subjects now being prepared in such numbers for the schools and of which it is hoped due appreciation will be shown by good use of them at every opportunity. W. H. J.

NIGHT SCHOOLS WITHOUT TEACHERS.

The winter night school is an institution almost as old as the day school, its need has always been felt. The growth of educational facilities have only enlarged the scope of the night session by making them the means introducing subjects impossible in the daily curriculum. With the use of the moving picture in the schools the opportunities of the night school have been still further enlarged in a two-fold manner. In the first place a greater variety of subjects can be taught more thoroughly and in less time, while, in the second place, the self-explanatory powers of many of the pictures makes the presence of a teacher unnecessary. This plan has already been tried in Italy under the supervision of the Minister of Public Instruction. Such a school has been opened in Milan, where 300 people assemble nightly for especially arranged profitable instruction, these schools are to be opened all over Italy under the management of a specially appointed board. It should be stated, however, that the subjects used are not elementary, but rather those of a higher order and which are to be of greater use to an adult audience. In opening the first school the Minister of Public Instruction emphasized the advantage of pictures over books by noticing that while it took one hundred years to bring printing to a useful state, the cinematograph had reached that stage in about fifteen years. W. H. J.

PICTURES FROM UNCIVILIZED LANDS.

The islands of the Pacific are soon to be brought to our doors—on the screen—by means of a series of pictures taken by a photographer who accompanied the famous novelist Jack London on a voyage, which is said to have thoroughly covered some hundreds of islands of the Pacific Ocean. Some ten thousand feet of films have been secured, illustrations of "the curious corners of Polynesia," where cannibalism is still practiced, and where the tribes are engaged in perpetual internicine warfare. Some excellent pictures of the fauna and flora of these islands are promised, many of which have never before been brought to the light of civilization. The inhabitants of Malita, one of the Solomons, are especially shown, famous for their treachery, they fight with poisoned arrows, the poison being obtained from decayed human bodies which remain after their cannabalistic appetites have been satisfied.

When it is suggested that there are 400,000 of these islands and that representative pictures have been taken, great interest and diversity of matter will be at the service of the schools which have hitherto been very limited in their knowledge of the islands of the Pacific, the films will, we are promised, possess more than geographical and natural-history interest. W. H. J.

NOTES RECORDING THE GROWTH OF THE EDUCATIONAL PICTURE.

A western clergyman recently expressed himself as envious of the opportunity of the moving picture exhibitor in his powers of usefulness and constant occasions for doing good. Without doubt hundreds of exhibitors are unconscious of both their powers as well as the attendant opportunities. This page has many times pointed out to the exhibitor how he has the first chance in his own hands to influence those about him for mutual profit; many have responded even to the extent of writing for advice and help how best to further their interests in these ways. Another clergyman finds that while the picture house does not hurt his church it does possess the greater "drawing power" and he is compelled to study the question on its merits; another occasion for an alliance between the exhibitor and the minister.

The Christian Herald has in its recent issue an account of the making of moving pictures in Jerusalem, this is worthy of notice from the fact that this paper is the greatest religious paper in the world. It has a circulation in every part of the civilized world, and is read by more rural subscribers than any paper. That this paper should now devote a special article to the moving picture interest is a great compliment which will be of more than ordinary value, nullifying much harm and doing much good. W. H. J.

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

THE following catalog of educational pictures and photoplays suitable for religious and educational work covers the releases from March 1st to 10th, inclusive, and brings the catalog as nearly down to date as it is at present possible to do. The next installment will contain the releases from March 11th to 20th, inclusive, and succeeding installments will give the releases for a week at a time. It is believed that this method will enable exhibitors and others to make a more practical use of the catalog and that it will thus be of more value and service to them than a longer list published at greater intervals and consequently not so frequently brought up to date. From time to time as it is deemed advisable these regular lists will be supplemented by special ones giving the available pictures for special occasions such as Decoration Day, The Fouth of July, etc. We shall be very glad also to furnish special lists on other topics that may be needed in particular localities or by particular exhibitors if request is made and a self-addressed and stamped envelope is inclosed with the request for the reply. We shall also be glad to hear from any one who has suggestions or criticisms to offer tending towards making these lists more serviceable and valuable to those interested in using the educational picture.

RELEASES MARCH 1 to 10, 1913.

GENERAL TOPICS.

Newspapers.

Animated Weekly. Universal 5. (15:1132.)
Gaumont Weekly. Gaumont 5. (15:1136.)
Mutual Weekly. Mutual 6. (15:1364.)
Pathe's Weekly. Pathe 3, 10. (15:1020; 1128.)

Children's Stories.

The Enchanted Leg. Kinemacolor. (15:1140; 1106.)

RELIGION.

The Story of Lavinia. Selig 5. (15:916; 1219; sp. rev. 867.) Emphasizes the virtue of charity; the duty of returning good for evil; illustrates St. Matthew 5:44.
The Greatest of These was Charity. Nestor 7. (15:924: 997.) Emphasizes the virtue of charity; illustrates I Corinthians 13:1-13.
Ann. Edison 4. (15:1011; 1105.) Good for sermons on Sunday observance and illustrates Proverbs 11:17 and II Corinthians 11:29.
His Children. Lubin 7. (15:916; 1219; mfg. 1007.) Illustrates lying and falsehood and the Ninth Commandment.
In a Roman Garden. Powers 7. (15:926; 998; mfg. 900.) On the power of Christian example and illustrates the early history of the church.
The Crimson Cross. Eclair 5. (3r.; 15:924; 1105; sp. rev. 1002.) An illustration of the mysteries of the rosary.

SOCIOLOGY.

Fire Departments.

Fire Drill by the New York Fire Department. Vitagraph 10. (15:1014; 1220.)

War: Army and Navy.

The Retreat from Moscow. Pathe 8. (2r.; 15:1248; n.c.; sp. rev. 869 and 1220.)
With the Japanese Army. Kinemacolor. (15:1032; 997.)
Army Target Practice. Lubin 6. (15:914; 1220.)

Manners and Customs.

Curious Scenes in India. Edison 3. (15:1011; 1104.)
Life in Egypt. Eclair 2. (n.s.p.; 15:997.)
The Mardi Gras, New Orleans. Imp 1. (n.s.p.; 15:997.)

SCIENCE.

Hydrogen. Pathe 7. (15:922; 1219.)
The Hairy Ainus. Pathe 5. (15:920; 1220.) The oldest race of people in Japan.
In the Blood. Rex 2. (15:812; 890.) A study in heredity.
The Butterfly of a Day, the Ephemera. Pathe 4. (15:922; 1105.)
The Titmouse. Pathe 4. (15:922; 1105.)

APPLIED SCIENCE.

Mines and Mining.

Black Diamonds. Vitagraph 8. (15:920; 1220.) Coal mining.

Agriculture.

Cocoa Cultivation. Eclair 9. (15:924; 1105.)
Kittens. Gaumont 4. (n.s.p.; 15:889.)
Bees and Honey. Edison 10. (15:1012; 1219.)
Cod Fishing from a Trawler. Pathe 4. (15:922; 1105.)

Industries.

Pottery Making in Dorset, England. Eclipse 5. (15:1014; n.c.p.)

FINE ARTS.

The Granja. Pathe 7. (15:922; 1219.) The park of one of the palaces of the King of Spain.
How the "Spirit of '76" was Painted. Pilot 6. (15:1032; n.c.p.) History of a famous painting.
A Scrap of Paper. Kinemacolor. (15:1138; 1106.) Photodramatization of Robertson's comedy of the same name.
The Upa-Upa Dance. Melies 6. (15:922; n.c.p.) Hawaiian national dance.
Winter Sports in the Swiss Alps. Kinemacolor. (15:1032; n.c.p.)

LITERATURE.

Shylock. Eclipse 3. (2r.; 15:1012; n.c.p.; sp. rev. 761; mfg. 874.) From Shakespere's "Merchant of Venice."
The Priest and the Man. Edison 8. (15:1011; 1220.) From Sir Gilbert Parker's "Going of the White Swan."
Dr. Jekyll and Mr. Hyde. Imp 6. (2r.; n.s.p.; 15:997.) Photodramatization of Robert Louis Stevenson's story of the same name.

HISTORY.

French History. See under War.

GEOGRAPHY.

Mountains and Rivers.

Zermatt and the Gorner Grat. Kinemacolor. (15:1032; 997.)
The Waterfalls of Idaho. Pathe 5. (15:920; 1219.)
See also under Fine Arts.

European Countries.

Tiflis, Russia. Mutual educational 6. (15:928; n.c.p.)
The Valley of the Lauterbrunnen. Pathe 7. (n.s.p.; 15:1219.)
See also under Industries and Fine Arts.

Asiatic Countries.

See under Army and Navy, Manners and Customs and Science.

African Countries.

Scenes in Monsone, North Africa. Cines 8. (15:1014; 1220.)
See also under Manners and Customs.

North and South American Countries.

Niagara Falls. Kinemacolor. (15:1138; 1106.)
In Old Panama. Imp 8. (n.s.p.; 15:1105.)
See also under Fire Departments, Army and Navy, Manners and Customs and Mountains and Rivers.

Hawaiian Islands.

See under Fine Arts.

BIOGRAPHY.

Lillian Russell. Kinemacolor. (sp. rev. 15:1107.) Used by the actress to accompany her lecture "How to Live One Hundred Years."

TO BUILD NEW THEATER.

There was recently formed and organized in Missoula, Mont., the Missoula Amusement Company, with a capitalization of $10,000. It is the intention of the company to build and operate a moving picture theater in the Forbis Building, situated on Higgins Avenue, Missoula, Mont. The architect's plans call for the addition of twenty-six feet to the rear of the building, thereby making the dimensions 120 feet deep by 25 feet frontage. The house will have a seating capacity of over 500 persons. No name has yet been given the proposed theater, and it is the purpose of the management to hold this in reserve, leaving it to the decision of the patrons, for which a prize will be given. The incorporators of the Missoula Amusement Company are Otis O. Hoyt, Fred C. Quimby, Phil Kenny and Dan Heyfron.

WANTS CATALOGUES.

W. I. Hipple, 134 Oley Street, Reading, Pa., is soon to open a moving picture theater with a seating capacity of six hundred, and would like to hear from manufacturers of chairs, machines, curtains, fixtures, etc., of their prices and catalogues.

CHANGES PROGRAM.

A. J. Xydias, of the Xydias Amusement Company, Houston, Texas, owner of the Star and Rex picture theater, that city, has recently turned independent. He was followed in the same move by the management of the Gem, Dixie and Crescent theaters, also of that city.

MISS MAY BUCKLEY,
New Leading Lady for the Selig Company.

Music for the Picture

BY CLARENCE E SINN

MISS VEOLA THOMPSON who is lecturing on features in the Pacific States, contributes the following: "Some weeks ago Mr. ——, from Albany, Oregon, contributed an interesting article on effects as produced in the Peoples Theater, Portland, Oregon. Yes, this particular theater has unquestionably a most capable sound effect drummer. His general knowledge of various musical instruments contribute along with an elegant compressed air outfit. Besides these requirements he has a faculty of knowing when and how to produce an effect.

"With an unprejudiced mind I desire to give due credit to conscientious musical artists, forgetting, if possible, that I am a professional, and in so doing I have closely listened to the offering of Los Angeles, San Francisco and Oakland leaders this winter. In many instances, I am sorry to say, the picture music seems to show indifference and a lack of intelligence; a strong desire to use present-day compositions on plots one hundred years old. Perhaps they wanted to please the masses with popular music. However, I do not believe this method wins in the end. Many houses are confining themselves to the mechanical organ operated by a musician. This style of music is popular in San Francisco and Oakland; one man accomplishes the work of ten and this is "great"—financially. Mr. Grauman's Imperial is truly a palace from an architectural point of view. His par excellent orchestra consisting of piano, organ, violin, 'cello, flute and drums, reaches the climaxes beautifully and makes the musical changes seemingly without effort or discord. They forget to accompany those "hairy pants" and "broncho" subjects with an asphalt paving effect during the wooly cayuse ride, and what a treat this is.

"A great number of theaters in California cities seem to feel justified in offering few sound effects. We know the audience loves to talk over the plot; to surmise in words the outcome of the scenario on the screen; to read the "leaders" aloud. Therefore why not permit this harmless habit and play soft music more or less throughout. Do let the people talk and make this possible by softening the drum whenever the situation will permit." [Why not say, "eliminating" the drums in such situations? That would be better. Ed.] "Whatever progress we make in this field of art, let us endeavor to heed the suggestions of those who think and apply the compositions of the masters on all films of a dramatic and educational nature, for this alone, I believe, will elevate the musical atmosphere surrounding the picture."

The writer of the above has contributed to this department before. She is a clever musician and character actress, and has been a successful manager. At present she is being featured in her portrayals of "Dante's Inferno," "A Day in the Alps," and educational subjects, and her long experience in different phases of picture work makes her opinions worthy of consideration. Whatever progress made by picture-music is due largely to those who not only "think and apply," but are willing to share the results of their experience. C. K. Aiken, H. R. Seeman, Maurice Komroff, C. B. Lagerquist, Chas. S. Offenberg, Maude Waters Dittmar and a host of other contributors are among those who "think and apply."

* * *

C. V. E. writes: "Why is it, I would like to ask, that most moving picture pianists will sacrifice the sentiment contained in a picture to a popular air, whether it fits the scene or not? I have played for the pictures for over 14 years" [that is a long time. Ed.] "and have only been out of work for one month during that time. I say if a picture calls for Old Hundred, or Yankee Doodle don't be afraid to play it. Use your brains as well as your fingers and learn to use them both at the same time, the brains a little in advance, in order to get the right affect, you must feel the sentiment and make the audience feel it, dramas should be played to three-four time. Westerns to two-four time, comedies to ragtime, if you like, but the time must fit the action of the picture. In short, build your music as carefully as you would for an opera."

The writer of the above is evidently sincere, though his letter may appear a little out of focus. I don't quite get that last, however. Why should dramas "be played to three-four time?" An opera is usually supposed to be dramatic; how can you build your picture music "as carefully as you would for an opera" if you confine yourself to three-four time? When our best pictures have special music written for them (as they soon will), this music will, or should be adapted to the action of the picture as it is to the dramatic action in opera, and the composer will use whatever movements, figures or tempi that seem best adapted to the various scenes according to his judgment.

* * *

A Kansas City correspondent, who signs no name submits the following suggestions for music to the Kalem release:

"THE WARTIME SIREN."

1. March. Begin very soft until soldiers are seen, then loud; continue until shooting begins, then:
2. Hurry ff. When shooting stops, diminish till change of scene.
3. Bugle call and short hurry.
5. Yankee Doodle until Union forces behind breastworks.
6. Dixie until title: "Colonel Ashley and His Daughter, etc."
7. "Miama." (Moret.) until she brings Doctor W. into house.
8. Introduction to "Fra Diavolo" overture. I begun this after the drum solo and kept repeating softly giving a mysterioso character to the music until title: "Colonel Ashley Attacks the Union Forces."
9. Short agitato until sick room. Then:
10. Pathetic to swell and diminish according to alternating scenes until battle scene.
11. Hurry until change.
12. Short pathetic until Dr. W. rides away.
13. Hurry until he runs with American flag.
14. Yankee Doodle very spirited until title: "Two Months After Appomattox."
15. Waltz or novellette until end of picture.

Send in your name next time, Kansas City.

* * *

Suggestions for accompanying music to:

"A WISE OLD ELEPHANT" (Selig).

Part First.

1. "Poppies." (Moret.) once through, then:
2. "In a Lotus Field" (Bratton), until two horsemen ride away from steps.
3. Light agitato until title: "Lieutenant Driscoll is Persistent."
4. About 16 bars of neutral waltz, then:
5. "Reign of the Roses" (Ellis Brooks), or some number with triplets in accompaniment, which can be given an agitato character when scene demands. Play until end of reel.

Part Second.

1. Light mysterious until man falls on porch.
2. Agitato p. and f. until title: "Three Years Later."
3. "Twilight—A Reverie." (by N. D. Ayer; pub. by Remick.) until "A Wise Old Elephant."
4. Light agitato (long) until title: "Toddles Forces a Reconciliation."
5. Tschaikowsky's "Chant Sans Paroles," (play rather quickly), until elephant gives cradle to parents.
6. "Teddy Bears Picnic," until end of reel.

CONEY ISLAND FACTORY ABANDONED.

Beginning at an early date, the new Thanhouser factory at New Rochelle will, in addition to its own work, also handle the thousands of feet of film made from the negatives produced by the Reliance and Majestic studios. As the Thanhouser Company has long been noted for its splendid photography, this move will insure the Reliance and Majestic the same high grade of pictures, photographically, that they have been recently releasing. As a result, the large manufacturing plant at Coney Island, which also has a very good daylight studio in connection with it, will be on the market.

Foreign Trade Notes

THE Prussian government has announced its intention of using the motion picture for the education of young people who have not the means to go any higher than the common schools. Experts are to be selected for the selection of proper places of exhibition and suitable films. Five thousand negatives are to be purchased at once.

* * *

In the three cities of Berlin, Hamburg and Dresden the authorities are extremely strict in the enforcement of ordinances against the admission of children into the electric theaters. In the first two cities children under the age of six are absolutely barred from the motion picture theaters, and minors between the ages of six and sixteen years can only be admitted in the afternoon. In Dresden no minors under sixteen are admitted at any time. Children in the latter city may be admitted on special occasions to see special programs previously approved by their teachers.

* * *

Exhibitors in Vienna, Austria, are up in arms against the decision of the imperial chancellor permitting the use of the Comedy Theater, one of the famous showhouses of the city, to use motion pictures for matinees three times per week. They say the competition is very harmful to their interests and they point to excessive licenses and taxes they have to pay to keep their own theaters going. Every license in Vienna is revocable at the pleasure of the police, without any remedy whatever.

* * *

The "bicycling" of films is a common practice in Hungary. Two and sometimes three exhibitors use the same film service on the same night, boys on bicycles rushing from one theater to another. An exchange in Budapest has now made a rule depriving the "bicycling" offenders of all service, whenever they are caught.

* * *

A number of French and Swiss reformers have recently held a meeting in Geneva and solemnly resolved to extend their crusade against the motion picture all over the world. The first step is to be an international congress against the motion picture, to which all enemies of the motion picture are to be invited from everywhere.

* * *

Our esteemed French contemporary, Ciné Journal, eloquently bestows the freedom of the city of Paris upon Mr. Smith, of the Vitagraph company, who is now a visitor in the French capital.

* * *

The efforts of the organized exhibitors in Southern France to resist and defy the encroachments of the police have been successful. The courts have decided in favor of the rights of cinematography. A number of manufacturers well known here and abroad have backed up the efforts of the exhibitors by substantial contributions to their war chest. Among these producers are the Gaumonts, Eclipse, Vitagraph, Itala, Ambrosio and the Sales Agency of Paris.

* * *

A new film-producing company, known as the Societé d'Edition Artistique Cinematographique, has just started on its career in Asnieres, near Paris. Their product will be released as Le Film Parisien.

BRITISH NOTES.

The first real objection to the Kalem religious masterpiece, "From the Manger to the Cross," has been raised by some religious body in the Scottish capital. Many newspaper controversies respecting this subject have been published from time to time, but hitherto they have not materialized. However, despite the efforts of the Puritans, the film was not withdrawn.

* * *

In anticipation of public taste favoring a distinction in censored and uncensored films, most of the American and British films, as a preface to their photoplays, attach a short length of film bearing a reproduction of the censors' certificate. One or two American makers, however, adhere to the conventional title in ordinary type. What I should term the neatest reproductions of the censorship certificate are those now preceding photoplays by Edison, Vitagraph and Essanay.

* * *

A case of unusual interest to the trade has just been decided in the King's Bench division. A British concern known as the Tyler Film Company sued Captain Webster for misrepresentation. The evidence showed that Webster took one of the company's operators on an expedition to the Arctic to take moving pictures in conjunction with the voyage of the Nimrod, but the defendants argued that their photographer had no suitable opportunities. Some of the evidence proved somewhat amusing, particularly when it was stated that the operator seemed more enthusiastic over hunting than photographing. Judgment was given in favor of Captain Webster.

* * *

Lord Roberts, the army "giant," had to call in the assistance of the moving picture the other day. He had to address a huge audience at Wolverhampton, and no hall in the place was large enough. Pictures were taken of his visit and his speech and shown to those who were crowded out of the building.

* * *

Commander Evans, of the Captain Scott Antarctic expedition, is on the way home with more polar pictures. These should be worth something, in view of the recent calamity, and no doubt Gaumont's will control both British and American rights.

* * *

Mr. L. G. Chiozza Money, the parliamentary statistician, is loud in his praises of the moving picture. This distinguished politician, who has on several occasions loomed large in American affairs, gave a list recently of one or two films which he thought magnificent. The American representatives were "Monte Cristo" (Selig), "As You Like It" (Vitagraph), and "Vanity Fair" (Vitagraph). Of the home produced films, Mr. Money is quite enthusiastic over "Lorna Doone." This latter subject should prove a little gold mine to the American exhibitor, as it is certainly in the front line of all British films.

* * *

I give the following statement (for what it is worth) from a London gentleman well known in the trade here: "It is to be regretted that America has now joined the Continent in sending us pictures which are open to criticism from a moral standpoint. The trade has hitherto looked upon American pictures as they have always looked upon British productions, as being clean and wholesome."

* * *

The average attendance at British picture shows is 28,000,000 people weekly. The number of picture houses involved is 6,000, with an invested capital of £13,000,000.

SUTCLIFFE.

NEW RAW FILM STOCK MAKERS.

The announcement of the appearance of a new raw motion picture film is an event in the motion picture world. The Fireproof Film Company, of Rochester, N. Y., makes its initial bow to the public in this week's number of the World. The company is located at Rochester, N. Y., within a stone's throw of the Eastman plant, the only other concern in this country manufacturing film on a large scale. The Fireproof Film Company was organized mainly through the efforts of H. Kuhn, formerly of the Defender Photo Supply Company, of Rochester, N. Y., and G. Cramer, president of the Cramer Dry Plate Works, of St. Louis, Mo., both of whom have had thirty years or more experience in photographic and allied industries.

Among the Picture Theaters

News and Views of Houses Here and There.

THE SUPERBA THEATER, GRAND RAPIDS, MICH.

ONE of the most attractive theaters in the country is the remodeled Superba. The theater is two and one-half stories high, and has a most elaborate front. The entrance is of marble, with mosaic floor. The entrance and exit doors are fitted with art mirrors and the woodwork is of mahogany. The box office is very spacious. The illuminating system is the "Eye Comfort" and magnificent candelabras grace the entrance, while the interior has a larger number of lights than are usually found, even in the newer houses. The house seats 550, and the seats were installed by the American Seating Company, all being in upholstered leather.

The house is steam heated and has a perfect ventilating system. The balcony is roomy with a center entrance, the stairway being of steel construction—in fact, every building restriction has been rigidly lived up to. The Superba was in reality designed by the managers of Nichols Brothers, in accordance with ideas they have long had in mind. A Power's No. 6 is the machine used. Three films are run each day and all changed daily. Four fine vaudeville acts are given and a four piece orchestra is engaged. Recently a Steck Grand piano was installed. The new theater cost $16,000 to rebuild, and as Nichols Brothers own the building it now represents an investment of some $50,000. Nichols Brothers have incorporated as the Superba Amusement Company. They started in Grand Rapids about six years ago and have made good from the start. In addition to the Superba they own and operate the Appolo in Grand Rapids, and also a theater in Flint, and another in Freeport, Ill. The Appolo is managed by F. D. Nichols, and the Superba by Geo. C. Nichols.

Superba Theater.

In the illustration, Messrs. Nichols are seen; also the handsome cashier. Business at the new house has been up to capacity right along and visitors from other cities all compare the new house most favorably with any other for the size in the country.

STAR THEATER, CHERRY VALLEY, NEW YORK.

The accompanying photo-engraving of the Star Theater, Cherry Valley, New York, which is owned and managed by Messrs. Pearson & Nelson, is located in a town where there are only seven hundred inhabitants. The Star has a seating capacity of six hundred, and has continued to play to good business ever since it opened on the fourteenth of September, 1912. Its patronage was especially good around the holiday season, and at a performance on Christmas night the managers sold seven hundred and fifty tickets and turned away about one hundred. This only goes to prove that a moving picture theater, even though it is situated in a small town, if properly managed, will make as much money for its owners as a picture house in a larger town.

As will be seen by the cut, the structure is built entirely of concrete. It was originally the village hall before it was bought over and converted into a picture theater by its present owners. Five hundred of the six hundred seats are on the parquet floor, and the managers do not allow any of the remaining one hundred balcony seats to be sold until the entire orchestra has been sold out.

Star Theater.

A Power's machine is installed in a fireproof booth. A five-horse power engine dynamo supplies the power and light, and the picture is projected on a screen fifteen feet square. Four large exits have been provided for.

BIJOU THEATER, PIERRE, S. D.

The Bijou Theater, of Pierre, S. D., a cut of which is herewith published, before it was converted into a moving picture theater by J. E. Hipple, was formerly the opera house of that city. In February of 1908, Mr. Hipple started the place as a moving picture and vaudeville house and has been well satisfied with the business since that time. Mr. Hipple had a new front built onto it this year. The dimensions of the interior are forty feet by ninety-seven feet, not including the stage, which is sixteen feet by forty feet. There are 606 seats in the auditorium. The theater is wired both for alternating and direct current, being equipped for city light and the theater's own generated electricity. Mr. Hipple says that the real estate upon which the structure stands is alone worth $25,000, and the equipment cost him $3,000. Some of the excellent appointments of the house are a sanitary drinking fountain,

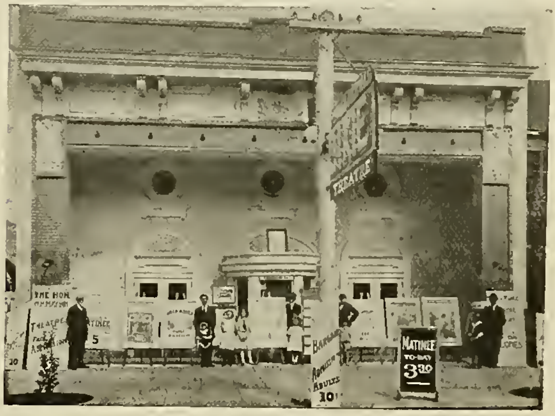
Bijou Theater.

checking rooms and retiring rooms. The Bijou is steam heated and well supplied with electric exhaust fans.

Mr. Hipple is not only owner and manager of the Bijou, but is also editor and publisher of a daily paper, and is interested in a printing company. Mr. Hipple was also at one time postmaster of Pierre, and let it be made known that he is the man who made the successful fight for the Sunday opening of picture shows in that city. Mr. Hipple in a letter to the Moving Picture World says that he is going to look after the interests of the exhibition business at the next legislature, as some local ministers and other persons are contemplating the introduction of bills looking toward a state censorship and other interferences with the picture industry.

THE NEW DIXIE THEATER, GULFPORT, MISS.

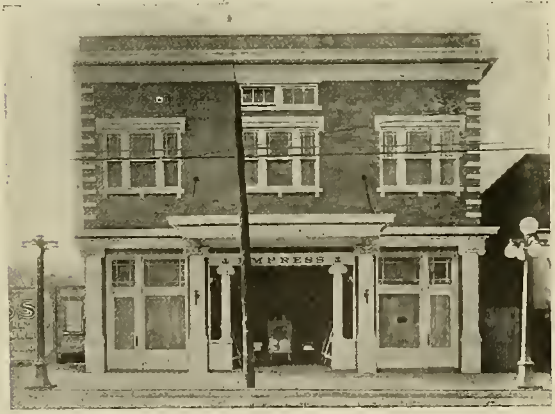
It is said that the picture lovers of Gulfport, Miss., know where to go when they want to see a good moving picture show, for invariably they all wend their way to the new Dixie Theater, situated on Twenty-sixth Street, an engraving of which is herewith published. It is known as the most beautiful house on the Gulf Coast between Mobile, Ala., and New Orleans, La. Fred Abbley, the manager and owner who is still a young man, was born on the Gulf Coast and has been six years in the picture business, three of which he has spent in Gulfport. Mr. Abbley, besides being the manager and owner of the new Dixie, is also national vice-president of the Ohio Moving Picture Exhibitors' League of America.



The Dixie Theater.

EMPRESS THEATER, OWENSBORO, KY.

The accompanying engraving is a picture of the Empress Theater, Owensboro, Ky., owned and controlled by George A. Bleich. A glance at the cut reveals its beauty, and if some existing picture houses were even half as neatly constructed as the "Empress," we feel sure that the patronage of those places would be materially increased. For indeed a theater with a poorly built and ugly front drives patronage away rather than invites it. Space forbids us to give representation to the interior views, which have been sent to us by Mr. Bleich. Suffice it to say that the interior is just as pretty as the exterior.

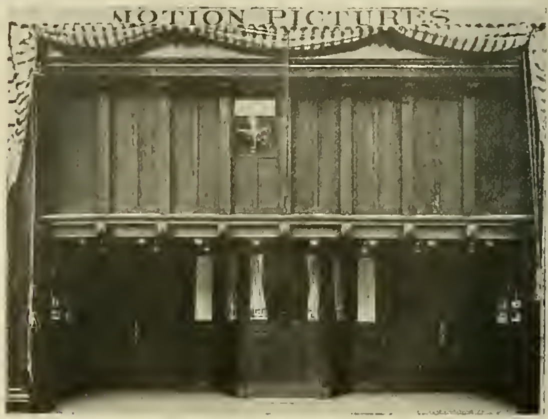


Empress Theater.

The dimensions of the "Empress" are 110 feet by 40 feet. The foyer and lobby are made of marble, tile and terrazzo. The indirect lighting system is employed. The seating capacity is 700, and the structure represents an expenditure of $26,000. Moving pictures form the programme, and a six-piece orchestra furnishes a suitable accompaniment to each entertainment. The admission price is ten cents. Mr. Bleich has had wide picture exhibition experience, having managed many other picture houses.

ELITE THEATER, CARTHAGE, MISSOURI.

The accompanying engraving is a picture of the Elite theater, Carthage, Missouri, which opened for business on March 18th, 1912, and has been enjoying the fruits of prosperity since that date. The dimensions of the building are twenty-five feet by one hundred feet. The lobby is illuminated with many hundreds of electric lights, giving it a very pleasing appearance. The box-office is painted in white. Among the employees is a neat appearing boy who not only helps in taking tickets, but runs errands for the patrons.



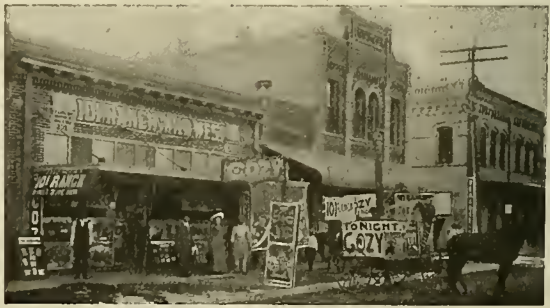
Elite Theater.

The operating booth is in charge of J. J. Bryne, whom Mr. Anderson, the manager, says is the best operator he has ever had or will ever have, for he will never let him leave his employ. He comes early in the morning and prepares for the evening show, which starts at seven o'clock.

The seating capacity of the theater is 334. Four reels of pictures are shown, for which an admission price of ten cents is charged. Pictures are changed four times a week. The Elite Theater Company, owners and managers of the Elite, is composed of A. L. Caulkins and M. W. Caffee, and Neal Anderson.

COZY THEATER, EL CAMPO, TEXAS.

The Cozy Theater, El Campo, Texas, cut of which is published herewith, was built by Mr. and Mrs. Charles R. Myer. It is also owned and managed by them. The dimensions of the building are 60 feet long by 43 feet wide. It is built of concrete and brick and is thoroughly fireproof in every way. It has a seating capacity of 354 persons. Music is provided by a Wurlitzer combination flute, piano and drums. The place is well ventilated and it is exclusively a picture house.



The Cozy Theater.

"When Thieves Fall Out" (Gaumont).

HERE is a story of intrigue in high life—and not only intrigue, but crime. It is a story of collusion between a banker and a lawyer to despoil a woman of her estate. In keeping with the station of the characters are the settings—nearly all interiors, some of them unusually elaborate. They are done in a manner characteristic of the Gaumont way, showing real stagecraft. The acting is excellent.

In the opening scenes we are introduced to Lawyer Raybard and his "companion," Dolores. The relationship as indicated is not without puzzling features at the time, but as the story unfolds we see that Dolores is a confederate, an accomplice, and when murder is committed it is not difficult to believe that she is an accessory before the fact. So it is safe to conclude that the term "companion" is a concession to American conservatism and that the title in the original French is not only more accurate, but definite.

Scene from "When Thieves Fall Out" (Gaumont).

The Countess of Croize has mortgaged her estate in order to raise funds to prosecute a search for the treasure which a former Croize had, according to rumor, 123 years before hidden from the revolutionaries. The interest has not been paid for more than a year. Banker Barrett, who holds the mortgage, engages Lawyer Raybard to go with him to the home of the countess, where she is informed of the impending foreclosure. Raybard, searching in the library, finds in a book the key of the hidden wealth. He and Barrett agree to buy the estate and divide profits. Barrett had previously told the countess that he could solve the situation by marrying her daughter, Madeleine, in love with Lieutenant Cross, then spending a furlough at the estate. When the discovery is made of the instructions, Barrett changes his mind about marrying Madeleine.

The lieutenant's leave expires and he takes train for Paris. Sharing the compartment with him is Dolores, who, on her arrival at her destination, asks the officer to help her to her home, but a short distance away, feigning illness. The lieutenant finds, after helping his traveling companion into the house, that he is locked in a room with a man lying dead on a bed. The officer escapes from the house, but is arrested when he tells of the crime that has been committed. The countess and Madeleine, on reading of the happening, hurry to Paris and engage a detective. The latter, in thrilling scenes, uncovers Raybard.

At the sale of the estate, Dolores is the highest bidder. The sale is interrupted by an order of the court and is postponed for 24 hours. The lieutenant, released from prison, appears and confronts Dolores. She is arrested. The key to the treasure, recovered by the detective, is found to be accurate. Madeleine and the lieutenant are married. The last scenes are of wedded happiness—showing the two riding horseback through the beautiful grounds of the estate.

STONE OPENS NEW PICTURE HOUSE.

J. W. Stone, manager of the Falls Creek Amusement Company, Falls Creek, Pa., recently opened the Star Palace Theater at Falls Creek. The new house has a seating capacity of 275 persons, and Mr. Stone is well pleased with the receipts since he opened the house.

COPY OF STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,

filed pursuant to Section 267½, Act of August 24, 1912, of MOVING PICTURE WORLD, published weekly at New York City, required by Act of August 24, 1912.

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Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortagages, or other securities: None.

JOHN WYLIE,
(Business manager).

Sworn to and subscribed before me this twenty-first day of March, 1913.
MAY C. GUERIN,
[Seal]
Notary Public,
Kings County,
Certificate filed in N. Y. County.
N. Y. Key No. 3222.
(My commission expires March 30, 1913.)

Kinemacolor is coming to the front as a pictorial news reporter. After taking some snapshots at the St. Patrick's Day parade, the Kinemacolor Company was given the exclusive privilege of photographing the eighth anniversary celebration of the New York Hippodrome. The army of people employed in "Under Many Flags" paraded Broadway and Fifth Avenue in automobiles, with the "Kilties," the Clown Band and the Plunging Horses as special features. Kinemacolor caught them all in natural colors, and showed this topical film the following evening in all the New York theaters having Kinemacolor service.

MISS MAE BOTTI,
New Reliance Leading Lady.

Flickers.

THE accompanying cut is a true likeness of another one of the young fellows who has made good in the film business within the past few years. He answers to the name of Al. Lichtman, and is regarded as one of the best authorities on feature films. Before entering the film business, our friend Al. served his time with Uncle Sam, being stationed at Fort Leavenworth, Kan. After leaving the army the Exhibitors' Advertising Co., a Chicago firm, offered Lichtman a position as salesman, which was accepted for a short time, but it being a small company, with small prospects for him to look forward to, he decided to try his luck in the feature film game, which at that time had just begun. The Buffalo Bill and Pawnee Bill Film Co. secured Lichtman's services as publicity manager, and later advanced him to sales manager. His next berth was in the employ of the Monopol Film Co., where he acted in the capacity of general manager, until the formation of the Famous Players' Film Company, when Mr. Zukor put him in charge of the sales department of that company. Mr. Lichtman leaves this week for a trip through the South and West. We could say more of this young man, but the above will serve as an introduction in the many cities he visits, and he takes our best wishes with him.

Al. Lichtman.

* * *

Mr. L. A. Boening, secretary of the American Cinematograph Co., Chicago, paid a visit to the offices of the Moving Picture World during his recent stay in New York. Mr. Boening departed to his home town with several contracts for new studio equipment. In fact, he met with such success that he has decided to establish a New York branch.

* * *

After spending the past eight years in the exchange end of the moving picture business, "Hub" Taylor has decided to go into the business for himself, and with the assistance of two other partners has incorporated a company known as Forma, Terry & Taylor, for the purpose of handling feature films. As a starter, the new company has bought the New York State rights for "Tigris," a very strong detective story in four parts, released by the Itala Film Company.

With Taylor at its head, the new company is assured of almost positive success, for he is one of the most popular young men in the trade to-day, and possesses a variety of experience and ability second to none. "Hub" asked me to extend a cordial invitation to the trade to visit his new offices in 315 Fourth Avenue, New York.

* * *

Geo. L. Barrows, of the Berlin Aniline Works, New York, is leaving this week for an extended trip through the West.

* * *

Mr. Feist, the hustling special representative of the Kinemacolor Company, left his New York office for a two months' trip through the Western States.

* * *

Agnes Egan Cobb has resigned her position as manager of the Itala Film Company.

* * *

C. Lang Cobb wasn't pleased with the location the Ramo Film Company picked out for their offices on 31st Street, so he picked up his letter file and a few pencils and moved his offices to 101st Street and Columbus Avenue. Just like that fellow, he's never satisfied.

* * *

Ad. Kessel, of the New York Motion Picture Company, and J. H. Hallberg will compete for yachting honors this season. They have both bought new and high-powered motor boats.

Lorimer Johnstone has resigned his position as producer for the Selig Polyscope Company and is now connected with the Kinemacolor Company in Los Angeles.

* * *

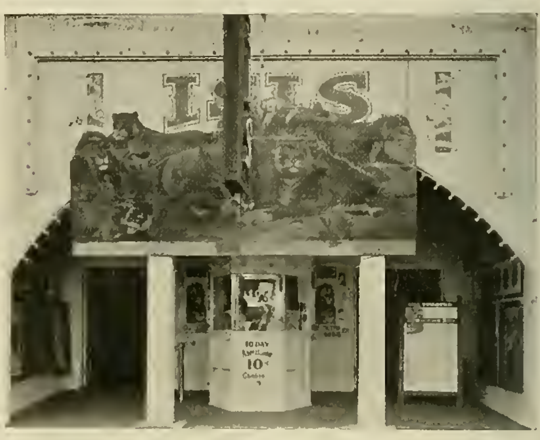
If there are any of you around town who thinks that he can put up a good game of pool, tell it to Harry Lande, proprietor of the Feature Photoplay Company. He'll listen to you.

MAC.

ISIS THEATER, TRINIDAD, COL.

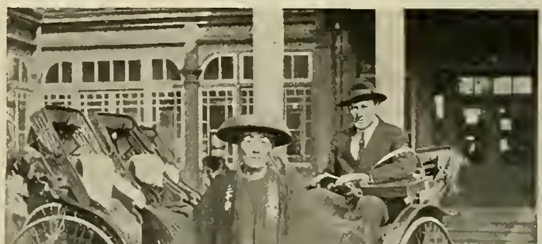
The Isis Theater, of Trinidad, Col., was the first moving picture theater in Trinidad to introduce the five-cent admission price. The manager, Jack Nash, says that it was also the first theater in that State to give to its patrons three reels with a daily change; the first to present a spot-light soloist, and the only theater in Trinidad presenting licensed films.

The Isis, which is herewith given representation, has a seating capacity of 360, and charges an admission price of ten cents for adults and five cents for children. The place opens promptly every day at one o'clock and is open continually until 11 p. m. Mr. Nash says that he is the only manager in the city who keeps his theater open during supper hour. The music at the Isis is furnished by an orchestrion costing $1,950. A Simplex machine projects the pictures. The electric current, before it reaches the projection arc, passes through a mercury arc rectifier, which device changes the current from alternating to direct, thus insuring a steadier and brighter light.



Isis Theater, Trinidad, Col.

Mr. Nash pays particular attention to the cleanliness of his house. Every day it is thoroughly scrubbed and cleaned and fumigated. The air in the auditorium is changed every thirty seconds, making it possible for the patrons of the Isis to breathe pure air every minute during performances at the Isis. Special attention is given to children and ladies.


Maurice Costello, at Grand Hotel, Yokohama.

At the Sign of the Flaming Arcs.

By George Blaisdell.

HEARD a little story the other day which is most illuminating as to the methods of one of the screen's great directors—one who outside of film circles is rarely heard of; and inside is awarded the palm—by practically unanimous consent. This is pretty definite identification; but here goes: In the course of a rehearsal one of the young women—not now connected with this same company—was directed to take a knife and follow another player. The director was dissatisfied. The young woman did not manifest sufficient determination; there was an absence of the tragic, the murderous, in her expression. It was too much like a pink tea, not a contemplated assassination. There were repeated trials, and unbroken failures. The director's patience was exhausted in a flash. Like a bolt came the explosion. It began with an oath. "You are the rottenest actress I ever saw," he continued, his wrath steadily rising. "You are a disgrace to the company! When the scene is finished you are going to be 'canned'! Take the picture!"

The young woman never looked at the director. Apparently she couldn't wait for the cameraman to start cranking. The knife was poised at the proper angle; tears flowed from eyes that never before had shone with such a cold glitter and over a face that revealed real murder in the brain behind it—there was no room for doubt of that. The eye of the director never left the face of the raging actress; his anger had turned to fierce joy. As the scene ended he was at the side of the young woman.

"That's the way, girlie!" he shouted in his delight, as he gave her a resounding and fatherly smack on the cheek; "that's the way! that's just what I wanted!"

* * *

Ever hear of a photoplaywright diligently writing a scenario while at the same time unknown to him the identical story was being filmed? Epes Sargent may think this yarn belongs to him, but here's taking a chance on beating him out. At the recent photoplaywriters' dinner, one of the speakers advised writers to get in touch with the directors. One of his hearers thought the suggestion sounded so good that on the following Monday morning (the dinner was on a Saturday evening) he looked up a director. In the course of a conversation the visitor outlined a story he was thinking of submitting to a certain company.

"Don't take the trouble to do that," said the director. "I'll take your story now. Write it out and send it in to me."

Just after the departure of the caller the director received a telegram from his leading woman, away on vacation, in which she delayed her return for another week. Here was a pickle. No leading woman, no story in hand in which one would be unnecessary. The director thought of the plot as just outlined by his visitor, which bridged the emergency. He called in the scenario editor. In short order the script was handed in and work begun. The address of the scenario writer was not known to the director. He appealed to this writer to ask Sargent to notify the author and tell him his money was ready. In a day or two Epes found the missing author, who, however, refused to believe him. He knows now, nevertheless, that the chief coroner of the Inquest Club was right.

* * *

Picturegoers are losing another idol. One of the dearest, sweetest children that has graced the screen is "getting to be a big girl now." Adele De Garde was one of the many in Vitagraph's release of March 25th—"Dick, the Dead Shot." It should not be many years now before she comes back to us as a full-fledged actress. May she then be as unaffected and unspoiled as she was when doing her best child work!

* * *

George Terwilliger, well known in New York film circles, is leaving us for Lubinville, where he is engaged in scenario writing. Mrs. Terwilliger goes with him. Both will be missed. However, Philadelphia is not so far away.

* * *

Robert Leonard, who has been playing leads in one of the Rex companies, is to have a company of his own, as was pointed out last week by our Los Angeles correspondent. While he has been with the Universal but a very short time, his work has been such that it has been under observation at the exhibition room in 1600 Broadway right from the start. It is understood that Mr. Leonard will not leave the screen, but will play as well as direct.

* * *

J. Stuart Blackton, secretary of the Vitagraph Company, sailed on Saturday, March 29th, for an extended trip abroad, visiting England and the Continent. Mr. Blackton is seeking much-needed rest from business cares. Albert E. Smith, who for the past month has been sojourning in London and Paris, will return to the Brooklyn studio on April 9th. In the interim President "Pop" Rock will be at the wheel of the good ship Vitagraph.

* * *

Vivian Prescott, who has been a member of the Biograph Company and leading woman of the Imp, is soon to appear on the screen as a Lubin star. Miss Prescott has done some excellent comedy work; and she has also given us fine portrayals in serious drama. She will strengthen the Lubin forces.

* * *

How simple a story may pull at the heartstrings? Take, for instance, Biograph's release of March 24th—"A Welcome Intruder." This is a tale of a workingman and a lost motherless child—a little one taken into a strange home and one as humble as its own; more than that, it was taken into the heart of a woman. So thoroughly was it there intrenched that when the woman learned the identity of the child's father the lost one was restored only after a struggle between the child love in a lonely woman's bosom and the knowledge of what the little one meant to the sorrowing father. It would be difficult to say which of the two situations is the "big scene"—the restoration or the Christmas call of the father and child at the home of the woman friend and the significant action of the child in taking hands and forming the link between the two it so dearly loved. Claire McDowell as the woman gives a portrayal that will strike deep; it is real art. Charles Mailes as the father will add to his reputation. "A Welcome Intruder" is a picture not to be missed.

* * *

Let all of us who go to see pictures for pleasure or for business—and sometimes as the result proves for both—congratulate ourselves on the return of May Buckley to the screen. She has been missed. It is not often that we remember a player by the title of a picture. There are many players and many more pictures. In Lubin's "The Derelict's Return" Miss Buckley showed what she can do in straight drama; in the same company's "The Honeymooners" she gave us most delightful comedy. There were others aplenty, of course, but these alone were sufficient to demonstrate her quality and power.

* * *

George Larkin, formerly of the Eclair Company, is playing the lead in Farrell McDonald's Powers company, not "Billy" Garwood, as was erroneously stated in this column last week. The misstatement was made on the strength of what was deemed the best of information. Mr. Garwood is still with Thanhouser, and to the player and the company apologies are extended.

* * *

Ralph Earle, a Pathe representative, after two mishaps, is to make a third attempt to film Feather River Canyon, of Butte County, Cal.

* * *

The Sunday closing agitation seems if not on the increase at least to be holding its own in various parts of the country. A member of the Eau Claire (Wis.) Ministerial Association confidently predicts that every theater in that town is to be closed on the Sabbath. There are six shows in the place. In Georgia the Rome city council has refused to permit even religious pictures to be shown on Sunday. In Atlanta, after a long discussion, the managers have refused to close on Sunday, and are giving the proceeds of the box office—which are contributed voluntarily, by the way—to charity. The ministers say they will ask for the indictment of the exhibitors. The clergymen are not unanimous in opposing Sunday openings. Dr. C. B. Wilmer, of St. Luke's Episcopal Church, and a prominent divine, quotes the Bible in supporting Sunday opening. Also he says that "if you put on the wheels of a wagon too tightly the wagon will not run." Dr. Wilmer believes that the "Sabbath was made for the man and not man for the Sabbath." The Rev. John D. Winn, of the Church of the Incarnation, declared that he was made a member of the protest committee without his knowledge or consent. "I am not opposed to opening the motion picture theaters on Sunday," he says; "I favor legitimate amusements on Sunday. I do not believe the church should pose as a policeman." On March 13th the people of Atlanta showed by the most practical method what they think of Sunday opening. Here is a record of the count of the attendance at the theaters between 2 and 10 p. m.: Savoy, 6,318; Montgomery, 5,650; Alcazar, 5,570; Alamo, 5,147; Bonita, 4,833; Elite, 4,217; Superba, 4,146; Dutch Mill, 4,115; American, 4,110. Total, 44,106.

Figures speak for themselves—at least they do in this case.

Manufacturers Advance Notes

"THE WRONG ROAD TO HAPPINESS" (Patheplay).

Everyone at some time or another comes to the fork in the road of life where two paths stretch away down the years to come, each path making a plea to different emotions. Needless to say, the rough and rocky road, the right road, does not make as strong an appeal as the path that requires so much care to travel safely. In this two-reel Patheplay, released April 19th, a young and beautiful girl is forced to choose between these two paths and errs. The story is romantic, dramatic and pathetic, but does not involve any question of either ethics or morals. The girl, Jane Wilson, is loved by Jim Matthews, a young fisherman. The influence of Bob Miller, a salesman whose territory includes the fishing town wherein the story is laid, has imbued her with a desire to marry a man who would take her away from the quiet life of the simple quiet village to the brighter life of a metropolis which he represents. Jane's father forces her to consent to marrying Jim, but on the wedding day, when the townspeople are assembled for the ceremony, it is found that Jane has disappeared. She makes her way to the big city, where she marries the man of her dreams. For five long years Jane suffers silently from neglect that amounts almost to desertion. At last she seeks proof of her husband's deceit, and finds it. That night she leaves his house forever. Her father and Jim, who have never despaired of finding her, are at work on the seashore one day when they find the body of the girl who chose "The Wrong Road to Happiness." Don't forget the release date, April 19.

Scene from "The Wrong Road to Happiness" (Patheplay).

NICHOLAS POWER COMPANY NOTES.

Owing to the unprecedented increase of business, the Nicholas Power Company has taken another floor in the Healy Building, at 90 Gold Street, New York, thus making an area of 28,000 square feet for the manufacture of the famous Cameragraph. The company reports a steadily increasing interest in the educational and religious field for motion pictures and this week installed their latest No. 6A Cameragraph in St. Branden's Church at 1525 East 12th Street, Brooklyn. Father Hickey is an ardent advocate of the moving picture.

Lyric Theater, Ellendale, N. D., one Power's No. 6A, complete with motor and new mechanical speed control, sold through General Film Company, Minneapolis.

The Rieverview Theater, 100th Street and Broadway, has installed two Power's No. 6A, with motor drive. This house holds one thousand people.

The Abbey, Prospect Avenue near Westchester Avenue, New York, has installed two Power's No. 6A, with motor drive, through the Picture Theater Equipment Company.

"THE SHERIFF'S WIFE."

An Indian never forgets, which was proven in "The Sheriff's Wife," a splendid Western dramatic photoplay teaching righteousness.

Kindness saved the sheriff and his wife, also a sack of gold which had been left in their care. Sewani, an Indian girl, tries to sell her wares, but is unsuccessful until she meets the sheriff, who purchases a pipe from her. This he presents to his wife as a keepsake. That afternoon, "Black Jake," a notorious outlaw, is captured and lodged in jail. A bag of gold is taken from him, which the sheriff gives to his wife to keep until the following day. That night, two worthless fellows try to steal the money. They first capture the sheriff, take him to a shed where they bind him. Sewani, not forgetting the sheriff's kindness, hearing his cries for help, frees him. The bandits are outwitted by the sheriff's wife, who hides in a trunk until the bandits lift the cover, searching for the hidden gold. The sheriff's wife covers them with a revolver, until the sheriff returns with a posse and the men are taken into custody.

Scene from "The Sheriff's Wife" (Essanay).

Julia Mackley, as the sheriff's wife, gives a splendid performance, while Arthur Mackley, as the sheriff, holds his audience.

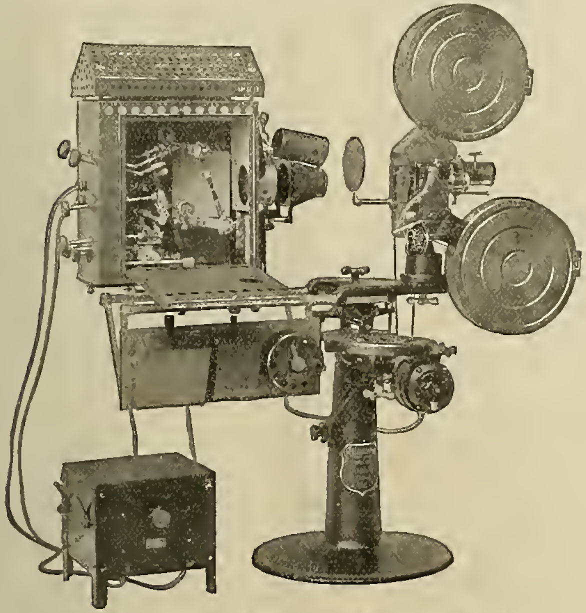
This production is booked for release April 9th.

NEW PICTURE HOUSE BEING BUILT.

H. H. Legg, J. F. McCulloch and Charles Miller recently formed and organized the North Side Amusement Company, of New Albany, Ind. It is the purpose of the new company to build and operate a $15,000 moving picture and vaudeville house at that city. The building the new theater is to be located in will have a frontage of sixty feet and a depth of 120 feet. The parquet floor will seat 700 and the balcony will accommodate 300. The lobby will extend twenty feet into the building from the sidewalk. It is Mr. Legg's intention, who is president of the new organization, to give nothing but first-run pictures and clean vaudeville acts. It is expected that the house will be ready for business around May 1st.

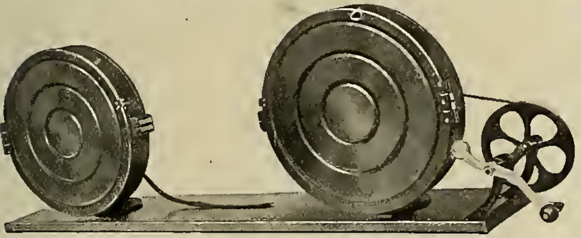
MOTIOGRAPH SERVICE DEPARTMENT.

We print herewith a cut of the latest product of the Enterprise Optical Manufacturing Company, the 1913 Model, Motor Driven Chicago Approved Motiograph machine which, while in general appearance is similar to the Motiograph of previous years, takes a great step forward in improvements.



1913 Model, Motor Driven Chicago Approved Motiograph.

The Motiograph Company has also had approved for use, a fully enclosed type of rewind (as illustrated), mounted on metal covered board, with self-closing magazine doors and high speed release gear crank handle.



Motiograph Rewinder.

We are advised that the Enterprise Optical Manufacturing Company is instituting a service department, which has been tried and proven in the automobile industry, with the typewriter makers, sewing machine companies, and others who cater to a widely scattered and miscellaneous class of users.

It will be the purpose of the service department to put out a force of competent inspectors and demonstrators who will combine the work of demonstrating Motiograph machines with inspection of machines and booths of all users of the Motiograph. For this purpose the Enterprise Optical Manufacturing Company is now training a force of men and as soon as they become proficient exhibitors may expect a visit. This service will be free and all Motiograph inspectors will carry proper credentials.

MOTIOGRAPH IN NEW SALEM HOUSE.

Bernard M. Corbett, of the Enterprise Optical Manufacturing Company of Chicago, reports the sale and installation of two of the latest improved, 1913 model Motiographs in the New Federal Theater, at Salem, Mass., which opened its doors to the public for the first time on Monday, March 24th. This new house has a seating capacity of sixteen hundred on the main floor. The building is of brick and cement and is fireproof throughout. Mr. John Keon is manager and proprietor and is well known as a pioneer of the moving picture business throughout New England, and on the opening night was the recipient of many beautiful floral pieces, among which was an eight-foot horse shoe from Salem Lodge No 8, B. P. O. Elks, of which Mr. Keon is a charter member. Standing room only has been the order since the opening.

THE HISTORICAL FILM COMPANY.

A newcomer into the film world is the Historical Film Company, with offices at 1 Madison Avenue, New York, and 4 Gerrard Street, Shaftesbury Avenue, London, W. The policy of the organization is releasing features of three and four reels based on American and English historical themes, for sale on the open markets and by state rights.

In addition, however, some unusual educational cinematography is under way, in conjunction with the great Eastern universities, to be used in college courses and for university extension work. The company is already at work on some anthropological work in recording the dances and customs of the old and the new generations of the Indians for the government records.

Eustace Hale Ball, General Manager Historical Film Co.

The company is under the general management of Eustace Hale Ball, well known in the film world as a prolific playwright and director for many companies, among which were Reliance, Solax, Majestic and Eclair. Mr. Ball is a Harvard graduate and is the author of a number of published novels and satires. He is the librarian of the Screen Club and a member of the Harvard, Friars, Southern and other well-known clubs.

The first of the feature releases will be announced in the near future in this magazine. The first educational record feature was made this week at the Carlisle Indian School, covering all branches of the Federal Government's system, under the personal direction of the superintendent, Professor M. Friedman. Trades study, military evolutions, native customs and dances, Indian plays and other unique features of the student life were recorded for the department.

LUBIN HAS "FLOOD" PICTURE.

The Lubin Manufacturing Company will issue a full reel of the Dayton and Hamilton, Ohio, flood scenes. These pictures are said to be exceedingly interesting.

CORRESPONDENCE

NEW ENGLAND.

IT was recently announced by Mayor Fitzgerald, of Boston, after a conference with ex-Senator Powers, that he is seriously considering the withdrawal of his objection to the bill which proposes to allow Massachusetts photoplay theaters to show motion pictures for one hour before it is necessary to intersperse five minutes of some other form of entertainment. Under the present law moving pictures cannot be displayed for more than twenty consecutive minutes, and not again until five minutes of something else have intervened. The Mayor finds that officials of the Massachusetts Eye and Ear Infirmary believe that motion pictures are apt to impair the eyesight, but when the bill came up for hearing, however, the doctors in question failed to appear. The Mayor states that the senate committee in charge of this bill has agreed to hold it up until he is able to get some expert testimony on the matter. Massachusetts exhibitors have every reason to believe that the "hour bill" will pass, thanks to the activity of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, in showing that kinematography is not in the least harmful to the optics in its present state of mechanical perfection.

A new incorporation is the United Theaters, Inc., of Boston, a $50,000 corporation, with Lyndon H. Sullivan, Augustus L. Sanborn and Warren N. Withington as the promoters. Moving picture theaters are to be operated by the new concern.

The Massachusetts Chapter of the American Society of Heating and Ventilating Engineers went on record, at a dinner held at the Cafe Louis, Boston, as unanimously in favor of legislation providing for a minimum requirement of fifteen cubic feet per minute per occupant in the ventilation of theaters and moving picture houses. The chapter had as its guest Frank T. Chapman, chairman of the national society, of New York City, who strongly urged that Massachusetts adopt some law requiring a minimum ventilating space of fifteen cubic feet, and a minimum of four and one-third square feet of floor space per occupant, exclusive of passageway. The writer understands that the discussion was with special reference to the photoplay theaters, and that it was partly as a result of a wish expressed by General Whitney, of the Massachusetts State Police, that some comprehensive legislation be passed during the present session regulating the ventilation of photoplay theaters, by which the inspectors and district police could be definitely guided and controlled. Mr. Chapman stated that when it was taken into consideration that in New York City alone more than 300,000 people attend moving picture shows daily, and that in Boston at least 100,000 people attend daily, the vital necessity of proper ventilation of photoplay theaters could not be over-emphasized. Mr. Chapman stated that, in his opinion, very few Massachusetts photoplay theaters were properly ventilated. The writer's informant stated that those at the dinner agreed that the laws of Massachusetts are very stringent with regard to structural requirements of the building of operators' booths, but that the laws of the Commonwealth provided no definite provisions or directions by which inspectors and district police could be guided with relation to the ventilation of photoplay theaters. It was also remarked at the dinner that as a rule Boston picture houses have a larger seating capacity than have the New York theaters. The World has used much space in advising exhibitors that ventilation was an all-important point for the exhibitors to care for, and it now appears that those who did not heed the oft-repeated warnings will now be forced to attend to the ventilating of their theaters by law.

On Thursday, March 13th, the annual Auto Show banquet was held at the Copley Square Hotel, Boston. Among those present were Mayor Fitzgerald, of Boston, and John Bunny—you all know who the latter is!

E. F. Albee's Keith's Theater, Providence, R. I., will play stock company attractions this summer and spring, in place of the regular bills of vaudeville and pictures. April 7th is the date for the closing of the latter program.

Mayor White, of Holyoke, Mass., has appointed a theatrical censor for his city, in the person of Marshall Nickerson, who is very much on the job.

S. Z. Poli is building a theater in Springfield, Mass., that promises to be one of the finest in all New England, devoted to vaudeville and motion picture programs. Active work on the theater begins May 1st. The theater will be of steel construction, and the land on which it is to be erected is 200 by 100 feet. The auditorium will be 150 by 100 feet, and the stage 50 feet deep and 60 feet wide. A seating capacity of 2,000 is called for by the plans, including one balcony and a raised gallery. The house is to be very luxuriously appointed and will offer every modern convenience to its patrons.

H. I. Dillenbach, formerly manager of the Nelson Theater, Springfield, Mass., when this house was one of the S. Z. Poli chain, is now general manager of the Goldstein Bros. Amusement Company. Mr. Dillenbach has a very important position, as the Goldstein enterprises include a half dozen New England theaters devoted to vaudeville and pictures.

Jeff Callan, manager of Keith's Theater, Lynn, Mass., reports that the Edison talking pictures, which he showed in Lynn for the first time March 10th, were the hit of the year with him. The Kinetophone will be continued indefinitely.

Manager Al Newhall, of the Comique Theater, Lynn, Mass., was forced to close down his theater for a few days last week on account of a fire which burned out the wiring apparatus. The house is now open again and doing its usual capacity business, with good programs of pictures and songs.

William Hurley, manager of the Academy Theater, Lowell, Mass., is giving his patrons their fill of feature pictures.

Manager James Sheehan, of the Lyric Theater, Natick, Mass., has a hard story to tell these days. It seems that Vassar College has forbidden its girl students to patronize the moving picture theaters out in Poughkeepsie. As the Lyric is the nearest theater to Vassar College, this edict means the loss of much trade to Manager Sheehan. The following order was issued: "Vassar College students will aid the faculty in upholding the dignity of the institution by refraining from attending vaudeville and picture exhibitions in Poughkeepsie for the remainder of the term. Infractions of this rule will not be tolerated." Manager Sheehan is particularly put out, as he had arranged to exhibit the James K. Hackett films, showing "The Prisoner of Zenda" for the special enjoyment of Vassar students. The selectmen of Wellesley have never granted a license for a photoplay theater in that town. The Vassar faculty is behind the times.

I. W. Smith, of Lynch's Theater, Woonsocket, R. I., thinks that the Power's Cameragraph No. 6-A is just about the best ever, and has purchased two of these models, through the R. D. Marson Moving Picture Company, of Boston. Mr. Smith has no fault to find with the business of Lynch's Theater.

The action of the finance committee of Stoughton, Mass., in authorizing the purchase of a motion picture machine for installation in the auditorium of a local church was most creditable. The Stoughton News was well pleased, too, and remarked that the church people are to be congratulated upon this move, for the possibilities of the moving picture are limitless as an educational force.

What need is there of traveling when one can sit in an opera chair and see everything, from the building of the greatest canal in the world to actual scenes from real war? This opportunity is afforded in the Kinemacolor representation of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War," which came to Tremont Temple, Boston, on March 17th, for a run of five weeks.

Earle B. Tinker, who operates the Dreamland Theater, Caribou, Me., has many good words to say of Manager Eslow of the Boston offices of the Mutual Film Corporation. During the recent strike on the Bangor & Aristook Railroad it was impossible to ship the Dreamland's Mutual program by rail. Manager Eslow shipped the reels by parcels post, and the Caribou house was not at all inconvenienced by the strike. The Dreamland is doing a very nice business, as are the various theaters operated by the Tinker motion picture enterprises.

Captain Foran has organized in Boston and other cities a club, to be known as the Adventurers' Club. In order to qualify as a member each applicant must give his experience as a war correspondent. E. H. Calvert, leading man for Essanay films, is one of the very few moving picture men to qualify. Mr. Calvert served during the Spanish-American War as correspondent for a Boston paper.

On account of the Massachusetts laws regulating film exchanges, which forbid any housing of films in any quantity in the business district, and then only in certain specified locations, the Kinemacolor Company of America has finally decided to establish its New England distributing plant in Providence, R. I., and not in Boston, as originally planned. Up to this time the New York offices of the Kinemacolor Company have handled its New England customers. Business has increased greatly in this territory, but the Kinemacolor folks could not find suitable headquarters in Boston that would pass the authorities. Providence, which is only one hour's train ride from Boston, was chosen, and offices are now being fitted up at 509 Westminster Street, in the very heart of that city.

William Fox's new theater at Bridgeport, Conn., devoted to vaudeville and photoplays, opened to excellent business. This house promises to be a winner under Fox management. A new Power's Cameragraph No. 6-A is projecting the pictures.

The Young Men's Christian Association of Worcester, Mass., has installed a moving picture machine and will give regular photoplay programs to stimulate interest among its members. No better means could be employed. The machine is a Power's, and was purchased through the Charles E. Schneider Company, of Springfield, Mass.

Five women, representing the National Congress of the Mothers' and Fathers' Club and the child welfare committee, recently made a thorough investigation of motion picture theaters in Boston, Mass. A lengthy report was issued, which is a complete victory for the theaters, and which shows that fairness is a characteristic of these organizations. The report stated that much of an educational value was found in the pictures that were seen in Boston theaters.

The Star Theater, Boston, has cut out the vaudeville from its programs, and is now showing a first-run service from the R. D. Marson Moving Picture Company of Boston, and illustrated songs.

On many occasions these columns have told of the really outrageous paintings and banners used by some of the Boston moving picture houses, in the belief that sensational paintings would bring in increased patronage. The writer was on the right track, as this week has surely demonstrated, when he hazarded the guess that the city authorities would take a hand in the game before very long. Scenes of suicide, murder and robbery will no longer be allowed to decorate the exterior of Boston photoplay theaters, according to the order issued by Mayor John F. Fitzgerald this week. In a letter to the management of these houses the Mayor declared the effect to be disastrous to the morals of young children, and ordered that no banner be displayed until his approval had been obtained. The letter reads as follows:

> Your attention is called to the continued and growing practice of displaying painted pictorial banners outside the entrances of many moving picture halls in this city that are licensed by me. These banners, etc., depict scenes of robbery, safe-breaking, stage robberies, murder, suicide and other crimes, with the result that the minds of the passers-by, particularly children, are excited.
>
> In view of the effect exercised upon the morals of the community by advertising of this character, I have this day ordered that notice be sent to the management of every moving picture hall, prohibiting the display of any painted banner at the entrance of these places of amusement unless the sketch or drawing of such banner has been submitted to me and approved.
>
> A violation of this order will be deemed a sufficient cause for the suspension or revocation of your license.

There can be no doubt His Honor has the right of the matter, and that conditions are as he represents. It will do the industry a great deal of good to have some of the Boston photoplay theaters clean house in this respect. It is a real pity that this method of advertising found its way into this city, as it is about the only point wherein the theaters are not up to the mark. The day following the Mayor's edict the Boston Journal came out with an editorial called "The Mayor and the 'Movies.'" The Journal says it is inclined to view the Mayor's attitude with much suspicion, because they feel that his action, which at first would appear to be a bona fide endeavor to protect the young from the criminal suggestiveness of the lurid banner or poster, is really "a hastily thought-out reform play." The Journal then goes on to say just exactly what these columns have often remarked on this matter, viz.: if the banners are bad, the show inside is worse. This is, in a nutshell, what the Journal takes half a column to say. The truth of the matter lies in the fact that the banners do not, by any stretch of imagination, truly represent the photoplays they purport to portray. Here's a sentence from the Journal's editorial, showing the attitude of that paper on this matter: "If the flat, lifeless advertisement is suggestive, how much more subversive of morals is the extraordinary mechanical ingenuity of the mobile drama thrown on the screen?" However, the editorial states, it does not believe that motion pictures do more harm than good, and believes that there is evident an ever-increasing tendency on the part of the manufacturers to raise the moral tone of the productions. The article closes by saying, "For the time being the matter can be left in their (the exhibitors') hands."

All Boston theaters, including moving picture houses, were closed on Friday, March 21st, in observation of Good Friday, from 12 to 3 p. m. This was in response to a request by Mayor Fitzgerald.

Moving pictures of flies and mosquitoes, showing them carrying typhoid and malarial germs, will be a feature of a health talk by W. H. Watters, M. D., professor of pathology in Boston University school of medicine, at Evans Memorial Building, Boston, on Tuesday, March 25th.

Massachusetts exhibitors bestirred themselves when John Bunny appeared at Keith's Theater, Boston, last week, and started a subscription for the great Vitagraph star. Mr. Bunny was presented with a loving cup, with the inscription, "Presented to John Bunny with the best wishes of New England photoplay exhibitors, March 15th, 1913. The presentation took place at a Boston hotel following a general good time. The presentation speech was made by Mr. Joseph Mack, president of the Massachusetts Branch of the Exhibitors' League. Mr. Mack, with his usual silver-tongued oratory, did credit to the exhibitors. Mr. Bunny was entirely carried away by the gift, but later rendered his thanks in his inimitable manner. All those present voted that they had had "a great time, and one long to be remembered."

Raymond W. Everhard is now treasurer of Keith's Hippodrome Theater, Portland, Me., Mr. Eberhard was formerly treasurer of the Lynn Theater, Lynn, Mass.

H. F. Gatchell reports that the new theater at South Portland, Me., has been doing capacity business since its opening performance, March 10th. Mr. Gatchell is managing the theater, which plays a straight program of photoplays.

I. M. Mosher, manager of Keith's Hippodrome Theater, Portland, Me., announces that he is now in line for the Edison talking pictures, as J. H. Blair, of the Edison company, has installed the apparatus. The coming of this novelty has been heavily advertised by Manager Mosher, who expects to cash in on the proposition. The Hippodrome is doing a very nice line of business, with vaudeville and pictures.

The Hudson Theater, South Main Street, Springfield, Mass., should be ready for its opening about April 1st, as the house is being rapidly pushed to completion. This theater is to be one of the best in Springfield and will have a seating capacity of nearly 1,000. It is of fireproof construction and is first class and thoroughly modern in every way. John Hudsoo, formerly of the Globe Theater, of that city, will be general manager of the theater bearing his name. When it is taken into consideration that Mr. Hudson is thoroughly familiar with what Springfield theatergoers demand in the way of vaudeville and pictures, and also that it has a fine location, it is easy to predict that the Hudson Theater should be a prosperous house.

The Ardell Theater of Springfield, Mass., is now being torn down. This house was one of the old store show type of photoplay theater, and could not withstand the competition of the larger and better photoplay houses, which give much more value for the money.

The Premier Theater, Fall River, Mass., reopened to the public on March 24, so changed for the better that no one would recognize the new house as the old Premle. Very extensive alterations have been made. The policy is vaudeville and pictures, as usual.

The Columbia Theater, Taunton, Mass., is now in the hands of painters and carpenters, who are making some needed improvements. It will reopen very shortly, playing to vaudeville and pictures, as formerly.

Hartford, Conn., will soon have another theater, built for vaudeville and pictures, as a house is now under construction in this city.

A recent incorporation is the Inter-City Amusement Company of Brockton, Mass. Andrew Gazneau, Amos M. McLean and John F. Casey are the promoters, who incorporated for $25,000.

Symphony Hall, Boston, was crowded to the limit on March 17, when the first presentation in America of the historic motion picture "Life of St. Patrick," was given. In addition to the descriptive lecture, which was delivered by Peter S. McNally, appropriate music was rendered.

Charles E. Schneider, known to all the New England trade as a moving picture man, has moved from one side of Main Street, Springfield, Mass., to the other, and is now located at Number 257. among other things, Mr. Schneider is now agent for 'ower's Machines, and reports excellent business, including his Lyric Theater, that gives programs of quality photoplays.

Mayor Dennison, of Springfield, Mass., has made a reduction in the price of licenses for photoplay theaters. Fifty dollars is now the price for moving picture houses, instead of $75, the former price.

Marion Leonard is still a great favorite with the photoplay fans. This was shown when the Monopol feature "As in a Looking Glass," was featured in the Star Theater, Boston, this week.

Messrs. Cunney & Hodgkins, of Boston, have secured a five-years' lease of Sheedy's Theater, Brockton, Mass., and have closed the house down to make some needed renovations and improvements. The theater will have new seats before it is reopened. It is understood that the lease gives Cunney & Hodgkins the privilege of purchasing the theater after one year if they desire. Pictures and illustrated songs is to be the policy. There is no reason why this theater should not prosper under the proper management. Mr. Charles Petford, the former manager of Sheedy's, has accepted a position at Woonsocket, R. I., where he will take charge of the Woonsocket Opera House, which plays pictures and songs. Manager Petford bears the reputation of being a capable worker.

John Morris, a special officer at the Unique Theater, Washington Street, Boston, was arrested by detectives from headquarters last Saturday, charged with the theft of $23 worth of admission tickets. Manager Alden Washburn, of the Unique, is most enthusiastic over the film service he secures from the R. D. Mason Moving Picture Company of Boston, and is doing the business with this program and illustrated songs. Mr. Washburn is also the secretary of the Massachusetts branch of the Exhibitors' League.

Matt. Saunders, formerly in charge of a Wilkes-Barre theater, has been transferred to the Plaza Theater, Bridgeport, Conn., where he is making good with large bills of vaudeville and pictures.

On Sunday night, March 30, the Majestic Theater, Boston, a "legitimate" theater, will present the moving picture, "Life of St. Patrick," which will be lectured upon by Peter S. McNally. Prices will be twenty-five and fifty cents.

Manager Jacob Lowrie, of the Beacon Theater, Boston, is often out of town these days. No one knows just where he is, but it is safe to say that the astute Jake is looking for "propositions," which is only another way of saying that before long the folks that operate the Beason will add another house or two, to their growing chain of theaters, all of which are under Mr. Lowrie's able guidance.

The Massachusetts Branch of the Exhibitors' League of America has opened its new Boston headquarters, at 25 La Grange street. The first showing of advance releases at headquarters was made by the General Film Company, on Monday, March 24. The following day Universal films were shown. The headquarters is a great step forward for the Massachusetts Branch, and, with its many undoubted conveniences, should be an added incentive for every live exhibitor in this territory to become a member.

On Monday, March 31, the Boston offices of the Mutual Film Corporation, took on another first-run house, the Star Theater, of Boston. The house was landed by George I. Appleby, the Mutual's well-known salesman. The Star contracted for first-run service with three changes each week. The R. D. Marson Moving Picture Company had been serving the Star.

The trade learned, with sincere regret, of the death of John Kopp, formerly an operator at the Eagle Theater, Boston. Mr. Kopp died suddenly on March 24.

A campaign to exterminate the fly has been started by the joint boards of trade of Malden, Everett and Medford, Mass. The boards of health of the three cities have been notified, and are planning the best methods of reaching this end. Moving pictures exhibitions are to be the main agency.

Arthur K. Peck, the lecturer, gave his final travel talks at Tremont Temple, Boston, this week. Moving pictures of Italy were the attraction, with prices up to one dollar.

The New England Theatrical Booking Agency, Inc., Boston, has incorporated for $5,000, with Herbert A. Kenny, Andrew F. Fitzpatrick and Peter Daly as the promoters.

Mayor John F. Fitzgerald of Boston, has a plan for an island in the Charles River Basin, with pavilions, bandstands and last, but not least, moving picture theaters.

Superintendent George I. Clapp, of the Woburn, Mass., public schools, has recommended to the local school board, that a moving picture machine be purchased, at a cost of $300, to enhance the work of teaching history and geography to the children. The writer understands that there is every possibility that this plan will go through.

Theatrical Stage Employes' Union 11, Boston, voted this week to send delegates to the International Convention in Seattle, in July next. Seven new members were initiated.

The Ministers' Association and Sunday School Workers, of Lawrence, Mass., are determined, if possible, to make that city strictly observe the Sabbath. These people have appealed to Mayor Scanlon to stop the exhibitions of moving pictures and vaudeville shows. The mayor has announced that he will meet the protesting citizens and will hear what they have to say on the subject. For some time past Sunday shows have been the regular thing at Lawrence, the great majority of which were moving picture exhibitions.

Business is brisk at Marcus Loew's new Boston theater, the St. James. The regulation Loew show of vaudeville and pictures is given. A feature of the program is the Song Demonstrators' Contest, when the music publishers present their new songs. The audience is the judge, and the song receiving the most applause wins the prize—a loving cup.

The Boston "Globe" editorially comments on Dr. Hall Edwards' remarks at the International Congress of Physiotherapy, now in session at Berlin, Germany. Dr. Hall explains the value of the kinematographic views of the digestive organs of the human system at work. There is no doubt but that moving pictures of this nature would do more to promote health in this country than all the scholarly lectures on hygiene.

On Saturday night, March 29, the Hub Theater, Boston, Mass., came to the end of a prosperous career as a vaudeville and picture house, as the theater has been purchased, and will be used as a Yiddish drama house. A purse of gold was presented to Mr. Mack, the former manager, by his friends in the trade, at the Hub Theater this week, as well as a large cut glass loving cup by the Fusileers, a well-known Boston organization.

The Mutual Film Corporation, of Boston, has secured a large portion of the new Walker-Gordon Building, 1106 Boylston street, Boston, where it will have its offices, and show all advance releases. This is a brand new building in the residential district. Such a location as this was made imperative by the city authorities, who refuse to allow films to be stored in the crowded business section.

George I. Appleby, of the Boston offices of the Mutual Film Corporation, announces that he has closed contracts with Boylen's Theater, Taunton, and the Scenic Theater, of Haverhill, both of which will exhibit Mutual service.

John F. Royal, press agent for the various Keith theaters of Boston, has been appointed the manager of Keith's Columbia Theater, Cincinnati, Ohio.

The new Empress Theater, Danbury, Conn., opened to the public on Monday, March 24, with a big program of vaudeville and pictures. This theater, seating fully 1,400 people, is built on the most modern plan of construction, and is one of the most beautiful theaters in Connecticut. It is under the direction of Chris. O. Brown. Admission prices are 10, 20, 30c. On opening day, Mr. Brown entertained a party of friends at the theater, most of them coming from New York.

S. Z. Poli has decided to switch his vaudeville and picture theater at Springfield, Mass., over to stock company attractions on April 7. This is earlier than usual, but the theater will revert to the photoplays before very long.

It is understood that the stock company attractions that were holding forth at the North Adams, Mass., Theater, did not prove at all profitable, and that vaudeville and photoplays will soon be the attractions.

Mrs. Martha Buffington, wife of the late Claude Buffington, an actor, who died in Lynn, Mass., lately, as a result of a fall on the stage of the Olympia Theater, Lynn., has filed suit for $15,000 against the owners of this vaudeville and picture house.

The Premier Theater, Fall River, Mass., reopened to the public on Sunday, March 23, for the first time since being burned out. A regulation bill of vaudeville and pictures was given, and business was of the capacity order. The house has been put into good shape again, and bears no signs of its recent fire.

Manager Dean, of the Hartford Theater, Hartford, Conn., gave a free entertainment one afternoon last week. The special guests were the 100 odd members of the General Assembly, who were initiated into just what a Sunday evening picture show consisted of. Fred P. Dean was anxious that the legislators should realize just how innocent and instructive is the ordinary Sunday photoplay show, and from every report, he succeeded admirably. Manager Dean deserves the appreciation of Connecticut exhibitors for this special matinee, as there is nothing like showing the legislators what is what!

Frank A. Keeney, whose father died recently, leaving behind him a very valuable estate, has decided to increase his theatrical holdings. Mr. Keeney announces that he will open, from time to time, more theaters, to be devoted to vaudeville and pictures. In addition to several New York theaters, Mr. Keeney owns houses in Bridgeport and New Britain, Conn.

Sarah Bernhardt, in the "Queen Elizabeth" motion pictures, is still very popular with the public of this section. Poli's Theater, Springfield, Mass., exhibited them during the week of March 23, and had but little difficulty in playing to capacity houses.

Joseph Spero, special representative of the Mutual Film Corporation, has finished his work connected with the opening of the Springfield, Mass., office of this concern. Mr. Spero is a system expert.

The City officials of Lowell, Mass., believe that the judicious use of moving pictures will increase the efficiency of the police department of their city. Accordingly, motion pictures, showing the various phases of the duties of policemen are projected. Law, medicine, protection and civic duty are to be taught the Lowell officers, via the photoplay.

HENRY.

ILLINOIS.

THE ten-cent admission in Decatur was short-lived. Manager Sigfried of the Bijou, raised the price from five cents, but evidently found it unsatisfactory and reduced it with the announcement that despite the lower rate, there would be no change in the policy inaugurated with the ten-cent show.

What's in a name? Some Illinois managers evidently think there is everything, for Manager Thomas Prosser, of St. David, is willing to discard the Lyric's title in favor of Dreamland. Boyle Brothers, at Mattoon, also pondered over the matter and conducted a week's contest with a $5 goldpiece as a prize for the person who could offer the best substitute for the name Lyric. S. E. Hurst's new house at Hillsboro has been christened the Gem in a contest.

Lumann C. Mann, lecturer, has been booking the Ambrosio feature, "Satan," through Illinois.

J. N. Petera, of the Star Theater at Watseka, and Harry Dawson, of Milford, have opened a moving picture show in the Thompson Building at Milford. Mrs. Grace Gothard is singer.

W. H. Becker, 63 years old, of Chicago, who was connected with the Progress Motion Picture Company, was found dead March 2 at his room in the Plaza Hotel at Champaign. His death was attributed to heart disease. He had been taking and exhibiting some pictures in Champaign and Urbana.

Manager S. E. Hurst, of the new Gem at Hillsboro, has found the inauguration of Saturday matinees profitable.

Miss Henri G. Alvord, pianist, of Kansas City, has been engaged to play the pictures at the Lyric Theater in Champaign.

Moving pictures of the meeting of the department council of the Patriarch Militants, a division of the Independent Order of Odd Fellows, taken last fall at Galesburg, are being shown in Illinois houses. They have an especial appeal to lodge members.

A new use for the industrial moving picture has been witnessed in Illinois—for securing a desirable location for a factory site. A new agricultural implement, known as the Baird corn-husking machine, has recently been invented and is highly spoken of by agricultural experts. The promoters are seeking the best offer from cities desiring factories. Obviously this machine can be demonstrated but a few months each year. They had some films made and can demonstrate to any Chamber of Commerce that there is a future for its manufacture.

David Mitchell has moved his picture show at Farmer City into the building which he recently purchased and remodeled.

The Essanay Company is said to be assured the contract for taking pictures of the famous watch factories at Elgin. A few hundred feet of film were recently made to be demonstrated to the officials of the company.

G. M. Luttrell, of the Majestic, at Jacksonville, is getting some good publicity by furnishing interesting items about moving pictures to the Courier of that city.

The Monogram Theater at West Chicago, is now operating Tuesday, Thursday and Saturday nights and Sunday afternoon.

A machine and six reels of films were destroyed by fire recently at the New Palace Theater at Nokomis, causing a loss of about $1,000. In addition about $300 damage was done to the building. Manager C. J. Law purchased a new machine and reopened the show.

George Gaskill, moving picture theater manager of Lewistown, is a candidate for city clerk.

With new lighting system, new chairs, new curtain and new decorations, the remodeled Gem at Macomb reopened March 7. A band and orchestra concert was given.

The Tazewell County grand jury reported that it found inadequate exits at the Celestial, Dreamland and Idylhour theaters in Pekin.

The Remington Theater Company, of Kankakee, has been incorporated, with a capital stock of $42,000, to do a general theatrical business. This is the company which will erect a new vaudeville house. The incorporators are: Sidney Stein, Samuel Spitzer and Charles Rudolph.

The new Princess Theater has been opened at 113 East Main Street, Galesburg, by W. H. Sullivan, Jr., and James A. Johnson. It is a modern house, being built with a view to roominess, sanitation and beauty. A three-reel show will be given, with an admission of five cents for matinees and ten cents for evening shows.

The new Aurora Theater on Stolp's Island, in Aurora, will be the largest motion picture theater in the city, seating 600. It will be constructed so that it may be changed into a vaudeville house if desired. William Mullen, who is now running the Aurora Theater in River Street, has taken a five-year lease on the new place, and expects to open it about May 1.

Judge Morgan, of Pana, fined O. M. Otloe $20 and costs, for operating his theater on Sunday. The case was appealed to the Christian County Circuit Court. The City Council has amended a local ordinance so that it prohibits Sunday shows.

By a vote of 8 to 5, members of the city council at Champaign, decided that the question of Sunday shows was not one of public policy, and that it should not go on the ballot at the spring election. Nearly one hundred persons were present at the session of the city council when the matter came up. Attorney H. L. Jones, for the petitioners, announced that the matter would be taken before the Supreme Court.

Manager Shoaff, of the Shoaff Opera House, at Paris, recently announced an educational program in the interest of the churches, missionary societies, clubs and schools, but was disappointed in the worn films he received and cancelled the last two shows. He invited every person present to be his guest at a meritorious performance later. The Lyric, at Morrison, and Superintendent Weaver, of the schools of that city have co-operated, and the theater will give educational films free every Saturday afternoon to the school children. As nearly as possible the films will supplement the regular school course in botany, natural history and geography. The Oak Park high school is trying out the stereopticon in teaching Latin.

The Time Amusement Company, of Chicago, has been incorporated, with a capital stock of $2,500, to operate and conduct theaters and amusements. The incorporators are: Meta M. Henning, Frank O. Natt and William Falley.

The moving picture theater owners of Rockford started one of the most sensible campaigns for Sunday shows that has ever been conducted. As soon as a majority of the registered voters of the city has signed petitions asking for a legal expression at the polls the photoplay houses united in a two-column advertisement in one of the local papers. This was in the form of a pledge to the people of Rockford and was signed with facsimiles of the managers' autographs. In addition to promising to obey all laws—and to go farther—in the matter of hours, order, sanitation and safety, they promised: "We will conduct our places not in competition to the valuable work done by the churches or in opposition to any religious endeavor, but rather as an auxiliary force for good. It shall be our aim to display only such motion pictures as have passed a vigorous censorship and nothing low, vulgar or degrading will ever be shown. We have no desire to extend this privilege if granted by the people, to Sunday vaudeville, as we have no interest in any other form of entertainment offered in this city. We will welcome suggestions from religious bodies, if this privilege is granted, and try so far as lies within our power to co-operate with them in improving and elevating our enterprise. We invite, those who oppose motion pictures on Sunday, many of whom are doubtlessly unfamiliar with the great progress made in film production, to visit our places, confident that they will be surprised at the clean and instructive enjoyment they will find there."

Harry Duraud, of Jacksonville, was arested March 14, on a warrant sworn out by Deputy State Fire Marshal, A. H. Bogardus, of Springfield, charged with burning the Gem moving picture theater, March 10. Durand was a former employe of the place.

Under the new building code of Decatur, New moving picture theaters will have to occupy corner buildings. Those now occupying other than corner locations will be forced to have one rear exit, if seating 500 persons and two if seating more than 500. These exits are to be of fireproof material, not less than four feet in width, walls four inches thick, without steps and continually lighted.

The Evanston Motion Picture Company, of Evanston, has been incorporated with a capital stock of $15,000 to do a general theatrical and moving picture business. The incorporators are John Bodkin, Abraham Simansky and John Keane.

George C. Martin, owner of the Mirror theater in Moline, has opened a new house at 422 Sixteenth Street in that city to be known as the Majestic. It has a capacity of 300.

D. C. McClelland, the motion picture trust of Pekin, has made arrangements to have moving pictures made upon the opening day of the Illinois-Missouri baseball league season in that city. Harry Daley, of Carlinville is thinking of purchasing a camera and having films made of his home city. F. B. Lockwood of the Advance Motion Picture Company, of Chicago, has made arrangements for a series of pictures in Peoria, including Track Day at Bradley Polytechnic Institute, field day in the parks and the opening of the baseball season. Manager Felix Greenberg of the Orpheum will have charge of the exhibition. The Advance Company has also been secured to make a set of films in Jacksonville.

"Tabard," conveying the idea of circulation of education and entertainment (for instance the famous Tabard circulating libraries), was the name selected in a contest for Taylor & Beard's new moving picture theater in Kewanee. It is apparent the apt name was coined from the letters in the firm name.

Manager Stevens of the Joy theater at Paris, was host to the school teachers and high school students when he showed "Twelfth Night."

Edward McCormick has resigned as pianist at the Star theater at St. Charles. He is succeeded by Joseph Dunstock of Elgin.

Manager E. E. Alger of the Crystal, at Paxton, was host recently at a special performance for the members of the Paxton Business Men's Association.

The working of the motion picture in the schools of Decatur promises to be interesting and a guide to other cities in Illinois. A committee of ten has been appointed to arrange a system of programs, both for class work and for the general public and to pass upon films. The city superintendent is chairman and the members are from the ministerial association, the general community and the school body. The Parents' Guild of Lincoln School in Mattoon is considering the picture machine seriously and has begun to raise a fund for that purpose.

The Reliance Manufacturing Company, of Mattoon, is using moving pictures in programs which it gives to its employes. The meetings are designed to bring about 400 persons into closer co-operation.

The International Harvester Company made its picture "The Dawn of Plenty," the feature in opening its new building at Aurora to the public. Manager Stevens of the Eagle at Princeton is endeavoring to book films especially suited to his new pipe organ.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

SPRINGFIELD photoplay houses figured in the Blue Sunday War, planned by Meat Cutters Union No. 74 to open Sunday March 23. The Illinois Supreme Court recently held that an ordinance closing the meat markets on Sunday was legal, the question originating in Springfield. The union is said to have announced its intention of closing on the date mentioned, every business house in the city except those which are absolute necessities. This they proposed to accomplish by swearing out warrants for owners of places kept open on Sunday, and then if the county and city prosecutors fail to act to ask for an injunction restraining the business houses from opening on Sunday.

Springfield men are the incorporators of the Central Motion Picture Company, which has been incorporated with a capital stock of $1,000 for the purpose of buying up houses all over the State of Illinois and operating them under the syndicate plan. Herbert Woods, county recorder, and W. H. Ogle and I. C. Davidson are the incorporators.

The two local houses, the Lyric and the Vaudette, which added a reel to their show and raised their price to ten cents, have not suffered any disastrous effects to date. It is granted that the increase may send some customers to the cheaper houses, but on the other hand it has been accepted as invitation to the better class of patronage and is generally regarded by the public as a declaration by the managers that they are anxious to maintain dignified houses.

Rev. Frederick W. Burnham, pastor of First Christian Church, went even further than endorsing the Kalem picture "From the Manger to the Cross." When he found that W. W. Watts of this city, who has the Illinois right, had an open date for Sunday March 16, he leased the film for the evening service, and make arrangements to give the lecture himself. As the church has a splendid organ an unusually fine evening, free, for the congregation was possible. Harry Thornton who has been booking this picture in Illinois for the Vaudette Company has taken charge of the No. 1 set of reels. Arthur Simons who was managing the No. 1 show has gone out with the second set. The Sheldon fire department, which operates a moving picture house, has booked the picture. A date at Sullivan was cancelled because of smallpox. Among the houses which have recently booked the picture are: Majestic, Mattoon; Cosy, Shelbyville; Variety, Staunton; Fellis Opera House, Hillsboro; Pittinger, Centralia; Star, Mt. Carmel, Lyric, Robinson; Opera house, Mt. Sterling; Lyric, Moline; Grand, Sterling; Princess, Freeport; Rockford Picture Parlor, Rockford; Haish Auditorium, Dekalb; Star, Aurora; Dawn, Streator and Colonial, Joliet.

Little opposition has been shown to the Denver bill in the Illinois legislature which provides for a board of examiners for moving picture shows, and it nearly came out of the senate committee on snap judgment March 13. It was claimed, however, that there was not a quorum present and that not all the members of the committee had been notified of the meeting and Lieutenant-Governor Barratt O'Hara ordered it sent back into committee.

The Central Motion Picture Corporation, of Springfield, which was incorporated with a capital stock of $1,000, has opened an office at 504 I. O. O. F. building with a sign of $100,000 capital on the door and is advertising for investors. W. H. Ogle has been elected president, Herbert S. Wood vice-president and I. C. Davidson, secretary-treasurer. It is announced the purpose is to install houses where the conditions and opportunity warrants. The capital stock is to be divided into 10,000 shares of $10 par value each.

T. C. German of this city has re-opened the Gem at Athens which has been closed for several weeks. F. W. Bruseke, owner of the building, of that city, has gone into partnership with him, but German will act as manager.

M. D. Schaff of this city, formerly superintendent of the Chicago, Peoria & St. Louis Railway, has purchased the White picture show at Petersburg.

The Y. M. C. A., of Springfield, showed the Vitagraph feature "The Battle Hymn of the Republic," March 16 to the members of the Grand Army of the Republic.

MIDWEST SPECIAL SERVICE.

IOWA.

L. STAUBER has leased the Family theater at Clinton and will operate it as a moving picture house.

Marvin & Eddy have opened a picture show in the opera house at Oxford.

The Grand Opera House at Dubuque will give licensed pictures every afternoon and evening that there is no theatrical attraction. Three reels will be shown.

A moving picture show is to be opened at Twenty-fourth and Jackson Streets in Dubuque. This makes the tenth show for that city.

The Des Moines Woman's Club has arranged with the Capital City Film Company, of Des Moines, to make pictures of the various attractions such as the baby health contest, the domestic science demonstrations and others at the household show to be held in the Coliseum the first week in April.

A $30,000 opera house will be erected at Denison by a company of citizens.

R. Thielman of Davenport has opened a moving picture show in the Odd Fellows' building at Shelby.

Brown & Beckwith of the Lyric at Maquoketa have issued a four page program which gives the films for three days ahead. Local advertising is accepted.

The Kalem "From the Manger to the Cross" played a return date March 15 for the Des Moines Y. M. C. A. It is proposed to exhibit the picture throughout Iowa under the auspices of the Y. M. C. A. and use the profits for the benefits of the training school in Chicago.

MIDWEST SPECIAL FEATURE.

WISCONSIN.

DEAN L. E. REBER, of the extension division of the University of Wisconsin advocates a state film exchange. In an address before the Milwaukee Association of the University of Wisconsin Alumni, he urged that the legislature make an appropriation of $10,000 for the purpose of buying films and a few machines to be loaned to schools. He believes the pictures would be especially instructive in the field of hygiene and municipal affairs.

Petitions have been filed at Beloit asking for a vote by the people on the Sunday theater question.

Hall & Lynch, real estate dealers of Chicago, have purchased the Wisconsin state rights for the Kalem biblical masterpiece "From the Manger to the Cross." Mr. Lynch recently conferred in Chicago with W. W. Watts, of Springfield, Ill., who has the Illinois state rights.

The committee on judiciary introduced a bill into the state legislature giving the state industrial commission, regulation and supervision over the moving pictures used in the state, all films to first receive the O.K. of this body.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, OHIO.

ALPH B. KRETZER, manager of the Lyric and Hippodrome, has donated the use of the latter house, between the hours of 12 and 5 o'clock on Saturday afternoons, for the use of educational films and films which have an especial appeal to children.

Oakland chapel has purchased the machine formerly used by the Princess Theater, and will use pictures in connection with church work. The Princess has installed a new outfit.

The Lagonda Amusement Company, recently organized by John Teach of Dreamland, will erect a new brick theater, with stucco effect, in Lagonda. It will run pictures.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

THE Edison kinetophone has made its appearance in Louisville, B. F. Kieth's vaudeville house presenting the latest device of the inventor to the public. Largely speaking, it may be said that the Louisville patrons of the theater enjoyed the talking pictures, even though some expressions of disappointment were heard. Devotees of the animated pictures, perhaps, had been led to expect too much, and the performance therefore fell a bit beneath anticipations. One of Louisville's amusement companies is now negotiating for the local rights of the kinetophone, and one of its houses will shortly be devoted to the talking pictures.

David Levinson, manager of the Novelty Theater, has installed motors in his operating room, being the first exhibitor of the Gateway City to take that step. Mr. Levinson is more than pleased with the results of the motors, asserting that an all-round improvement has been effected. Other Louisville exhibitors have spent much time at the Novelty in looking over the motors, and many will follow suit in the near future.

Beverly B. Dobbs has been in Louisville, holding forth at the Masonic Theater with motion pictures entitled, "Atop o' the World in Motion." Mr. Dobbs himself disdains the title of motion pictures, calling his possessions a "tourographolog." He gave two performances daily, showing at the Masonic during an entire week. Good crowds witnessed the performances, apparently taking much pleasure in the views of Alaska.

William L. Hibbitt has resigned the management of the Olympic Theater, of Louisville. Mr. Hibbitt has been succeeded by Joseph Goldberg, formerly press agent for Hopkins Theater. Mr. Goldberg has been prominent in the theatrical field for several years. It is believed he will be able to fill Mr. Hibbitt's place to the satisfaction of all concerned.

Joseph & Joseph, a well-known firm of architects, have been employed by the Broadway Amusement Company to draw plans for the new East Broadway Theater, which is to go up on the site of the present house at Shelby Street and Broadway. A theater to seat between 1,500 and 1,800 people is being planned, to rival the most modern and beautiful in the South. The exact date of beginning the work is problematical, but will probably be some time during the coming summer. The Broadway operates five houses, including the Ideal, considered the most modern in Louisville. The company has continued to run vaudeville, one stock company now concluding an engagement of fifteen weeks.

Stockholders of the Hippodrome Theater Company will meet early in April for the purpose of voting on expenditures for needed improvements. Manager Max Simon is anxious to enlarge his seating capacity, and the shareholders are expected to approve his judgment.

The Manring Theater, of Middlesboro, Ky., has been improved by the addition of a mirror screen. The acquisition has operated favorably on the pictures.

The new Ben Ali Theater, of Lexington, Ky., is rapidly nearing completion, having reached the stage where decorators have been put in charge. The playhouse, which will probably be devoted to "legitimate," is to be opened in April, according to present plans.

M. A. Neff, president of the Motion Picture Exhibitors' League of America, was the chief speaker at a luncheon held by Cincinnati, O., exhibitors recently. Mr. Neff explained his proposal of graded licenses for motion picture theaters, and the exhibitors indicated approval. The dinner was given at the Sinton Hotel, with several visiting exhibitors present.

The Suffolk Theater Company has been incorporated at Suffolk, Va., to build and operate motion picture houses. Milton O. Spence is president of the company.

The M. Switow Amusement Company, capitalized at $100,000, has filed articles of incorporation. The company's headquarters will be located in New Albany, Ind. Michael Switow, now president of the Falls Cities Amusement Company, also will head the new concern. The corporation will establish, take over and improve motion picture theaters in Indiana, Kentucky and Ohio, according to present plans. Mr. Switow will place motion picture houses in towns of not less than 3,000 inhabitants.

Simon Switow, the new owner of the Palace Theater, of Louisville, is planning an extension of seating capacity and other alterations. The work will cost several hundred dollars.

Alf Oldham is to open an airdome at Lion Garden, Preston and Kentucky streets, Louisville, in the near future. The airdome will seat 1,400 people and use vaudeville and motion pictures. Mr. Oldham has been prominent in motion picture circles for some time, as the owner of the rights of "Mammoth Cave."

William Bakrow, of Cincinnati, was a recent visitor in Louisville, where he purchased equipment for the Opera House at Harrodsburg, Ky. The theater is to be opened to motion pictures in the near future, Mr. Bakrow having leased the house. It will seat about 900 people. Standard projection machines have been purchased. Alterations in the theater have been completed and other arrangements completed for the opening of Harrodsburg's new phototheater.

The Capital Theater, of Frankfort, Ky., has decided to take on Universal service for a trial. Exhibitors of Kentucky are showing a good deal of unrest, finding their service not always what they wish.

The North Side Amusement Company, of New Albany, Ind., will file articles of incorporation in a few days. The company will erect and conduct a moving picture and vaudeville house. H. H. Legg is president, while J. F. McCullough is secretary-treasurer. The company will be capitalized at $15,000. A four-story brick structure on Main street, between Pearl and State streets, has been purchased and will be altered to form a theater with 1,000 seats. The new house will be ready for business by mid-summer, according to present plans.

The National Moving Picture Company, recently formed in Louisville for the purpose of erecting motion picture theaters in Kentucky and other states, is to begin work on a house at Central City, Ky., shortly, it is announced. That town now has but one animated picture theater, the Empress, conducted by the Consolidated Theaters Company.

The Star Theater, of Lexington, Ky., has been closed permanently by the Colonial Amusement Company, which has operated it for the past two years. The erection of a new skyscraper on adjoining property has so cut off the house from patronage that it was deemed advisable to close it altogether. The Colonial is now erecting a $10,000 motion picture theater in Richmond, Ky., and will put Slaughter Sparks, who has managed the Star in that town, as head of the Alhambra.

T. S. Henderson, of the Industrial Film Company, of Chicago, is in Paducah, Ky., and will take moving pictures of the manufactories of that city, to be used in exploitation of the town's resources.

Plans have been completed for the Auditorium Theater, to be erected at Dawson Springs, Ky., at once. The seating capacity of the house will be 1,000, while the cost is estimated at $10,000. The structure will be ready by June 1. The Kentucky Pharmaceutical Association, which will hold its annual convention in Dawson Springs, beginning June 1, will use it for a week. The theater will be devoted to vaudeville and moving pictures. Dawson Springs is a popular summer resort, thousands of folk from Kentucky and adjoining states spending the summer there to obtain the benefit of the waters. W. I. Hamby is president of the company, which is arecting the theater.

Malcom and John Weisiger, heavy property owners of Danville, Ky., are contemplating the erection of a big play house in that city. The two men recently inspected Louisville's theaters, and were favorably impressed. If erected, the house will be one of the handsomest in Kentucky.

The Park Amusement Company has been formed at Ludlow, Ky., to operate a moving picture theater. The company is capitalized at $5,000, J. V. Hunt, Louis H. Mentel and J. H. Ward being the incorporators.

The Alamo Theater has been opened for business at Georgetown, Ky., W. L. Barkley being the owner of the house. Only evening performances will be daily, matinees being given twice a week. An admission price of five cents has been decided on.

Alterations have begun on a building in Russellville, Ky., which will be devoted to animated pictures. The new theater will seat several hundred people and will be ready by May 1. S. W. Linebaugh and other Russellville business men are interested.

Paul J. Rainey's African hunting pictures were again shown in Louisville recently, the Walnut Theater providing the place. The films were presented in the Kentucky metropolis last fall, but were returned by request, it is said.

F. C. Robinson is the owner of a new motion picture theater now going up on Benson street, Cincinnati. The house will have 400 seats, and will be 40 by 127 feet. It will be ready in another month.

The Mutual Film Corporation has leased a building at 3138 Woodburn avenue, Cincinnati, for an annual rental of $480. Guy T. Trask represented the Mutual in the deal.

The Jewel Photoplay Company has been formed at Hamilton, O., with a capitalization of $20,000. J. H. Broomhall heads the corporation, which will erect one or more theaters.

The strike of motion picture operators and musicians in Louisville has come to an end, an agreement having been reached between the strikers and the Louisville Photo-Play Association, composed of eighteen houses in the Kentucky metropolis. The union men will return to work at once, the exhibitors agreeing to find places for as many as possible. This does not mean, however, that the operators who worked during the strike will be dismissed without consideration. Those who care to join the union will be accepted by that body, provided they can pass the examinations. The two weeks' clause, which was the original cause of the dispute, is to be retained. Exhibitors, therefore, will have the privilege of terminating the contracts between themselves and the operators and musicians with two weeks' notice. Members of the union who went back to work before the settlement of the strike, and who were fined $100, have been taken back by the union, with the fine pending. The agreement by which the union men will return to work was reached at a meeting at which the three factions were represented. Louis J. Dittmar, David Levinson and Fred Dolle represented the Louisville Photo-Play Association; E. J. Elliott and B. Miller spoke for the musicians, and Jack Johnson was on hand for the operators. The settlement of the strike is gratifying to all concerned. While the theaters in the business district have not suffered, a few of the houses in union residential sections have been hurt by the disagreement. A general improvement in business is expected.

The old Avenue theater, on Fourth street, which is at present the home of moving pictures, will be converted into a five-and-ten-cent store next summer. The lease now held by Morton Shaw expires on July 1, and the old building will be remodeled for an up-to-date mercantile house. Judge W. Allen Kinney, of the Princess Amusement Company, who had secured a lease on the theater, has sold his option. E. D. Stair, a well-known theatrical magnate of Detroit, has held a lease on the Avenue for ten years. The old theater was for years the home of melodrama, all of the thrillers showing there. Since its conversion into a moving picture theater it has been extremely successful. Its passing is regretted by many motion picture men, the history of the old structure being a part of the story of photo-play development in Louisville.

Louis J. Dittmar, manager of the Majestic theater, leased the Arcadia at Fourth and Broadway with the intention of using it for a dance hall. The Arcadia contains 18,000 square feet of floor space and will be the finest establishment of the kind in Kentucky. Mr. Dittmar will manage both the skating rink, the Majestic theater and the Royal theater, Eighteenth and Broadway.

A projection department is to be installed shortly by the Central Film Service Company, of Louisville. The new department will have quarters in the Tyler building. An hour each morning will be devoted to the exhibition of features and other pictures. Films which are considered to be doubtful in morals or some other feature will be thrown on the screen before the exhibitors. A Standard No. 4 machine will be used, together with a radium gold fibre screen. The Standard will be motor-driven. A 5 by 7 picture will be shown. A. F. Mayer will be in charge of the department.

S. W. Linebaugh, a well-known real estate man of Russellville, Ky., has opened a motion picture theater at that place, the house having a seating capacity of 600. Four reels of Universal pictures will be shown daily. The house is a new one, and is located on Main street.

The Woodland Amusement Company, whics will conduct an airdome in Louisville, has filed articles of incorporation, the capitalization being $2,000. Alf. V. Oldham is to head the company, other interested being William Smith and Henry J. Tilford.

L. H. Ramsey, of the Hippodrome and Annex theaters, of Lexington, Ky., has concluded an agreement whereby he will show Kinemacolor in the Fayette city. Kinemacolor has heretofore had no representative in Lexington, and the public of that city will get its first glimpse of the "natural color" pictures at Mr. Ramsey's houses. Mr. Ramsey has changed his mind about retiring from the field. A couple of months ago he announced that his holdings were on the market. The exhibitor was at that time disgusted with the cry being raised against Sunday shows. This has died away, and Mr. Ramsey, one of the veteran exhibitors of the city, has regained his equanimity and is planning improvements for his houses.

Francis X. Bushman was a visitor at the Colonial theater, Lexington, Ky., recently, giving lectures in connection with the presentation of a film in which he was the star.

Rodney C. Davis, of the Kozy theater, of Paducah, Ky., is leading a "home products campaign" in that city, throwing the slogan, "Paducah for Paducah in Paducah," on his screen at each performance. Business men have adopted the slogan, which is appearing on letter-heads of local concerns.

G. D. CRAIN, JR.

Broncho Headliners

"A Southern Cinderella"

Three Reels, April 16

A thrilling, sensational and dramatic subject staged during the Civil War, in which a pretty Southern girl has an experience similar to the fabled Cinderella, winning a handsome Northern officer.

THE LOVE OF A SOUTHERN COLONEL FOR HIS HOME CHANGES THE PLANS OF AN ARMY AND RESULTS IN AN UNEXPECTED CHARGE UPON THE CITY CAPTURED BY THE UNION FORCES, WHICH ARE UTTERLY ROUTED.

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Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

"A Life in the Balance"

One Reel, April 14

The landlord throws his bomb-making tenants out, and they seek revenge by hanging the baby out of the window in such a way that the opening of the window will cause it to drop four stories. The rescue of the child is accomplished in a comical manner, being a broad burlesque on melodrama.

"Murphy's I. O. U."

Split Reel, April 17

Murphy, the cop, gives his I. O. U. to the money-lender. Pressed for payment, he gives up his wife's jewelry. She thinks she has been robbed and reports the matter to the police lieutenant. Amusing complications result in which Murphy's duplicity is exposed, and his wife administers punishment for his offense.

"A Dollar Did It"

Split Reel, April 17

Riley and Schmidt play cards for a dollar. Murphy cheats and a fight starts in which the wives take a hand. Furniture, kitchen utensils, etc., are thrown at each other by the families, and finally dynamite is used. Schmidt is blown in the air and nearly killed, and his sad plight softens Riley's heart, and there is a reconciliation all around.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"On Fortune's Wheel"

Two Reels, April 11

Dramatic and Military Sensation

The bank president loots the crashing institution, taking for himself the remaining funds. Through a chain of circumstantial evidence the cashier is charged with the crime and sentenced to the penitentiary. His wife suffers from poverty and is compelled to part with her baby, which is adopted from the orphan asylum by a wealthy family. Years later the girl meets the son of the thief, whose father has changed his name, and the young people fall in love. The cashier escapes from prison and meets his persecutor in the West, where a fierce struggle takes place. The guilty man escapes, but is captured by Indians whom he has wronged, and who lash him to the wheel of a stage coach and execute him.

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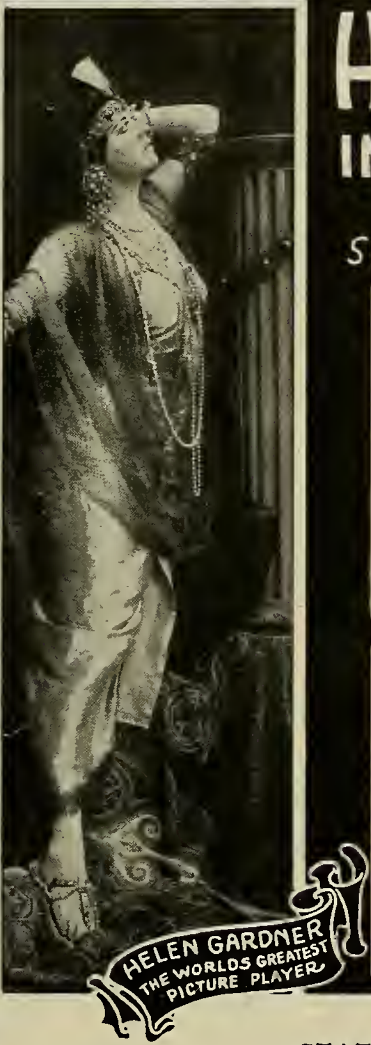

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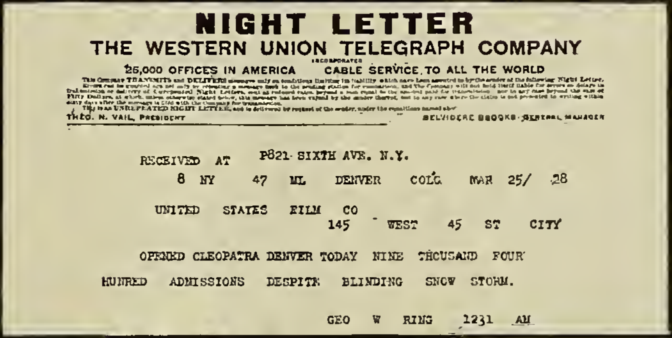

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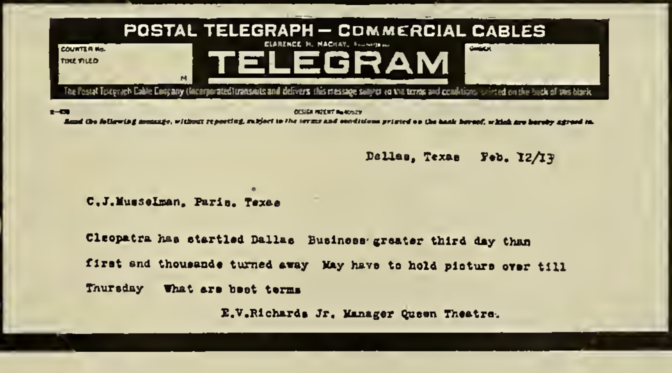

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Dallas, Texas Feb. 12/13

C.J.Musselman, Paris, Texas

Cleopatra has startled Dallas Business greater third day than first and thousands turned away May have to hold picture over till Thursday What are best terms

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Calendar of Licensed Releases.

Current Releases.

MONDAY, APRIL 7th, 1913.

BIOGRAPH—The Stolen Bride (Drama) ...
EDISON—A Shower of Slippers (Comedy) ... 1000
KALEM—In the Grip of a Charlatan (Drama) ... 1000
LUBIN—The Evil One (Drama) ... 1000
PATHEPLAY—Pathe's Weekly No. 15 (News) ...
SELIG—Vengeance Is Mine (Drama) ... 1000
VITAGRAPH—Bunny's Honeymoon (Comedy) ... 1000
CINES—The Queen of Spades (Special—2 parts—Dr.) ... 2000

TUESDAY, APRIL 8th, 1913.

CINES—Scenes Along the Pescara River, Central Italy (Physical Geography) ... 350
CINES—A Romance by the Sea (Drama) ... 650
PATHEPLAY—The Snap Shot (Comedy) ...
PATHEPLAY—The River Clyde at Lanark, Scotland (Physical Geography) ...
EDISON—Old Jim (Drama) ... 1000
ESSANAY—The Wardrobe Lady (Comedy-Drama) ... 1000
LUBIN—For His Child's Sake (Drama) ... 1000
SELIG—Robert Hale's Ambition (Drama) ... 1000
VITAGRAPH—The Transition (Drama) ... 1000

WEDNESDAY, APRIL 9th, 1913.

ECLIPSE—The Kentish Coast, England (Physical Geography) ... 250
ECLIPSE—Making Birch Brooms (Trades) ... 300
ECLIPSE—An Up-To-Date Aviator (Comedy) ... 450
EDISON—The Well Sick Man (Comedy) ... 1000
ESSANAY—The Sheriff's Wife (Drama) ... 1000
SELIG—The Shotgun Man and the Stage Driver (Drama) ... 1000
LUBIN—The Toll of Fear (2 parts—Drama—Special) ... 2000
PATHEPLAY—Too Much Parcel Post (Comedy) ...
KALEM—The Pursuit of the Smugglers (Drama) ... 1000
VITAGRAPH—Out of the Storm (Drama) ... 1000

THURSDAY, APRIL 10th, 1913.

BIOGRAPH—An "Uncle Tom's Cabin" Troupe (Com.)
BIOGRAPH—A Lesson to Mashers (Comedy) ...
ESSANAY—Found Out (Comedy) ... 1000
LUBIN—The Magic Shoes (Comedy) ...
LUBIN—Angel Cake and Axle Grease (Comedy) ...
MELIES—The Maoris of New Zealand (Manners & Customs) ... 1000
PATHEPLAY—God Is Love (Drama) ...
SELIG—Tommy's Atonement (Drama) ...
SELIG—The Tombs of the Ming Emperors (Monuments) ...
VITAGRAPH—Cutey and the Chorus Girls (Comedy) ... 1000

FRIDAY, APRIL 11th, 1913.

EDISON—The Capture of a Wild Cat (Sports) ... 350
EDISON—Rule Thyself (Comedy) ... 650
ESSANAY—The Little Mother (Drama) ... 1000
KALEM—The Scimitar of the Prophet (Drama) ...
KALEM—The Indestructible Mr. Jenks (Comedy) ...
LUBIN—The Split Nugget (Drama) ... 1000
PATHEPLAY—The Analysis of Motion (Scientific) ...
PATHEPLAY—The Locust (Zoology) ...
SELIG—With Love's Eyes (Drama) ... 1000
VITAGRAPH—Wanted, A Strong Hand (Comedy) ...
VITAGRAPH—Laying a Marine Cable (Telegraph) ...
VITAGRAPH—The Web (Special—2 parts—Drama) ... 2000

SATURDAY, APRIL 12th, 1913.

BIOGRAPH—The Little Tease (Drama) ...
CINES—On the Nebi River, East Africa (Physical Geo.) 200
CINES—Keeping Tab On Sammy (Comedy) ... 800
EDISON—The Man Who Wouldn't Marry (Drama) ... 1000
ESSANAY—Broncho Billy's Reason (Drama) ... 1000
KALEM—The California Oil Crooks (Drama) ...
LUBIN—Pete Tries the Stage (Comedy) ... 1000
PATHEPLAY—The Happy Home (Drama) ...
PATHEPLAY—In the Days of War (Special—2 reels—Drama) ...
VITAGRAPH—Mystery of the Stolen Child (Drama) ... 1000

Advance Releases

MONDAY, APRIL 14th, 1913.

BIOGRAPH—He Had a Guess Coming (Comedy) ...
BIOGRAPH—A Horse on Bill (Comedy) ...
EDISON—Jones Goes Shopping (Comedy) ...
EDISON—The Rocky Mountains in Winter (Geog.) ...
KALEM—A Streak of Yellow (Drama) ... 1000
LUBIN—Mimmie, the Widow (Comedy) ... 400
LUBIN—One On Romance (Comedy) ... 600
PATHEPLAY—Pathe's Weekly No. 16 (News) ...
SELIG—A Wise Old Elephant (Special—2 parts—Dr.) ... 2000
SELIG—The Woodman's Daughter (Drama) ... 1000
VITAGRAPH—Mr. Mintern's Misadventures (Drama) ... 1000

TUESDAY, APRIL 15th, 1913.

CINES—The Ancient Towns of Gubbie, Umbria, Central Italy (Scenic) ... 400
CINES—Anita, the Orphan (Drama) ... 600
PATHEPLAY—The Fire of Vengeance (Drama) ...
EDISON—The New Pupil (Comedy-Drama) ... 1000
ESSANAY—The Accusation of Broncho Billy (Drama) ... 1000
LUBIN—The Pawned Bracelet (Comedy) ... 1000
SELIG—God's Way (Drama) ...
SELIG—Hankow, China (Scenic) ...
VITAGRAPH—The Fortune (Comedy) ... 1000

WEDNESDAY, APRIL 16th, 1913.

CINES—A Fugitive at Bay (Special—2 parts—Drama) ... 1800
ECLIPSE—The Winner at the Sweepstakes (Drama) ... 1000
EDISON—Seven Years' Bad Luck (Comedy) ... 1000
ESSANAY—The Capture (Comedy) ... 1000
SELIG—Dixieland (Drama) ... 1000
PATHEPLAY—The Italian Bride (Drama) ...
KALEM—A Plot for a Million (Drama) ... 1000
VITAGRAPH—After the Honeymoon (Drama) ... 1000

THURSDAY, APRIL 17th, 1913.

BIOGRAPH—A Frightful Blunder (Drama) ...
ESSANAY—The Unknown (Drama) ... 1000
LUBIN—The Right Road (Drama) ... 1000
MELIES—What Is Sauce for the Goose (Comedy) ... 684
MELIES—A Tahitian Fish Drive (Manners and Customs) ... 316
PATHEPLAY—Glimpses of the National Capital (Top.)
PATHEPLAY—The Sponge Industry in Cuba (Ind.) ..
SELIG—The Tie of the Blood (Drama) ... 1000
VITAGRAPH—Sleuthing (Drama) ... 1000

FRIDAY, APRIL 18th, 1913.

EDISON—The Man from the West (Drama) ... 1000
ESSANAY—The Crossing Policeman (Drama) ... 1000
KALEM—The Bravest Girl in California (Comedy) ...
KALEM—The Millionaires' Playground (Topical) ...
LUBIN—Baby's New Pin (Comedy) ... 400
LUBIN—Beating Mother to It (Comedy) ... 600
LUBIN—The Power of the Cross (Special—2 parts—Drama) ... 2000
PATHEPLAY—School of Gymnastics (Military) ...
PATHEPLAY—The Cuttlefish (Zoology) ...
SELIG—Cured of Her Love (Comedy) ...
SELIG—That Mail Order Suit (Comedy) ...
VITAGRAPH—Playing With Fire (Drama) ... 1000

SATURDAY, APRIL 19th, 1913.

BIOGRAPH—A Misunderstood Boy (Drama) ...
CINES—For His Child's Sake (Drama) ... 1000
EDISON—The Twelfth Juror (Drama) ... 1000
ESSANAY—Alkali Ike's Homecoming (Comedy) ... 1000
KALEM—The Fire-fighting Zouaves (Drama) ... 1000
LUBIN—A Florida Romance (Drama) ... 1000
PATHEPLAY—The Pride of Innocence (Drama) ...
PATHEPLAY—The Wrong Road to Happiness (Special—2 parts—Drama) ...
VITAGRAPH—Seeing Double (Comedy) ...
VITAGRAPH—Jean and Her Family (Canine) ...

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April 12th **"Auto Suggestion"** **In Two Reels**

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HIGHLY SENSATIONAL AND MELODRAMATIC, FULL OF THRILLS AND MYSTERY. YET ABSOLUTELY INOFFENSIVE

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April 26th **"Golden Rain"** **In Two Reels**

NOVEL, ORIGINAL, ENTHRALLING

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Ambrosio American Co., 15 East 26th Street, New York

Calendar of Independent Releases

Universal Film Mfg. Co.

Current Releases

SUNDAY, APRIL 6th, 1913.

REX—Bobby's Baby (Drama)
CRYSTAL—Pearl as a Clairvoyant (Comedy)
CRYSTAL—Almost a Winner (Comedy)
ECLAIR—He Wants What He Wants When He Wants It (Comedy)
ECLAIR—Crystallization (Scientific)

MONDAY, APRIL 7th, 1913.

IMP—The Wanderer (Drama)
NESTOR—The Maid and the Milkman (Comedy)
NESTOR—River Rhine, Germany (Physical Geography)
CHAMPION—Shanghaied (Drama)
CHAMPION—The Life-savers of Chicamacomico (Vocational)

TUESDAY, APRIL 8th, 1913.

GEM—Billy Gets Arrested (Comedy)
101 BISON—War (2-reels Drama)

WEDNESDAY, APRIL 9th, 1913.

NESTOR—How Fatty Got Even (Comedy)
POWERS—The Elixir of Youth (Comedy)
ECLAIR—Within the Limit of the Law (Two-parts Drama)
UNIVERSAL—The Animated Weekly No. 57 (News)

THURSDAY, APRIL 10th, 1913.

IMP—Aunt Kate's Mistake (Comedy)
REX—Until Death (Two-parts Drama)
FRONTIER—As Fate Wills (Drama)

FRIDAY, APRIL 11th, 1913.

NESTOR—The Forgotten Letter (Drama)
POWERS—The Fear (Drama)
VICTOR—Two Lives (Drama)

SATURDAY, APRIL 12th, 1913.

IMP—The Mysterious Card (Comedy)
101 BISON—The Darling of the Regiment (2-reels Drama)
FRONTIER—The Burning Lariat (Drama)

Advance Releases

MONDAY, APRIL 14th, 1913.

IMP—Blood Will Tell (Drama)
NESTOR—A Night of the Garter (Comedy)
NESTOR—Dad's Surprise (Comedy)
CHAMPION—Lena's Flirtation (Comedy)

TUESDAY, APRIL 15th, 1913.

GEM—Billy Turns Burglar (Comedy)
GEM—The Laplanders (Typical)
101-BISON—Bred in the Bone (2 parts—Drama)

WEDNESDAY, APRIL 16th, 1913.

NESTOR—An Affray of Honor (Drama)
POWERS—The Lesson (Drama)
ECLAIR—The Evil Genius (2 parts—Com.-Drama)
UNIVERSAL—Animated Weekly No. 58 (News)

THURSDAY, APRIL 17th, 1913.

IMP—The Leader of His Flock (2 parts—Drama)
REX—A Friend of the Family (Drama)
FRONTIER—Some Doings at Lonesome Ranch (Com.)

FRIDAY, APRIL 18th, 1913.

NESTOR—Paying for Silence (Drama)
POWERS—The Troubadour of the Rancho (Drama)
VICTOR—The Coward's Charm (Drama)

SATURDAY, APRIL 19th, 1913.

IMP—Fixing the Fakirs (Comedy)
IMP—On an Alligator Farm (Zoology)
BISON—The Last Roll Call (2 parts—Drama)
FRONTIER—Why the Ranger Resigned (Drama)

Mutual Film Corporation

Current Releases

SUNDAY, APRIL 6th, 1913.

MAJESTIC—The Half Orphans (Comedy)
THANHOUSER—When Ghost Meets Ghost (Drama)

MONDAY, APRIL 7th, 1913.

EXCELSIOR—Temperamental Alice (Comedy-Drama)
AMERICAN—Cupid Throws a Brick (Drama) 1000
KEYSTONE—Those Good Old Days (Comedy)

TUESDAY, APRIL 8th, 1913.

MAJESTIC—The Night Riders (Drama)
THANHOUSER—The Patriot (Drama)

WEDNESDAY, APRIL 9th, 1913.

MUTUAL—Mutual Weekly No. 15 (News)
RELIANCE—The Stronger Call (Drama)
BRONCHO—The Grey Sentinel (2-parts Drama)

THURSDAY, APRIL 10th, 1913.

AMERICAN—The Homestead Race (Drama) 1000
KEYSTONE—A Game of Poker (Comedy)
KEYSTONE—Father's Choice (Comedy)
MUTUAL—Willy Prefers Liberty to Wealth (Comedy)
MUTUAL—The Golden Horn, Turkey (Physical Geo.)

FRIDAY, APRIL 11th, 1913.

KAY BEE—On Fortune's Wheel (2 parts—Drama)
THANHOUSER—The Changeling (Drama)

SATURDAY, APRIL 12th, 1913.

AMERICAN—Woman's Honor (Drama) 1000
RELIANCE—For Love of Columbine (Drama)

Advance Releases

SUNDAY, APRIL 13th, 1913.

MAJESTIC—Billy's New Watch (Comedy)
THANHOUSER—(Title Not Reported)

MONDAY, APRIL 14th, 1913.

EXCELSIOR—The Moving Picture Girl (Drama)
AMERICAN—Suspended Sentence (Drama) 1000
KEYSTONE—A Life in the Balance (Comedy)

TUESDAY, APRIL 15th, 1913.

MAJESTIC—Pedro's Revenge (Drama)
THANHOUSER—(Title Not Reported)

WEDNESDAY, APRIL 16th, 1913.

MUTUAL—Mutual Weekly No. 16 (News)
RELIANCE—Held for Ransom (2 parts—Drama)
BRONCHO—A Southern Cinderella (3 parts—Drama)

THURSDAY, APRIL 17th, 1913.

AMERICAN—In Another's Nest (Drama) 1000
KEYSTONE—Murphy's I. O. U. (Comedy)
KEYSTONE—A Dollar Did It (Comedy)
MUTUAL—Willie and the Conjuror (Comedy)
MUTUAL—Village Customs in Ceylon, India (Manners and Customs)

FRIDAY, APRIL 18th, 1913.

KAY-BEE—(Title Not Reported)
THANHOUSER—(Title Not Reported)

SATURDAY, APRIL 19th, 1913.

AMERICAN—The Ways of Fate (Drama) 1000
RELIANCE—The Good Within (Drama)

Film Supply Co.

Current Releases

MONDAY, APRIL 7th, 1913.

RYNO—The Outcast (Drama)

TUESDAY, APRIL 8th, 1913.

GAUMONT—The Angel of Mercy (Drama)

WEDNESDAY, APRIL 9th, 1913.

GAUMONT—Gaumont's Weekly No. 57 (News)
RAMO—(Title Not Reported)
SOLAX—The Lady Doctor (Comedy)

THURSDAY, APRIL 10th, 1913.

GAUMONT—(Title Not Reported)
PILOT—Across the Boards (Drama)

FRIDAY, APRIL 11th, 1913.

LUX—Sacrificed to the Lions (Drama)
RYNO—Off the Mainland (Drama)
SOLAX—His Son-In-Law (Drama)

SATURDAY, APRIL 12th, 1913.

GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—The Bewitched Rubber Shoes (Comedy)
GREAT NORTHERN—Spanish Towns (Scenic)

Mutual Film Corporation

Executive Offices: 60 Wall Street, New York City

BRANCH OFFICES

COLO. Denver—Mutual Film Corporation, 21 Iron Building.
CONN. Bridgeport—Park Film Exchange, 15 Fairfield Avenue.
New Haven—Yale Motion Picture Co., 94 Church Street.
DIST. OF COLUMBIA. Washington—Mutual Film Corporation, 428 Ninth Street, N. W.
GA. Atlanta—Mutual Film Corporation, 81 Marietta Street.
ILL. Chicago—H. & H. Film Service Co., 363 Monadnock Bldg.
Majestic Film Service Co., 216 N. Fifth Avenue.
Mutual Film Corporation, 164 W. Washington St.
IND. Indianapolis—Mutual Film Corporation, 217 N. Illinois Street.
IOWA. Des Moines—Mutual Film Corporation, Fourth & Locust Street.
KAN. Wichita—Mutual Film Corporation, 417-419 Barnes Bldg.
LA. New Orleans—Mutual Film Corporation, Maison Blanche Bldg.
MARYLAND. Baltimore—Continental Film Exchange, 28 W. Lexington Street.
MASS. Boston—Mutual Film Corporation, 32 Boylston Street.
Springfield—Mutual Film Exchange, 318 Fuller Building.
MICH. Detroit—Mutual Film Corporation, 97 Woodward Avenue.
Grand Rapids—Mutual Film Corporation, 7-8 Hawkins Building.
MINN. Minneapolis—Mutual Film Corporation, 440-445 Temple Court.
MISSOURI. Kansas City—Mutual Film Corporation, 214 E. Twelfth Street.
MONTANA. Butte—Mutual Film Corporation, Illinois Building.
NEB. Omaha—Mutual Film Corporation 1417 Farnam Street.
NEW JERSEY. Newark—Royal Film Exchange, 286 Market Street.
NEW YORK. Buffalo—Mutual Film Corporation, 272 Washington Street.
New York City—Empire Film Company, 150 E. Fourteenth Street.
Great Eastern Film Exchange, 21 E. Fourteenth Street.
Metropolitan Film Exchange, 122 University Place.
Western Film Exchange of New York, 145 W. 45th Street.
NO. CAROLINA. Charlotte—Mutual Film Corporation, Carson Building.
OHIO. Cincinnati—Mutual Film Corporation, 17 Opera Place.
Cleveland—Lake Shore Film & Supply Co., 106 Prospect Street.
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Toledo—Superior Film Supply Co., 410-412 Superior Street.
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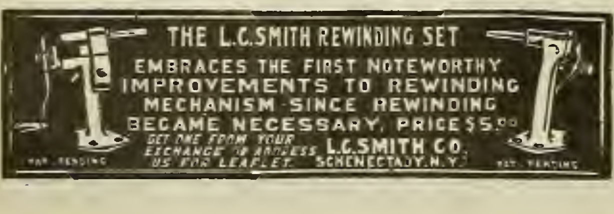
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LICENSED FILM STORIES

EDISON.

JONES GOES SHOPPING (April 14).—Late in the afternoon Jones, a business man, remembers his wife's commission to buy her some cloth. He rushes madly to the nearest department store, where he is directed by the floor-walker to a counter, where his troubles begin. It is bargain day and a big sale is on. At first no one pays any attention, but he is finally waited on by the clerk, who after taking down almost everything in sight, fails to match the sample and sends him to another counter. In his anxiety to secure the goods before closing time, he rushes all over the store, gets into the ladies' underwear and millinery department, has a rumpus with the elevator boy, and continues to grow wilder, creating a disturbance wherever he goes. At last in the china department, where his excited and expostulating manner makes the shoppers smile and cash girls giggle, he literally loses his head entirely, and in a fist fight with the floor-walker, smashes everything in sight. The flying china ware makes everyone hike for shelter. For a few minutes he is master of the situation, but the police arrive and drag him bodily from the store, fighting, disheveled, still demanding a match for his sample.

THE ROCKY MOUNTAINS IN WINTER (April 14).—Among the Rocky Mountains in winter, the snow and pine-clad hills and valleys form one of the most beautiful and awe-inspiring sights of the world. The clear, cold air and high altitude bring out in minute detail and spectroscopic beauty the wonderful scenery. Among subjects included are the beautiful scenery of the Pikes Peak region, with the trip to Cripple Creek. From here one can see the unfolding scenery of the Rocky Mountains. Also the wonderful and picturesque Cheyenne Canyon and Colorado Springs and Manitou, and the activities of the people there in winter. Here we see people enjoying all the sports of summer with the cold, white hills rising about them and serving as a most picturesque background.

THE NEW PUPIL (April 15).—Henri, a young composer and violinist, attends a gathering at the studio of Jack, an artist, in an apartment house. He is sent out to get some eatables and on the way back blunders into the room of a young lady, who becomes the ideal of his romantic heart. She is a music teacher, and failing an introduction, he becomes her pupil. But she has seen his picture and an interview in a newspaper in which he criticizes American women for the way in which they run after stage celebrities. She pretends ignorance of his identity and sternly refuses to allow any sentiment. One day she surprises him while playing one of his own compositions, and with pretended indignation taxes him with his identity. He tells her he has done it because he loves her, but she shows him the interview in which he has voiced his opinion of American women. Finally, however, she relents and all ends well.

VITAGRAPH.

MR. MINTERN'S MISADVENTURES (April 14).—Madison Mintern, is crossed in love. He goes to Europe. Muriel Leach, also crossed in love, and hating men, takes passage on the same boat. Trapper, a detective, also a passenger, is in search of a thief and absconder, Harry Green, who is supposed to be on the same steamer. Mintern's description agrees with that of the absconder, and the fact that he keeps in his cabin and has most of his meals sent there, serves to confirm Trapper's suspicion tha he is Green. He gets the cabin next to him and watches. One night Muriel and Mintern both seek the upper deck for solitude and are disgusted at each other. Muriel sprains her ankle and Mintern assists her. They become rather interested in each other. That night, when he is going to his stateroom, a storm switches off the electric current. Searching for his room, Mintern enters Muriel's cabin by mistake. The lights are suddenly turned on, she sees him and before he can explain, screams for help. Trapper, on the watch, arrests him as Harry Green. Luckily Mintern meets his friend, Mallery, on board, who vouches for his identity. He and Muriel become friends and resolve to help heal each other's broken hearts.

THE FORTUNE (April 15).—Jake and his wife are at the county fair. The one thing that attracts Jake's attention above all others is a fortune-teller's sign. He is told by the seeress that he will be immensely rich some day. To celebrate his expected fortune, Jake gets drunk. An automobile party of four young bloods happens into the cafe and Jake tells them, when he falls heir to his riches, he will enjoy himself to the limit and do things in style. On his way home he falls asleep by the roadside.

The four young sports whom he met in the saloon, happen that way, and upon seeing his condition, they decide to play a joke on Jake and test his ability to make good in his boasted promise to do things in style. They carry him to the automobile and take him to their swell apartments, put him to bed and then dress themselves as valets and maids. Later in the day, Jake wakes up and discovers himself in the midst of luxury.

The next morning, Jake wakes up, finds himself back where he started before going to the fair. He is convinced he has been dreaming, and he is sure of it when his wife comes into the room, administering to him a wholesome beating with her trusty old broom.

AFTER THE HONEYMOON (April 16).—After the honeymoon Ethel and Jack show their real dispositions. Jack complains about the breakfast which Ethel has prepared. They have a quarrel. He goes to his business completely upset. She decides to take a position, make her own living. Jack looks in the newspaper and picks out a boarding place, where he secures board. He is given the only vacant room in the house. Ethel secures a position as a cashier in a quick lunch restaurant, then she answers the same ad as her husband and the landlady sees a chance to rent the same room to Jack and Ethel. Ethel's position as cashier keeps her busy at night, therefore, she cannot occupy the room except in the daytime, and Jack can only occupy it at night. Jack comes home at night and discovers a woman's belongings in the room, and tosses them upon the floor. He leaves for his office in the morning, and after he has gone Ethel returns from the restaurant and finds her bureau and wardrobe filled with men's attire. She calls the landlady, who removes Jack's things.

The young wife begins to tire of her position as cashier, and Jack is disgusted with the condition of things. Ethel, who has already started for the restaurant, resigns her position and goes back to her lodgings. She enters the room and is horrified to see a man occupying it. She walks boldly to him and both look imploringly at each other, and finally both confess that they are sorry for their disagreements, and are anxious to make up and live happy ever afterward. Eagerly they kiss and are reconciled.

SLEUTHING (April 17).—Ophelia cannot reconcile herself to a separation from Wallie, and she induces him to continue as a boarder in her home. The faithful Belinda accidentally learns that Wallie is receiving scented notes, and other feminine reminders, which arouses her suspicion. Belinda is filled with a determination to save her mistress from the gay deceiver. She disguises herself in male attire.

Miss Ophelia goes to the bank to make a deposit and Wallie falls in line directly behind her. His financial condition is at low ebb and he desides to lay siege to Ophelia and her hoarded wealth. He loses no time in proposing to her and she accepts him. He confesses that he cannot purchase an engagement ring, and she gives him her diamond ring, which he says he will present to her in the presence of witnesses in the evening. He pawns the ring, buys a fake diamond in its stead, pocketing the difference. He meets a chorus girl and takes her to a swell restaurant. Belinda is on his tracks. She has seen him pawn the ring and meet the chorus girl. She follows him to the restaurant, where she creates a scene. Hughie, the policeman, arrests her. She pleads with him. He sympathizes with her and becomes quite smitten. He takes her to the station house and intercedes for her. The sergeant discharges her and Hughie induces the matron to furnish Belinda with a hat and dress to make a presentable appearance upon the street.

Wallie comes back to Ophelia, who makes preparations to get married. With a cute little titter, she leaves the house, leaning on Wallie's arm. After they have gone, Belinda comes into the kitchen with Hughie. The cook tells her Ophelia has just gone to the Register's Office to get married. Belinda looks at Hughie in surprise, grabs him by the hand and is just making her way out of the kitchen, when Dowling, the grocer's boy, comes in. She gives him a withering glance, pushes him aside, and dashes out, pulling Hughie after her. Dowling follows them. Belinda and Hughie hasten to the Register's Office. Dramatically Belinda holds up her hands and cries, "Stop!" She pulls out the evidence of Wallie's deception and forbids the marriage. As Ophelia hears her tell about the pawning of the ring, she recovers herself and commands him to return the diamond. Wallie hands it over and she discovers that it is a fake. This is too much for Ophelia, she falls in a faint. Wallie makes his escape. Belinda rushes to her assistance and Dowling tries to help her, but Belinda commands him to go, then turns with a sweet smile to Hughie, in loving preference. Ophelia is supported

PLAYING WITH FIRE (April 18).—Married and settled in her own home, Mrs. Harrington misses the admiration and attention which she always attracted when she was Marion Stanley, a society belle. Her husband is somewhat older than she.

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Just as they are leaving the studio Mr. Harrington enters. He accuses Dryden of being discourteous to his wife. Dryden denies it, and Mr. Harrington strikes Dryden a heavy blow. Mrs. Harrington convinces him that Dryden has done nothing wrong.

SEEING DOUBLE (April 19.—Binks is addicted to drink. His wife seeks to cure him. One day she meets the Misses Simms, twins. A happy idea comes to her and she invites the girls to spend a few days at her home, acquainting them with her scheme to cure her husband of his insatiable habit. They arrive at Mrs. Binks' home, dressed exactly alike. That evening, when Mr. Binks returns from business, somewhat drunk, his wife introduces him to one of the girls, while the other hides directly behind her. John is delighted to meet the young lady. He turns his back, and upon looking at her again he sees her double. This causes him to hold his eyes and question his senses. When he takes his hands from his eyes and looks again he only sees one. He is convinced that he is seeing double. Wherever he turns he sees the girl in pairs. He goes to bed, and has no sooner gotten located than he sees the double girl looking through his window, with candles in their hands. The ruse proves successful and Binks is cured.

JEAN AND HER FAMILY (April 19).—A description of this subject was printed on page 1242 of the issue dated March 22.

LUBIN.

MINNIE, THE WIDOW (April 14).—Minnie Windom, a fascinating widow, and her daughter, Clara, being moderately well to do, are spending the winter on the southeast coast. They are having a good time, for the widow is charming. The daughter feels that her mother is beating her. She must tell somebody, so she writes of her vexation to a girl chum and cries herself to sleep. The mother comes in, sees her daughter and tells her that she shall have her chance when she (the mother) has perfected her own affair. Major Dowling is pressing the widow pretty hard, and to give Clara her chance they remove from St. Augustine to another resort. Mrs. Windom does her best to distract attention; she dresses plainly and makes her eyes behave, but the major still pursues her, and in the end persuades her to say "Yes." After the marriage the widow resumes her attractive personality, and the major chases the young swells after Clara, so all is love and kisses.

ONE ON ROMANCE (April 14).—Helen Ross spends her time reading novels. She has made up her mind to marry only a young man whom she can save from something or other, or one who can rescue her in some romantic way. Her father comes to her room and asks her to come down to meet Jack Wilson, a young millionaire. She refuses to meet a man in such a commonplace way. When her father insists she packs a bag and announces that she is going to their country home. Ross comes down, carrying an armful of Helen's novels, and explains that the girl is romance-struck. The young man shows Ross an invitation he has, to spend the week-end at his cousin's home. They shake hands, and he leaves for his cousin's place, which, as it happens, adjoins the country home of the Rosses. About a week after Jack's arrival the young people decide to give private theatricals, and assemble for a rehearsal. In the playlet they are giving the leading character is supposed to be a criminal, and the others guards, officers, Salvation Army, etc. At the last moment the man who is taking the leading part is called away, and Jack is urged to take the role. But he refuses. The boys then lay hold of him and force him into the striped suit. As they turn away for a minute he leaps to an open window, jumps through and dashes away, the boys dressed as guards and officers in pursuit. Helen Ross is just then sitting on the grass in the garden and reading, as usual. She hears shouts and, looking up, sees Jack's head over the fence. He jumps over and races in her direction. She decides to save him. As he is about to run past her she stops him and, pulling him down on the ground beside her, takes his head in her lap and hastily places her parasol over him. Just then the mock officers leap over the fence. As soon as they are gone Helen sits up, but Jack seems to have forgotten that he should get up, and continues to lie there. Helen angrily gets up, and his head bangs on the ground. He then stands up and, looking at her more closely, recognizes her as Helen Ross. She, however, does not know him, but believes him to be an escaped convict. She looks him over, and he being handsome, and also having saved him, she of course immediately falls in love with him. The end comes in the conventional way.

THE PAWNED BRACELET (April 15).—Jason Conrad, after a quarrel with his wife, buys her a bracelet. Some women friends drop in and suggest a luncheon and the theatre, "Dutch treat." Mrs. Conrad remembers that she has no "pin money" and decides to pawn the bracelet. Through a series of errors the husband's suspicions are aroused at the continued absence of the bracelet, but everything is finally explained.

THE RIGHT ROAD (April 17).—John Craig, leaving prison, determines to live straight. He becomes a real estate and mine dealer and earns the respect of Luther Patten, a mine investor, and the love of his daughter, Laura. Tom Watson, a mine shark, offers his outworked mine for sale through Craig's office. Craig advises Patten to take a ten-day option on it. Patten takes the option and then cancels it. Craig goes to Watson's mine to tell him of Patten's decision and discovers that a landslide has uncovered a rich vein of gold. Craig goes to Patten's home to tell him of this. Watson, realizing that he is about to lose, tries, through his foreman, to injure Patten, and does so before Craig sees him. Craig, to save the day, forges Patten's name for $2,000 and cashes it to pay Watson. When Craig sees Patten he confesses his past as a forger, and Patten forgives him.

THE POWER OF THE CROSS (Special—2 reels—April 18).—"Never part with this cross; it was your father's." These were the last words of Paul Damer's mother as she placed the cross about his neck. A few months later the young clergyman accepts an offer to take a parish at Glenwood, with an invitation to make his home with John Temple, a wealthy churchman. There he meets Iris, daughter of Temple, and Mary Gray, her cousin. Mary immediately falls in love with Paul, but the latter soon becomes infatuated with Iris, though she is very indifferent toward the young clergyman until she learns from the dashing widow, Mrs. Brunton, of Mary's love for him. Iris then determines, as a matter of conquest, to win the minister. When Paul declares his love for Iris, Temple readily gives his consent. Through the persistent pleas of the lively widow, Iris is led to accept her invitations as of old, and it was due to her failure to return home at the proper hour on one occasion which prompted her father to go in search of her. Instead of Iris being at Mrs. Brunton's home, he found her at a fashionable cafe, inebriated. Taking her home, they are met by the clergyman-husband, who now learns for the first time of his wife's weakness, but promptly forgives her upon her promise to break from Mrs. Brunton and her set. Later, when Paul decides to visit Dr. Banks at his old home, Iris takes advantage of his absence by giving a card party to Mrs. Brunton and her friends. Wine flows freely. Paul returns unexpectedly and discovers them. A violent quarrel ensues, resulting in Iris leaving and going to Mrs. Brunton's. All efforts to bring her back are futile. Iris goes from bad to worse. A rejected suitor, Clifford Moore, is a steady visitor at the Brunton home. Paul grows desperate at his wife's absence and, in a fit of despondency, tears away his holy vestments, but when he attempts to destroy the cross, Mary prevents. Completely crazed, Paul grabs a bottle from the sideboard and drains it. Unnerved by what he has witnessed, the father, John Temple, falls dead. Later Paul meets Clifford in a gambling house and, accusing him for his wife's desertion, attacks him, declaring that he "will kill him." The men are separated and Paul put out. Clifford leaves the resort, a heavy winner that night, and is followed by Cardwell, a gambler and crook, who waylays, robs and murders him. When the crime is discovered Paul is readily suspected, arrested and tried. Many witnesses testify to hearing Paul's threat at the gambling house. All hope vanishes until Mary Gray, regardless of public opinion, swears to Paul's presence in her own home the night of the crime. Her story is proved and Paul is finally freed, just as word comes that Iris is dying in an old tenement basement, where she has taken refuge. Mary and Paul arrive at the bedside just as Iris is breathing her last.

A few months pass. Mary is now a nurse in a hospital. Paul, repenting for the life he has been leading, calls upon Mary, who returns to him the cross upon hearing him declare that he is going to preach in foreign lands and wants her to accompany him as his wife. Convinced of his sincerity, Mary capitulates, and with Paul in full vestment once more they journey onward, placing their trust in "The Power of the Cross."

BABY'S NEW PIN (April 18).—Jim Perkins and wife are very proud of their baby. They receive a visit from auntie, who presents baby with a fancy dress pin. The pin drops to the floor. Mother misses it and thinks baby has swallowed it, and sets up an awful cry and sends Jim for all the neighbors and doctors in the village. Each in turn have their particular remedy which they give to baby. After the whole village has tried to save baby, Dr. Slow, the fastest doctor in the village, enters and finds the pin on the floor where it had dropped, and saves the baby's life.

BEATING MOTHER TO IT (April 18).—Mrs. Ray's daughter, Bess, loves Tom Travers, but mother objects. Mrs. Ray has a love affair with John Jackson, who seeks her hand. The two love affairs clash frequently. Jackson hires an automobile to elope with mother. Tom and Bess get his note. Tom hires a car and plays chauffeur, while Bess delivers the note to her mother, after turning the clock back one hour. Bess, in the car with Tom, disguised as chauffer, call for Jackson. Bess being veiled, Jackson thinks her to be the widow. They drive to a minister, where Tom and Bess are married, with Jackson as an unwilling witness. Mother forgives them later.

A FLORIDA ROMANCE (April 19).—John Bruce and his daughter, Bess, were plain Southern country folks, growing oranges, Old Bruce likes Jim Lang, an employe, who loves Bess. One day the young folks ask his consent to their marriage. He tells Jim to wait a year. Bess goes to visit city relatives, and when the year is up she forgets Jim. She becomes cultured and falls in love with Count De Tourney. One day Jim sends her a branch of oranges, and the count sends her his usual box of roses. She meditates over these, and two visions arise. On the right she sees herself dancing with the count at a grand ball; on the left she sees Jim and herself among the orange trees at home. She decides that she is tired of the count and city life, and hurries home. She finds she is happier there and that she loves Jim the best, after all.

KALEM.

A STREAK OF YELLOW (April 14).—Evelyn Gregory, a society girl, is courted by Sidney Worthy, a serious young man with a high sense of honor, and Charles Cadwell, whose jolly disposition makes him a great favorite. Cadwell wins Evelyn's promise, and when he breaks the news to his rival, Worthy warmly congratulates him.

Evelyn gives a supper party to announce her engagement, and while preparing the chafing dish there is an explosion which severely burns the hostess. A doctor is quickly summoned, and when an examination is made he announces that Evelyn will be disfigured for life, to the horror of the guests.

Cadwell's cowardly nature asserts itself when, after two weeks of deliberation, he sends Evelyn a heartless note, stating that he cannot marry her, now that she has lost her beauty; that he is leaving for Europe, and that she must make no effort to change his determination.

Worthy calls on Evelyn shortly after she has received the note. Her features are concealed by a veil, and Worthy is full of sympathy. When he is told of the note he makes a sudden resolve and visits Cadwell's apartments. Tom roundly denounces Cadwell and demands that he apologize to Evelyn. There is an altercation, followed by a struggle, and Cadwell flees. Worthy pursues and brings Cadwell to Evelyn's home. Evelyn, still veiled, receives the two men, and Cadwell utters his forced apology. The girl will not accept it, and removes her veil. To the amazement of Worthy and Cadwell, Evelyn's face is unblemished. Evelyn realizes that her first choice was ill-advised, and Worthy claims his own.

A PLOT FOR A MILLION (April 16).—Dick Logan, the son of a wealthy broker, is spending the winter in the South. One afternoon the engine of his motor boat gets out of commission and he is given timely assistance by Elsie, the daughter of a tugboat captain. A warm friendship is established.

Dick's father decides to take a yachting trip south, and when he makes the announcement his scheming secretary plans to profit by his employer's absence. The secretary calls on a rival broker, and a plan is made to attack Logan's holdings while he is out of communication with his office.

Mr. Logan arrives in the South and is welcomed by Dick, who presents Elsie and quietly informs his father that she is the girl of his choice. The broker, who has made other plans, does not approve of the match, but keeps his own counsel.

Meanwhile the attack on the market is commenced, and Logan's office sends him a message, ordering instructions. The secretary, who has accompanied Logan on the trip, receives a wire from his confederate, stating that the broker must be kept from communicating with his office at all costs. The pilot of the yacht is bribed to run the boat ashore, and when his purpose is detected the secretary takes drastic measures and imprisons Logan in his cabin.

Dick, who has been visiting Elsie on the tugboat, witnesses his father's struggles from a distance and immediately pursues the yacht. When the secretary tries to shoot down the fair pilot he is swept across the deck by the tug's fire hose. Jumping to the yacht, Dick is soon master of the situation and, apprehending the secretary, he liberates his father. The latter comes to the conclusion that his son has made a wise choice, after all.

THE BRAVEST GIRL IN CALIFORNIA (April 18).—The comedian and his daughter, "small time" performers, present their act and are given the "hook." "There's nothing to this business, anyway!" exclaims the masculine member of the team of entertainers, and they proceed forthwith to secure a more profitable occupation. At a riding academy the girl demonstrates that she is a clever horsewoman and is given a position as instructor, while father finds work in the stable. One day a wealthy young man patronizes the academy, and father is on the alert to introduce his daughter. The young people become much attached, but father

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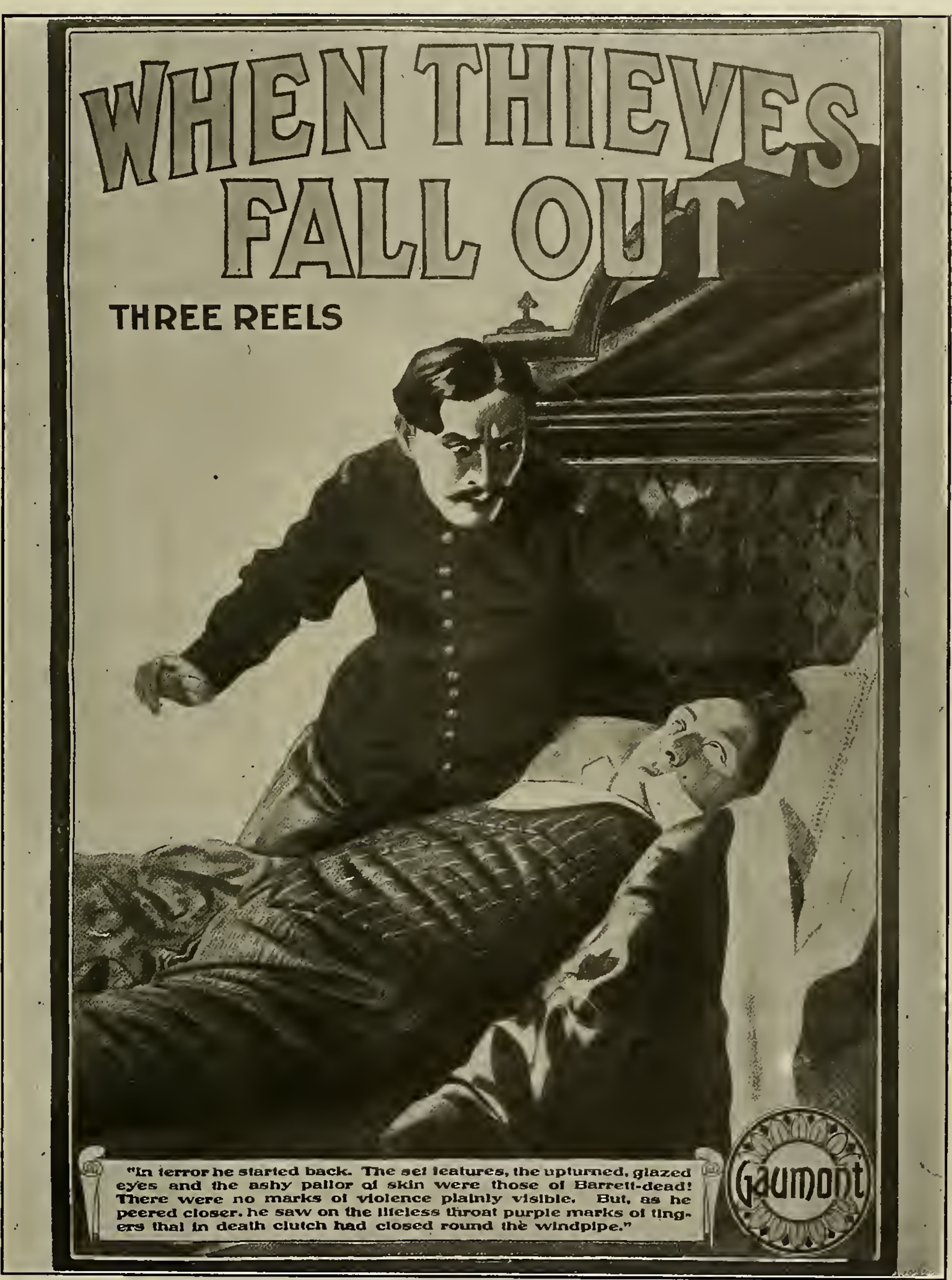

"In terror he started back. The set features, the upturned, glazed eyes and the ashy pallor of skin were those of Barrett-dead! There were no marks of violence plainly visible. But, as he peered closer, he saw on the lifeless throat purple marks of fingers that in death clutch had closed round the windpipe."

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wishes to clinch the wealthy man's admiration for his daughter. How he accomplishes his purpose is best told in the picture.

THE MILLIONAIRES' PLAYGROUND (April 18. —While residents of the Northern states are still waiting for evidence of the fact that "the backbone of winter" has been broken, the person who witnesses this novel motion picture production will be enabled to make a 15-minute visit to the celebrated resort, Palm Beach, Florida, where people of wealth enjoy the winter season. From his wheelchair Mr. Chauncey Depew witnesses a spirited ball game. Mrs. William K. Vanderbilt, strolling along the beach, stops to visit with the bathers. Mayor Demick picks up cocoanuts in his front yard, and Mayor Anderson of West Palm Beach feeds a flock of wild ducks. Mr. Hugh Inman, Mrs. Percy Williams and Mrs. Payne Whitney are among the notables. We see the Beach Club—the Monte Carlo of America—and after watching a golf game we witness a fashionable version of the "turkey trot."

THE FIRE-FIGHTING ZOUAVES (April 19).—Egbert Hayes, a lieutenant in the United States army, is courting Roxana Minton, the young and pretty daughter of Herbert Minton, a wealthy New York business man. The girl does not object to the lieutenant, but is inclined to favor Ben Roderick, the leader of Engine Company No. 1 of the N. Y. Volunteer Fire Company. Responding with patriotic zeal to the North's call for volunteers, Ben and a dozen of his comrades enlist and join the regiment of "Zouaves." They are subjected to great ridicule at first because of their odd uniforms, and Hayes misses no opportunity to discredit Ben. Nevertheless the Zouaves faithfully practice their athletic drills.

Time passes and Ben and his men distinguish themselves on the field of battle. The fireman is promoted to a commission. At this time Lieutenant Hayes, who is camping with a detachment of his regiment in Northern Virginia, invites Mr. Minton and Roxana to visit the camp. Minton and his daughter arrive, but only to fall into a terrible catastrophe. They have only been encamped a short time when the Confederates attack, and Roxana takes refuge in a nearby house. A fierce battle is waged and the house is set on fire.

The skill of the Zouaves now asserts itself, and in one of their spectacular formations Ben is lifted to the window, dashes through the flames and rescues the girl. He immediately joins his men and makes a strategic attack on the enemy.

This double feat of heroism not only brings to the young man the esteem of all, but also a badge of honor and the hand of the beautiful Roxana.

ESSANAY.

THE ACCUSATION OF BRONCHO BILLY (April 15).—Broncho Billy, owner of a saloon in Big Horn City, is trusted implicitly by the miners in the surrounding territory. Several of them have gathered at the bar, when Broncho Billy receives a note, stating that the stage-coach will not stop at Big Horn until the following day. The men request Broncho Billy to keep their gold until the coach arrives. Broncho Billy locks the gold in an iron chest, and asks the men if they will keep the key. They tell him no, that it would probably be safer with him. Broncho Billy retires with his clothes on, to be able to protect the gold if necessary. During the night Broncho Billy walks in his sleep. He takes the gold from the chest, carries it under a nearby house, where he places it in a barrel. He then returns to his bunk, where he sleeps the remainder of the night. The next morning he is dumbfounded when he discovers the loss. He informs the sheriff, who suggests locking him in a cell to prevent the men from lynching him. That night, the men break into the jail, overpower the sheriff, and are about to make quick work of Broncho Billy, when they discover him walking around in the cell asleep. They open the door and allow him to go out. Broncho Billy retraces his steps of the night previous, gets the gold and returns it to the chest, goes quietly to his bunk, where he continues to sleep. The men, overjoyed at the return of the gold, and discovering their terrible mistake in believing that Broncho Billy had stolen it, help themselves to a good drink at the bar.

THE CAPTURE (April 16).—It is the unexpected things in life that happen, which was proven when Bob Burns applied to John Hennessy for a position. Burns is told that single men are not engaged, that if he gets married by twelve o'clock the following day, the position is his. Burns writes two of his young lady friends, asking them to marry him, and to meet him at eleven o'clock. Undecided which one to mail, he allows a young boy to pick one of the letters out of his pocket and mail it. By accident, the other letter drops to the sidewalk. A good samaritan, seeing the letter, picks it up and mails it. The next morning, at the appointed time, the two ladies arrive on the scene, and claim Burns for theirs. Not knowing what to do, Burns simply throws up the sponge and takes to his heels. Burns runs into an apartment building, where he comes face to face with an old sweetheart of his. He proposes to her and is accepted. They get married. Bob and his young bride arrive at his employer's office, where the two young ladies rush in with a policeman. Mr. Hennessy is overwhelmed when he discovers that Burns' young bride is his daughter Ruth.

THE UNKNOWN (April 18).—Mr. Hoyt, a wealthy broker, loses his wife. Marie, a maid in the Hoyt household, has her mother call on her. Marie's mother recognizes Mr. Hoyt. Several weeks later, Hoyt has a long talk with Marie, which finally ends by his asking consent to call on her mother. Hoyt calls on Marie's mother, where he takes her in his arms and kisses her fondly. Marie is informed by her mother that Mr. Hoyt is her father.

THE CROSSING POLICEMAN (April 18).—Patrick's love for Lillian Sinclair, a young cripple girl, costs him his position. The physician attending Lillian informs the policeman that an operation is necessary to bring about the young child's normal condition. Murphy gives the doctor his pay check and tells him to make the girl well again. The operation is a successful one. Lillian's first thought is of her policeman friend, Murphy. He having been discharged from the police force for neglect of duty, is not found on his beat by the little girl. Two years later Murphy returns to the city in want. Lillian and her mother, in the meantime, had prospered by the death of a relative. Murphy is found in front of Lillian's home dying of starvation. He is carried into the luxurious home, where he is given the best that money can buy. He recognizes his little sweetheart. A few weeks later, we recognize Murphy as the gardener, and beside him the sweetest flower of all, Lillian.

ALKALI IKE'S HOMECOMING (April 19).—During Alkali Ike's visit to the East, Slippery Slim made rapid progress for the hand of Soffie Clutts. On this particular day in February, Slippery Slim is very much dejected when he calls on Soffie and discovers that she is admiring several photographs of her old friend Alkali. To give him a better sailing, Slim shows Soffie a fictitious note, stating that Alkali Ike died that day. Soffie's old love returns, she dashes madly from the house, leaving her suitor bewildered, rushes to the general store, where she purchases several yards of crepe, some black dress material and a box of mourning handkerchiefs, also a floral piece. That afternoon, the boys on the ranch receive a telegram stating that Alkali Ike will arrive that day. He is met at the train by the Lizardville band and a group of cowboys, who give him a welcoming never to be forgotten. Alkali Ike's first thought was of Soffie. He goes to his bunk house where he sheds his citizens' clothes and dons his chaps, flannel shirt and Stetson hat. He is overwhelmed when he sees the floral piece with the following inscription: "To my beloved Alkali. Died February 2nd, 1913." He rushes madly to Soffie's home, where, upon looking through the window, he discovers Slippery Slim trying to console the weeping miss. Slim discovers Alkali at the window, takes another good look and leaves rather hurriedly. Alkali enters. Soffie, overjoyed, throws her arms about him and claims the smiling westerner for her own.

CINES.

THE QUEEN OF SPADES (2 reels—Special) April 7).—In spite of his wife's earnest appeals, Jack Norris refuses to give up gambling, and after squandering all they possess in the world, suddenly disappears, leaving the unfortunate woman to support herself and her little daughter.

Thrown upon her own resources, she is finally compelled by necessity to accept a proposition from unscrupulous money sharks to take charge of a fashionable gambling house. Her education and refinement have fitted her to become a most efficient manager, and in five years' time she fully realizes her employer's ambitions. The most fashionable people in the town find in her their natural leader, and are easily held under her sway.

One day, however, her heart stands still, when she receives a letter from her daughter, Dorothy, who is attending boarding school, stating that she has passed her final examinations and is waiting to be taken home. Mrs. Norris pleads with the employers to relinquish her from the infamous contract, but without avail. Dorothy is brought to live at her mother's apartment, but is scrupulously kept in ignorance of her mother's position.

One evening a brilliant entertainment is given, and the unsuspecting girl is radiantly happy amidst it all, when suddenly she overhears a loud dispute among several of the guests engaged in a game of cards in an adjoining room, and the true character of the establishment is revealed. In a flood of tears, she rushes to her room, and later, when her mother comes to comfort her, Dorothy explains that she now understands why her fiance, the son of a high official, has determined to break off their engagement because of her mother's ambiguous position.

Mrs. Norris is in deep despair. Her daughter's happiness is paramount; it must be preserved at any cost, and without delay. Accompanied by Dorothy, she pays a visit to the young man and asks him if he will withdraw his objections if she agrees to go away forever. He finally consents, and, with a last sad farewell, the heartbroken mother leaves them clasped in each other's arms.

FAINT HEART NE'ER WON FAIR LADY (April 5).—Percy is the bashful pet of his fond mamma, who wishing to see her son marry to good advantage, arranges his engagement to the daughter of a wealthy friend. However, the young lady in question is not at all pleased with the match, and in order to get rid of the "delicate creature," insists upon his proving ability in athletics. Percy makes a ludicrous spectacle of himself on the field of sports, for he proves to be as awkward as he is timid, and his antics provide plenty of amusement for the young woman and her friends. At last poor Percy begins to understand the situation, and returns home to tell his mother of the ill-treatment. This results in the sudden termination of the engagement, much to the young lady's sorrow (?).

MODERN PROGRESS IN SOMALILAND (East Africa) (April 5).—Depicting how civilization has recently progressed in this part of Africa. We are shown the barracks of the soldiers, a remarkable dyke constructed under the supervision of Italian engineers, the hydraulic pumps, the military motor-car service, and several splendid roads.

A ROMANCE BY THE SEA (April 8).—Like a true fisherman's daughter, Anne likes to assist her father and Jim, her sweetheart, at their labors. Jim loves Anne passionately and she returns his affection, until one day a young dandy from the city, who is spending his vacation in the neighborhood, pays her marked attentions and causes her to despise her humble lover.

Jim is heart-broken but resolves to keep the pair under close surveillance. One day he follows them along the seashore and when the visitor attempts to become too forward in his attentions, Jim rushes to the assistance of the struggling girl, and after easily disposing of her assailant, escorts her home.

Anne now realizes Jim's true worth, and the next day tells him that she has decided that she can return his love. Jim, however, hesitates, having serious doubts as to her sincerity, but the earnest look in her eyes and her solemn plea to be forgiven soon dispel these misgivings and it is not long before the happy lovers are hurrying home to ask her father's consent.

SCENES ALONG THE PESCARA RIVER (Central Italy) (April 8).—Spreading before us a series of marvelous views along the river as it flows through its rocky valley. The Furlo Pass, where the cut is 590 feet deep, and a historic tunnel constructed 300 B. C. are among the principal sights of interest.

KEEPING TAB ON SAMMY (April 12).—Sammy Tucker is madly in love with pretty Mary Briggs, but Mary's mother, a widow experienced in matrimony, will not consent to their engagement until Sammy agrees to give up all other girl friends. Horrors! One evening she discovers a perfumed note in Sammy's pocket, from a certain Fanny requesting him to see her the following day at 3 o'clock. The next afternoon, Mrs. Briggs pays a visit to the rival and by bribery gains permission to receive her callers. She seats herself on the sofa in eager anticipation of the surpise that that she will give to Sammy. Meanwhile Sammy has induced his friend Jones to call on Fanny and take her out to dinner. Obediently Jones appears at the appointed hour and believing the widow to be Fanny, starts a violent flirtation. Although she rather enjoys the fun, the widow finally confesses the deception, but Jones gallantly claims it makes no difference and insists upon taking her to dinner. Needless to say that in the meantime Sammy makes good use of his opportunity.

ON THE NEBI RIVER (Somaliland, East Africa) (April 12).—A series of interesting sights along this picturesque river, exhibiting many types of the Darode Tribe, their native huts and queer customs, and several remarkable views of huge flocks of sheep grazing and fording the river.

ANITA, THE ORPHAN (April 15).—Little Anita comes to live with her uncle, a well-to-do villager, who is very fond of her and treats her very kindly, much to the disgust of his son and the latter's wife, who, suspecting their faeher's intention of adopting her, become madly jealous.

But their unfriendly attitude does not disturb Anita, who is always cheerful, and whose presence is like a ray of sunshine in the home. Her cousins, however, cannot tolerate her, and after vainly begging their father to send Anita away, form a desperate plan to get rid of her. One day, they entice the unsuspecting girl to the edge of a steep cliff, and when she is not looking, push her over to fall, as they think, to certain death. The guilty pair then hurry away, and pretend not to have been near the place.

Anita, however, is fortunately rescued by the villagers, and the next day when she appears on the hillside, her cousins believe it is her ghost returning to avenge their crime. They fall on their knees before her in terror, but she calmly approaches and proves to their unbelieving eyes that she is still alive. After forgiving them, she brings about a reconciliation with their father.

THE ANCIENT TOWN OF GUBBIO (Umbria, Central Italy) (April 15).—Showing the most important relics of the city's former greatness, such as: the Palace of the Duke of Urbino, the mediaeval cathedral built in the Thirteenth Century, the famous "Gubbian Tables" or Laws, engraved in bronze (300 B. C.), and the huge amphitheater constructed by the Romans.

FOR HIS CHILD'S SAKE (April 19).—Upon reaching home, Pete Burley, a notorious highwayman just released from prison, finds his wife in great distress over the severe illness of their little son. In the direst poverty Burley is unable to provide the medicines which the doctor has prescribed and immediately sets out in search of employment.

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Pete, however, overpowers one of the officers left on guard and binding him hand and foot, ties him to the railroad track. Bending over him Pete then discovers a well-filled purse in the officer's pocket and remembering his dying son at home, decides to use the money for the medicine. He hurries home just in time to save the little fellow from death. After instructing his wife to return the rest of the money, he bids her a tender farewell and escapes into the hills. Soon after his departure the police officer, having miraculously escaped being crushed by a train, comes to the lonely hut to make the arrest, but witnessing the distress in the home, is overcome with pity, and forgives.

THE WINNER OF THE SWEEPSTAKES (April 16).—"Pretty Dolly," the prize filly belonging to Mr. Howard Walker, is expected to win the Montgomery Stakes which are to be run in the near future. So confident is her owner that just before departing for the city on urgent business, he leaves $5,000 with Jim Barker, his secretary, to be placed at the race. However, the night before the great event, Jim learns that "Pretty Dolly" has developed a bad cough which seriously cripples her chances. Temptation appears to Jim, "If 'Pretty Dolly' can't win, why not keep the money for myself?"

The day of the race arrives, but instead of being the favorite, "Pretty Dolly" goes to the post at the odds of 6 to 1. Jim carefully considers the matter and then decides to keep the money in his pocket. "They're off!" exclaims the excited multitude, and round and round the course rush the horses with many a serious fall at the hurdles. Against all expectations, "Pretty Dolly" comes in under the wire a winner by four lengths. The result is a terrible blow to Jim as he realizes that he has now stolen $30,000 from his employer. When Mr. Walker returns and asks for his winnings, Jim is forced to confess his crime. Roused to a terrible fury, Walker discharges him in disgrace. His reputation ruined, Jim decides to take passage for South America to try and forget his troubles in a new life.

ECLIPSE.

THE FRUIT OF SUSPICION (April 2).—William Graves happens to observe his wife receive a note from his friend George Moore, and later, without listening to explanations, angrily banishes her from the home. Fifteen years pass and Graves is living alone with his daughter Marjorie. One day he receives a letter from his wife who at the point of death again protests her innocence. Graves, however, is not convinced and the terrible doubt still tortures him.

His resentment is intensified when he learns that his daughter is engaged to Fred Moore, the son of the man who caused all of the trouble. When the young fellow asks for his consent, Graves sternly refuses and even forbids him the house. Fred then explains the situation to his father, who immediately pays a visit to the Graves' home and explains the whole matter, stating that fifteen years ago he merely called to give Mrs. Graves some old love-letters to be secretly returned to Graves' sister. Convinced now of his wife's innocence, he gives his consent to the marriage, but cannot be consoled in his grief over the great injustice to his wife.

Later, while the broken-hearted man is sitting in his half-darkened library, Marjorie, dressed in her mother's wedding gown, enters the room. The father believes he sees a vision of his departed wife and with a cry of horror, falls upon the floor lifeless.

AN UP-TO-DATE AVIATOR (April 9).—The inventive Sammy constructs a bicycle with wings, which carries him through the air at a tremendous rate. One day he "flies" to his home-town for a short visit and the awe-struck villagers hail him as a great hero. After astounding them with exhibitions of his skill at shooting and other sports, he decides to return to the city. Amid the shouts of the crowd, he mounts his machine and makes a good start, but has not proceeded far when, bang! something goes wrong with the mechanism; the machine turns turtle and comes down to earth with a thud. Sammy is extracted from the ruins more dead than alive.

MAKING BIRCH BROOMS (April 9).—An interesting and instructive subject showing every detail in the process, including the cutting, gathering and binding of the birch, and finally the fashioning and attaching of the handles.

THE KENTISH COAST (England) (April 9).—After leaving the town of Margate, we are taken upon a trip along the coast, visiting Ramsgate Harbor and it's splendid beach crowded with pleasure seekers, and then re-embarking, past the famous Dover Cliffs which are still such a terror to mariners.

SELIG.

THE WOODSMAN'S DAUGHTER (April 14).—Blase Jim Alridge, weary of city life, coming to his apartment, finds an invitation from an old chum, Dick Freeman, to come and visit him at his lodge in the wilds. A week later the two are reviewing the days of long ago before the firelog. While hunting a short time after, Jim meets Marion, a girl of the forest, and is fascinated by her strange type of femininity. He teaches her to read and write, and without considering the difference in their tastes and social standing asks her to marry him. They return to the city. Taken from her romantic environment, the charm of Marion and her crudities pall upon him, as she seemingly does not take to the ways of the city. She realizes only too keenly his change of attitude. One day in desperation leaves him a note and flies back to the forest. Jim seeks again old companions. He finds Helen, an old dame who tolerates him for his money. He is about to free himself from Marion by divorce, when he accidently picks up a note in Helen's apartment addressed to her mother in which she tells of urging the divorce to capture Jim for his worldly goods. This opens his eyes. He finds the faithful Marion and they live happily in the shadows of the wilderness.

GOD'S WAY (April 15).—Tom Healy, silver haired and stoop shouldered, has served fifteen years, the victim of circumstantial evidence. He reads a letter from his wife; she has again petitioned the governor for his pardon. The warden summons him, the pardon has come; he is released. His first good deed is to separate two street urchins fighting and make them friends. Then comes a pathetic meeting at the unpretentious cottage where his faithful old wife has worked and waited for him so long. Joy mingles with tears as they gaze at the empty cradle he left tenanted fifteen years before. The litle tenant has passed away. His old employer bids him be of good cheer and takes him back to work. Of course, the omnipresent detective comes in to remind the employer of his risk and responsibility, finding Tom Healy with his first week's pay. The employer tells the policeman to get out. Tom finds a drunken loafer Crimmens abusing his sickly crippled daughter, and the Juvenile Court eventually gives her into the care of Tom Healy and his wife to cheer their childless home.

HANKOW, CHINA (April 15).—Another interesting educational subject in the Selig series of Oriental travelogues.

DIXIELAND (April 16).—A minstrel troupe is embarking for a tour of the South. Henry Clay, a negro appears on the scene wearing the frayed coat of a Confederate General. He borrows a guitar from one of the minstrel men and begins singing "Way down South in Dixie," and the story unfolds. It opens coincident with the Civil war. The mistress at the old plantation sends Clay with a note to give to Belle at the next plantation. In response Belle returns and meets her lover Fairley, the brother of the mistress, while William, an older man, is revealed as the suitor of the hostess. It turns out in the course of a foxhunt that "William was a gay deceiver." Then comes the South in the saddle and the war. The mistress dies of a broken heart and Belle is left lonely. Fairley goes on secret service as a spy and writes Belle a farewell note. William, who is shown as conscience-stricken, rushes back to war duty. A battle results in William's capture, and he is taken North to prison accompanied by the faithful Clay. They attempt to escape prison and William is mortally wounded by a guard. Fairley has been captured as a spy and is about to be shot when the proclamation of peace arrests the order and releases him. Clay brings him a note from the dead William urging him to hasten south to Belle. The scene shifts to the ruined homes of the South, but Belle and Fairley are reunited, and the song rounds out the picturesque story on the old plantation with the negroes dancing the "walk around."

THE TIE OF THE BLOOD (April 17).—The prologue opens in the village of the Cherokees at the time of a visit from the friendly Osage. Setting Sun and Big Eagle, the dominant chiefs, as an evidence of good will and with the hope of perpetuating peace, arrange that their children, Deer Foot and Red Wing, shall marry when grown.

Years elapse and find Deer Foot and Red Wing prominent pupils at Carlisle. They accept their betrothal as agreeable. An ambitious and unscrupulous half-breed, Mathews, has a fancy for Red Wing. Deer Foot has a rival in Mathews, who succeeds in drugging the former, thereby carrying off the honors in an athletic contest. Red Wing, who has been led to believe Deer Foot lost by drunkenness, snubs him at the party following the athletic meet. Mathews puts fuel to the flame of her indignation, showing her a forged note in which his rival's name is linked with another woman. The same night Deer Foot receives a letter announcing the death of his father, calling him to the reservation to assume chieftainship. He releases his love from the pledge of their fathers.

In her misery Red Wing turns to Mathews and they become engaged. Subsequently she learns the half-breed already has a wife. She upbraids him and he strikes her. This breaks the engagement. She meets Deer Foot and tells him of Mathews' perfidy. They follow Mathews when he disbarks from a train. They trail him to the desert, empty his canteen and leave him in misery, as they ride away to the happiness they have sought in their own village.

CURED OF HER LOVE (April 18).—Ruth Reddington, an odd girl, is discovered reading "True Love Defies the World." Papa takes the book and tells her to drop such trash. Ruth goes to the window as father and mother have a family jar. She looks out and sees Peter, the chauffeur, and blows him a kiss. This is like a joy ride to Peter and he blows back. Mother observes this and tells papa. He goes down and orders Peter to take him down to his office. Ruth, inflated with the French novel, writes Peter a note that she will elope with him as arranged. Her mother reads the impress of this note on the blotter and plans to cure her daughter of her romantic attachment by showing Peter at close range at their reception that evening. The chauffeur is delighted, and dons noisy clothes. He combs his hair after he gets in the parlor—shakes hands all around, shows the guests his adornment from tie to socks and finally so behaves at the dinner-table that the dis-illusioned Ruth requests that he be taken away.

THAT MAIL ORDER SUIT (April 18).—Steve, ambitious to outstrip his rivals, Slim and Tex, in a race for Betty's hand, orders a dress-suit by mail. The spike-tail is an awful fit and Steve retires from Betty's inspection anything but pleased. He gives the "fixios" to a Mexican, who in turn suffers from the hands of the populace when he makes his appearance in public, and is finally suspiciously pursued by a posse. As they all fly past Betty's window, she thinks Steve is the man in the dress suit and sends Slim and Tex to guard him. In the interim Steve comes in properly dressed and wins the girl.

PATHEPLAY.

IN THE DAYS OF WAR (Special, 2 parts, April 12).—James Adams and his brother-in-law, Paul Chase, united in friendship by their mutual love for Mrs. Adams, part at the outbreak of the Civil War because their sympathies call them to different sides in the great struggle of fifty years ago. In what proves to be the decisive struggle of the great conflict, four years later, Adams, now with the rank of Major, first meets his brother-in-law, Major Chase, on the field of battle before Richmond. Major Adams is leading a force of Union soldiers in an effort to capture and control a bridge ably defended by the Confederate troops under Major Chase. Chase, losing ground rapidly, decides to ruin the vantage point which he cannot hold, and accordingly, when the Union soldiers are half way across it, the bridge is blown to atoms.

The two men, who have served their respective causes so nobly, find themselves side by side and seriously injured in a field hospital, where Mrs. Adams, acting as a Red Cross nurse, tells them the glad news that the war is ended. Another thrilling episode in this spectacular film is the desperate struggle of Major Adams, disguised as a Confederate trooper, to visit his baby daughter, and then outwit the sentries, who have discovered his disguise and who force him to take a wild leap from a cliff to get back to the Union camp again.

PATHE'S WEEKLY, NO. 15, 1913 (April 7).—

Los Angeles, Cal.—This city has the first police woman in America in the person of Miss Alice Stebbins, whose particular work is the prevention of crime.

Buffalo, N. Y.—Thousands of school children sign the petition requesting the International Convention on Hygiene to be held in this city.

San Francisco, Cal.—Denmark accepts its site at the Exposition Grounds, an interesting touch being given by the aviator Christoffersen, who drops a Danish flag from his aeroplane.

Reading, Pa.—The Polish Catholic Church here holds an impressive Easter ceremony.

New York, N. Y.—The band of Blackfeet Indians brought to the Land Show by the Great Northern Railway, are encamped on the roof of the Hotel McAlpin, where they hold a reception for the children guests of the hostelry.

San Francisco, Cal.—The whaler "Karluk," in which the Explorer Steffansson expects to return to the Arctic is here, ready to leave for a three-year cruise.

Seattle, Wash.—The rowing crews of the Washington State University are training every day on the river in preparation for the coming racing season.

Woodland, Cal.—The California Legislature visits the irrigation dam and canal at this place.

Comic Section.—Mutt evolves a money-making scheme, but Jeff cans it in the last act.

And Many Others.

THE FIRE OF VENGEANCE (April 15).—The Marquise of Mendoza, a very wealthy woman, and a leader of society, assembles her friends to meet a hitherto unknown artist, Lucien Henry, who has painted her portrait. The Countess of Grandchamp, who is present on this occasion, is particularly attracted to the artist, and he too finds her society very agreeable. The Marquise, secretly in love with the artist, plans a cruel revenge when she later learns that Henry has married the Countess.

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She instructs her art agent to purchase all of Lucien Henry's paintings, but to keep her name secret. When this has been accomplished, the artist is invited to view all of his paintings. The Marquise in forms him of her intention and before he can prevent it, she succeeds in setting fire to the little house containing the art gems, thus compelling him to witness the destruction of his life's work.

THE ITALIAN BRIDE (April 16).—A story typical of the lives of the natives of Sunny Italy. Two brothers of widely different characteristics come to America, where they continue their struggle for the same girl. One brother wins honorably and the other loses dishonorably. The Italian character is portrayed in this film with a sympathetic understanding that makes it a delight to even those who are not natives of the Gem of the Mediterranean.

GLIMPSES OF THE NATIONAL CAPITAL (April 17).—First the camera gives us a view of the very beautiful Potomac Falls. Then, in sequence, the Union Station, the Marine Hospital, the House of Representatives Office Building, the principal streets and avenues, the War College, the White House and the Capitol itself, and other incidental views too numerous to mention, but which combine to enable spectators to know Washington as well as if they had paid the city a visit in person.

THE SPONGE INDUSTRY IN CUBA (April 17).—An interesting study of all the phases of an unfamiliar, although thriving industry.

SCHOOL OF GYMNASTICS (April 18).—The French soldiers herein show their prowess in the difficult and thrilling art of military gymnastics. They scale high walls with an ease and grace that is admirable, cross from roof to roof by means of slack ropes and perform many other maneuvers that are remarkably interesting to behold and that will break the monotony of the usual drama and comedy offerings.

THE CUTTLEFISH (April 18).—Although the cuttlefish may not be very well known, it furnishes material for some very interesting study. This fish supplies the cuttlefish bone which is given to birds and on which they enjoy sharpening their bills.

THE PRIDE OF INNOCENCE (April 19).—The wealthy Miss Mills, a charity worker, finds her kindness misunderstood by her lover. Too proud to deny the accusation, that is prompted by a too great love, she refuses to prove her innocence. But things taking their natural course, soon show the young man the error of his hasty supposition and bring him humbly to beg the girl's forgiveness, which is granted him.

MELIES.

WHAT IS SAUCE FOR THE GOOSE (April 17).—After a lightning courtship of but a few days, a young couple unite in a hasty marriage, just in time to catch ship at Frisco for a cruise to the South Sea Islands. All goes lovely the first few days, but when three days out the charm of the honeymoon loses it's edge and the young bride becomes rather more attentive to other young men on board than to her spouse,

In desperation, the husband is mad enough to murder every man on board, but with the connivance of the steward, decides on a better method to kill them in his wife's affection—by the use of ipecac. It is served in their tea as they are about the pretty girl and as it takes its effect, each beats a hasty retreat to the railing to lose his—well, dignity, to say the least.

A few hours stop at Papeete, on the island of Tahiti, and the wife is given another shock—the native girls fall in love with her husband, and are not bashful. This proves the best cure of all and on the return trip all but the husband find the atmosphere extremely chilly within a radius of ten feet of the bride's steamer chair.

A TAHITIAN FISH DRIVE (April 17).—An event that happens in Tahiti but once in every ten years and only by special permission of the French Governor of Tahiti. A holiday is declared. Three hundred natives parade to the sea shore, where, after praying to the God Shark for success, they proceed far out into the sea in canoes. A large semi-circle is formed and the natives, jumping from their canoes, beat the water with brush, coming closer and closer to the shore, driving the fish in into a coral basin, where they are speared to the number of thousands.

BIOGRAPH.

HE HAD A GUESS COMING (April 14).—Dick was a sport, but on the reception of a telegram from his uncle that he would visit him, plays the mollycoddle, believing his uncle to be one of the strait-laced type. The young man, however, was mistaken, for the uncle is a sport and when he leaves Dick he is disgusted and in such a bad humor that it looks as if Dick would be neglected in his will.

A HORSE ON BILL (April 14).—An actor arrives in town and plans a benefit for the town band. The leading lady of the performance is loved by the leader of the band and the trombone player. The leader, of course, is the favored one and as these two men are to enact the part of the wild horse in the performance, the trombone player, in trying to get even, works disaster for both of them.

A FRIGHTFUL BLUNDER (April 17).—An eye strain was really the cause of making the young business man realize that he loved the young typist and a wrongly compounded remedy for the same eye strain placed the girl in grave danger, the danger being averted merely through the ingenuity of the young business man with the help of his friend, the power superintendent of the city's street-car lines. The eye strain—well, a solitaire proved an excellent remedy.

A MISUNDERSTOOD BOY (April 19).—Everything he did seemed to be misconstrued, except by the little lady he loved. The town roisters made fun of her and his love. That made trouble and the chief vigilante believed him the cause of it all. So he was "in wrong" all around. The girl's father also sided with the opinion of the world, and sent both the boy and girl away. Mother was on a visit at the time, and therein the need of such a one at home was proved, for once back she sent the father out to bring them home again. The boy in the gold hills had been misunderstood again. Marauding merchants had left their victim on the mountain pass and the boy, coming on the scene, was again accused, but the lie in the end destroyed itself.

MISCELLANEOUS

KINEMACOLOR.

A SHATTERED IDEAL.—Jean Fabre, an artist, desiring to paint a big picture, uses three models—one for the figure, one for the face, and one for the hair. He wins the great prize. Bradley, rich, in love with Ethel, is fascinated by the painting, and through the artist, seeks an introduction to the model. Fabre is in love with Ethel, too. He shows her Bradley's letter. She is furious. Bradley is invited to the studio. The three models have been transformed, the girl of the figure into a negress. The fascinated one, on looking over the three is horror-stricken. Bradley gets back his ring from Ethel; the artist wins the girl he loves.

GOLLIWOG'S MOTOR ACCIDENT.—Golliwog appears seated in his brown boot, which he drives as he would an automobile, steering with great agility. Boot brushes polish the "car," first with a coat of black, then brown and then yellow. Golliwog, in examining his "car," is hit by another "machine." Out of his leg pour sawdust and shavings in a stream. With a handsaw the cause of the accident performs an amputation. With a boot lace the injured "machine" is taken in tow to Golliwog's home, where the family is much upset by the mishap.

HIS BROTHER'S KEEPER.—This is a story of two brothers in love with the same girl. She loves Jim, the younger, but to the two, as they start for the West, she gives each a photograph, inscribed: "May each be his brother's keeper—Mary." The brothers prosper. Ben works hard. His brother hangs about dance halls with Denver Dolly. When seeking his brother Ben is shot in mistake by Jim, who goes away, thinking he has killed him. Ben is nursed by Dolly, who reforms. Jim, conscience-stricken, gives himself up. The "boys" decide to hang him. Dolly arrives on the scene as the rope is about to be drawn and saves Jim.

AMONG THE EXHIBITORS

Saginaw, Mich.—Harry Goselline, who has been singing at the Bijou Theater, will open a new moving picture theater in the Hayden Grocery Building.

Namaha, Ia.—This city is to have a new theater building. Geo. Ferguson will erect same.

Waterloo, N. Y.—Jno. B. Flanagan, one of the proprietors of the Star Theater, has purchased the Farnsworth Building and same will be remodeled.

Louisville, Ky.—The Jefferson Amusement Co. will build a vandeville house on the north side of Jefferson street, between 3rd and 4th.

Manchester, Ia.—Knaak & Son will open a 5-cent theater here.

Ft. Atkinson, Wis.—Frank Linton bought the Empire motion picture theater.

Iron River, Wis.—A. Aronson sold his moving picture business to E. F. Daniels.

New London, Wis.—A. Anderson sold his motion picture theater to Thomas E. Johnston.

Princeton, Wis.—Victor Yahr sold his moving picture theater to Jensen & Klawitter.

Norwood, O.—Architect S. S. Godley has completed the plans for the monster motion picture house to be built at Main and Mills avenues, this city.

Hudson, Wis.—The Webster Building, formerly occupied by C. E. Haugen, is being fitted up for a moving picture show, by the Flynn Co., of St. Paul, which is starting a chain of moving picture shows in Wisconsin towns, Hudson being the first in the chain.

Tower, Minn.—Emil Erkkila, the general manager of the Tower Mercantile Company, has purchased the motion picture show business and lease of the Vermilion Opera House from the N. S. Entertainment Company, and is now in charge.

Watertown, Wis.—The Orpheum Theater has been soldby Emil Bramer of Hustisford, to Joseph Leschinger of this city. The moving picture business will continue under Mr. Buchhalter, the present manager.

Alpine, Texas.—Will Garnett has let the contract for the erection of a large frame auditorium on the vacant lot near the court house, to be used for a moving picture show.

Grand Rapids, Wis.—The Peoples' Amusement Co., which operates theaters in Ironwood, Hurley, Bessemer and Duluth, has taken possession of the Grand Theater, in this city. Messrs. J. C. Thompson of Ironwood, Mich., and H. D. Kuter of this city, will be the resident managers.

New York, N. Y.—Theo. W. Myers has plans in progress for a one-story and two-story moving picture theater, office and store building.

Kansas City, Kan.—Marsh Brothers have had plans prepared for a one- and two-story moving picture theater.

Brooklyn, N. Y.—Bero Co., has let the contract for their one-story moving picture theater to cost $15,000 to Peter Guthy.

Brooklyn, N. Y.—R. D. Ford has awarded the contract for the building of his one-story moving picture theater to Thomas Drysdale. The building will cost $5,000.

Logansport, Ind.—A. P. Jenks has let the contract for the remodeling of his moving picture theater so as to seat 296 additional persons.

Chicago, Ill.—Orvill Reid will build a one-story moving picture theater.

Brooklyn, N. Y.—Emma Siefried will build a one-story moving picture theater, to cost $5,000.

Far Rockaway, L. I., N. Y.—The Imperial Amusement Company have completed plans for a one-story moving picture theater. The building will cost $20,000.

New Rochelle, N. Y.—Caroline Brunell will build a one-story moving picture theater with a seating capacity for 300 and cost $8,000. The lessees are Stranger & Urbach.

Albany, N. Y.—William Fuschknecht, will remodel a church into a two-story moving picture theater with a seating capacity for 485 and cost $2,000.

Scranton, Pa.—Mr. Goodman will erect a one-story moving picture theater.

Baltimore, Md.—The Edmondson Amusement Company will erect a one-story moving picture and vaudeville theater.

Hazelton, Pa.—William Danes will build a one-story moving picture theater with a seating capacity for 528.

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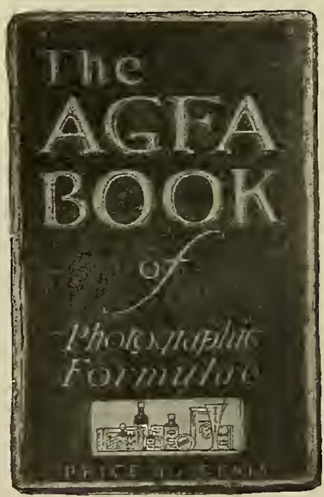

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CRYSTAL.

HIS ROMANTIC WIFE (April 20).—Mr. Cool acts that way towards his wife. She is angry because he is not more demonstrative in his affections. She writes a letter so that he can see it, telling a friend of hers that she has decided to flirt desperately with some young man. Hubby reads the letter. Ferdie Fly, a masher, follows Mrs. Cool the next day and enters her house. He pretends that he is a ladies tailor and presents a card to her. Hubby is in the next room. Ferdie makes love to Mrs. Cool. Mr. Cool takes two revolvers and loads them with blank cartridges. He enters the room and demands that Ferdie fight him a duel, and orders Mrs. Cool into the next room. She goes. The men raise their pistols and on a shot from Ferdie's revolver Mr. Cool drops to the floor. Ferdie runs out of the house frightened. Mrs. Cool enters the rom and is horror stricken to find her husband supposedly dead. She decides to join him and tries to shoot herself, while Hubby, on the floor is enjoying the huge joke. Three times she shoots herself, and falls to the floor but on each occasion she is surprised that she is still uninjured. Meanwhile Ferdie has rushed into a policeman's arms and informed him that he has killed a man. They return to the house whereupon Mr. Cool sits up and Ferdie rushes pell mell away from the supposed ghost, while Mr. and Mrs. Cool make up, she promising never to flirt again.

TWO LUNATICS (April 20).—Pearl White and Chester Barnett start out simultaneously on a visit to their mutual friends, the Mortons. Pearl and Chester have never met. Pearl's auto breaks down and she is forced to walk through the woods. Meanwhile, two lunatics, a man and a woman escape from the asylum and are roaming around the woods. Their keepers are on a lookout for them. The lunatics quarrel and separate. The man meets Pearl and frightens her. She runs and he runs after her. The woman lunatic is sitting on a rock when Chester approaches. He tries to control the wretched woman, when she hits at him with a club and chases him away. The keepers come upon the man and bring him back to the asylum while the other one goes hunting for the woman. Pearl and Chester run into each other, after having met the keeper who had informed each of them to be on the lookout for a lunatic. They mistake each other as insane and run. Pearl reaches the home of the Mortons and upon entering the parlor finds Chester waiting in a chair for his guests, who impatient at their not appearing had gone to the station to find out what kept them. Pearl gets a knife and chases Chester out of the house. There he is met by the wild woman who also chases him. They run into the arms of the keeper and Chester tells him there is another lunatic in the house, meaning Pearl. They enter and the Mortons who have returned introduce Pearl and Chester and all is well, while the keeper drags the unhappy loon back to her padded cell.

POWERS.

THE TROUBADOUR OF THE RANCHO (April 18).—Pedro is an irresponsible rascal, albeit a lovable one, who is better at playing quoits than he is at work. He is fond of both Don Miguel and his pretty bride, Maria, and he serenades them with one of his seductive tunes when they return from their honeymoon.

Time passes, and the care of the ranch takes up the greater part of Miguel's attention. so that while he still loves his bride, she sees but little of him and becomes despondent. This state of mind causes her to become temporarily infatuated with Don Diego, a visitor who finally persuades her to go away with him.

Meanwhile Pedro unable to appreciate the dignity of toil is discharged by Miguel. Mounting his burro he leaves the ranch, and later, while idly reclining beside the road, sees Diego and Maria ride by. Puzzled he followa and sees them enter a small inn for lunch, leaving the horses tied outside. He senses something wrong and releases one of the animals, sending it galloping off. The alarm is given, and Diego mounting the other, starts in pursuit. Pedro then plays the familiar love song and Maria, who has already begun to repent her move, comes out and begs him to take her home. Maria refuses to return with Diego, who overtakes them after capturing the escaped horse. Pedro interferes and beats the angry and discomforted Don, and Maria and Pedro start for home.

Meanwhile Miguel has learned of Maria's departure, and has started in pursuit. He meets them on the road, and Maria confesses, pleading for forgiveness. This Miguel at first declines to give but the sound of the love song from Pedro's guitar causes him to relent.

IMP.

THE LEADER OF HIS FLOCK (April 17—2 reels).—King Baggot plays a young minister with socialistic tendencies which are not liked by the elders of the church. He is very popular with the younger set. A poor young woman of the town is deserted by her unprincipled husband who destroys all record of their marriage. Their child soon dies and the minister calls to console the mother. Her reputation is considered shady by the townspeople. She starts to leave town, but falls exhausted outside the minister's home. He takes her in and gives her a home with himself and his mother. The elders object to this and the minister resigns. He takes up mission work in the slums and the woman goes with him.

One night her husband returns drunk and shabby. He tries to rob a saloon and is pursued by saloonkeeper and police. He takes refuge in the mission. The minister persuades the pursuers to leave the man with him. The husband and wife meet, but she will have nothing to do with him. He makes a scene and accuses the minister of being in love with his wife. He then goes out into the storm and is killed by lightning. The new minister at the church proves unsatisfactory. The elders send for their old minister. He returns to his church on condition that they sanction his marriage to the woman he has helped.

REX.

A FRIEND OF THE FAMILY (April 17).—George Markham is deeply in love with Phyllis Webster, the daughter of his banking partner; but has failed to make Phyllis respond. At the beach, she falls in love with a handsome young lifeguardsman. Markham unaware of this, asks Phyllis to marry him and she refuses. She marries the lifeguard and this angers her father, but his love for his daughter overcomes his desire to punish them, and he writes telling her to come home with her husband.

Things go well for a time, but Bob, too prosperous, starts upon the downward track. He leaves his wife much alone, to the indignation of her father and of Markham. Soon, he becomes enamoured of the notorious Madame Zigoletti, a contortionist. She leads him on and soon has him almost completely in her power. Markham sees him with her and expostulates, but is told to mind his own business. In the solitude of his room, Markham thinks the matter out and acts upon his decision. Knowing that Webster has put detectives on Bob's track, he goes to the Madame and forces himself upon her. In a talk with her he soon finds out that it is the money she wants and not the man. He offers her a check to give up Bob, so that he may return to his sorrowing wife. She consents, but they are interrupted by Bob, who arrives in an auto coat and cap and who tries to undo the arrangement made. He soon sees that this woman has made a cat's paw of him, and it brings him to his senses.

Markham hears the detectives coming, and he forces Bob into an inner room, and when they enter they are surprised to find the man of irreproachable character in the room instead of their quarry. He tells them they have made a mistake and quietly taking Bob's coat and hat, goes.

Bob returns to his wife, quite cured. He accepts the other man's sacrifice; and Mr. Webster, surprised and shocked at what he thinks is the moral depravity of his partner, forces him to resign and with a wry smile and the feeling of satisfaction that he has done signal service to the woman he loves, poor Markham drops out of sight and fights his battle out alone.

A BOOK OF VERSES (April 20).—The old poet is discouraged, for he knows his work is good. His opinion is shared by his daughter, Flo, but not by his wife. Flo takes the poems to a publisher's, but they will not even look at them, stating that they are a drug on the market. Flo is a public stenographer and Phil, a business man, dictates his letters to her and finds her attractive. He later sends his office boy for the finished letters, who, in taking them up also takes her manuscripts by mistake. Phil finds them and is struck by the beauty of the poems. He returns them in person and meets her father at the same time. He compliments the old poet on his work and leaves.

At Grace Richly's home, Grace is reading some poems of her own to her friends. They applaud—all except Phil, her intended. She asks him where she can have them typewritten and he takes her to Flo's office and leaves her there. While waiting, Grace reads the poet's work and offers to buy them for a good price and Flo, desiring to encourage her father, sells them to the girl. Grace takes them to the publisher, who, noting the signs of wealth of his caller, reads the poems and agrees to publish them. They make a great artistic and monetary success and Grace is lionized. In the meantime Phillips, being without a stenographer, persuades Flo to take a permanent position with him and she is glad of the opportunity.

A month later, Grace sends a copy of her book to Phil, who telephones his congratulation. Poor Flo looks on, wishing her dear old dad could have had the credit which rightly belonged to him, but she is unable to say anything in honor bound. That evening Phil calls upon Grace and she reads the poem she favors most, he recognizes it and turns upon her and finally leaves her. He goes to the home of the poet and tells him of the publication of his verse, and when the old man shows anger towards Flo, Phil shows him that he is interested in her future and persuades him to be encouraged and to write others, not hampered by the stress of poverty.

FRONTIER.

SOME DOINGS AT LONESOME RANCH (April 17).—The boys of the ranch have for a long time been requesting the ranch woman to hire a housemaid with a pretty face. At length she relents, inserts an advertisement which brings a young lady with a beautiful form, but heavily veiled. Her stature impresses the boys so much that they all "primp up" before they are introduced to her. Alas! they shrink away when they see her face, for her eyes are developing into a serious case of convergent strabismus. The boys decide to get rid of her and she is dragged away to a tree to be hung. Just as the noose is being placed around her neck, she is rescued by a cowboy who is equally as ugly. The girl goes to the house, packs her belongings and starts for the railway station. A letter arrives shortly after she has left and none of the boys except the ugly one will venture to give it to her. He mounts a horse and soon catches up with her. Upon reading the letter she finds that she has become heir to a large fortune. She goes back to the city and in passing a beauty parlor she sees a sign which reads: "Faces Made Over to Order." She enters and upon emerging she has a beautiful face. A few days later she goes back to Lonesome Ranch and all the boys try to make love to her. She shuns them all with the exception of the good-natured but ugly one. In reward for his kindness, she takes him to the city and has a "beauty face" put on him.

UNIVERSAL.

ANIMATED WEEKLY, NO. 56 (April 2).—The Fearful Flood.—Scenes in and about Cleveland and Dayton, Ohio.

Cyclone at Omaha.—Terrible devastation and death-dealing horror in Nebraska.

The Wreck of the "Antioch"—At Manasquan, New Jersey. The rescued crew. The life saving crew.

The Silent Sentinels of the Desert.—Giant cacti from which candy is made, near Phoenix, Arizona.

Washington's Mill.—Flour mill built and operated by the first president of the United States, still in commission.

Site Selecting.—Representatives of the Danish Government select their site for the Pan-American Exposition, 1915, at San Francisco, California.

Moving Picture Exhibitors' Convention.—Tulsa, Oklahoma. They "Carry the Banner," and get their picture in the Animated Weekly.

Fearful Fire.—Hot Springs visited by a destructive conflagration.

Egg Rolling.—The annual fete held upon the White House grounds, Washington, D. C.

What's What in New York.—Herald Square and a panoramic view in its vicinity.

Irish Bog Slide.—The ancient sport of "Bog Trotting" in Ireland.

Wheels of Commerce.—Wireless telegraph station at Arlington, West Virginia. The men who made it possible to talk from this point to France. Looking up from the bottom of one of the towers.

The Giants at aMrlin Springs.—Flashes of spring practice—the budding of the baseball season.

Who's Who in Stageland—Edmund Breese, the famous star, poses for the Animated Weekly.

NESTOR.

DAD'S SURPRISE (April 14).—Old Gotrox has two pretty daughters who want to give a party but he objects to such foolish expense. The daughters give their girl friends orders on the grocer for supplies. The grocer phones the old man who says whatever his daughters order is O. K. The girls have their party and invite the old man. He is pleased and jolly and goes on record publicly as being in favor of parties. When the bills come in he rages. The tears of his daughters are too much for him and he forgives them and resolves to be a better daddy.

A NIGHT OF THE GARTER (April 14).—Mr. and Mrs. H. and Mr. and Mrs. M. are newlyweds, living in the same hotel—all good friends. H. buys his wife a pair of fancy garters. At a dance H. gets a little jealous of the attentions of M. to his wife. Mrs. H. loses one of the garters in the hallway. M. finds it and wears it on his sleeve. He boasts of a conquest and H. challenges him to a duel. H. then has a row with his wife. Mrs. M. has a row with Mr. M. on seeing the garter on his sleeve. The two men, both cowards,

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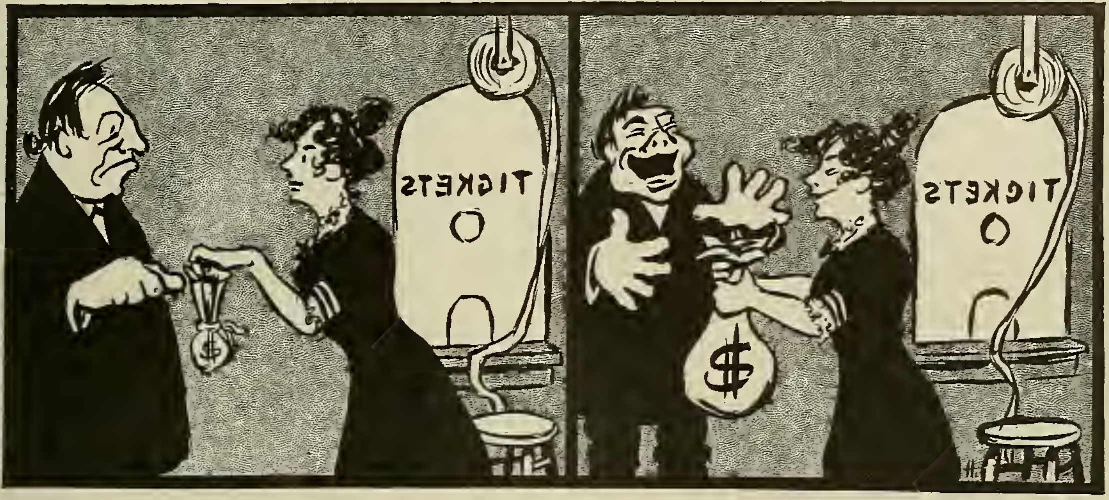

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start for the duelling place. Their wives compare notes and discover the trouble. They hurry after the men in time to prevent the duel. Each woman thinks her husband is a hero.

PAYING FOR SILENCE (April 18).—Patten, an influential newspaper owner, is smitten with Tira, a frivolous girl. Her brother Ted is a tease and tells her she will die an old maid. She bets him she can make Patten propose. Patten proposes, but overhears Tira claim the bet. He scorns Ted and throws the ring out of the window. The incident affects Tira, as she sees a good chance go by. Later Ted is involved in a card scandal and Patten is about to publish the story when Tira calls and pleads to have it suppressed. This meeting is more favorable for Patten, who again proposes and is accepted. Tira has the ring with her.

ECLAIR.

THE EVIL GENIUS (2 parts, April 16).—Jean Norbel, a toy manufacturer, and Louis Delval, an explorer, both love Helene Derys. She eventually marries the manufacturer. Several years later at a theater, Norbel meets Delval, and a reunion takes place. Delval takes advantage of this reunion and makes several successive calls at the Norbel home, each time trying to force his attentions upon Mrs. Norbel. Failing in this he bribes the watchman of Norbel's factory to set fire to the building. The place is soon in flames and the employees are helped to safety through the heroic work of Norbel. The next day, as Norbel is about to receive a medal from the mayor, an anonymous letter from an insurance company advises the city officials that the owner had set his factory on fire in order to get the insurance money. Norbel is arrested, and at the trial the watchman testifies that the manufacturer is the incendiary. The nervous breakdown of Mrs. Norbel stirs the watchman's conscience and he makes a confession just as the jury is about to give a verdict of guilty. This, of course, liberates Norbel, who returns home to his happy fireside with his wife and child.

MUTUAL FILM CORPORATION.

EXCELSIOR.

THE MOVING PICTURE GIRL (April 14).—Virginia, an actress, marries the son of a very wealthy Southerner. A year later after a child is born, the girl deserts her husband taking her child with her. The young man goes South and thinking his wife is dead, after some years marries again.

The daughter grows up and becomes the star of a moving picture company. Soon after, the mother dies and the girl goes South with another moving picture company. The leading man, also the heavy of the company, falls in love with her. The heavy plots to do away with the leading man in a railway scene which they are taking but which is prevented by the girl. While out taking some scenes in front of a beautiful mansion, the girl is hurt by an explosion. The owner of the house turns out to be her father. He recognies her by a birth mark and they all live happily ever afterwards.

RELIANCE.

THE WOMAN WHO KNEW (April 5).—Harry Beecher calls on his fiancee, Eva Martin, in an intoxicated state and she breaks the engagement. His mother, going to his room next morning, finds he has not been home all night and taking a photo of him from the desk compares it with one of his father. He returns to see this and she warns him he is following in his father's footsteps. Impressed, he promises to reform and telling her of the broken engagement, asks her to intercede with Eva for him. She agrees. Eva, however, refuses to renew the engagement, though plainly very unhappy. Harry's mother returns home. After she is gone, the girl thinks the matter over and writes a note to the mother saying she will marry Harry if his mother can truly believe she may trust her life's happiness to him. On her return, Mrs. Beecher tells Harry and in disappointment he rushes off to drink. Then the note comes. The mother clutches at the chance held out by the girl and starts to write a note. But as she writes, memories of the past arise and she remembers the wretchedness of her own life with a drunken husband, and slowly she tears the note and flings it into the waste basket.

THE STRONGER CALL (April 9).—The Western town of Alden has been disturbed by tales of a famous bandit, "Red Pete" who has been operating in the neighborhood. The sheriff receives $10,000 from the bank of the next town which must be taken to the Junction that night. Bob Ferris, who is in love with the sheriff's daughter, is detailed to take the money to the Junction.

On his way, Bob finds that his gun has mysteriously been filled with blank cartridges, so he stops at a shop in the village and puts in real bullets. He sees a man following him, and from his general aspect he knows him to be "Red Pete." As the bandit comes up, Bob kills him.

As he stoops over him and removes the mask, he discovers to his horror that "Red Pete" is no other than Grace's father, the sheriff.

The body is brought back to town and Bob receives the reward, but Grace filled with grief at her father's disgrace and death, refuses to speak to him.

A year later, however, they meet at her father's grave and her enmity is forgotten as she stops and listens to love.

AMERICAN.

SUSPENDED SENTENCE (April 14).—Old Judge Gainsworthy smiled doubtfully as he pinned a sheriff's star on the coat of young Frank Walling, for Frank was very young for the job. He did not, however, turn an unsmiling face toward Frank's assiduous suit of his daughter's hand.

Taking a drink a few days later with a stranger, the judge noticed counterfeit money in his hands. A day later the stranger was found murdered and robbed and the youthful sheriff, with boyish enthusiasm, rounded up a wayfaring cowpuncher. The jury pronounced him guilty, but Judge Gainsworthy refused to pronounce sentence then. A sleepless night sent him to Oak Flats. He stopped for a drink, noticed the bartender refuse a counterfeit bill from a black looking gun man, called up the youthful sheriff and in two hours Black Conway was in safe keeping. There was no trouble about conviction this time and the innocent cowpuncher went his way. The youthful sheriff received a conciliatory pat upon the back from old Judge Gainsworthy, who winked and looked the other way when Frank's arm stole about his daughter.

IN ANOTHER'S NEST (April 17).—Old Ben Radway, millionaire by right of strength, sickened of his vain wife and two selfish children, went for a long stroll in the mountains and there met Ralph Cunningham, a hearty, clear-eyed youth who bade him welcome. Across the range lived pretty Jessie, much beloved by Ralph, but coquettishly refusing his advances. The old man was so much affected by the heartiness, wholesomeness and clean living of the mountain folk that he wrote back home telling his wife that he proposed to disinherit them and spend the remainder of his days in the mountains.

Mrs. Radway called a conference. Her son, Charles, and daughter, Louise, sulked at one end of the table while Mrs. Radway laid down the law. There was but one thing to do, she said, and that was for the two children to marry Ralph and Jessie. So they went into the mountains, induced the unspohisticated couple to accompany them home and promptly dressed them in the latest clothes and taught them the polished manners of society. Alas, the mountains called strongly and one day Ralph, strolling throughout the gardens in an agonizing coat and collar, saw Charley attempt to kiss Jessie. A second later and the mountain couple were on their way back to the hills. And then Jessie found her heart and courage to whisper her secret into the delighted ear of her mountain lover.

THE WAYS OF FATE (April 19).—Two men playing cards, the argument, flash of a revolver, and one lay dead. The murderer homeward fled, hurried his little girl baby into a west-bound train and was heard of no more.

The years passed and boyish Jim Conway grew to manhood with the sole purpose of seeking out his father's murderer to deal justice to him. He went West and was one day lost in the mountains. He called for help and help came in the form of a sweet-faced woman who led him to her home. He spent the flying weeks with her and the aged father, learned to love the mountain nymph for her beauty of soul and fair face. One day she asked him his reasons for being in the hill country, and he, loverlike, confided his secret. Behind the door, sat the white-haired father. He rose, shook himself like a leaf as he invited the young man into the house. And there he confessed the deed, baring his chest for the expected blow. But none fell for love had sweetened the poison of his thought.

MAJESTIC.

THE HALF ORPHANS (April 6).—Mr. Beaumont, widower, is much in love with Mrs. Lovejoy, widow. Both are very anxious to appear young in the other's eyes, but are burdened with full-grown children, Mr. Beaumont, a son, Mrs. Lovejoy a daughter. So they dress them like small children, much to the disgust of the boy and girl. Mrs. Lovejoy gives a dinner to announce her engagement to Mr. Beaumont. The children wish to attend but are told they are too little. Indignant,. they plan to get even. Taking the butler into their confidence, they go to the dinner as colored waiters. When the announcement is made, they exclaim, "Bless you, my children." The boy slaps his father on the back and the girl kisses her mother. Confusion follows in which they make their escape. The next morning, when the widower calls on the widow, the children enter, the girl dressed in her mother's clothes, and the boy in his father's. They hand a bundle to the widow and another to the widower, which contain the waiter's clothes, acknowledging they played the prank. Then they issue their intimation that they are grown up and going to stay grown up or they will elope.

THE NIGHT RIDERS (April 8).—Mr. Harvey, a planter, for some trifling neglect of duty, is about to beat one of his negro employees, but Kate Harvey, his daughter, interferes and saves Tom from a beating.

Later, the Night Riders decide to punish Harvey for selling his cotton and tobacco at his own price. Tom overhears the threats against Harvey and starts off to warn him and his daughter. He meets Kate on the way from home visiting friends, and knowing the danger to her at her father's house, he, without her consent, forcibly takes her to the cabin of a negro mammy. Two black boys see this forced abduction, as they think, and run off to tell Harvey. In the meantime, the Night Riders have decoyed Harvey from his home and are about to beat him up when the black boys come on, and Harvey and the rest of the white men forgetting their differences, start out in search of the black fiend, as they think.

Tom, having left Kate in the cabin, starts out to warn her father, but is met by the black boy, who tells him the white men will lynch him first, and then find out whether he is guilty or not afterwards. Tom realizes the danger and hides in the swamps and woods. The black boy goes on to Kate and tells her Tom's danger. She starts out to save Tom and arrives just as her father and the lynching party are about to hang or burn Tom. She explains the situation and of course, all ends well.

MUTUAL EDUCATIONAL.

WILLY AND THE CONJUROR (April 17).—Willy wasn't very proud when he arrived home, for once again he was at the bottom of his class. As punishment his parents informed him that he would not be allowed to see the Conjuror, who was to entertain them that evening, nor would he be given any cakes from the little tea party. But while his parents were receiving the guests, Willy, who had been put to bed, made up his mind that he would attend the party. He climbed through the window and managed to hide himself under the table in the drawing-room, just before the Conjuror arrived and the guests came into the room. The Conjuror took a watch and informed the party that he would make it disappear. Willy managed to get his hands on the timepiece without being noticed and it did disappear. The guests applauded, but the Conjuror was quite perplexed.

Willy manager to perform several other tricks for the magician, much to the entertainment of the guests and to the discomfiture of the mystified maker of magic. When the Conjuror took a chair and placed it, ready to sit down, the chair suddenly moved out from under him, and then the table began to move across the room. There was a scramble on the part of the entire party to get out of the room as soon as possible. In a short time, however, they returned, but they could find no trace of anything supernatural about the table. The Conjuror then announced that he would have "Old Nick" himself appear. It happened that Willy found a Chinese mask hanging near and putting it on he made his appearance before the startled party as a vision brought by the magician. All the guests made a hurried exit and the "vision," holding the magician by the coat pulled him into the dining-room, where the two enjoyed the dinner which had been prepared by Willy's parents. Recovering their courage, the guests returned, armed with guns and sticks. When they found the two culprits eating up all the good things, an explanation was demanded. The Conjuror was dismissed and Willy was given a good thrashing.

VILLAGE CUSTOMS IN CEYLON, INDIA (April 17).—The Cingalese peasants are known to be the most civilized people of India. The tillers of the soil, tradesmen and artisans are very industrious people. While some of them are waiting for the next crop, others make palm mats to cover the houses. In this most entertaining and instructive subject we see typical blacksmiths shoeing buffalos and other peasants preparing the crops for the market. The Cingalese peasants send their children to school as soon as they can walk and the attention they pay to the teachers is wonderful. The older children are taught gymnastics and dancing occupies a great part of their time.

BRONCHO

A SOUTHERN CINDERELLA (3 parts—April 16).—Prior to the breaking out of the Civil War, Col. Dayton, a widower with an eighteen-year-old daughter, Eleanor, resides in the old homestead at Ridgeville, Va. He goes to Boston on a business trip, where he meets a widow with a daughter of the same age as Eleanor. The Colonel falls in love with the widow, and after a brief courtship they are married. His business requiring close attention, he sends his new wife to the old home.

Eleanor greets her stepmother and her stepsister, Maud, affectionately, but they treat her with disdain. Their haughty manners and overbearing manner gain for them the enmity of the negroes, and Eleanor's feelings are hurt when the new mistress of the house removes the picture of Eleanor's mother from the wall.

Col. Dayton returns home, and Mrs. Dayton pretends affection for Eleanor, while in his presence, and completely deceives the Colonel. Eleanor refrains from telling her father what she has suffered at the hands of the step relations, and on the

RELIANCE.

A SINGLE REEL MASTERPIECE!

SATURDAY, APRIL 5th

SUE BALFOUR, AS "THE WOMAN," URGING MAE BOTTI, AS "HER SON'S FIANCÉE," NOT TO BREAK THE ENGAGEMENT, IN

"The Woman Who Knew"

A NEW-IDEA TEMPERANCE DRAMA FULL OF TENDER HEART-INTEREST.

WEDNESDAY, APRIL 9th

"THE STRONGER CALL"

AN EXCELLENT PRESENTATION OF AN INTENSELY DRAMATIC FRONTIER STORY WRITTEN BY M. ST. LOUP WINTREBERT, IN WHICH THE AUTHOR PLAYS THE DOUBLE ROLE OF "THE SHERIFF" AND "RED PETE."

SATURDAY, APRIL 12th

"FOR LOVE OF COLUMBINE"

AN ABSORBING DRAMA OF STAGE LIFE BY M. B. HAVEY, WITH A SPLENDID CAST.

MUTUAL PROGRAM

RELIANCE.

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declaration of war he goes to the front at the head of his regiment. Sensational scenes of battle are shown, in which the Colonel is engaged.

A month later the Northern troops capture Ridgeville and the boys in blue come triumphantly marching down the street. A loyal Southern woman defiantly unfurls the Confederate flag in her front yard and stands before it. The soldiers are prevented from doing her harm by Capt. Hammond, who gently takes the offending flag from her.

The Dayton homestead is utilized by the soldiers as headquarters, and Mrs. Dayton quickly tells them that she is a Northern woman and introduces her daughter. She is charmed by the courtly manner of the handsome Capt. Hammond, and gives him Eleanor's bedroom, forcing her to reside with the old Negro mammy.

Mrs. Dayton hopes to marry Maud to Capt. Hammond. Capt. Hammond, however, accidentally meets Eleanor at the well and falls in love with her, and the two meet clandestinely.

Col. Dayton persuades the Confederates to make an attack on Ridgeville and recapture it. Hammond, knowing how serious the battle will be, asks Eleanor to marry him and she consents. They are joined in wedlock by the minister. While the ceremony is taking place Col. Dayton's regiment make a brilliant attack upon the city. Capt. Hammond is trapped as he emerges from the minister's house with Eleanor, and the raging Colonel tries to get at him, but is restrained by Eleanor, who finally persuades her father to assist her husband to escape.

Eleanor tells her father of the inhuman treatment she has received at the hands of her stepmother and Maud, and the angry Colonel vows to avenge the wrongs done his child.

Capt. Hammond rejoins his command and tries to rally his demoralized men. The fighting is desperate, but nothing can stay the exultant Southern boys, and the Union retreat becomes a rout. Once more the stars and bars float over Ridgeville, and the Colonel is the idol of the hour.

Mrs. Dayton and Maud try to greet him affectionately. Bitterly he upbraids them for their conduct and declares: "The woman who cannot be a mother to my daughter cannot be a wife to me." Mrs. Dayton tries to plead with him, but he orders her from the house.

The years roll by, bringing with them peace. Once more the Colonel is at his home with Eleanor. Eleanor, looking out of the window, sees Capt. Hammond coming, and with a cry of joy rushes to the door to greet her husband. The Colonel, perplexed for a moment, decides to accept his son-in-law.

KEYSTONE.

A LIFE IN THE BALANCE (April 14).—The landlord of poor tenements rents rooms to three Italians. Not being impressed with their looks he spies upon them and discovers that they are making bombs. Securing a pistol he rushes into the room and chases them out. He then runs to the police station, but is kicked out by the cops who resent having their game of pinocle interfered with. The revengeful Italians enter the landlord's home while his wife has gone to the store and place their baby in a basket, which they attach to the end of a long spring, taken from an exerciser, and fasten the other end of the spring under the window so that when the window is raised it will permit the basket to fall four stories.

The landlord is waylaid and tied to a fence, his gloating captors telling him of what they have done. He is in agony and tugs at his bonds, and manages to get the rope in his mouth, which he vainly tries to chew in two. His wife returns home and missing the baby, thinks he has taken it out. Alternate flashes are shown of the woman in the house and the baby dangling at the end of the spring, and the audience is kept in an expectant frame by the wife going to the window to open it and having her attention distracted by various incidents in time to prevent her from raising the window.

A boy finally releases the frantic landlord, who rushes home just in time to save his child.

MURPHY'S I. O. U. (April 17).—Cohen holds the I. O. U. of Murphy, who is a policeman. Cohen presses for payment, and calls at the policeman's house. In desperation the cop gives Cohen his wife's jewelry and takes up the I. O. U. Mrs. Murphy misses the trinkets and raises a hullaballoo, reporting the supposed theft at the station. The sergeant assigns Murphy to the case, and he hunts up Cohen and vainly endeavors to persuade the loan man to return the jewelry. Murphy then gives his pistol to a tramp and tells him to hold up Cohen and take the jewelry away from him, which is done. Cohen rushes to the station and reports the robbery. Murphy gives the trinkets back to his wife and Cohen sees them in her hands and snatches them away. She pursues him and Murphy helps her catch Cohen. The sergeant also takes a hand, and Cohen tells the whole story, his statement being corroborated by the tramp, whom Murphy has kicked away, instead of rewarding him. Mrs. Murphy permits Cohen to keep the jewelry, but with a determined look in her eye she leads Murphy home by the ear, brandishing a heavy club.

A DOLLAR DID IT (April 17).—Schmidt and Riley are neighbors, and engage in a game of cards for $1. Schmidt catches Murphy cheating and a fierce battle ensues, in which the wives take part. They throw furniture, kitchen utensils, etc., at each other, and finally Murphy snatches a package of dynamite from a workman who has been blasting rock and throws it at Schmidt. Schmidt catches it in his hands, preventing an explosion, and throws it back at Murphy, who immediately hurls it again at Schmidt. It explodes, tearing a big hole in the earth, and Schmidt is seen buried in the ground, with his feet sticking up. Conscience-stricken, Murphy rushes out and pulls Schmidt out of the hole and revives him, and there is a happy reconciliation all around.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 13 (Mar. 26).—**New York City.**—Gov. Sulzer, Mayor Gaynor and Cardinal Farley review the St. Patrick's Day parade.

Berlin, Germany.—The people of the capital greet the Royal Princess Louise, and her fiancé, the Prince of Cumberland.

Vienna, Austria.—A newly invented ship, using the same means of propulsion as an aeroplane.

Washington, D. C.—Sunday morning on the old Oyster Wharf.

Cincinnati, Ohio.—Derrick boom on new theater falls, killing two.

Toledo, Ohio.—New reservoir under construction, which will have a capacity of over 20,000,000 gallons of water.

The Depopulation of France.—Every twelve hours sixty more people die than are born.

Georgia.—Cyclone in which scores of people lost their lives.

Bryan, Texas.—At the A. & M. College of Texas. **The Fashions in Paris and New York.**

Basel, Switzerland.—Comical Masque parade carousing through the city.

Louisville, Ky.—Getting rid of the old bridge and panoramic view of the new bridge, the largest on the Ohio River.

Honolulu.—Drill at the Royal School, at which there are fourteen nationalities represented.

Paris, France.—The Inauguration of President-elect Poincarré.

New York City.—Fire on Pearl Street.

Genoa, Italy.—A mail steamer sinks in the harbor.

New York City.—Mayor Gaynor awarding medals to firemen for heroic rescues.

Caldwell, N. J.—Grover Cleveland's old home made a memorial.

The Only Hat for Him.

THANHOUSER.

WHEN GHOST MEETS GHOST (April 6).—If you were a studious man, accustomed to burning the midnight oil, wouldn't it annoy you if each night at 12 precisely, the ghost of a melancholy maiden appeared, weeping and lamenting?

A certain professor was bothered this way. He was not afraid of ghosts and could have endured one whose specialty was silent haunting. He found, however, that the weeping maiden was a nuisance, and prevented him from concentrating. So he decided, ungallant though his conduct might be deemed, to get rid of her.

Being a learned man, the professor knew that King Solomon used to cork wicked spirits in bottles and throw them into the sea. The professor's ghost, however, was an uneasy shade. He threw it into the sea, he buried it in the ground, but each midnight it would reappear and make the welkin ring with weeping and lamentation.

Harsh measures having failed, the professor decided to see if love could subdue a tearful ghost. In a house near the professor's was the spirit of "the youthful knight." Nobody knew why he returned to earth, and he was not popular. Clad in full armour he clanked about the house, scowling fiercely. He was a regular kill joy, and tenants moved promptly after seeing him. Just the same the valiant professor decided to call upon the youthful knight. He carried the white lady with him—in a whiskey bottle—which, by the way, is an appropriate place for spirits. When the youthful knight appeared, the professor set the other ghost free, and was charmed to see that they were mutually attracted.

Were his troubles over? Far from it. Unfortunately the ghosts were grateful, and decided, as a mark of their appreciation, to make their home with the professor. Then he moved in light marching order and hastily, for being a learned professor he feared that his residence might become the headquarters for union ghosts.

THE PATRIOT (April 8).—The storekeeper was the biggest man in Cranberry Centre, and his neighbors were convinced that he would be a political hero some day. He dutifully attended all conventions of his party, was on terms of personal friendship with the legislative candidates (during campaigns) and each day became more and more convinced that the fate of the republic rested heavily upon his shoulders.

When his party assumed power at Washington, after many long years, the idol of Cranberry Centre decided that his services were needed at the Nation's capitol. His wife protested that it would be far better for him to remain at home and attend to business, but he overruled her. He was absolutely convinced that the new president needed him, so he determined to sacrifice himself upon the altar of his country.

A delegation of his admiring neighbors cheered him as he departed, but the cheers were not echoed when he arrived in Wassington. He found that city plumb full of patriots who were trying to save the country, and no one seemed to want the big man from Cranberry Centre. At first he had fondly hoped to be urged to accept a cabinet position, but as the weeks went on he would have taken a place as janitor had it been offered. His money ran out, and appeals to his wife for more brought no response. She was convinced that he was squandering their savings upon "pesky politicians," so contented herself with advising him to come home. He did, but was compelled to walk.

There was no crowd out to greet him when he limped into Cranberry Centre over the ties. Everybody was in at the storekeeper's home, as he discovered later. He arrived just in time to witness the conclusion of the marriage ceremony which united his daughter to a young farmer. In days gone by the storekeeper had scouted the idea of such an alliance, being determined that his girl should be the bride of a statesman. Now, wiser by sad experience, he uttered no protest, and at the same time solemnly swore that he would cease being a patriot and devote all his attention to the mercantile business.

THE CHANGELING (April 11).—A millionaire's little son, while out walking with his nurse, slipped away and mysteriously disappeared. Detectives scoured the country far and wide, but without result. Finally the conclusion was regretfully reached that the little chap must be dead, for the handsome rewards offered for his recovery would have tempted any one who knew of his whereabouts.

An unscrupulous woman, who lived by her wits, read an account of the affair, and was amazed by the startling resemblance the missing boy bore to her own son. She decided to take advantage of the likeness, and presented herself at the wealthy widower's home with her son. The child was at once accepted as the missing heir. The millionaire offered her employment as nurse to his "son," and the woman and her child seemed assured of comfort and luxury as long as they lived.

The millionaire's child had not died. When he ran away from his nurse he hid in a freight car, intending to frighten her, but the joke became serious when the train started and he was unable to get off. A surly brakeman put him off the train many miles from his home. Later the little fellow was injured in an accident and was cared for by a kindly farmer's family. He was unconscious for weeks, and when he recovered he found that no one would credit his assertion that he was a millionaire's son. His clothes were ragged and shabby now, and he looked like a beggar boy.

But the boy had a good deal of pluck, and he finally got home, although he had to walk a good part of the way. The scheming woman realized that he was the rightful heir and tried to bar him from his home, but he forced his way in and the puzzled father had to choose between two boys who were alike as two peas. But the youngster's pet dog recognized his little master at once, and hurled himself upon him with yelps of joy, and the boy soon convinced his father that he had been the victim of a deception. "The Changeling" was a very surly boy, quite different from the cheery temperament of his real son, and the father had often grieved over his boy's changed disposition. The adventuress and her son left the home which they had grown to look upon as their own and were never heard from again.

FILM SUPPLY COMPANY

GAUMONT.

GAUMONT WEEKLY, NO. 56 (April 2).—**Indians Visit New York.**—Redmen camp for a week on roof of Hotel McAlpin.

A Boat That Flies.—French inventor brings new gliding craft at Nogent, Sur Marne.

Danes Select Exposition Site.—Great gathering of Norsemen in San Francisco.

Disasters Sweep Central West.—Most appalling catastrophes in American history.

The Mi-carem Festival.—Mirth and frivolity reign in Paris during Mardi Gras.

"September Morn."—Chicago art censors attempt to ban debatable picture.

Marquard Makes Record Catch.—Rube lands baseball thrown from San Francisco building.

Next Winter's Coats.—Paris tailors send coming styles for 1914.

The New Oregon Bridge.—Miss Helen West dedicates new entrance to Salem.

THE QUALITY OF KINDNESS (April 1).—Tiny Tim's parents are hard pressed for money, and their creditors are very persistent in being "paid off." The father receives a letter from his brother, residing in America, and whom he has not seen in ten years. Laboring under the hallucination that the uncle is rich, they receive a severe blow to the contrary when the relative arrives, for he is dead broke. The father and mother get so disgusted with uncle's table manners that they leave the house. Being left alone with his uncle, Tiny Tim gives him a fistful of cigars and some of his pennies. Shortly afterward uncle bids his nephew

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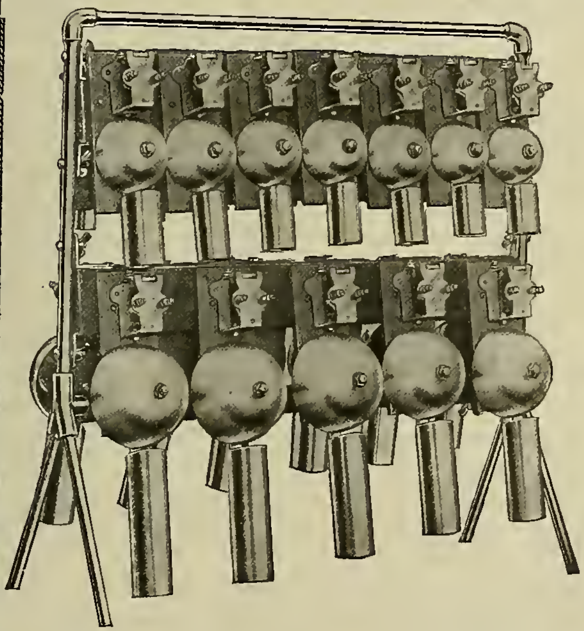

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farewell. Then the sheriff's men enter and as they are in the act of seizing the furniture, one of them discovers Tiny Tim's bank, in which uncle had placed a check for $25,000, with a note reading:

"My Dear Tiny Tim:—If your parents are selfish, you, anyway, have a heart of gold. I am rich, and that is why I give you a check for $25,000. UNCLE RICHARD, The Tobacco King."

The creditors are paid and father and mother congratulate themselves on having such a smart and wealthy son.

MARRIAGE BY THE WHOLESALE (April 3).—Two couples meet at the marriage factory. This is the city hall, Bureau of Licenses.

By coincidence the couples meet again in the theater. There is more trouble. Both couples go to a hotel. There is only one billiard table. Both bridegrooms want to play at the same time. There is only one bedroom in the house. There are many flying fists and black eyes, scratched faces and pulled hair is distributed with the greatest prodigality. The police are called in and all four are hauled off to jail.

LUX.

THE LEOPARD AVENGER (April 18).—The story of an old chemist, who takes his daughter and a devoted band of assistants into the heart of Africa in order that he may pursue his scientific studies unmolested; of how he learns the secret of making diamonds and of a dastardly attempt to rob him of his secret by the head of a big diamond trust is, in itself alone, a thrilling one. But to this is allied an exciting story of a leopard hunt, of the chase and the capture of the beast after it has been badly wounded. Through the careful nursing of the chemist's daughter, the leopard is restored to its former good health, and becomes as docile as a great domestic cat. When the agent of the diamond trust comes to steal the secret, he is confronted by the great leopard, who attacks him, and, after a deadly struggle, the thief and the avenger lie lifeless upon the ground.

SOLAX.

THE MYSTERY OF THE LOST CAT (April 16).—While Mrs. Ray is getting supper for her pet cat it disappears. She calls up Burstup Homes, the detective, who comes to Mrs. Ray's apartment and examines the rooms. He examines the cat's paw prints, finds cat's hair and a piece of music entitled "And the Cat Came Back." These he considers invaluable clues. On the floor below he finds a man playing "And the Cat Came Back." This suspect offers a connecting link in his chain of evidence and so he lassoes him and after tying up the musician, he proceeds to secure further evidence. He continues on his way through the building and arrests many persons on trivial clues. Finally Burstup reaches the basement, where he finds four crooks, three men and a woman, quarreling about a fur piece. Burstup sees the fur and thinks it is the cat's skin, appropriates it and arrests the crooks and drags them along with his other suspects to the police station. In the meantime, Mrs. Ray's cat comes back and she goes to the police station and advises Burstup, and all the prisoners are consequently discharged by the judge and Burstup leaves amidst jeers.

WHERE LOVE DWELLS (April 18).—Mrs. Barton, rich and snobbish, writes her poor sister that she will give the latter's daughter, Jennie, a home with her. Jennie, a beautiful, happy creature, does not care to go, but her parents, realizing the opportunity, insist and Jennie, with heavy heart, leaves for her new home. Arrived, the Barton's coldness, formality and artificiality, chill and stun her and she longs for her humble home.

One night, at a reception given in honor of the noble Barry Lee, Mrs. Barton insists that Jennie wear one of Flora's cast off gowns, and Jennie, obeying, makes a ridiculous appearance. The guests secretively laugh and twit her and file into the ballroom, leaving her alone, After the first sting of the humiliation has passed, Jennie rebels, dresses herself in one of her simple, home-made dresses, descends again to the drawing room and makes a complete conquest of all the men and especially Barry Lee, whom Flora hopes to win. Lee makes love to Jennie, but she, believing him engaged to Flora, repulses him just as Mrs. Barton and Flora surprise them. The latter are furious, denounce Jennie and pack her off to her room.

Jennie, hurt and indignant, packs her valise to go. Barry, learning of her decision, and in spite of Mrs. Barton's and Flora's efforts to detain him, offers to take Jennie to her home. She reluctantly consents, and there at last she is happy again in the little home where love dwells.

FEATURE RELEASES.

UNION FEATURES.

THE TEMPEST.—Owing to the deep interest Prospero, Duke of Milan, took in his studies, he neglected to attend to the affairs of state. His brother, Antonio, seeing this soon had him deposed, and later managed to set him and his little daughter, Miranda, adrift. After drifting for several days, the castaways were washed upon an island inhabited by an evil spirit named Sycorax. Prospero, by his knowledge of magic, released the good spirit, Ariel, who promised to do anything for Prospero. Prospero lived for many years in this strange, little dominion, and one day with the aid of Ariel he conjured up the Court of Naples and learned that the King was making preparations for a voyage to negotiate for the marriage of his daughter to the Prince of Tunis. With the aid of the spirits, Prospero ordered a tempest raised which cast the passengers on the island, each ignorant as to the safety of the other. Prince Ferdinand, on his way to Prospero, met Miranda. They fell in love immediately. At the words of Prospero, Ariel brought all the survivors to the grotto of Prospero. They did not recognize him, not even his own brother. He retired for a moment and reappeared in his former robes of state. Recognition was instantaneous and they begged forgiveness. Great was the joy of the King when he saw his son, the Prince, with Miranda, and he agreed on the betrothal of the pair.

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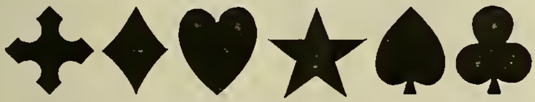

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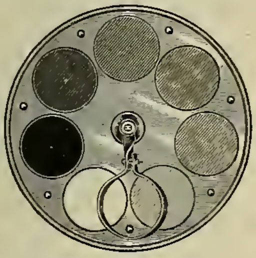

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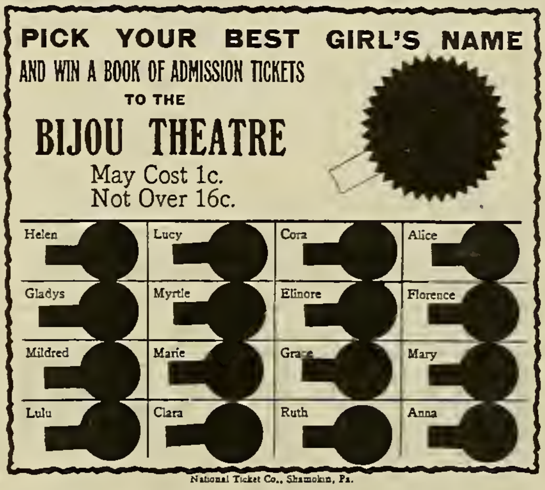

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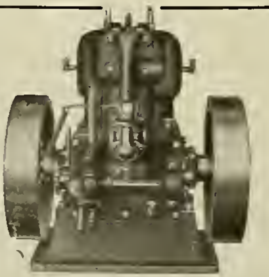

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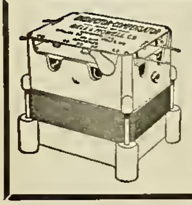

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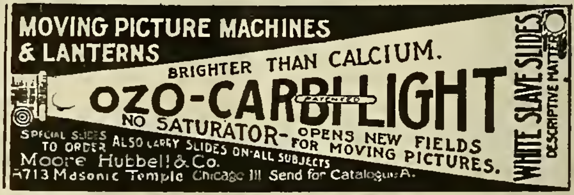

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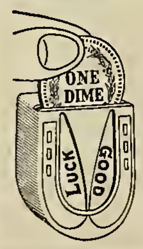

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INDEPENDENT RELEASE DATES

AMERICAN.

Mar. 31—The Renegade's Heart (Drama)......1000
Apr. 3—Matches (Comedy)......1000
Apr. 5—The Mute Witness (Drama)......1000
Apr. 7—Cupid Throws a Brick (Drama)....1000
Apr. 10—The Homestead Race (Drama)......1000
Apr. 12—Woman's Honor (Drama)......1000
Apr. 14—Suspended Sentence (Drama)......1000
Apr. 17—In Another's Nest (Drama)......1000
Apr. 19—The Ways of Fate (Drama)......1000

AMBROSIO.

Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama)..........
Apr. 19—To Save the Children (2 reels, Dr.)..
Apr. 26—Golden Rain (2 reels, Drama)........

AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama)......1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama)..........
Mar. 13—Wine, Women and Reformation (Dr.)

BISON.

Mar. 25—The Light in the Window (2 reels—Drama) ....
Mar. 29—The Half-Breed Parson (2 reels—Dr.)
Apr. 1—A House Divided (3 parts. Drama)..
Apr. 5—Tap (2 parts. Drama)..........
Apr. 8—War (2 reels—Drama)..........
Apr. 12—The Darling of the Regiment (2 reels—Drama) ....
Apr. 15—Bred In the Bone (2-parts Drama)....
Apr. 19—The Last Roll Call (2-parts Drama)..

BRONCHO.

Mar. 12—The Sergeant's Secret (2 reels) (Dr.)
Mar. 19—The Pride of the South (3 reels) (Drama). ....
Mar. 26—The Iconoclast (3 reels—Drama).....
Apr. 2—The Sinews of War (2 parts. Drama)
Apr. 9—The Grey Sentinel (2 parts—Drama)
Apr. 16—A Southern Cinderella (3 parts, Dr.)

CHAMPION.

Mar. 24—An Interrupted Suicide (Comedy).....
Mar. 24—A Trim and a Shave (Comedy)......
Mar. 31—A Knotty Knot (Comedy)..........
Apr. 7—Shanghaied (Drama) ....
Apr. 7—The Life-Savers of Chicamocomo (Vocational) ....
Apr. 14—Lena's Flirtation (Comedy)..........

CRYSTAL.

Mar. 30—The Drummer's Note Book (Com.)..
Mar. 30—It's a Bear (Comedy)..........
Apr. 6—Pearl as a Clairvoyant (Comedy)......
Apr. 6—Almost a Winner (Comedy)..........
Apr. 13—The Veiled Lady (Comedy)..........
Apr. 13—Our Parents-In-Law (Comedy)......
Apr. 20—His Romantic Wife (Comedy)........
Apr. 20—Two Lunatics (Comedy)..........

ECLAIR.

Apr. 6—Crystallization (Scientific)..........
Apr. 9—Within the Limit of the Law (2 reels—Drama) ....
Apr. 13—Going for Father (Comedy)..........
Apr. 13—The Octopus (Zoology)..........
Apr. 16—The Evil Genius (2 parts, Drama)..
Apr. 20—Poor Little Chap (Comedy)..........
Apr. 20—He Was Only Dreaming a Fire (Com.)

EXCELSIOR.

Mar. 24—The Legends of the Everglade (Dr.)..
Mar. 31—The Romance of a Fisher Boy (Drama)
Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......

FRONTIER.

Apr. 3—The Bandit's Redemption (Drama)....
Apr. 10—As Fate Wills (Drama)..........
Apr. 12—The Burning Lariat (Drama)........
Apr. 17—Some Doings at Lonesome Ranch (Comedy) ....
Apr. 19—Why the Ranger Resigned (Drama)..

GAUMONT.

Mar. 25—The Lure of the Lorelei (Drama).
Mar. 25—Sea Anemones (Zoology)..........
Mar. 26—Gaumont's Weekly, No. 55 (News).
Mar. 27—The Amateur Sleuth (Comedy)........
Mar. 27—Hypnotizing Hannah (Comedy).....
Mar. 29—(An Education and Topical Subject)
Apr. 1—The Quality of Kindness (Drama)....
Apr. 1—By Waters Beautiful (Scenic).......
Apr. 2—Gaumont's Weekly, No. 57 (News)..
Apr. 3—Marriage by the Wholesale (Comedy)..
Apr. 3—Exotic Fish (Zoology)..........
Apr. 5—(An Educational and Topical Subject)

GEM.

Mar. 25—Billy's Mistaken Overcoat (Comedy)..
Apr. 1—Billy's Double (Comedy)..........
Apr. 1—Lyndhoven Farm, Virginia..........
Apr. 8—Billy Gets Arrested (Comedy)........
Apr. 15—Billy Turns Burglar (Comedy)......
Apr. 15—The Laplanders (Typical) ....

GREAT NORTHERN.)

Mar. 22—The New Film Actor (Comedy)......
Mar. 22—The Port of Copenhagen (Scenic)....
Mar. 29—Fred as a Soldier (Comedy)..........
Mar. 29—Summer in the North (Scenic).......
Apr. 5—A Skipper's Story (Comedy)..........
Apr. 5—Under Southern Skies (Physical Geography)..........
Apr. 12—The Bewitched Rubber Shoes (Comedy) ....
Apr. 12—Spanish Towns (Scenic)..........

IMP.

Apr. 3—The Bishop's Candlesticks (2 parts. Drama)..........
Apr. 5—Binks, the Terrible Turk (Comedy)....
Apr. 7—The Wanderer (Drama)..........
Apr. 10—Aunt Kate's Mistake (Comedy)......
Apr. 12—The Mysterious Card (Comedy)......
Apr. 14—Blood Will Tell (Drama)..........
Apr. 17—The Leader of His Flock (2 parts, Dr.)
Apr. 17—Fixing the Fakirs (Comedy)..........
Apr. 17—On an Alligator Farm (Zoology)......

KAY-BEE.

Mar. 7—The Lost Despatch (2 reels) (Drama)
Mar. 14—The Sins of the Father (2 reels) (Dr.)
Mar. 21—A Frontier Wife (Drama)..........
Mar. 28—Texas Kelly at Bay (Drama)........
Apr. 4—With Lee in Virginia (2 parts. Drama)
Apr. 11—On Fortune's Wheel (2 parts—Drama)

KEYSTONE.

Mar. 31—Her New Beau (Comedy)..........
Mar. 31—On His Wedding Day (Comedy)......
Apr. 3—The Land Salesman (Comedy)........
Apr. 3—Hide and Seek (Comedy)..........
Apr. 7—Those Good Old Days (Comedy).....
Apr. 10—A Game of Poker (Comedy)..........
Apr. 10—Father's Choice (Comedy)..........
Apr. 14—A Life in the Balance (Comedy)......
Apr. 17—Murphy's I. O. U (Comedy)..........
Apr. 17—A Dollar Did It (Comedy)..........

LUX.

Mar. 28—The Man Eater (Drama)..........1000
Apr. 4—Too Polite (Comedy).......... 475
Apr. 4—More than She Bargained for (Comedy) 508
Apr. 11—Sacrificed to the Lions (Drama)....1000
Apr. 18—The Leopard Avenger (Drama).......1000

MAJESTIC.

Apr. 1—A Study in Sociology (Drama).......
Apr. 6—The Half Orphans (Comedy)..........
Apr. 8—The Night Riders (Drama)........
Apr. 13—Billie's New Watch (Comedy)......
Apr. 15—Pedro's Revenge (Drama)..........
Apr. 20—I Love You (Comedy)..........
Apr. 20—Pisa, Italy (Political Geography)....

MECCA.

Mar. 1—A Stranger in the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ....
Mar. 15—The Fisher Lady (Drama)..........
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama)..........
Apr. 5—By the Curate's Aid (Drama)........

MILANO.

Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama).....
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)..........
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)..........

MUTUAL WEEKLY.

Mar. 5—Mutual Weekly, No. 10 (News)......
Mar. 12—Mutual Weekly, No. 11 (News)......
Mar. 19—Mutual Weekly, No. 12 (News)......
Mar. 26—Mutual Weekly, No. 13 (News)......
Apr. 2—Mutual Weekly, No. 14 (News)......

MUTUAL EDUCATIONAL.

Apr. 3—Willy and the Faithful Servant (Com.)
Apr. 3—Winter Sports in Norway (Sporting)..
Apr. 10—Willy Prefers Liberty to Wealth (Comedy) ....
Apr. 10—The Golden Horn, Turkey (Physical Geography) ....
Apr. 17—Willy and the Conjuror (Comedy)....
Apr. 17—Village Customs in Ceylon, India (Manners and Customs)..........

NESTOR.

Apr. 2—The Widow's Folly (Drama).........
Apr. 4—A Providential Tragedy (Drama).....
Apr. 7—The Maid and the Milkman (Comedy)
Apr. 7—River Rhine, Germany (Physical Geography) ....
Apr. 9—How Fatty Got Even (Comedy).....
Apr. 11—The Forgotten Letter (Drama)......
Apr. 14—A Night of the Garter (Comedy).....
Apr. 14—Dad's Surprise (Comedy)..........
Apr. 16—An Affray of Honor (Drama).........
Apr. 18—Paying for Silence (Drama)..........

POWERS.

Mar. 28—The Calling of Louis Mona (2 reels—Drama) ....
Apr. 2—Do It Now (Comedy)..........
Apr. 4—Bachelor Bill's Birthday Present (Com.)
Apr. 9—The Elixir of Youth (Comedy)......
Apr. 11—The Fear (Drama)..........
Mar. 16—The Lesson (Drama)..........
Mar. 18—The Troubadour of the Rancho (Dr.)

PUNCH.

Feb. 27—Tracked to Florida (Comedy)........
Mar. 6—Impetuous Jim (Comedy)..........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)..........
Mar. 18—His First Kodak (Comedy).........

PILOT.

Mar. 13—Lincoln for the Defense (Drama)....
Mar. 20—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....
Apr. 3—In the Battle's Smoke (Drama).......
Apr. 10—The Smuggler's Dog (Drama) 1000

RAMO.

Mar. 12—The Better Way (Drama)..........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

RELIANCE.

Mar. 26—His Day of Freedom (Drama)........
Mar. 29—The Half-Wit (Drama) ....
Apr. 2—The Judge's Vindication (2 parts. Dr.)
Apr. 5—The Woman Who Knew (Drama).....
Apr. 9—The Stronger Call (Drama)..........
Apr. 12—For Love of Columbine (Drama)......
Apr. 16—Held for Ransom (2 parts, Drama)..
Apr. 19—The Good Within (Drama)..........

REX.

Apr. 3—Fiddler Pete (Comedy-Drama)........
Apr. 6—Bobby's Baby (Drama)..........
Apr. 10—Until Death (2 reels—Drama).......
Apr. 13—Pure Gold and Dross (Scientific)....
Apr. 17—A Friend of the Family (Drama)......
Apr. 20—A Book of Verses (Drama)..........

RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..........
Mar. 31—Memories of Long Ago (Drama)....
Apr. 4—Classmates (Drama) ....
Apr. 7—The Outcast (Drama)..........
Apr. 11—Off the Mainland (Drama)..........

SOLAX.

Mar. 28—The Climax (Drama) ....
Apr. 2—The Bachelor's Housekeeper (Comedy)
Apr. 4—The Ogres (Drama)..........
Apr. 9—The Lady Doctor (Comedy)........
Apr. 11—His Son-in-Law (Drama)..........
Apr. 16—The Mystery of the Lost Cat (Comedy)
Apr. 18—Where Love Dwells (Drama).........

THANHOUSER.

Mar. 30—The Wax Lady (Drama)..........
Apr. 1—The Woman Who Did Not Care (Drama) ....
Apr. 4—The Spoiled Darling's Doll (Drama)
Apr. 6—When Ghost Meets Ghost (Drama)..
Apr. 8—The Patriot (Drama)..........
Apr. 11—The Changeling (Drama)..........

VICTOR.

Mar. 21—The Younger Sister (Drama)........
Mar. 28—That Boy from Missouri (Comedy)..
Apr. 4—A Letter to Mother (Drama).........
Apr. 11—Two Lives (Drama)..........
Apr. 18—The Coward's Charm (Drama) ......

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RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Mar. 31—Edwin Masquerades (Comedy)........
Mar. 31—Their One Good Suit (Comedy).......
Apr. 3—The Hero of Little Italy (Drama)....
Apr. 5—The Perfidy of Mary (Drama).........
Apr. 7—The Stolen Bride (Drama)..........
Apr. 10—An "Uncle Tom's Cabin" Troupe (Comedy) ....
Apr. 10—A Lesson to Mashers (Comedy)....
Apr. 12—The Little Tease (Drama)...........
Apr. 14—He Had a Guess Coming (Comedy)....
Apr. 14—A Horse on Bill (Comedy) ....
Apr. 17—A Frightful Blunder (Drama)........
Apr. 19—A Misunderstood Boy (Drama) ......

CINES.

(O. Kleine.)

Apr. 1—He Wouldn't Give Up (Comedy).....1000
Apr. 1—He Wouldn't Give Up (Comedy)......1000
Apr. 5—Modern Progress in Somaliland, East Africa (Typical).................. 500
Apr. 5—Faint Heart Ne'er Won Fair Lady (Comedy)......................... 500
Apr. 7—The Queen of Spades (Special—2 parts (Drama)...........................2000
Apr. 8—Scenes Along the Pescara River, Central Italy (Physical Geography).... 350
Apr. 8—A Romance by the Sea (Drama).... 650
Apr. 12—On the Nebi River, East Africa (Physical Geography)................ 200
Apr. 12—Keeping Tab on Sammy (Comedy)... 800
Apr. 15—The Ancient Town of Gubbio, Umbria, Central Italy (Scenic) 400
Apr. 15—Anita the Orphan (Drama) 600
Apr. 16—A Fugitive at Bay (2-parts Drama Special) 1800
Apr. 19—For His Child's Sake (Drama)........1000

EDISON.

Mar. 25—Bread on the Waters (Drama)......1000
Mar. 26—The Unprofitable Boarder (Comedy)..1000
Mar. 28—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama) 1000
Mar. 29—Between Orton Junction and Fallonville (Drama) 1000
Mar. 31—The Elder Brother (Drama)...........1000
Apr. 1—With the Eyes of the Blind (Drama).1000
Apr. 2—The Duke's Dilemma (Comedy)........1000
Apr. 4—The Inventor's Sketch (Drama).......1000
Apr. 5—Master and Man (Drama)............1000
Apr. 7—A Shower of Slippers (Comedy)......1000
Apr. 8—Old Jim (Drama)......................1000
Apr. 9—The Well Sick Man (Comedy)........1000
Apr. 11—The Capture of a Wild Cat (Sport).. 350
Apr. 11—Rule Thyself (Comedy)............. 650
Apr. 12—The Man Who Wouldn't Marry (Drama) 1000
Apr. 14—Jones Goes Shopping (Comedy).......
Apr. 14—The Rocky Mountains in Winter (Geography) ....
Apr. 15—The New Pupil (Comedy-Drama)....1000
Apr. 16—Seven Years Bad Luck (Comedy) 1000
Apr. 18—The Man from the West (Drama)....1000
Apr. 19—The Twelfth Juror (Drama)..........1000

ESSANAY.

Apr. 1—The Sheriff's Son (Drama)..........1000
Apr. 2—The Price of Gold (Drama)..........1000
Apr. 3—The Will-Be Weds (Comedy)..........1000
Apr. 4—A Wolf Among Lambs (Drama).......1000
Apr. 5—Broncho Billy's Way (Drama)........1000
Apr. 8—The Wardrobe Lady (Comedy-Drama).1000
Apr. 9—The Sheriff's Wife (Drama)........1000
Apr. 10—Found Out (Comedy)................1000
Apr. 11—The Little Mother (Drama)..........1000
Apr. 12—Broncho Billy's Reason (Drama)....1000
Apr. 15—The Accusation of Broncho Billy (Drama) 1000
Apr. 16—The Capture (Comedy) 1000
Apr. 17—The Unknown (Drama) 1000
Apr. 18—The Crossing Policeman (Drama) 1000
Apr. 19—Alkali Ike's Homecoming (Comedy)..1000

KALEM.

Apr. 2—The Sacrifice (Drama)................1000
Apr. 4—Fatty's Deception (Comedy)..........
Apr. 4—New York's Public Markets (Typical)
Apr. 5—A Mississippi Tragedy (Drama).......1000
Apr. 7—In the Grip of a Charlatan (Drama).1000
Apr. 9—The Pursuit of the Smugglers (Drama) 1000
Apr. 11—The Scimitar of the Prophet (Drama)
Apr. 11—The Indestructible Mr. Jenks (Comedy)
Apr. 12—The California Oil Crooks (Drama)..
Apr. 14—A Streak of Yellow (Drama)........1000
Apr. 16—A Plot for a Million (Drama) 1000
Apr. 18—The Bravest Girl in California (Comedy) ....
Apr. 18—The Millionaires' Playground (Topical)
Apr. 19—The Fire-Fighting Zouaves (Drama)..

LUBIN.

Apr. 1—Shipping a Clock (Comedy)..........
Apr. 1—The Fake Soldiers (Comedy)..........
Apr. 3—A False Friend (Drama).............1000
Apr. 4—The Burden Bearer (Drama)..........1000
Apr. 5—His Widow (Comedy)..................
Apr. 5—Collecting the Bill (Comedy)..........
Apr. 7—The Evil One (Drama)..............1000
Apr. 8—For His Child's Sake (Drama).......1000
Apr. 9—The Toll of Fear (2 reels—Drama—Special) 2000
Apr. 10—The Magic Shoes (Comedy).........
Apr. 10—Angel Cake and Axle Grease (Comedy)
Apr. 11—The Split Nugget (Drama)..........1000
Apr. 12—Pete Tries the Stage (Comedy).......1000
Apr. 14—Minnie the Widow (Comedy)......... 400
Apr. 14—One On Romance (Comedy).......... 600
Apr. 15—The Pawned Bracelet (Comedy)......1000
Apr. 17—The Right Road (Drama) 1000
Apr. 18—The Power of the Cross (2-parts-Special Drama) 2000
Apr. 18—Baby's New Pin (Comedy)........... 400
Apr. 18—Beating Mother To It (Comedy) 600
Apr. 19—A Florida Romance (Drama) 1000

MELIES.

Mar. 13—A Gambler's Heart (Drama)........1000
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama).................2000
Mar. 20—Honor Thy Mother (Drama).........1000
Mar. 27—Hinemoa (Drama) 1000
Apr. 3—The Stolen Tribute to the King (Dr.)
Apr. 3—The River Wanganui (Scenic)........
Apr. 10—The Maoris of New Zealand (Manners and Customs) 1000
Apr. 17—What Is Sauce for the Goose (Comedy) 684
Apr. 17—A Tahitian Fish Drive (Manners & Customs) 316

ECLIPSE.

(O. Kleine.)

Mar. 5—The Wages of Transgression (Drama)
Mar. 5—Pottery Making in Dorset, England (Industrial)..........................
Mar. 12—The Lost Wager (Comedy)..........
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)
Mar. 19—An Innocent Offender (Drama)......1000
Mar. 26—Fjords and Waterfalls of Norway (Scenic) 300
Mar. 26—The Crab and Lobster Industry (Industrial) 850
Mar. 26—He Saw the Point (Comedy).......... 350
Apr. 2—The Fruit of Suspicion (Drama).......1000
Apr. 9—The Kentish Coast, England (Physical Geography) 250
Apr. 9—Making Birch Brooms (Trades)...... 300
Apr. 9—An Up-to-Date Aviator (Comedy).... 450
Apr. 16—The Winner at the Sweepstakes (Drama) 1000

PATHEPLAY.

Apr. 1—How Plaster is Obtained (Industrial)
Apr. 1—The Moros (Novelty)..................
Apr. 2—The Engineer's Daughter (Drama)....
Apr. 2—Cairo, Egypt, and Its Environs (Scenic)
Apr. 2—Nobility (2 parts, Drama. Special)..
Apr. 3—There She Goes (Comedy)............
Apr. 4—Whiffles Tries Moving Picture Acting (Comedy)..............................
Apr. 4—An Excursion to the Grande Chartreuse, France (Scenic)......................
Apr. 5—The Broken Idyll (Drama)............
Apr. 7—Pathe's Weekly, No. 15 (News)......
Apr. 8—The Snap Shot (Comedy)...........
Apr. 8—The River Clyde at Lanark, Scotland (Physical Geography) ....
Apr. 9—Too Much Parcel Post (Comedy)....
Apr. 10—God Is Love (Drama).................
Apr. 11—The Anaylsis of Motion (Scientific)..
Apr. 11—The Locust (Zoology)................
Apr. 12—The Happy Home (Drama)..........
Apr. 12—In the Days of War (Special—2 reels —Drama) ....
Apr. 14—Pathe's Weekly No. 16 (News) ......
Apr. 15—The Fire of Vengeance (Drama)......
Apr. 16—The Italian Bride (Drama)..........
Apr. 17—Glimpses of the National Capital (Topical) ....
Apr. 17—The Sponge Industry in Cuba (Industry) ....
Apr. 18—School of Gymnastics (Military) ....
Apr. 18—The Cuttlefish (Zoology) ....
Apr. 19—The Pride of Innocence (Drama)....

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Apr. 11—With Love's Eyes (Drama)..........1000
Apr. 14—A Wise Old Elephant (Special-2-parts Drama) 2000
Apr. 14—The Woodman's Daughter (Drama)..1000
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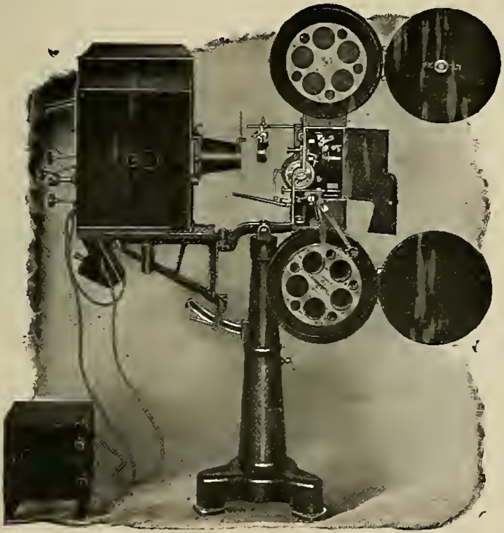

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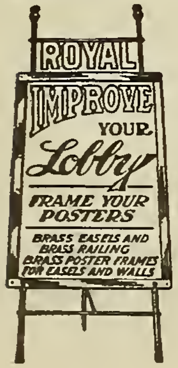
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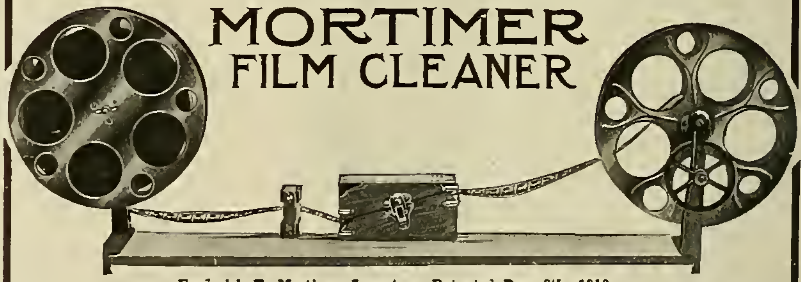

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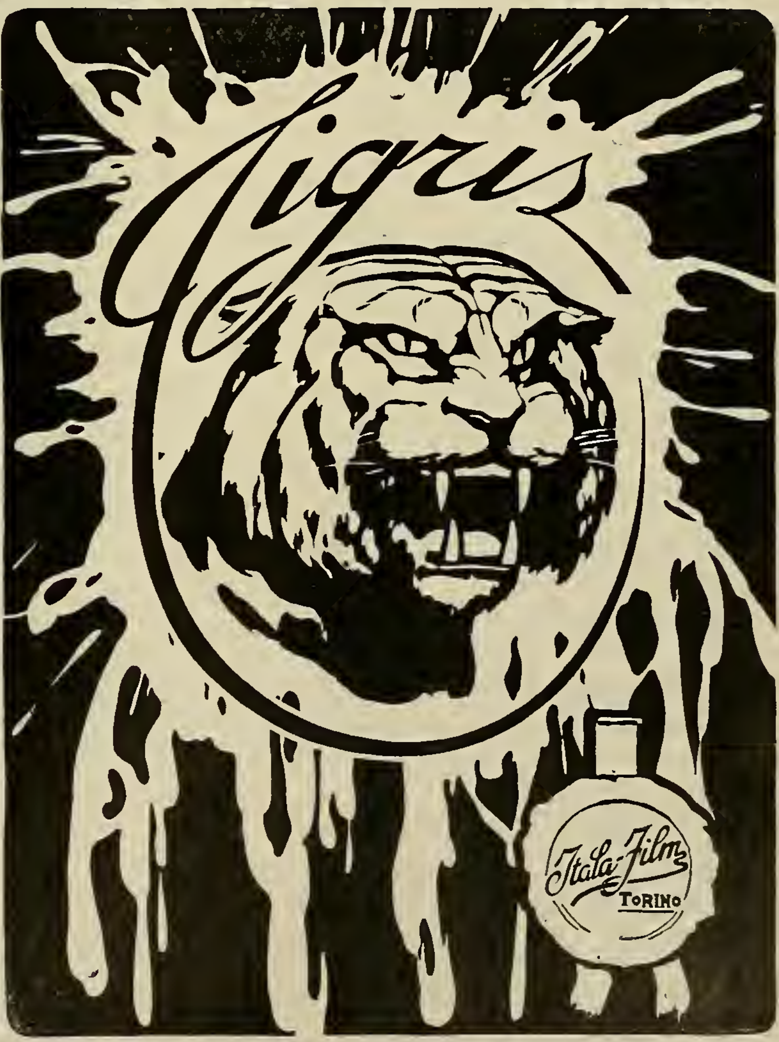

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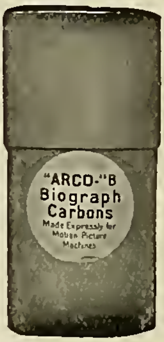

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DIST. OF COLUMBIA		90
FLORIDA		129
GEORGIA		196
IDAHO		115
ILLINOIS, Chicago	686	
State	843	1,479
INDIANA		808
IOWA		659
KANSAS		454
KENTUCKY		255
LOUISIANA		203
MAINE		124
MARYLAND		188
MASSACHUSETTS		482
MICHIGAN		677
MINNESOTA		439
MISSISSIPPI		123
MISSOURI		628
MONTANA		138
NEBRASKA		282
NEVADA		42
NEW HAMPSHIRE		78
NEW JERSEY		428
NEW MEXICO		78
NEW YORK,		
Greater N. Y.	663	
State	863	1,526
NORTH CAROLINA		158
NORTH DAKOTA		123
OHIO		1,202
OKLAHOMA		348
OREGON		298
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Philadelphia	260	
State	1,360	1,620
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SOUTH CAROLINA		84
SOUTH DAKOTA		138
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TEXAS		571
UTAH		121
VERMONT		73
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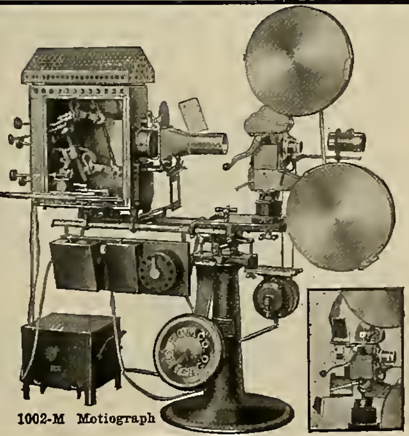

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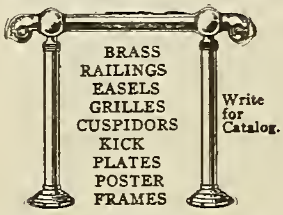
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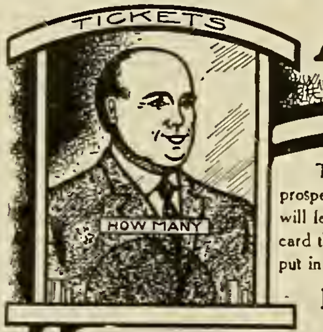

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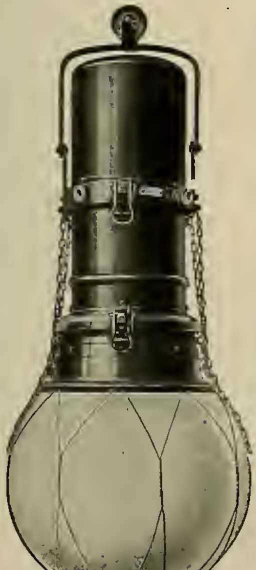

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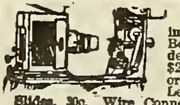

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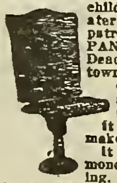

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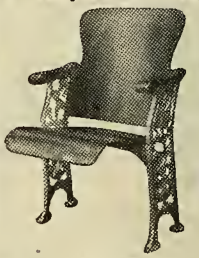

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An interesting study of one of the most wonderful, but least known, races in existence. The Maoris were the original natives of New Zealand, and, though conquered by the English, still retain their savage manners and instincts.

April 17th

A Split Reel of Tahiti Productions

WHAT IS SAUCE FOR THE GOOSE...

A COMEDY OF FLIRTING

A TAHITIAN FISH DRIVE

A STUPENDOUS EVENT

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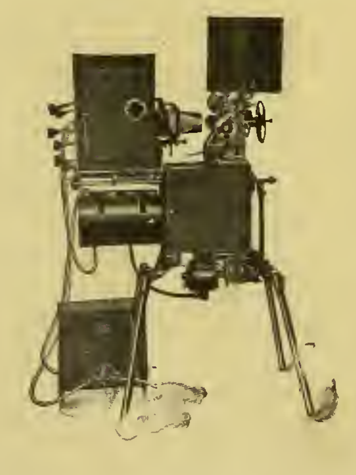

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from Selig's Adaptation of Hoyt's "A Midnight Bell."

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WITH A NOTABLE THANHOUSER CAST. EASILY WORTH WAITING A COUPLE OF WEEKS FOR! IN THREE HANDY REELS!

SUNDAY, APRIL 13

THE DOG IN THE BAGGAGE CAR

He smoked the baggage man's cigar, ate his lunch and cut other capers that go to make this the month's star comedy picture.

TUESDAY, APRIL 15

THE GIRL AND THE GRAFTER

She flash-lighted him at the important moment and her editor-and-lover didn't have to resign his job of crusading on crookedness.

FRIDAY, APRIL 18

RETRIBUTION

It came large to the countryman who, on his city success, cast over the village belle who was not up to his new, false city standards.

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Released Tuesday, April 15th

"THE ACCUSATION OF BRONCHO BILLY"

A thrilling and sensational Western drama with the world's most popular photoplayer, G. M. Anderson.

Released Wednesday, April 16th

"THE CAPTURE"

An eccentric comedy full of hilarious situations, with smiling "Billy" Mason, Dolores Cassinelli, Ruth Hennessy and others.

Released Thursday, April 17th

"THE UNKNOWN"

One of the most magnificently beautiful dramatic photoplays of the month.

Released Friday, April 18th

"THE CROSSING POLICEMAN"

A pathetic, heart-rending, dramatic story, teaching "sacrifice," with Frank Dayton, Helen Dunbar and Eleanor Kahn.

THIS WEEK! **Released Saturday, April 19th** **THIS WEEK!**

"ALKALI" IKE'S HOMECOMING

An unexcelled Western comedy sensation with Augustus Carney, the "Gibraltar of Fun."

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Two "Crystals" Every Week!

Lovers of the popular "Crystal" films will be delighted to learn that we have completed arrangements for TWO "Crystals" per week instead of one. The new plan will take effect May 27th. After that you will get a "Crystal" every SUNDAY and every TUESDAY. Further particulars will be announced later.

"Mathilde"

2-reel Eclair

On April 23rd we release the Eclair's great dramatization of Eugene Sue's masterpiece, "Mathilde." This takes the place of an American-made Eclair which the Eclair people refused to release because it was not up to their high standard. See that you get "Mathilde" by all means!

"In Slavery Days"

2-reel Rex

Of all the powerful Rex releases of the past few weeks this is one of the very best. It is a Mississippi River story in two reels. A strong story, strongly enacted and produced with that extreme care for detail which has given the Rex a world-wide reputation. Demand it!

ROBINSON CRUSOE **Universal Film Mfg. Co.** ROBINSON CRUSOE

1600 Broadway, New York

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"Robinson Crusoe" will carry you and your patrons back to childhood days. Watch for release date!

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# of War features

¶ Filipino War, Spanish-American War, Etc. ¶

Temporarily, at least, we are going to break away from Civil War pictures and give you such a variety of war stories as you have never dreamed of before. Six of our strongest producers are hard at work on the new series, sparing no expense to give you "a thrill and a punch in every foot of film." Even the posters will smash all previous records. Watch! Wait!

UNIVERSAL FILMS
TRADE MARK

"Robespierre"

3-reel Imp

This is one of the most lavish productions the Imp Company ever attempted—a story of the French revolution which required extravagant costuming and great crowds of people. Make a memorandum this minute, so you won't forget to demand an early booking of "Robespierre"!

Two "Frontiers"

Every Week

Don't forget that hereafter there are TWO "Frontier" releases instead of one every week. Thursday and Saturday are "Frontier" days. See that you get "The Burning Lariat," the first of the Saturday "Frontiers." The new "Frontier" takes the place of the "Mecca" brand, discontinued.

Look Out For Fake Films!

Several cheap and trashy brands of film are being dumped onto the market and offered to exhibitors as part of the Universal program. They are made from negatives which we wouldn't accept as a gift. Make sure that you get genuine Universals. Insist on having "Universal films and nothing else!"

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1600 Broadway, New York

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30—Universal Features—30

(2 and 3 Reels)

"MATHILDE," 2 Reel Eclair

"THE BLACK CHANCELLOR," 3 Reel Graat Northern

"HIS EVIL GENIUS," 2 Reel American Eclair

"TWO LITTLE WAIFS," 2 Reel Lincoln J. Carcer

"FAIR PLAY," 2 Reel 101 Bison

"THE NORTHERN SPY," 2 Reel 101 Bison

"THE VENGEANCE OF SKYSTONE," 2 Reels

"THE DRAGON'S BREATH," 2 Reel Rex

"IN SLAVERY DAYS," 2 Reel Rex

"THE INDIAN'S SECRET," 2 Reels

"ROBESPIERRE," 3 Reel Imp

"WHEN MOB WAS KING," 2 Reel Imp

"THE FIGHTING CHAPLAIN," 2 Reel 101 Bison

"THE LAST ROLL CALL," 2 Reel Military

"BRED IN THE BONE," 3 Reels

"THE TOLL OF WAR," 3 Reel 101 Bison

"UNCLE TOM'S CABIN," 3 Reels

"PELLEAS AND MELISANDE," 3 Reels

"FEDORA," 2 Reel Powers

"A HALF BREED PARSON," 2 Reels

"BEDFORD'S HOPE," 3 Reel Lincoln J. Carter

"BEAUTY AND THE BEAST," 3 Reel Powers

"ROBINSON CRUSOE," 3 Reel Rex

"THE LEADER OF HIS FLOCK," 2 Reel Imp

"RETURN OF THUNDER CLOUD'S SPIRIT," 2 Reels

"THE RISE OF OFFICER 174," 2 Reel Imp

"THE DARLING OF THE REGIMENT," 2 Reels

"UNTIL DEATH," 2 Reel Rax

"WITHIN THE LIMIT OF THE LAW," 2 Reel Am. Eclair

"WAR," 3 Reel 101 Bison

"THE SMUGGLER'S DAUGHTER," 2 Reel Nestor

Program, Week of April 21st

Monday	IMP—"The Regeneration of John Storm" (Drama) NESTOR—"His Friend Jimmy" (Comedy) CHAMPION—"When Strong Men Meet" (Drama)
Tuesday	GEM—"Burglarizing Billy" and "Against the Law" (Split Comedy) 101 BISON—"Bred in the Bone" (3-Reel Drama)
Wednesday	NESTOR—"The Sheriff's Warning" (Drama) POWERS—"When Dolly Died" (Comedy) ECLAIR—"Mathilde" (2-Reel Drama)
Thursday	IMP—"A Sprig of Shamrock" (Comedy) REX—"The Dragon's Breath" (2-Reel Drama) FRONTIER—"The Daughter of the Sheep Ranch" (Drama)
Friday	NESTOR—"For Her Sake" (Drama) POWERS—"The Sham Suffragette" (Comedy) VICTOR—"Loneliness and Love" (Drama)
Saturday	IMP—"Why Men Leave Home" and "Pottery Industry" (Split Comedy) 101 BISON—"The Black Chancellor" (3-Reel Drama) FRONTIER—"The Old Maid's Last Attempt" (Comedy)
Sunday	REX—"The Wayward Sister" (Drama) CRYSTAL—"Forgetful Flossie" and "A Joke on the Sheriff" (Split Comedy) ECLAIR—"The Law of the Wild" (Drama)

No such list of features has ever been offered by any manufacturer or group of manufacturers

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Broncho Headliners

"Retrogression"

Two Reels, April 23

An absorbing story of a convict who tries to live honestly after his release from prison, but who is dragged back by a former pal and meets a tragic death.

The Hand of Fate Reaches Out After the Fleeing Burglar Pal and Hurls Him into the Clutches of Hostile Indians, and He Dies Fighting for His Life.

The Detective on the Trail of the Escaped Prisoner Appears on the Scene in Time to Prevent the Bank Burglary, and a Furious Struggle Ensues.

The Innocent Daughter of the Convict Believes Her Happiness Is Blasted, but Her Soldier Sweetheart Ignores the Sins of Her Father and Takes Her to His Heart.

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Keystone Comedies

"Cupid in a Dental Parlor"

One reel, April 21

Harold makes ineffectual attempts to win the favor of Ethel Parks' father. The old man does not like him and shows it in a very forcible manner. Harold meets them in a dental parlor, and throws Parks into a chair and administers gas. The dentist pretends to assist Harold, but persuades the girl to marry him.

"A Fishy Affair"

On Split Reel, April 24

A whirlwind comedy, in which the wife of the lazy fisherman loses her money, hidden in an old stocking. He gets tangled up with alligators and has many exciting experiences, but accidentally hooks the stocking from the water, where the thief, pursued by a policeman, has thrown it.

"The Bangville Police"

On same reel as above

The pretty girl believes burglars are about, and phones for the police. They reach the scene after narrow escapes from death in their automobile, which finally blows up. When they arrive and try to break the door down the girl thinks it is the burglars, and many amusing complications result.

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Kay-Bee Features

"Will-o'-the-Wisp"

In Two Reels, April 25

Thrilling dramatic story of a woman who leaves her husband and child to pursue the will-o'-the-wisp of fortune.

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The desperate fight of the circus people against the hordes of attacking Indians

The thrilling rescue by the U. S. Cavalry, which gallops to the scene at breakneck speed and hurls itself upon the savages.

Spectacular conflagration as the roaring prairie fire pursues the doomed man, fleeing on the mad wings of terror, and wraps him in its lurid embrace.

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"The LIFE of DANTE"

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Actual Scene from Film

April 19th

"The Child Labor Traffic"

In Two Reels

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April 26th

"Golden Rain"

In Two Reels

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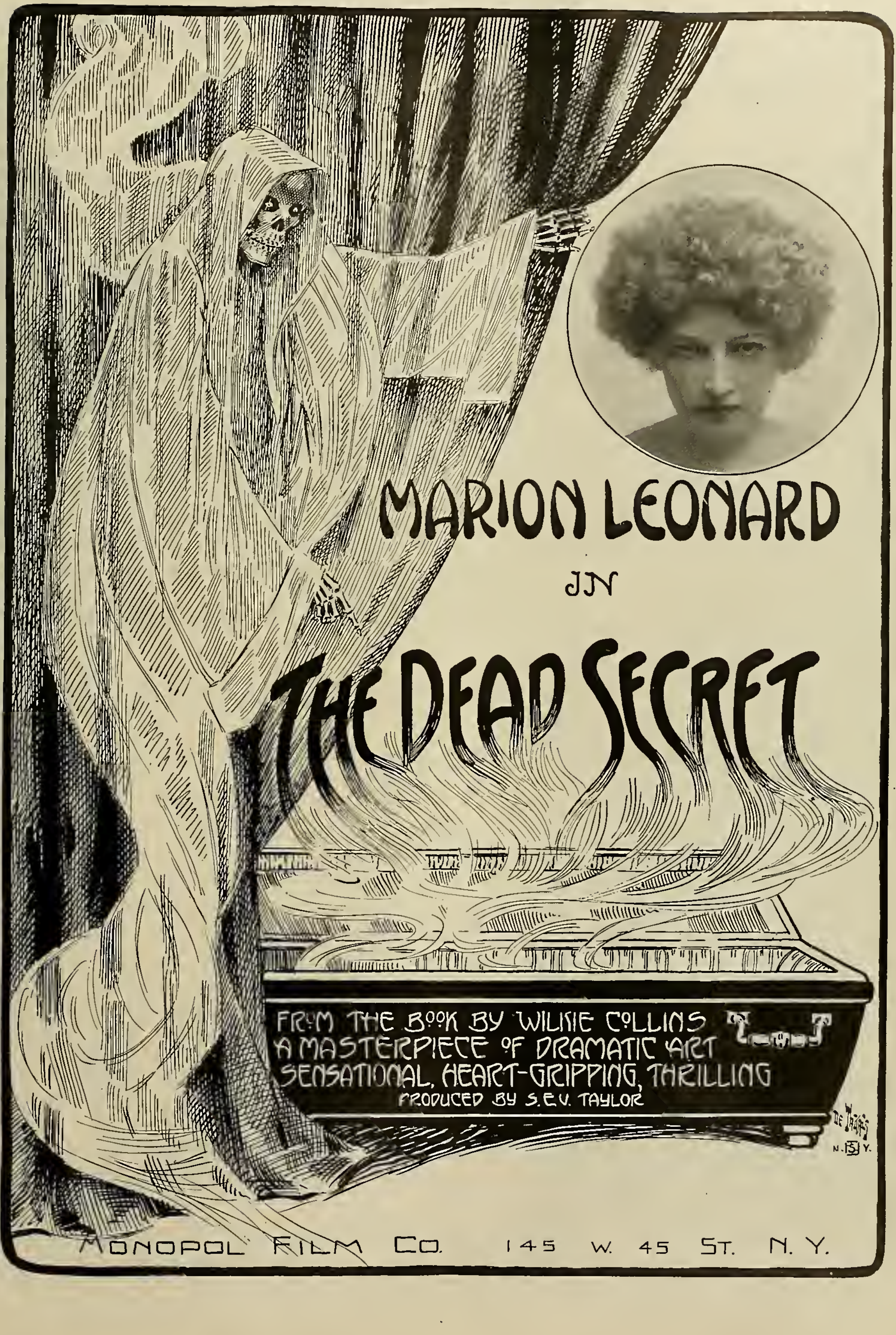

MARION LEONARD

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THE DEAD SECRET

FROM THE BOOK BY WILKIE COLLINS
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NO work of fiction has been more widely read than the renowned dramatic novel "Les Miserables," from the pen of Victor Hugo. Its characters are so true to nature that they have made the whole world kin. The rich and the poor alike have followed the fortunes of the god-like Valjean, and when he lay down his weary frame for his last long rest, they have sighed in sorrow for the loss of a dear friend. They have pitied poor Fantine; they have deplored the cruel Javert; shuddered at Thernadier, and rejoiced with Cosette. All these characters are wonderfully enacted true to all conceptions by a splendid cast of the best known European artists.

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Immortal Victor Hugo

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THIS production is a big theatre attraction in every sense of the word, yet it is divided into four sections as in the book itself, each part being a complete story. This fortunate arrangement makes the production available for one full evening's entertainment, or for four short entertainments on consecutive days. The aggregate length is 11,000 feet. Allowing 15 minutes for each 1000 feet, the full running time is 2 hours, 45 minutes. The most elaborate set of lithographs and small printed matter that can be had will accompany this production.

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Adolph Zukor, Pres. **Daniel Frohman, Managing Director**

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(SCENE FROM "CALAMITY ANNE'S TRUST")

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Week-in-and-out efficiency is possible only to regular releasing companies.

"BOOBS AND BRICKS"

(Release Monday, April 21, 1913.)

A Kerrigan, Van Trump and Richardson comedy. The female salesperson comes to Podunk—and leaves with a trail in her wake of broken Podunk hearts and pocketbooks. A clever, laughable story.

"WHEN JIM RETURNED"

(Release Thursday, April 24, 1913.)

Jim comes back from college. The ranch boys try some funny stunts, but Jim wins the girl and all the bouquets after all.

"CALAMITY ANNE'S TRUST"

(Release Saturday, April 26, 1913.)

Sad-Eyed O'Brien dies and leaves a will and a ward to Calamity. Calamity proves herself some protectress of the helpless female young and some match-maker, believe us. The funniest kind of story featuring that funniest of characters, Louise Lester, as Calamity Anne.

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IF YOU WERE A CROOK

and had changed papers with a dead man to evade the police who "wanted" you?

IF YOU HAD DESERTED YOUR WIFE

years before and by them are supposed to be dead?

WOULD YOU BLACKMAIL HER

after returning to find her happily remarried and your daughter about to form an aristocratic alliance?

WOULDN'T YOU DESERVE DEATH BY STRANGLING

because of your perfidy following your refusal to divide the spoils with fellow thugs?

IF YOU COULD COME BACK FROM THE GRAVE

wouldn't your conscience smite you when you learned that your innocent wife had been accused of your murder and that disgrace o'erhung she and your daughter on the latter's betrothal night?

"THE DEAD ALIVE"

Gaumont State Right Feature in two reels, tells this story. Let every exhibitor in your territory answer the above questions for himself — when you have rented him the film.

GAUMONT COMPANY

FLUSHING, NEW YORK

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GENERAL
FILM
SERVICE

Scene from "The Miser's Millions"

Scene from "The End of the Quest"

Four Multiple-Reels Per Week at No Extra Charge is a Big Feature of General Film Service

General Film Service multiple-reels are features in every sense. They are of *uniformly high quality,* too—not all good one week and all bad the next. Here are four samples:

For Saturday, April 19th

"THE WRONG ROAD TO HAPPINESS"

Patheplay in Two Parts

A village girl comes to the fork in the road of life and chooses the path that leads to the attractions of the city. The love of her salesman-husband is a passing fancy, however, and too late she discovers that she has chosen the wrong road. She goes back to the little village for a last glimpse of her home. The next morning her father and the country lad who first loved her find her dead body down by the sea.

For Monday, April 21st

"THE ARTIST'S GREAT MADONNA"

Vitagraph Drama in Two Parts

An artist, ambitious to paint the greatest of all Madonnas, searches the world over for a suitable model. One escapade follows another. The object of his search is almost within grasp a dozen times. Finally he returns home, heavy of heart and broken in spirit, and there to his great astonishment and joy, he finds his Madonna in the person of his own wife!

For Wednesday, April 23d

"THE MISER'S MILLIONS"

Cines-Kleine Drama in Two Parts

The miser hoards his wealth, and guards it in cunning fashion. His butler discovers its hiding place, and in the quarrel which ensues, the miser is accidentally killed. After serving a long term in prison, the butler rescues the miser's heirs from poverty by leading them to the hidden wealth. There is a pretty wedding, and although he is not one of the principals, the old butler finds joy in the thought that he has made two others happy.

For Friday, April 25th

"THE END OF THE QUEST"

Lubin Drama in Two Parts

A story that begins in Italy with Rosa and Pietro happy in anticipation of their coming marriage. Then it shifts to New York, whence Rosa and Giuseppe, an Americanized countryman, have flown. Pietro is in pursuit, but finds the problem of locating Rosa in New York not an easy one. They meet later, after Giuseppe has deserted Rosa. From the effects of ill-treatment she dies and her child is adopted by Pietro. Years afterward Pietro and Giuseppe meet face to face, and when the former would have revenge, the little girl intercedes. But the fright of meeting the man whom he knows has been pursuing him for years is too much for Giuseppe and he falls dead. In the tableau, a vision of Rosa appears as a fitting climax.

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AN EXCITING

HONEYMOON

THE funniest, happiest, wholesomest Comedy in years! As full of screamingly funny situations as a hive is of honey. Lord Rowley, the unfortunate and near-sighted bridegroom, loses his eyeglass just after the ceremony and starts on his bridal tour with the colored cook instead of the sweet little girl he has just married. Book this

PATHEPLAY

---

if you want a rollicking film with a laugh in every sprocket hole! An exciting auto chase; a race down the bay on a tug after the rapidly disappearing steamer and Lord Rowley; a thrilling exchange of doubtful courtesies between Lord Rowley and the cook, whose identity he has now discovered and in which the cook comes out on top with the poor Englishman shooting down the ventilator into the coal bunkers—these are but some of the things which go to making this film undoubtedly

THE BEST COMEDY IN YEARS

FEATURING

GWEN. PATES AND CHAS. ARLING

RELEASED APRIL 26th

COMING EDISON FILMS

HULDA OF HOLLAND

Dramatic (1000)—Released Monday, April 21st.

Hulda, arrayed in her wedding gown, goes to show her finery to her grandmother. She is caught in a terrific storm and does not return for the wedding, but the searchers find a soaked and mud-stained figure whose hands have stopped a leak in the dyke.

AN INNOCENT INFORMER

Dramatic (1000)—Released Tuesday, April 22nd.

A young girl unwittingly exposes her father's moonshine outfit, to win the reward for her lover. When she discovers what she has done, she forces her lover to rescue the old man from the attacking revenue officers. He does so, but is badly wounded in the fight.

HIS UNDESIRABLE RELATIVES

Comedy (1000)—Released Wednesday, April 23rd.

The newly-weds are pestered to death by hubby's prying relatives—a marvelous collection of freaks. They are driven all over the house in search of a quiet nook until the cook breaks out with a terrible rash—cranberry sauce—and the relatives stampede for parts unknown.

THE HIGH TIDE OF MISFORTUNE

Dramatic (1000)—Released Friday, April 25th.

Being the Tenth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World."
Mary's uncle and his son are released from jail and they discover, through Billy Peart, that she is in the Salvation Army mission. She is tricked into boarding a schooner and carried off to Martha's Vineyard, but escapes in a small boat and rows to the lighthouse.

A SPLENDID SCAPEGRACE

From "A Blackjack Bargainer"
Dramatic (1000)—Released Saturday, April 26th.

Having dissipated away his entire fortune and sold his home, Yancey Goree finally sells the family feud to an old mountaineer. But Yancey's old enemy befriends him and, in return, he shields him from the new enemy, receiving the bullet which was intended for him.

WHEN The RIGHT MAN COMES ALONG

Comedy-Drama (1000)—Released Monday, April 28th

Scorning all things feminine, an extremely progressive young woman plunges into business, develops a near-male style of clothes and becomes as mannish as possible. She laughs at matrimony until he arrives and then her mannish ways are thrust aside in her efforts to charm him.

THE ORPHAN

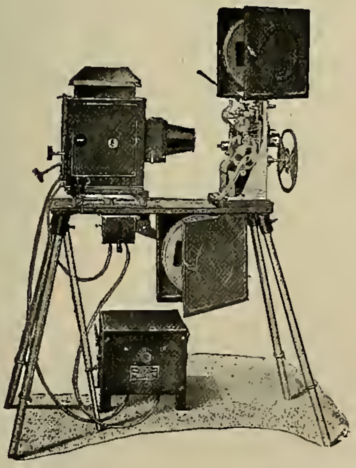
Drama (1000)—Released Tuesday, April 29th.

The black sheep of the family dies, leaving his little daughter in the care of a younger brother who is engaged to be married. The little stranger is the cause of a breach between the lovers, but her illness brings them more closely together than they have ever been before.

A RELUCTANT CINDERELLA

Comedy (1000)—Released Wednesday, April 30th.

A pinching slipper, removed under the table during a dinner-dance, gets a debutante into all sorts of embarrassing predicaments before she finally recovers it from one of the men. She conceals her slipperless foot until he lets a mouse loose in the room. That is too much.



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The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes, and are a real pleasure to look at. There are no discouraging "intermissions for repairs." And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

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LUBIN·FILMS

"THE POWER OF THE CROSS"

SPECIAL Friday, April 18th
A Two Reel Special, Very Dramatic and Religious

"THE END OF THE QUEST"

SPECIAL

A Powerful Two Reel Melodrama

Friday, April 25th

Rosa and Pietro were very happy in Italy, until Giuseppe Rocco came, with many promises, and induced Rosa to go with him to America. Pietro followed them, vowing vengeance, but failed in his quest. He became owner of a barber shop and one night found Rosa with a baby in her arms fainting upon the street. Pietro did his best to restore her, but Rosa died, leaving her baby to Pietro's care. Five years passed and one day Rocco entered the barber shop; Pietro was about to kill him when the little girl stayed his hand, but Rocco had died of fear and heart failure.

"THROUGH MANY TRIALS"

SPECIAL Wednesday, April 30th
A beautiful two-reel pastoral drama.

"THE PAWNED BRACELET"

1000 feet Tuesday, April 15th
A rich husband refuses his wife pin money and finds that he is wrong.

"THE RIGHT ROAD"

1000 feet Thursday, April 17th
Another great Western melodrama.

"BABY'S NEW PIN"

400 feet Friday, April 18th
The pin was found on the floor; Baby did not eat it.

"BEATING MOTHER TO IT"

600 feet Friday, April 18th
A game of hearts between mother and daughter.

"A FLORIDA ROMANCE"

1000 feet Saturday, April 19th
A beautiful tale of the Land of the Everglades.

"BACK TO PRIMITIVE"

1000 feet Monday, April 21st
A powerful and picturesque Indian romance.

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VITAGRAPH

"MR. MINTERN'S MISADVENTURES" *Comedy* **Monday, April 14th**

He has many. By mistake he enters the wrong stateroom. This misadventure leads to happy consequences with Costello in the lead.

"THE FORTUNE" *Comedy* **Tuesday, April 15th**

A palmist tells John Bunny he will inherit a fortune. Some young bloods make him believe it, but his wife, Flora Finch, convinces him he has been dreaming.

"AFTER THE HONEYMOON" *Comedy* **Wednesday, April 16th**

Everything is "lovey-dovey" until they go housekeeping. They separate, but are reconciled by a succession of funny circumstances.

"SLEUTHING" *Comedy* **Thursday, April 17th**

Belinda gets on the track of Ophelia's false lover. She is arrested for masquerading, charms the policeman, and does a lot of queer things as a female Hawkshaw.

"PLAYING WITH FIRE" *Drama* **Friday, April 18th**

Dorothy Kelly as a vain and pretty young wife tires of restraint. She places herself open to criticism and hovers dangerously on the verge of compromise.

1. "SEEING DOUBLE"
2. "JEAN AND HER FAMILY" *Comedy and Dog Life* **Saturday, April 19th**

1. He sees them in pairs. He doubts his own sanity and takes the pledge. He is now a teetotaler. 2. Jean, the Vitagraph Dog, her four sons and two daughters.

NEXT WEEK
SIX-A-WEEK

"MIXED IDENTITIES"
"GALA DAY PARADE, YOKOHAMA, JAPAN"
Two On One
Monday, April 21st
"THE MYSTERY OF THE STOLEN JEWELS"
"IN THE GOOD OLD SUMMER TIME"
Split Reel
Tuesday, April 22nd
"THERE'S MUSIC IN THE HAIR"—Laugh Kinks
Wednesday, April 23rd
"THE POWER THAT RULES"—Everybody Wants It
Thursday, April 24th
"THE STRONGER SEX"—Strong Picture Friday, April 25th
"A FIGHTING CHANCE"—Here It Is Saturday, April 26th

SPECIAL FEATURE, "THE ARTIST'S GREAT MADONNA," BY KATHERINE VAN DYKE, IN TWO PARTS; RELEASED MONDAY, APRIL 21st.

SPECIAL FEATURE, "HEARTS OF THE FIRST EMPIRE," IN TWO PARTS; RELEASED MONDAY, APRIL 28th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC OF ALL VITAGRAPH'S SPECIAL FEATURES, BEGINNING WITH "THE STRENGTH OF MEN," MARCH 19th.

NEW YORK,
LONDON AND PARIS.

VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

The Haunted House

Thrills and Laughs in this Novel Comedy Drama

While unknowingly impersonating a ghost, a little girl brings about the capture of a burglar.

Released Monday, April 28th *Special 1 and 3-Sheet Posters*

The Eighth Notch

A feudist has placed seven notches on his gun. When the eighth notch is accidentally added, exciting incidents follow.

(On the Same Reel)

A Coupon Courtship

Tom, Dick and Harry have a smoky battle when the Smokem Tobacco Co. offers a grand piano for one million coupons.

Released Wednesday, April 30th

Fatty's Busy Day

After one day's experiences in the city, the farmer boy concludes "there's no place like home."

(On the Same Reel)

Old Women of the Streets of New York

An interesting topical picture showing the peculiar occupations of old women, touched by the hand of time.

Released Friday, May 2nd

The Wayward Son

The manufacturer's son, unaccustomed to work, has a hard struggle when thrown upon his own resources. Pluck brings a well-deserved reward.

Released Saturday, May 3rd *Special 1, 3 and 6-Sheet Posters*

COMING!

The Cheyenne Massacre

A Feature Indian Classic in Two Parts

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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The Index for this issue will be found on page 318.

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Saturday, April 19, 1913

Facts and Comments

WE have never joined in the prejudice with which theatrical journals seem to regard all new-comers in their field. Such prejudice is probably born of conceit and egotism. Experience has shown time and again that men on the borderland of middle age have done great things in the theatrical field without much previous theatrical experience. The same holds good of the motion picture. Both the art of producing and the profession of exhibiting may be learned by anybody with the proper talents in him. Some practical experience, however, is indispensable. We have seen grocers, plumbers, tailors and business men generally go into the motion picture industry and be fairly successful. They were always willing to learn, and thus there was no trouble about laying a foundation. We would advise such entrants into the moving picture field to leave the details of practical management to trained men, and not interfere in the beginning of their new enterprise. It is unfortunately not rare that these inexperienced men hamper capable managers with their crude notions. But recently a case was pointed out to the writer, in which the owner of a place who had amassed a fortune in the hotel business paid a manager a salary, but gave him no power whatever, substituting his own new-born ideas for the ripened judgment of the experienced man. The science of conducting a motion picture theater is not revealed to mortals in a dream, but has to be learned like everything else in this plug-away world.

* * *

A MOST interesting conversation took place the other day in the editorial sanctum of a great New York daily newspaper. It related to an experiment made by that same paper. The experiment was the introduction of a weekly moving picture supplement. The editor had been in fear lest his "high class readers" resent such an innovation. "To my surprise," he said to his friend, "all our readers commended our step and urged us to keep it up. Our circulation jumped noticeably. I see motion pictures in a new light now, and realize as I never did before their widespread popularity."

*

No one is gladder of this publicity for the motion picture than we are. Though their influence is confined to narrow limits compared to the national scope of THE MOVING PICTURE WORLD, much good may reasonably be expected from the attention the motion picture is receiving from the daily press. They create and stimulate interest in kinematography, and thus help both producer and exhibitor. As a rule these local publications do not even pretend to reach the exhibitor; they utterly lack the equipment, the experience and the connection to be of practical value to the exhibitor and the advertiser, to whom nothing can replace the real organ of the industry covering a field perhaps twenty times larger than the zone of the newspaper which is printed exclusively for the benefit of the general public.

* * *

THE telephone girls of Boston have protested through the press against being shown in motion pictures in the act of constantly chewing gum. This may seem funny to persons who find it easier to laugh than to think, but we believe that these girls have a just cause of complaint. It is a very cheap sort of wit to which they are subjected. Naturally they like to be well thought of, and they like to keep their self-respect. Civilization could not live through one day without their help. Acts of heroism in times of distress and emergency are often credited to telephone girls, as witness the recent disasters in the Middle West. These clownish jokes do not look well on the screen.

* * *

KINEMAPHOBIA—an unreasoning hostility to the motion picture—seems to have reached its highest mark in the city of Pittsburg. The exhibitors in the smoky town, animated by a proper spirit of helpfulness, had proposed to give special performances on a Sunday, intending to devote the entire proceeds to the relief fund for the victims of the recent floods. Both the human and the divine law recognize that it is lawful to do good on the "Sabbath," but the Pittsburg ministers did not read the gospel that way. The supposed desecration of the "Sabbath" outweighed in their minds any possible good that might come out of these performances. Unanimously they protested against the Sunday exhibition, charity or no charity. The exhibitors, however, refused to be intimidated. Sunday exhibitions were held and the police did not dare to molest them. The world is still running on at much the same gait, in spite of the ravings of these antediluvian fanatics.

The Future of the Single Reel

By W. Stephen Bush.

LESS than three years ago the single reel held absolute sway. Old moving picture men will easily recall the wonder expressed in film exchanges, when the Pathe "Dreyfus Case" was released. This splendid feature ran but a couple of hundred feet over one reel and the short end had an old-fashioned "comedy" for a running mate. Exhibitors were puzzled as to how it should be put on, but most of them guessed right and waited awhile before they let the tear-stained climax of the tragedy be followed by the farce. Nobody then thought much about features and the possibilities of the multiple reel. "The Fall of Troy" was among the early features consisting of more than one reel.

Then along toward 1911 multiple releases became more frequent, but they were still looked upon as exceptions, and there were few indeed who then anticipated the coming rise and development of the multiple feature reel. Multiple releases were given to the exhibitor in installments, the continuity of the subject to the contrary notwithstanding. In that shape they were anything but welcome to the exhibitor, who had to hear frequent complaints from his audience because subjects of multiple reels were split up and often released at intervals of a week and more. When producers at last began to heed the demands of the public and the repeated urgings of this paper and decided to release multiple reels on one and the same day there were many vaudeville houses which sandwiched acts of vaudeville into reels treating the same subject. We mention all this just to show what a novelty the feature reel was in those days and how long it took for producer and exhibitor to properly adjust themselves to the new conditions.

On June 17, 1911, The Moving Picture World said in its editorial columns: "The present upward trend of the moving picture could not be shown more strikingly than by grouping together the titles of the following films released recently or about to be released: 'The Fall of Troy,' 'A Tale of Two Cities,' 'Enoch Arden,' 'The Battle Hymn of the Republic,' 'The Maccabees' and 'Faust.' " We prophesied the further rapid development of the feature films in the same article in these words: "It is * * * characteristic of the present higher ideals that of the subjects above mentioned one consists of three reels and two consist of two reels each. The two and three reel subject is indeed a necessary product of the higher ideal. It is bound to come, and in two or three years it will be the rule rather than the exception in all dramas."

Events have literally verified this prediction. I believe that on the whole the quality of the feature reels has been above that of the single reel, though the feature reel has lately gone to inferior sources for its material and inspiration. The fond hope that the feature and the higher ideals would become synonymous has not been entirely fulfilled. European productions especially have too often departed from the higher ideals in the selection of subjects for multiple reels.

With the feature still holding the center of the stage and with every prospect of continuing to hold it for many years to come the question will occur to every exhibitor: What is to be the future of the single reel? The studios and equipments of every producer who issues regular releases every week is especially adapted for the making of single reels. The great fortunes in the manufacturing branch have in the last five years been made through the production of single reels. To the men who supply the staple of the exhibitor's program the feature is, as a rule, a thing most difficult of achievement. They look at the film situation from an angle wholly different from that of the feature men. It is well nigh impossible to put out a weekly supply and at the same time astonish the film world with wonderful features. There are some producers, not too many of them, who have foreseen the coming triumph of the feature and who have prepared special facilities for the production of features, entirely separate and distinct from their equipment for single reels. Such producers are the exceptions rather than the rule. The great majority of manufacturers will for a long time to come be dependent for their financial success and their artistic reputation on single reels.

It seems plain that the diminished demand for single reels will suffer still greater diminution unless the average of quality in the single reel takes a quick and decided turn for the better. In the regular single reel issues of certain producers there is about as much variety and interest as in the links of a chain of sausages. When one remembers to what heights of artistic achievements the industry rose in the days of the exclusive reign of the single reel, it is strange that there has been so much retrogression.

It would be easy to recall instances of splendid single reels. Take for example the old Shakespearean series of the Vitagraph Company, which no multiple Shakespearean reel since made has ever been able to approach in dramatic power and condensation; take the famous old Biographs such as "Pippa Passes," "The Greaser's Gauntlet" and scores of others, which were the delight of the public and the exhibitor. The old companies still release an occasional fine single reel, but on the whole even their single reel issues have shown meager quality, while of the newer companies scarcely one can lay claim to even a fair average of quality in the single reels. Originality of invention and dramatic power are sadly lacking.

We hope the day will never come when the single reel can be considered as little more than a "filler." There is to say the least as much chance for a display of directorial skill in the making of the single reel as there ever was. No matter how many features may be produced hereafter and how good such features may prove to be, the single reel will continue to be the backbone of the motion picture show. That show will in the end be judged by its single reels. If these are given over entirely to the exploitation of cheap comedy and cheap melodrama it will be a sorry day for the exhibitor and the public.

The coming of features consisting of eight reels and even twelve reels will undoubtedly have a tendency to decrease the demand for the single reel. Such features will establish new standards in kinematography. If the difference in quality between these very big productions and the every day single reel release is too pronounced it is not at all improbable that the single reel will lose in popular favor and will be relegated to the very cheapest of motion picture theaters. There is but one way to prevent this. The single reel must conform to higher standards. Its place in the kinematographic procession must not be too far in the rear of the modern feature of many reels.

Peering Into the Future

By Louis Reeves Harrison.

WHETHER high or low, nearly every jack in the game of life who is not a moral idiot is trying to improve. Even the money drudge realizes that those who are not after his gelt, the best people he can cultivate, care less for what he has than for what he is when they come to meet him socially, and he strives accordingly to purchase a character. I may therefore be excused for insisting upon progression and improvement in our picture plays, for applying the tonic of criticism so that they may meet the dominant sentiment of what is best in our times.

The plays themselves are critical. The finest of them are commentaries on the passing show, and they must reflect ideals based on principles of justice and equity to attain success with our people. When photodramas are not governed by high principles they should be called to account for common financial interest to the ultimate benefit of the public. Criticism based on high standards is as inevitable as it is essential. Even to think of these photoplays is to judge them.

It is essential that they keep pace with the times, and possible that some of them may strike out boldly as leaders of opinion, though the bare idea of adventuring into the future may get on the nerves of old showmen. Old showmen are timid for a reason. The natural drift of pictures is toward the drama, and theatrical men of other days are so constituted mentally as to go back into the past for their material, this being the line of least resistance. To the non-progressive spirit of those earliest in the game may be ascribed the present imitative mediocrity.

Imitative mediocrity characterizes a large number of the unsatisfactory pictures thrown on the screen—pictures that would cause the whole business to collapse like a house of cards but for a few notable exceptions, and persistence in this wearisome quality is now keeping many away from screen exhibitions who would otherwise attend. Producers are willing to spend money, but they are almost unanimous in believing that they are addressing audiences of inferior quality, and this idea is fostered by exchange men and exhibitors themselves.

The impression is a false one that people attending picture shows are lacking in sufficient intelligence to appreciate the best offerings; that the condition of working people is that of eternal damnation in poverty and ignorance; that they cannot rise, or stay "risen" when lifted up. The difference between the highly educated and the indifferently educated is not one of intellect at all; it is simply one of familiarity with the products of human achievement, a condition to be improved rather than fostered by moving pictures.

If the past is of any particular use it should teach us what the future is to be. Every American of Colonial descent knows that his ancestors were mostly men and women who resented old world distinctions of classes and masses. Our plain ancestors rose to a control of social and national affairs that excited the admiration of thinking men all over the world, though they were considered abroad to be inferior to lords temporal and spiritual, just as motion picture audiences are lightly regarded today.

Those who attend the picture shows because they cannot afford costly forms of entertainment may suffer from a form of social inequality not unlike the civil and political inequality of rebellious spirits who conquered and defended this country, but history has taught us that this form of disability is not inherent, nor is it beyond remedy. Modest workers who spend their dimes at the little shows are as far from being stupid as those who sit in the golden horseshoe at the Metropolitan are from being truly intellectual, and that is putting it strong.

The educational value of moving pictures was pointed out and discussed in these columns years ago, and now every play that presents a figment of historical information, whether or not it is correct or worth disseminating as a matter of knowledge, is tabbed "educational." Meanwhile not a grain of information is offered on subjects engaging the attention of rich and poor in all parts of the world. Scarcely a suggestion is made as to the outcome of fascinating questions of the hour. Though thought rules the world, few of the highest and brightest ideas of *this* hour are ever set forth on the screen.

The plain truth is that no people are more bitterly aware that our present social and political systems are faulty than those who suffer pain and humiliation from an unjust distribution of the fruits of achievement. They are more alive to the necessity of changed conditions and more ardent in the pursuit of new freedom than those who do not feel the need of it themselves and only once in a while regard it as essential to common welfare. There are hundreds of interesting problems presented by the struggle for greater opportunity, superior education and whatever is calculated to add to human wealth, power and happiness in equitable degree—problems which may be set forth in a thousand interesting ways—and any just presentation of these would go straight to the hearts of the average audience at motion picture shows.

Moving pictures should be agents of civilization, no matter where they are shown. Men have found old ideas of morality and justice to be false. Men are beginning to think that our present ideas need improvement; they are beginning to regard whatever is degenerate in national and social affairs with more disgust than open crimes excite; they are beginning to distrust those who make and enforce laws, and we all realize that a nation which cannot retain its progressive spirit is on the road to decay. Moving pictures may be destined to provide the real literature of opportunity.

The people are ready. They are quite capable of understanding and studying any problem presented clearly on the screen, and the first man to go before them with a vigorous plea for what is right and nearest the universal heart will fill the little places of entertainment to overflowing, and with thunders of applause. The question of whether the cowboy catches the Indian, or the tin-starred sheriff catches the villain, or the cop catches the burglar is not going to hold us much longer. "Tomorrow is the eventful thing for us. There lies all that remains to be felt by us and our children and those that are dear to us."

One of the most brilliant writers of today, H. G. Wells, says: "We look back through the countless millions of years and see the will to live struggling from shape to shape, from power to power, crawling, then walking, now struggling to master the air; now creeping down into the deep; we see it reshape itself anew; we watch it draw nearer and more akin to us, expanding, elaborating itself, pursuing its relentless purpose, until at last it reaches us and its being beats in our brains and arteries, roars through our cities, sings in our music, and flowers in our art." Is this the end? He answers, "It is possible to believe that all the past is but the beginning of a beginning, that all that is and has been is but the dream before the awakening, the twilight before the dawn."

"The Miser's Millions"

Three-Reel Cines-Kleine Feature.

Reviewed by James S. McQuade.

IT is said that the principal actor in the Cines-Kleine, three-reel feature "The Miser's Millions," designed the ingenious mechanical contrivances used in the production. Indeed, without these electrically operated properties the story might never have been written, or, at least, it would never have been used in a photoplay. It has been an easy matter to write a story around the mysterious cellar, which contains the miser's millions, when provided with the magically worked pieces of furniture and the awesome steel vault, provided with inflexible steel arms that spring out of the darkness and seize with a death grip the body of the burglar who is forcing an entrance to the treasure.

Scene from "The Miser's Millions" (Cines-Kleine).

Throughout the three reels of this feature film one's interest is well sustained, notwithstanding the fact that the secret working of the means of access to the treasure has been revealed in the first reel. Naturally the climax has been reached before the close of the third; but even this has its thrill, as it reveals the fearful ordeal to which a greedy money-maker is subjected and his utter collapse in the dread chamber of death. The second reel also has its stirring scene, in which the burglar is trapped by the ghostly steel arms while plying his jimmy on the vault.

Scene from "The Miser's Millions" (Cines-Kleine).

The character of the miser is strongly portrayed. The senility, cupidity and heartlessness of the money-mad man are drawn with artistic touches. His suspicious nature, too, is impressively revealed, and his tigerish fight for the preservation of the secret that protects his treasure is most realistic. Another well drawn character is that of the avaricious money lender. So despicable and cunning is he made to appear, one actually feels inclined to explode with malicious laughter, as he shrinks in horror from the skeleton that grins at him in the vault chamber. His utter despair, when he finds himself walled in with the gruesome dead and the millions he has attempted to steal, still further augments one's fiendish glee.

The interior scenes are well staged and show fine photography. The rescue of the child of the warden of the penitentiary is shown in an elaborate exterior setting. The partial collapse of the structure and the serious injury of the rescuer form an impressive scene.

The miser of the story lives in seculsion in his city home. No one save Peter, a butler, is allowed on the premises. His only relative is a niece, Mrs. Rice, whom he never sees. With her sick husband and their little daughter, Dorothy, Mrs. Rice finds it hard to keep the wolf from the door. Without medicine or food in the house, she sends a messenger to her uncle, pleading for assistance. It is the day for the miser's collection of his rents, and he is about to leave when the messenger arrives. He reads the note, and at first fumbles a few small coins in his fingers, then hesitates, and returns them to his pocket with the remark, "My rents are of more importance to me than my relatives."

The miser's hoard is stored in a large steel vault in his cellar. Access to this cellar is only possible through a secret passage, leading from his library. By touching a hidden button, one of the book cases sinks beneath the floor, revealing an opening in the wall back of it. Passing through this opening the book case resumes its former position. Other intricately constructed contrivances are eencountered before the cellar is reached, all of them yielding to the magic touch of the miser. The vault also opens to the touch of secret springs and is closed by the same means. If otherwise tampered with, strong steel arms encircle the intruder and crush his life out. The return to fresh air also requires a knowledge of secret springs, as all entrances have been closed, as the explorer, on his way to the cellar, passes through them. Thus a stranger may possess the secrets to gain entrance, and yet never get out.

Scene from "The Miser's Millions" (Cines-Kleine).

One day Peter, the butler, spies on his master and learns of the secret entrance. The old miser discovers him and attempts to shoot him. In the scuffle, the pistol is accidentally discharged and the miser is killed. Peter is sent to the penitentiary for 15 years.

Mrs. Rice and her child were living alone when informed of her uncle's death. Her husband had died some time before. On coming into possession of the estate, she could find no trace of the miser's hidden money. It was necessary to get loans on the real estate and, after the lapse of 15 years, she is again penniless. A money lender is about to foreclose on the property. The money lender's son is in love with Dorothy and tries in vain to turn his father from his course.

About this time Peter, the butler, is released. He calls on Mrs. Rice and draws her plans of the secret entrance. The money lender is told of these plans by his son and resolves to secure the treasure for himself. He gains entrance to the cellar but cannot return. Through Peter's efforts he is released, and the miser's millions are turned over to Mrs. Rice.

The release date is April 23.

FILM SUPPLY TO BE DISBANDED.

At a meeting of the directors of the Film Supply Company held on April 3, it was decided to dissolve that organization. The resignation of the general manager of the Company, Harry Raver, was accepted and a committee consisting of C. J. Hite and Herbert Blache was appointed to wind up the affairs of the concern.

British Trade Exhibition

Moving Picture Symposium in London—Fourteen Picture Theaters in One.

(Specially Reported By Our Own Representative.)

SATURDAY, March 22 will be an important date in the history of the moving picture industry in Great Britain, for on that day was opened in London, under most distinguished auspices, the first industrial exhibition ever held in this country in connection with development of the kinema as an educational, scientific and entertaining factor.

A good deal of misapprehension, however, has existed both in England and America respecting trade representation at the British International Kinematograph Exhibition and it is the unanimous opinion of many important men in the trade that the only deplorable circumstance of the enterprise is the aloofness of the British Film Manufacturers Association, which refuses to recognize officially the exhibition. Beyond this the organizer, Mr. Ernest Schofield, a gentleman with extensive experience here in the promotion of industrial exhibitions, has had every facility in his task from both the picture theater people and film producers and manufacturers. The admirable manner in which the larger producing syndicates have fallen in with the idea was most encouraging, and this fact was favorably commented upon at the opening ceremony, which was creditably performed by the well known educationalist Sir Albert K. Rollit. An exhaustive list of church, social and educational dignitaries appeared as patrons of the exhibition, and some of them actually participated along with prominent American and English trade representatives in its business management.

For this purpose the exhibition was divided into seven or eight sections, each with its own controlling committee. These lists are much too long to print here, but as an instance of the thoroughness and efficiency of this system it might be mentioned that no less than five University professors were identified with the educational section, two notable explorers and three geographers with the travel and scenic section, while several eminent politicians, clergymen and actors rendered valuable assistance in the social, religious and entertainment sections respectively. To follow the exhibition proper a general conference was held and this apparently constituted a valiant attempt to determine the status of the moving picture. The application of the kinema to every phase of science and learning, religion and politics, medicine and travel was discussed at length by experts, a few of the most notable participants being the Bishop of Birmingham, the Headmaster of Eton, Prof. R. A. Gregory, Prof. Lyde, Sir A. R. Rollitt, Sir F. F. Belsey and Sir John Kirk.

The Exhibits.

Undoubtedly the first and foremost exhibit in historic importance was that lent for the occasion by the moving picture pioneer, Mr. Friese Greene. As is well known in America it was Mr. Greene who made the first moving picture projector and showed it at the Chester Photographic Convention in 1890. Mr. Greene personally explained his apparatus at a private view and his "first machine in the world" looks very much like a combination of a magic wheel such as one finds in penny bazaars and an old lantern.

A notable feature of the exhibition was the manner in which the exhibits and stands were displayed in such a fashion as to make the whole show attractive to the man in the street and not necessarily confined in interest to those in the trade. The fourteen theaters were arranged in one long avenue and the stands were in the annexes. Many novelties in the form of kinema adaptations delighted the huge London crowd which visited Olympia on Easter Monday and probably the most popular was the moving picture target. It is really a combination between the moving picture show and the shooting gallery. Pictures are projected on to the screen in the ordinary course and the patrons shoot at the moving objects with rifles. As each shot goes through the screen a small hole of light is reflected from the back and by some ordinary synchronizing device the film in the gate stops dead at the precise second that the bullet pierces the screen. This shows exactly how and where the kinema-sportsman has hit his mark. I had several shots myself and successfully bagged seven cavalrymen, two aviators, four lions, a tiger, a motor omnibus, and a flamingo in ten minutes. The attendant promised to send along the skins. I have already heard from representatives of large amusement syndicates that the living target is to be the premier attraction on the South Shore at Blackpool (England's Coney Island), this summer.

Another attraction equally diverting to the multitude was the photo-acting competition, suggested no doubt by the recent offer of the Cines Co. of £1,000 for the best scenario. At one end of the hall was erected a stage fitted up like the average picture producing studio. Aspirants to photoplaying were invited to give the crowd below an exhibition of their powers in the fixed role of someone who receives a letter containing a legacy but which afterward turns out fictitious. The preliminary tests occupied the first four days and several thousands of amateur actors faced the dummy camera, including all persons from maid servants to society ladies, and even the manager of a provincial theater competed. The final will not be "played off" until next week and I hear that some arrangement is being made by British film manufacturers to give the successful players a practical opportunity to show what they can do.

Other competitions included a test for operators both at spool changing and in case of the film firing, and one for pianists who were required to sit down and improvise music to a film they had not seen before. Medals were awarded to the successful competitors in both cases.

Safety Films.

The recently formed "Boroid" company had a most interesting stand on which their new fireproof film base was demonstrated. I asked the manager in charge to "frizzle" a piece of the film, which he did, by holding six or seven inches in the flame of a large spirit lamp. Rightly enough the film frizzled but there was no trace of flame, and this was proved beyond doubt when he placed a piece upon some red-hot tin and still it only frizzled. A few other devices were on show, but were mostly of the nature of fire preventing attachments. One consisted of a steel jar to be attached to the side of the projector containing a chemical fire-extinguishing solution and which by pressing a lever was squirted into the "gate" of the machine and surrounding parts. I am afraid, however, that this device will never prove popular to operators averse to water as the demonstration resembled something like a miniature shower-bath. There was some talk at one time of submitting these and other appliances to the Royal Commission appointed to investigate celluloid dangers, but so far nothing has been heard of the matter; but the Berlin police, after subjecting Boroid film to most rigorous tests, have decided to grant extra privileges to theaters using it.

Sound Instruments.

It would seem from the many mechanical musical instruments shown at Olympia that, so far as the smaller shows are concerned, the orchestra will soon be swept out of existence. A most ingenious contrivance which attracted endless attention was a violin-playing instrument. The sceptic showman will ask "How can a machine draw a bow across a fiddle with accurate musical expression." That is not the point. The violin plays the bow, the latter remaining stationary throughout. The invention consists of a three-legged frame to which is attached three violins, close together and all in line. Across the three is stretched a huge bow and when the motor is set going and the sound regulator fed with paper music rools the three play together. Pneumatic stops regulate the strings instead of fingers.

The stentorian was another device which attracted endless notice. It was really an elaboration of the gramaphone except in stentorian notes which could be heard from one end of the building to the other. Combinations of pianos, organs, orchestrions and violins were exhibited by the dozen and all were under electric control, compact, and regulated on the press-the-button principle.

Machines for sound effects were as common as flies on a July morning and the cacophanic catastrophes produced by some were bewildering in the extreme. One small instrument, for instance, no larger than a sewing machine and known as the "Kinesounder," almost produced a panic. The operator pressed seven of its levers down simultaneously; then immediately fire alarms rang, police whistles blew, the fire engine hooter huzzed, horses galloped and vehicles rattled, timber cracked as though burning and passable imitations of falling floors and roofs were interspersed with many other noises of a fire scene. This machine produces about fifty other different stage noises with one of the most realistic resemblances of smashing crockery I have ever heard.

Trade Secrets.

Both in respect to projectors, cameras, and film producing apparatus columns could be written of new and improved adaptions on view at Olympia, but a few of the most notable must suffice. The newest thing in studio cameras resembled a big naval gun more than anything. It was constructed of heavy, thick steel and laid in a foundation of steel bedplates, while on all sides were myriads of handles and levers. The new gyroscope hand camera and one worked by compressed air were also exhibited. The camera used by Mr. H. Ponting near the South Pole attracted more than passing attention.

The process of artificially coloring films with stencil plates has hitherto been regarded as secret, but the "Pathecolor" system was openly demonstrated at the firm's stand. Several complicated machines were used for the stencil plates which were cut by means of the positive image of the film being projected on to ground glass, traced over with a pantograph, and the deflections of the needle transmitted to a second positive film, which is actually the stencil plate. To follow this through for the thousands of exposures on a short film would seem tedious, but the rapidity of the operator was amazing. When the stencils are cut they are fed in exact juxtaposition with an uncolored positive through a tinting machine which colors the films by running them in contact with bands soaked in aniline dyes. Only one color is applied at a time so that elaborately colored films must be run through the machine perhaps eight or ten times.

No advertising novelties of a sensational character were shown. The Essanay Co. had a huge balloon suspended from the roof, but most other firms depended upon throwaways or posters. The "Moving Picture World" along with a dozen other trade journals was represented and referred to eulogistically by the "Kinematograph Daily," a bright little daily record of the exhibition published by Mr. E. T. Heron.

Imagination in Picture Making

By Hanford C. Judson.

OBJECTIVITY and subjectivity are words that often change their meaning. At present, the former sometimes means an approach to the scientific method of producing an effect. There is not and never can be any science of art, because no two people are just alike and, roughly speaking, no two who are affected in the same way by anything. Yet in dramatic composition, within narrow limits, an approach to the scientific method seems possible. Every producer of melodrama knows that certain often-used formulas are sure to make human hearts tingle and that certain other formulas are sure to make human eyes weep.

We have our emotions, love and hate, exaltation and fear, joy and sorrow, and all the different shades of these, faith, hope, expectancy and that strange comer, pain, that has no opposite except forgetfulness. Besides these what else have we? It is with these and these alone that drama concerns itself. They are emotions; they come to us out of our motions, actions. Even where we stay motionless, life which is action moves against us and we are made to feel willy-nilly. If we move against the tide the action is fiercer and only when we move with it are we at relative rest. If life were simple and all its currents set in the same direction, we would all be alike and all would float down the same sleepy existence together, but the streams flow in all directions and there's clash and consequent feeling. It is this clash that drama strives to make effective to us on the screen.

The dramatist pictures his clash first subjectively to himself, then objectively works it up so that an audience, which isn't one man, but a collection of entirely different experiences, may be able to grasp the heart of it and place it each in his own life. The dramatist must pull it up out of all that pertains just to himself, and must keep only that which will seem approximately alike to all. He must make the clash clear and therefore make it simple—simpler than life. It must be more effective than life, for we are not all dramatists. The first difficulty with inexperienced producers is that they assume that the audience will imagine the conditions that make the situation possible and they begin their story with the things most interesting to themselves. We can't do this and are left cold. If he begins at the right place and makes his situation clear, he is apt, if the story is complicated, to try to tell it all, and so bring in a lot of things that, just at that time, are not at all significant. A young novelist is sure to write many scenes that add not a jot to the effect that he wants to create.

"To hold," as it were, "a mirror up to nature" was good advice from a critic of acting to players; but Shakespeare in his dramas did much more than hold a mirror. His plays are not even life as he saw it; for he worked with an object in view. Besides, they are dramatic and made more effective than life. Yet he holds the mirror up in his character drawing and this gives the dramatic artist his greatest chance of being original. In making plots it is far wiser to follow the rules that life-long experience has proved effective than to break through the formulas and attempt to do something that may, in the making, excite the dramatist's imagination, but that when made, is apt not to excite the spectator's. The formulas of dramatic construction are not conventional; they stand for facts. They are "schemes" that show how the human mind works. Characters change, but our primary human character never. Because characters change, the drama of every age changes in nearly every superficial aspect, and because characters change good drama, when it is written, must be up to date. Someone has said that if a dramatist fails to get a hearing from his own age, his works never will be thought worthwhile. This is because he can deal only with materials furnished to him by his own age; he can lay his hands on nothing else. He has to go out among men and feel with them the forces that make them what they are. They know nothing else but themselves and are also his audience. If the dramatist sets his play in the time of Timon of Athens, for instance, he must, none the less, picture his own time and the characters around him or he has mechanically to copy the people he finds in dramas of Timon's time. This bars out the use of his own originality and he cannot convince the imaginations of his audience.

Originality comes wholly from the imagination of the maker, and appeals to the imagination of the spectator. Everybody with a human mind has imagination. Genius is merely the faculty of using it so that others will see it and be stirred, and originality in a man's work is merely evidence that he has used it. The value of it is that it gives to us the pleasant feeling of our common humanity. We are all like branches on the same vine, the same sap, the same humanity runs through us all. Originality in a drama means that its maker has filled his characters with our common sap of life. They convince us that they are like ourselves. We look upon them as neighbors, we know them, they live in our community.

Motion picture making is the most difficult of the arts. It has the most complicated technique, it demands the most rigorous condensation and calls into play the widest knowledge of life and of human character. With so little space at his disposal in which to create an effect, the finest artistic sensibility is needed, for there is no room for things not useful in the final impression. All out-doors is a mighty good place to make a picture in, but to bring that all out-doors inside and put it on a screen needs an artist, and to bring a slice of true life on a screen needs a mind wise in many ways.

THE MANUFACTURER WORM TURNS!

It has been noteworthy how many metropolitan newspapers have suddenly changed their attitude on the motion picture of late. Financial reasons, due to the film industry's great growth, have been hinted at in many quarters. Newspaper editorial writers, it is said, have written favorable "leaders" on owners' orders. The owners, by the bye, would send an advertising representative around to the film manufacturers later. Oh! the things they say!

Well, Thanhouser seems to think that there is something to the talk of newspaper corruption, for it releases a newspaper exposure story Tuesday, April 15th. The picture is said to show the subservience of newspaper owners to politicians. "The Girl and the Grafter" is the title.

"BIG CHIEF" RANOUS IN JAPAN.

Vitagraph Director, unable to read a Japanese sign, decides to play it on a flute.

Motion Picture Exhibitors' League

PICTURE MEN IN FLOODED DISTRICT.

ALMOST nothing in the way of detail has been reported regarding the losses of the owners of picture theaters in the regions devastated by tornado and flood. From the general reports on the extent of the damage caused by wind and water it is certain that many picture theaters throughout Indiana and Ohio have been totally destroyed. President Neff of the National Motion Picture Exhibitors' League, who has been keeping in touch with the situation, advises The Moving Picture World that he has been unable to get any detailed information up to this writing. Communication with the stricken cities has not been re-established and he has been unable to reach many members of the league by either mail, telephone or telegraph.

At Dayton, Mr. Neff says that all the picture houses were flooded to a depth of from eight to twenty feet; at Portsmouth, Ohio, eight picture theaters are under water; at Hamilton, Ohio, he is advised that the loss to the picture men is complete. Several houses in Cincinnati have been badly damaged and word from Indiana comes to the effect that there has been considerable loss sustained by the picture theater managers in that state.

Regarding the matter of rendering assistance to the members of the trade who have suffered loss, President Neff said that efforts were being made by the officers of the Indiana and Ohio leagues to help all members in good standing. It has been reported to him that there were more supplies on hand at Columbus and Dayton and other points than were needed to relieve the immediate needs of the several communities and that, as soon as the general situation was provided for the problem of individual necessities could be taken up. It will be some time before the extent of individual losses and individual needs can be ascertained, but when that time arrives the problem of restoring the picture theaters will be taken up by the league and will be handled in Indiana and Ohio by the organizations of those states.

"Such offers of assistance that have been referred to me," said President Neff, "I have advised that the funds raised be equally divided between Indiana and Ohio; part to be sent to Mr. F. J. Rembush at Shelbyville, Ind., and part to Mr. J. A. Maddox at Columbus, Ohio. I believe that this will be the best way to handle the matter at present

"When it comes to the matter of benefits for the flood sufferers I believe that the money raised from now on by the picture men should be set aside for the benefit of those in the trade who have suffered loss. As I said before, the various relief committees already have more supplies and money than they know what to do with, so it would be a waste of effort to turn any more money over to the general relief fund."

WILL TEST KANSAS CENSOR LAW.

The proposed censorship law for the state of Kansas, the text of which was published in the Moving Picture World several weeks ago, has been approved by the Governor and is supposed to be operative only, through some oversight the legislature adjourned without making any appropriation for carrying out its provisions. The Superintendent of Public Instruction, appointed by law to inspect films, gave the job a good try and then advertised for "competent public-spirited men and women" to take it off his hands. Applicants must be willing to wait a year for their pay as nothing can be done in the way of obtaining it until the legislature convenes again next year. The pay offered is $3 per day.

While the Superintendent of Public Instruction is trying to find someone to do the work an attempt will be made to have the courts pass on the legality of the act. New Nathanson, a Topeka, Kas., Exhibitor, backed by a number of exchange men, will undertake to make the test. He proposes to run pictures that have not been censored and, if arrested, the matter will be taken into the courts upon the constitutionality of the law.

The outcome of the matter will be awaited with interest.

BIG BENEFIT BY NEW YORK EXHIBITORS.

SATURDAY evening, April 12, is the date set for the monster benefit to be given by the Motion Picture Exhibitors' League of Greater New York, for the relief of the Ohio flood sufferers. The affair will take place at the 69th Regiment Armony, 26th Street and Lexington Avenue (just behind Madison Square Garden), New York City.

The Committee of Arrangements has done some wonderfully rapid work in perfecting all the details of this big entertainment in the short space of one week. The armory itself could be procured only through permission of the Governor of New York. This was donated without charge by Governor Sulzer. William J. Gaynor, Mayor of New York, has consented to act as treasurer of the fund, and will probably be at the entertainment in person. A very strong program has been provided; it will consist of the very latest photoplays, which are to be donated by several of the New York exchanges. Then there will be photoplay stars loaned by the various manufacturing companies. Miss Alice Joyce of the Kalem Company will sell autographed photographs of herself among the audience. Among the picture players who will appear on the bill will be Mr. Tom Moore, Hugh Mack, Rogers Lytton, Alice Joyce, Crane Wilbur, Darwin Karr, Octavia Handworth, Marc MacDermott, Mary Fuller; also King Baggot and other important members of the Universal acting forces; Flora Finch, John Bunny, Florence Lawrence, Arthur Johnson, Florence Turner, Ormi Hawley, Mary Pickford, Owen Moore, Pearl White, Kenneth Casey, Adele DeGarde and others. If time will permit there will be several vaudeville acts in addition to the foregoing. The music will be rendered by the New York Letter Carriers Band without charge.

Donations are coming in remarkably fast and by the night of the entertainment these alone should amount to a very considerable sum. At the time of writing these donations are as follows: Kalem Co., $100; Vitagraph Co., $150; Pathe Freres, $150; Nicholas Power, $150; General Film Company, $150; Kinetograph Co., $100; Standard Machine Co., $75; Ad Kessel, $100; Hugo Reisinger, $50; Mutual Film Corp., $200; Universal Film Co., $150; Moving Picture World, $100; Thanhouser Co., $100; Wm. Fox, $100; Majestic Film Co., $100; Helen Gardner, $10; Moving Picture News, $50; Manhattan Slide Co., $25; Warner's Features, $50; Reliance Co., $50. In addition to the cash donations various services and supplies have been tendered as follows: advertising slides by Manhattan Slide & Film Co.; one thousand posters by Exhibitors Advertising & Specialty Co.; one thousand three-sheets by William E. Lee; Empire City Job Print; banners by Arthur Brady; armory by the State of New York; billboard space by the A. Van Beuren Co., indemnity bond by Maryland Casualty Company.

Within the next few days there will be many more donations to swell the general list. Tickets are now on sale at all theaters having membership in the Exhibitors League. The entertainment is being widely advertised on all of the screens in the city with special slides made for the purpose. The tickets are selling at fifty cents for general admission and one dollar for box seats.

BENEFITS REPORTED.

At a special meeting of the Motion Picture Exhibitors' League of the District of Columbia, held on Thursday, March 27th, the following resolution was adopted:

Whereas, The members of the Motion Picture Exhibitors' League of the District of Columbia have heard with profound regret of the terrible disaster visited upon certain cities and towns in the States of Ohio and Indiana;

Resolved, That the Motion Picture Exhibitors' League of the District of Columbia expresses its deepest sympathy with the members of the Motion Picture Exhibitors' Leagues of

Ohio and Indiana, and tenders its aid and assistance in their time of distress.

Resolved, further, that the secretary be directed to convey these expressions to the President of the Motion Picture Exhibitors' League of America.

Although the membership of our League is limited to the city of Washington, within a very few minutes a thousand dollars was subscribed and our treasurer has recently turned over to the Red Cross Society over eleven hundred dollars. Boxes soliciting contributions for the flood sufferers were placed in the lobbies of the theaters with excellent results and their contents will be forwarded next week.

Vice-President Marshall and several members of Mr. Wilson's cabinet attended a performance at the theater of one of our members to witness the flood pictures. The President was expected, but telephoned his inability to be present.

On April 2nd a benefit was held at the Garfield Theater, 181st Street and Broadway, New York, the receipts of which were sent to the Mayor's committee. On this occasion Miss Marian Nesbitt, Mr. Marc MacDermott, Mr. Charles Seay and Yale Boss, all of the Edison players, appeared. The photoplayers were enthusiastically received and their presence aided materially in swelling the receipts of the day.

ESSEX COUNTY EXHIBITORS LEAGUE BENEFIT.

Something more than $1,000 has been contributed by the members of the Essex County Exhibitors' League, Essex County, N. J., to the fund for the relief of the flood sufferers. This sum was realized by the donation of the receipts of the theaters operated by the Essex exhibitors received at last Sunday's entertainments.

PRESIDENT TRIGGER'S UP-STATE TRIP.

On Wednesday, April 2, President Samuel H. Trigger of the New York State and Local Exhibitors' Leagues started on another missionary tour of the state, in company with Secretary Harold W. Rosenthal. He went first to Syracuse to be present at the banquet and ball of the Syracuse local. On the same train with them were Darwin Karr of the Solax Company, Miss Pearl White of the Crystal M. P. Company and Hugh Mack of the Vitagraph Company, all three photoplayers, bound for the same place as guests of the Syracuse exhibitors at their ball. The visiting party was met at the depot by President A. N. Wolf; J. E. Thompson; W. C. Hubbard, vice-president; C. L. Tyler and W J. Malarkey. The ball was a grand success, socially and financially. A number of prominent city officials were among the guests. The photoplayers proved to be a great drawing card and they enjoyed themselves immensely.

President Trigger is very enthusiastic about the Syracuse local. He says that it is the best local in the state. There are forty exhibitors in the town and there are forty members in the local. That is what we might call a 100 per cent. exhibitors league, and it is surely a wide-awake up-to-date organization. The great pity is that there are not more like it.

Oswego Organized.

At the special request of J. R. Schilling, owner of the Eureka Theater, Oswego, N. Y., who was present at the Syracuse exhibitors' ball, Messrs. Trigger and Rosenthal went from Syracuse to Oswego and there organized the Oswego local on the following day. The following were elected as temporary officers; President, J. E. Cordingly, Bridge Theater; Vice-President, Chas. A. Donnelly, Star Theater; Treasurer, P. C. Gilmore, Hippodrome; Secretary, P. G. Campbell, Crescent Theater. After the meeting the visitors were tendered a banquet by the Oswego exhibitors.

State Committee Meeting at Buffalo.

On April 4, Messrs. Trigger and Rosenthal arrived in Binghamton to complete the organization of the local there. The meeting had been arranged by President H. L. Fox and R. M. Davidson, 2nd state vice-president. When the visitors left, all of the Binghamton exhibitors (15) had joined the local. From Binghamton they went to Buffalo to attend the State Committee quarterly meeting. The delegates met at the Statler Hotel where a well laid out banquet was the first thing to be disposed of. This had been arranged by members of the Buffalo local. At the session the question of censorship took prominence over other matters was thoroughly thrashed out. The conclusion of the deliberations was to the effect that all pictures should be censored by an authorized national board and that pictures not censored by that board should not be exhibited.

Mr. Trigger reports that the up-state members generally, and the committeemen he met at Buffalo are all agog over the big exposition of the motion picture industry to be held in New York City, July 7 to 12. Most of the exhibitors he spoke with on the subject stated their intentions of attending the exposition and in the meantime to advertise it as extensively as possible on their theater screens and otherwise. Now that President Trigger has become quite well acquainted with the New York State league members, his hard preliminary work will begin to show results. Having met him a number of times, the up-state exhibitors are beginning to recognize the fact that they have for a State president a man who will go to any length and any pains legitimately to further the cause of the motion picture exhibitors. They are commencing to realize that his heart is in the work, and that he is the right man in the right place.

NEW YORK EXHIBITORS FAVOR LIMITED SERVICE.

At the last meeting of the Motion Picture Exhibitors' League of Greater New York held April 9, at the Union Square Hotel the principal topics of discussion were the coming joint benefit of the League members for the relief of the Ohio flood sufferers, and the question of regulating the number of reels to be exhibited at different prices of admission. The benefit matters are treated of elsewhere. The question came up for the first time seriously for the establishment of a limit to the number of reels that should be shown for a five cent admission, a ten cent admission, and other admissions upward. The number of reels to be shown for a certain admission price has been satisfactorily adjusted among the exhibitors themselves in other cities, notably Chicago and San Francisco. The majority of members present were in favor of some such procedure and as a result of the discussion a committee was appointed to canvass the Borough of the Bronx to get the sentiments of all exhibitors in that locality on the question. Separate committees will be appointed for the other boroughs in turn, until all counties are heard from, after which a main committee composed of the chairmen of the several borough committees will confer with the General Film Company and the various independent exchanges for co-operation in enforcing the limited service plan. Frank L. Dyer, president of the General Film Company, was present at the meeting and he promised the support of his organization in the matter as far as it is legally possible for them to do so. Mr. Dyer also made an address to the members, outlining the general policy of the General Film Company toward exhibitors. He denied emphatically any statement to the effect that the General Film Company is contemplating entering the exhibition branch of the business, and he assured the members that during his tensure of office all exhibitors will be treated by that organization with the utmost courtesy. I. Van Runkel, manager of the Fourth Avenue branch of the General Film Company, also addressed the members of the League and endorsed the sentiments expressed by Mr. Dyer.

The Bronx Committee on limited film service is composed of the following members: Chairman, A. Cohen; Alfred Coleman, Wm. Allen, A. Bauernfreund, Samuel Golfarb. These gentlemen will visit all the Bronx theaters in the very near future.

MISSISSIPPI EXHIBITORS' CONVENTION.

On March 28, 1913, the exhibitors of Mississippi assembled in the Convention Hall of the Great Southern Hotel, at Gulfport, and formally organized the Mississippi State Branch of the Motion Picture Exhibitors' League of America. President M. A. Neff was in attendance at this meeting and fully explained to those present the various benefits and advantages to be derived from being affiliated with the league. Several matters of importance pertaining to the future welfare of the league were thoroughly discussed. A telegram was sent to Governor Brewer asking permission for all moving picture shows in the State to remain open Sunday, April 9th and give the receipts for the day to the Ohio storm sufferers. In reply Governor Brewer telegraphed to State Vice-President Fred Abbley as follows:

"I have no authority to grant you privilege to show on Sunday for benefit storm sufferers. Will have to see local authorities, who will doubtless aid you in your charitable work." (Signed) Earl Brewer.

Various members of the league, therefore, as advised in the telegram are asking permission from local authorities, with what success has not yet been learned.

The officers elected at the Gulfport meeting are as follows: Mr. Fred Abbley, Gulfport, re-elected vice-president National League; H. A. Carleton, Jackson, president; B. A. Mulligan, Vicksburg, first vice-president; C. H. Howell, Okolona, second vice-president; R. H. Redus, West Point, secretary; G. W. Wilkes, Biloxi, treasurer; S. L. Taylor, Pass Christian, sergeant-at-arms.

The meeting adjourned to meet on May 8, 1913, at Jackson, Miss., at which time delegates to the National meeting in New York will be elected. It is urged that every member of the league in the State and all other moving picture exhibitors in the State attend this very important meeting.

LOUISIANA EXHIBITORS ORGANIZE.

A permanent organization of motion picture exhibitors of Louisiana was effected on Thursday, March 27, when a representative number of the exhibitors of that State gathered at the Gruenwald Hotel, New Orleans. Officers of the new branch were elected as follows: John Depinet, national vice-president, New Orleans; A. G. Gugel, president, Gretna; A. G. Shear, first vice-president, New Orleans; H. C. Van Cott, second vice-president, Alexandria; F. H. Maybury, secretary, New Orleans; Sidney Levy, treasurer, New Orleans; J. W. Russ, New Orleans, sergeant-at-arms. Delegates were elected to the third national convention of the M. P. E. L. of A., which is to be held in New York City, as follows: Abraham Seligman, W. H. Gueringer, Theo. Recknagel, Albert Durning, Solomon Loeb, W. L. Jennings. Alternates: F. R. Feiderich, Jr., A. W. Waisdorf, H. Freidenberg, V. C. Howard, S. L. Bourke, M. B. Gill. One of the first acts of the New Orleans exhibitors after joining the league was to raise ninety-seven dollars to be sent to the flood sufferers of Ohio and Indiana.

TO TENNESSEE EXHIBITORS.

A meeting of the Tennessee Branch of the M. P. E. L. of A. has been called for Nashville, Tenn., in the parlors of the Tulane Hotel, Wednesday, April 16th. This is in place of the meeting some days since which was postponed on account of the indisposition of the Secretary, and other reasons. State President Wassermann and State Secretary Morris will be in charge of the meeting and an invitation is extended to every exhibitor in the State to be present and assist in making this meeting an important factor in our association.

We feel that with the opening of spring that business conditions will improve, and now is the time for us to wake up and get in line with our sister states, of which some of them are making great advancement, and strides in the matter of organization.

Tennessee has many live exhibitors who should take advantage of this opportunity to join the League, and we are going to make a special effort to interest them and show them the advantages to be derived from thorough organization.

We had the pleasure of meeting with the National Convention in Chicago last summer, and believe that if all the exhibitors in the state had been there, and been able to see what was to be learned, what was to be gained through organization, what storms were to be encountered without organization, listened to the great truths expounded by able speakers, partaken of the many pleasures provided by the entertainment committee, there would not be a man who would not today be a member.

The Convention (National), called for July in New York, is only a few short months away, this will be the greatest of them all, we will all want to go, special arrangements will be made for transportation, and it will be a week of one continuous round of pleasure.

Brothers, now is the time to meet with us and get in line. The expense is nothing compared to the advantages to be derived, and we want you one and all. There will be things come before this State Convention that will be of interest to every exhibitor in the state, try and meet with us, and become one of us.

We extend a special invitation to Memphis Exhibitors, Memphis the city of Conventions, we want representation in that great city, and possibly to hold the next state convention with them. We also want to see the smiling faces of Brothers Rogers of Knoxville and Graham of Chattanooga at Nashville on the 16th of April. Trusting that we may have a large number of exhibitors with us, and assuring that there will be ample entertainment for all, we are,

Most respectfully,
W. C. Morris
Secretary State Branch, M. P. E. L. of America.

MASSACHUSETTS HEADQUARTERS OPENING.

On Tuesday April 1, the Massachusetts League opened its Boston headquarters at 25-29 LaSalle Street, Boston. There was an extensive program of vaudeville and pictures and fully 250 persons visited the rooms during the evening, many staying to the finish. An elaborate luncheon was served.

CONVENTION DATES CHANGED.

Notice is given by Secretary Fred Young, of the Iowa Exhibitors' League, that the convention formerly announced to be held at the Savery Hotel, Des Moines, Iowa, on May 6 and 7, will be held at the Auditorium, Des Moines, on May 13 and 14. Extensive preparations are being made for this convention and a large attendance is assured. Exhibitors and manufacturers should address Secretary Young for particulars.

President L. R. Thomas, of the West Virginia Exhibitors' League, announces that the dates for the West Virginia convention have been changed from April 15 and 16 to April 29 and 30. The change was made necessary by the recent high water which has interrupted railway communication to such an extent that it will be impossible for exhibitors to reach Wheeling on the earlier dates. A big attendance of exhibitors is expected at this meeting. President Neff will be there.

ARGUMENTS ON THE "TIME" QUESTION.

Another stage in the fight being made by the Massachusetts League to have the law regulating the time that motion pictures may be shown continuously extended from twenty minutes to one hour, was reached on Wednesday, April 2, when a hearing was held by the Committee on Legal Affairs in the hands of which the matter now is. The bill to extend the time to one hour was introduced in the Massachusetts legislature at the instance of the League. It was opposed at the recent hearing by Corporation Counsel J. J. Corbett of Boston who produced letters from a number of occulists to the effect that the extension of time was detrimental to the eyes and health of children, especially.

Senator Bagley submitted in favor of the bill letters from a number of equally famous occulists giving it as their opinions that the extension would not affect the eyes detrimentally.

It is believed that the "Hour Bill" will be passed despite opposition.

EXHIBITORS EXPOSITION NOTES.

F. E. Samuels returns from the London Exposition on Sunday. Letters from him announce that the London show was a big success. Many film men from the English metropolis will exhibit at the New York show.

M. A. Neff, who has just returned from a trip through the South, reports a great deal of enthusiasm among exhibitors. A number have already arranged to come north for the Fourth of July as well as to attend the exposition in New York.

Samuel H. Trigger returned on Tuesday morning from a trip through New York. He tells of enthusiasm there also. It would seem that every exhibitor Mr. Trigger saw has already made arrangements to be in New York on July 7.

Nicholas Power Company, while planning for its exhibit, found that four spaces were not enough, so through its general sales manager, L. W. Atwater, four more spaces were contracted for, giving the Nicholas Power Company from Nos. 341 to 348 inclusive.

Theater No. 1 on the mezzanine floor has been taken by the Mutual Film Corporation. The Mutual is planning for a big time, and will show nothing but pre-released films during the week.

Bausch & Lomb of Rochester, N. Y., has taken a prominent location on the main floor to exhibit its goods.

A. G. Whyte of the Whyte-Whitman Company sent word to his firm from the London Exposition to arrange for space in the Exhibitors Exposition at the New Grand Central Palace. This has been done by the New York manager of the Whyte-Whitman Company. The firm's cameras will surely be there.

M. A. Singer, a well-known decorator, has taken Spaces 13 and 14, directly over the main entrance. While in the office of the Exposition Committee on Tuesday, Mr. Singer displayed plans of the handsome bungalow he will erect. It looks good on paper.

L. W. Woodward, general manager of the Enterprise Optical Company, while in New York expressed himself as being greatly pleased at the rapid strides being made by the committee. "It seems hardly possible that so much space has been rented so long before the show," said Mr. Woodward when shown that only one-third of the space remains unrented.

Menger & Ring will exhibit new ideas in lobby display.

The Wagner Electric Manufacturing Company, will display some unique electrical effects.

"The Grey Sentinel"

Two-Reel Broncho Release.

Reviewed by Louis Reeves Harrison.

THIS is a coast story—a decided relief—and the Grey Sentinel is a Virginia lighthouse, but the scenes are those of the Civil War, and the movement is of tremendous, almost bewildering, energy. I think it was Aristotle who stated that action is the essential element in drama, and it is certainly of high value on the screen, but "The Grey Sentinel" is almost overcrowded with it. Boats launched in the breakers; marine pictures of a surf-beaten shore; fierce engagements in the foreground; more than one far stretch of battle, with hundreds of troops in deadly conflict; cavalry dashes; artillery duels; infantry manoeuvres; desperate falls; it is fighting, fighting, fighting, in trenches, behind barricades, within houses, and even on the sea.

Fully fifty scenes to the reel are necessary to depict all this movement, and no character in them is at rest for the fraction of a second, but for all that may be said in favor of action and this marvelous exponent of action, I prefer the two other plays of Burton King's direction that I have reviewed. A play may go over without character enforcement—doing things is drama, and the plot is the fundamental element by tradition and logic—but the career of a hero or heroine becomes far more interesting when our admiration or sympathy is engaged.

Scene from "The Grey Sentinel" (Broncho).

People enjoy such splendid ensembles as are shown in "The Grey Sentinel," but they can only be incidental to the story, and, so far as screen pictures are concerned, we have a habit of watching the adventures and progress of a single person—some one to whom our interest has been attached. It is almost impossible to catch and hold attention to one individual where so many are engaged in swift determination of events, and where there is not time to develop this or that dominant character. The play largely involves the adventures of a young officer, and the scenes of strife afford opportunity for vehement self-expression, but the mind of the spectator is continually distracted by vivid pictures of action so general that it is difficult at times to single out the central figure.

A vast amount of work is involved in producing a play of this kind; the director is largely a conqueror of hampering conditions, and on this very account I would like to see the massed action utilized as a powerful accessory to the development of a character whose fate would quicken suspense by deeply stirring our sympathies, or used to make a lasting and valuable impression. If, in illustration, a play should be undertaken—let us call it "Non-combatants," for the lack of a better title—which would admit of the spirited scenes exhibited in this one and show the effect of war on those who play no part in it, ruining their homes and means of subsistence, there would be a purpose to be felt, a lasting impression to take away.

I instinctively favor a screen story involving one central figure and a single line of action because of time limitations, so much being compressed into a comparatively small space, but a sweeping glance at the most successful stage plays and printed stories favors the same view. "The Grey Sentinel" presents adequate types, admirably selected scenes, and its artistic and dramatic end is beyond criticism. It also deserves praise for going to life instead of the theater for its theme.

MR. COLIN GOODMAN FROM LONDON.

Another of our English cousins in the film trade is in our midst on his first visit. Mr. Goodman has traveled in the states before, but inasmuch as he was not in the film business then, that trip doesn't count. Mr. Goodman, whose likeness appears forninst, is a member of the firm of Ruffells Imperial Bioscope Syndicate Limited; limited as to shares but not in the monaker. The Ruffells Syndicate lays claim to being the oldest established film rental agency in London, and at the present time enjoys a clientele of 150 theaters using its service. Lately the company has been doing some branching out by buying the exclusive rights for Great Britain for various makes of foreign films, and exploiting them. That is why Mr. Goodman is in America at this time. Since his arrival he has been busy securing the British agencies of a number of well known American makes of films. In his first three days in New York he accomplished more in a business way than he expected to do in a couple of weeks. He gravitated instinctively to the fountain-head of the film trade, where we found him mingling with men of large affairs. Within a couple of days Mr. Goodman had closed with the Ramo and the Ryno companies for their entire output. He was also dickering for some other good stuff. For one certain feature he offered $18,000. He has a big transaction under cover which he says will be a big surprise both to the English and American branches of the trade, when the time is ripe to spring it.

Mr. Colin Goodman.

A MODEL THEATER.

How It Was Opened at Hasbrouck Heights, N. J.

Most elaborate and interesting ceremonies attended the opening of a new motion picture theater in the little Jersey town of Hasbrouck Heights. The speech of dedication was made by the Mayor, who spoke of the value of the motion picture as an educational influence. He confessed he had been prejudiced against motion pictures by what he saw in the way of posters before certain houses in the city, but Mr. Denton, the owner of the new theater, had convinced him that the pictures were far better than the posters. Some of the councilmen, members of the Board of Education and likewise the principal clergymen of the Borough were in attendance. There was nothing but praise for the exhibitor and for the pictures. W. Stephen Bush of The Moving Picture World had been invited to attend and speak, and gave a brief talk on the progress of the motion picture and on its great future. He was listened to with great interest and heartily applauded.

The new theater is built on the most progressive lines and holds about 300 people. Everything has been done for the safety of the patrons and particularly for the comfort of ladies and children. The booth answers the most minute regulations of the Jersey law and is in charge of a capable operator. Mr. Denton has placed his theater at the disposal of any church or social organization at any time, when he is not actually using it for the showing of his pictures.

PRESIDENT NEFF IN NEW YORK.

Summoned to attend a hearing in the government suit against the Motion Picture Patents Co. and others, President M. A. Neff of the National Exhibitors League spent several days in New York last week. Among other things he made a call at the office of the Moving Picture World. Mr. Neff started on his return trip Wednesday, calling at Philadelphia, Washington, Pittsburgh and other points on the way to Cincinnati.

CHICAGO LETTER

By JAS. S. McQUADE

THE meetings held in New York, beginning March 27, by the Universal Film Manufacturing Co., and members of the Independent Exchange Co., occupied nearly two weeks. The meetings were not continuous, as the exchange men left for their homes near the close of the first week and returned to New York to renew discussions.

During the first week a contract drawn up by the board of directors of the Universal was submitted to a committee representing the Independent Exchange Co. Frank T. Bailey, vice-president of the latter company, was chairman of the committee. During the discussion over the form of contract that would be acceptable to the exchange men, Messrs. Carrick and Bennethum, of the Interstate Films Co., were present. The terms of the Universal contract, which provided for the leasing of films and the purchase of exchanges, were rejected unanimously.

The committee then drew up a counter proposition which was submitted to the board of directors of the Universal. This was on Monday, March 31. The principal clauses of this proposition embodied that the members of the Independent Exchange Co., were willing to buy a maximum of 12 reels weekly from the Universal, said reels to measure up to the requisite quality; also that all additional films required to fill out their programs should be selected from the best Independent makes in the market. All films, including those of the Universal, were to be subjected to screen examination. The proposition also conveyed the assurance that the exchange men were willing to pay up to two cents per foot, additional, for quality.

Furthermore, instead of leasing films from the Universal, it was proposed by the committee to pay the price agreed upon for any reel of film purchased, and to return to the Universal one old reel of film for every new reel purchased, thus gradually retiring the old stock on hand and protecting the market from being flooded with junk. It is expected that the board of directors of the Universal will make reply to the proposition sometime within the week ending April 12.

There was no inclination on the part of any exchange men present to sell their exchanges, except at their own option and price. The members of the Independent Exchange Co., stand absolutely for the purchase of films on a quality basis, the standard of quality to be fixed by an unbiased committee, comprised, if necessary, of manufacturers, exchange men and exhibitors.

As the alignment of exchanges, using the Universal program, is at present drawn, there are eight exchanges with the Universal—the four Laemmle exchanges, Swanson's two and the two Universal exchanges in New York City. The six exchanges of the Interstate Films Co.—three in Philadelphia, one in Wilkesbarre, one in Baltimore and one in Washington—are neutral. As has been already stated, Messrs. Carrick and Bennethum of the Interstate company were present during the deliberations of the committee appointed to pass on the contract submitted by the Universal. All other exchanges in the United States and Canada, using the Universal program, are with the Independent Exchange Co.

In St. Louis, the office is in dispute, as the Morgan exchange, formerly known as the Universal Film Exchange, with Mr. Cotter as manager, was forcibly seized by the Universal about two or three weeks ago. Mr. Morgan has his exchange at present across the hall in the same building, and he is with the Independent Exchange Co. In the meantime, the ownership of the Universal Film Exchange is being determined by legal proceedings.

The outlook for an amicable settlement of the points at issue between the Universal Film Manufacturing Co., and the Independent Exchange Co., is far from favorable. A break is imminent.

The Coming of Arthur Leslie.

Who is Arthur Leslie? He is going to reform the entire film business! He has evolved the bright(?) idea of furnishing 60 newspapers, weekly, with "roasts" on films, which have appeared in trade papers. Mr. Leslie sincerely thinks that these "roasts," printed from coast to coast will exert a good influence. He wants to impress film manufacturers that "a new spirit is abroad in filmland."

No, this is not a new spirit. It is the spirit of destructiveness that existed during the stone age, and which has been perpetuated through certain unfortunate members of the race ever since. The scandalmonger never sees the good points in a man's or woman's character; always the weak ones.

What about publishing some of the many good things printed about films in the trade papers, Mr. Leslie? These reviews will crowd the "roasts" off your intermeddling sheet. And why are you so biased in the selection of your roasts?

New Grand Central, St. Louis, Opened.

The New Grand Central, St. Louis, owned by the Grand Central Amusement Co., of which Wm. Sievers is manager, was opened March 31 under most favorable auspices. This magnificent theater, with its beautiful architecture and fine appointments, is a credit to the moving picture industry. Later on, in the proper columns, a description of the house, with illustration, will appear in this paper. The St. Louis Times, of April 1, describes the opening as follows:

"With a deafening rattle and bang, deftly produced back stage, the new Grand Central Theater, Grand and Lucas avenues, staged its feature reel, 'Pauline Cushman, Federal Spy,' in a manner last night that fulfilled the promise of the new house to present moving pictures realistically.

"Troops of cavalry charged across the screen, field guns boomed, and volleys rattled with astonishing faithfulness, while the beautiful Pauline frustrated the attempt to ambush Gen. Rosecrans and effectively routed Gen. Bragg. The film is in two reels and emphasized the beauty and accuracy which photography in its most advanced form can retell history or fiction. 'Babes in the Woods' was also shown, and made a deep impression with its compelling pathos.

"Patrons found in the New Grand Central a playhouse of uncommon attractiveness and artistic decorations. The auditorium is roomy, the seats spacious and comfortable, and the policy of showing moving pictures only, accompanied by incidental music, that comes from the great organ at the right of the stage, one that appeals to a large class of amusement seekers who do not care for vaudeville.

"Beginning this afternoon, the New Grand Central will have a matinee daily, with two shows nightly, all at popular prices (10c). Next Saturday matinee, the St. Louis Times will send 500 winners in the 'Mike and Ike' contest to the New Grand Central, where the youngsters will see 'Babes in the Woods' and other pictures."

Get-Rich-Quick Exhibitors.

"Up in Santa Rosa, California, moving picture theater owners some time ago conceived the idea of boosting their business by advertising they would give away lots to patrons of their nickelodeons who happened to hold a winning number," says the Sacramento Union. "This was an alluring bit of advertising, and business trebled within a short time. It was apparent from the start that the theaters were doing it up proper, for many there were who drew a winning number. The lucky person had only to deposit a filing fee to get a deed.

"Many deeds were filed. In fact, so many that the Sonoma county recorder's office was swamped. Assemblyman Slater was appealed to. He was told the lots were absolutely worthless, and that the moving picture men were getting a corner on all the money in the county. Accordingly he introduced a bill in the lower house the first part of the session making it a misdemeanor for any person to give away worthless lots and collect a fee for transferring or conveying them to the owners of persons drawing lucky numbers.

"The assembly heard Salter's explanation to conditions, and railroaded the bill through without delay."

Educational Films From the Philippines.

Dr. Edward Burton McDowell, the Chicago camera expert, traveler and lecturer has again been heard from, in the Philippines, just before leaving for India. His letter, in part, is here given.

"When I tell the story in the United States of how I slept in tropical Manila under a single sheet, and the next night in Baguio under heavy blankets, it will surely surprise the people at home. The air reminded me of ideal October weather in northern United States, and with a temperature at night of 58 degrees, the grate fire at the Pines Hotel feels comfortable.

"I spent a most enjoyable week in Baguio and vicinity. I had two objects in view, first to see the famous summer capital, and secondly, to see the Igorots. I shall never forget the kindness of Governor Elmer A. Eckman. He is a very busy man; for, in addition to being governor of the

Province of Benguet and mayor of Baguio, he also is in charge of the new railroad which is being constructed. We spent three hot days planning and framing up Igorot trips. The first film made was of the Igorots building the railroad, one of the most interesting I have ever done. It will show hundreds of men, innocent of clothing except the conventional G string making the dirt fly on the side of a cut, and hauling it away in wheelbarrows.

"The following day the governor sent some of his men to a place named Pico, an Igorot village. These men took with them a good sized live pig, a quantity of rice, and several gallons of rice wine. The next day we arrived in the cool of the morning, but everything was boiling in the barrio and the festivities were on. While the dance was going on in front of my moving picture camera, the live pig was brought in, his heart pierced, the animal placed on the fire to burn off the hair, dressed, cut up in chunks, boiled in a large kettle, and in the short space of twenty minutes chow was announced.

"I then turned the cinematograph camera on the feast, a jolly bunch seated on the ground eating boiled rice and pig with their fingers, and drinking rice wine. Also some of the customs of the people were motion pictured, showing preparations of rice for hulling, and some studies of the women and men, one showing the operation of a mother strapping her child on her back also taking her baby to a mountain stream for a bath, the child screaming lustily.

"Next day, Sunday, Governor Eckman took me to the dog market at Baguio. If a man is looking for novelty, that dog market is worth a trip from the United States to see. Hundreds of lean, lanky tikes and curs were lined up and passed in review in front of the moving film. From there the governor took me to the labor camp, where he had a bunch of Bontocs, another tribe, and we took pictures of their dance, a very picturesque one with their long hair, more wild and animated. I picked out one fine looking, athletic fellow, gave him a handful of spears and a shield, placed him with a background of rocks. Here he did a wild, war dance as he threw the spears, with most serious ferocious mien, while the film recorded his antics.

"I made about 2000 feet of those Igorots. To me, they are more interesting than the Moros, being better developed physically and more picturesque."

Dr. Edward McDowell's pictures have all been contracted for by Wm. N. Selig, and are of high educational value and interest for Americans.

Chicago Film Brevities.

J. W. Dillon, owner of the Exhibit Theater, Danville, Ill., called at the World office last week. His visit to the city was for the purpose of getting plans from the Decorators Supply Co., for the remodeling of his theater front. Mr. Dillon is also enlarging the exhibit, which, when completed, will seat about 350 people. Mr. Dillon gives straight picture programs and charges 5 cents admission.

* * *

The Amusement Supply Co., now located at 107 N. Dearborn St., will move into new offices and display rooms at 160 N. Fifth Ave., on or about April 11. Mr. Traub, general manager of the company, desires to inform all purchasers of moving picture machines and supplies, that they can see on display at his quarters all the principal makes of machines on the market. The new quarters afford more room and a finer display than the old quarters permitted.

* * *

A. L. Alberti has completed his fine new theater, the Alvin, at 1612-14 W. Chicago Ave., and will open up shortly. The house has a seating capacity of 500 and cost $40,000. The operating room is equipped with the latest machines and appliances. Those include two Power's 6-A machines, with Gundlach-Manhattan lenses, spotlight, Motiograph dissolver, Wagner converter, etc., all furnished by the Kleine Optical Co., this city. License service will be used, and admission will be 10 cents.

* * *

Phil H. Solomon, Chicago manager of the Warner's Feature Film Co., states that he will move into larger quarters on May 1, owing to the largely increased volume of business handled here. He has added suite 304, at 167 W. Washington St., to his old quarters, and predicts that, owing to the popularity of his productions, it won't be long before the new quarters will be insufficient to meet the requirements. Mr. Solomon made a trip to Minneapolis recently and reported flourishing conditions there. He left for Milwaukee, April 8, to attend the convention of Wisconsin State Branch No. 8, Motion Picture Exhibitors' League of America, on Tuesday and Wednesday, April 8 and 9.

WHAT THE DIRECTOR IS UP AGAINST.

Charles M. Seay, the Edison director, tells of a few incidents which emphasize the difficulties under which pictures are occasionally made. He was recently preparing a scene in which William Bechtel was to fall into a ditch full of water. In order to get the most effective view, he placed a few boards across the ditch and had the camera located on them. But when Bechtel made his fall the director got excited and Bechtel, Seay, cameraman and camera all arrived in the ditch together.

* * *

This one sounds almost too good to be true but we have the director's word for it—he was making a picture which was built around the jealousy between two old country store-keepers whose establishments were next door to each other. The problem was to find two adjoining stores which would give the proper atmosphere. After a long hunt extending over miles of country around the studio, he finally discovered just the sort of place he was looking for. After making arrangements with the proprietor of one store he asked him whether he would complete the arrangements with his next door neighbor or whether he wanted Seay to interview him. The old fellow bristled perceptibly and said, "If you want to have dealings with him you can't do business with me. I haven't spoken to him for twelve years!"

It was only after a long hard struggle that the director succeded in getting the proprietors to consent to having their two stores appear in the same picture—both wanted to be the whole show and each was afraid that he would have to talk to the other. But patience and diplomacy won out though the old fellows did not speak.

* * *

A few days ago Mr. Seay conceived the idea of taking a picture in the subway and, taking his cameraman with him, he went over to one of the uptown stations to see if the idea could be worked out. Their machine stopped directly at the head of the stairs and the two men went down into the station and stood over at one side surveying the place carefully and discussing in low tones the possibilities of various spots. It was late in the morning and travel was light. There were only two or three women on the platform and the ticket seller was out of his booth talking to the ticket chopper.

The engine of Mr. Seay's car could be heard buzzing at the top of the stairs. The ticket seller glanced casually at the two men, then he looked a little harder. The noise of the motor reached him and his face gradually stiffened into a do-or-die expression. Then, with an air of the greatest possible unconcern, he sauntered over to his booth securely locked the door and began to put all his change away into a drawer. They were taxi bandits!

* * *

It is a common occurrence to have people "butt in" while a picture is being made and probably every director has lost all chance of ever getting to heaven by reason of his remarks upon these occasions. Julian Reed, made up as a grouch, was badly abusing Edna Hamel, who was weeping copiously. A square jawed woman—probably just back from the suffragette parade at Washington—took one look at the performance and sailing majestically across the street she proceeded to give that "brutal ruffian" the tongue lashing of his life. When the horrible truth finally was explained to her, she left boiling with indignation apparently believing that the whole affair was a deliberate attempt to deceive her.

* * *

William Wadsworth, on another occasion was to attempt to board a train with a dog and a suit case. He was to get the suit case on the platform of the car and then the conductor was to stop him and the train was to pull out during the ensuing argument, taking Wadsworth's suit case with it. But a kind and thoughtful fellow passenger "spilled the beans" by hastily throwing the suit case to the horrified Wadsworth.

* * *

A diminutive kitten held up one of Walter Edwin's pictures not long ago and caused one of the best impromptu comedies that has ever been seen. The reel could not be finished without the kitten which was very carefully guarded during the preparation of a new scenic setting. But she finally escaped and then began the ridiculous spectacle of three perfectly serious six-footers—Herbert Prior, Charles Ogle and Walter Edwin—chasing a speck of a kitten, dodging in and out of scenes, crawling over stage properties and making wild rushes in the open until finally the fugitive was surrounded and captured by a carefully planned flank movement.

Doings at Los Angeles

Mace a Candidate for Mayor—Trying to End Exchange War —Mexican Picture Protested—News Notes.

FRED MACE, formerly leading man in the Biograph comedies and more recently with the Keystone company, is one of the three candidates for mayor of Los Angeles in the municipal campaign which is now in progress. Politicians dope it out that he hasn't a ghost of a show to win. but Mace doesn't care so much about that as he does about making an exciting campaign. The motion picture forces of the city seem to be backing him to a man and a number of the exhibitors have volunteered to assist him by showing stereopticon slides on the screen or by donating the use of their houses for campaign meetings. Members of The Photoplayers organization, of which Mace is president, took charge of the work of circulating the petitions upon which he was nominated. The primary election is to be held May 6 and at that time the two candidates who receive the highest and the next highest vote respectively will be declared the regular candidates for the office. Subsequently they will fight it out between themselves in the final campaign which closes the first week of June. The chief issue this Spring is Socialism and the socialist candidate for mayor finds himself opposed by a fusion candidate who has been endorsed by all the political parties and factions outside the Socialist organization. When a reporter asked Mace his politics he replied that he is a motion picture actor. The political writers say that the addition of Mace to the field will add spice to the campaign. It is also too late to copyright the observation that he bears a name which stands for high authority. By way of adding zest to the campaign he is having a one reel picture made which will show in a humorous way what he proposes to do when he takes office. Dissolving scenes will picture the transformations he will bring about.

While engaged in running for mayor he has not been too busy to look after his private affairs. A week ago he resigned from the Keystone company and this week it was announced that he has obtained an interest in the Balboa Motion Picture Co., which will begin at once to issue a special series of comedy films. They will be directed by Mace and he will appear in all of them. The expectation is that they will be marketed through the same channels as the Famous Players pictures. The company has obtained a tract of land adjoining the Revier Laboratories at Vine and Selma streets in Hollywood and will erect a stage and necessary buildings within two weeks.

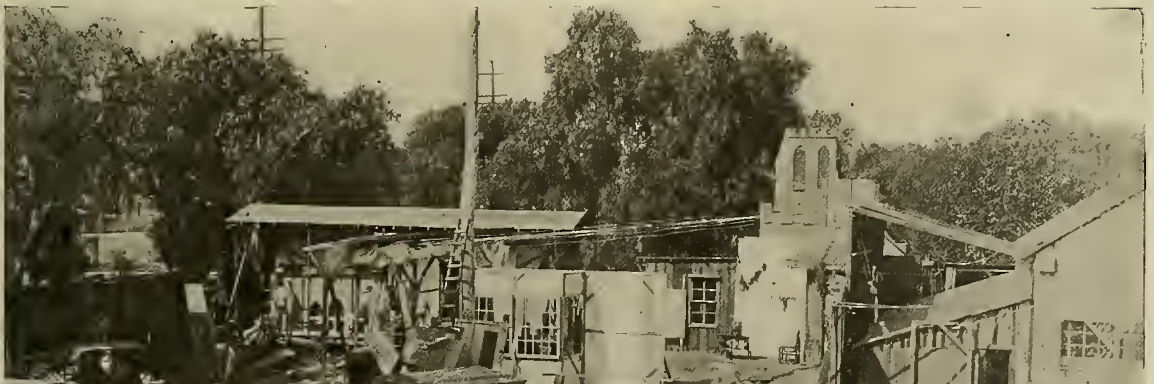
The Revier Laboratories, by the way, are becoming a great institution. Under the management of Harry Revier, president of the company, the plant has been enlarged until at the present time the buildings occupy nearly three acres of ground space and the plant is equipped with dark rooms, printing machines and drying rooms having a capacity to turn out nearly 10,000 feet of film a day. Within the last month there have been several occasions when the rush of business made it necessary to work all night.

Fred Mace is not the only representative of the motion picture industry who is trying to elbow into politics. A. P. Tugwell, manager of the Rose theater on Spring street, is one of a long list of candidates for city council. There are nine places to be filled and the indications are that before the lists close there will be fifty or sixty candidates. Although Tugwell has in the past declared himself to be a Socialist he did not receive the endorsement of the Socialist convention and consequently will be independent of any political party.

Los Angeles Liberal with Flood Victims.

Motion pictures of the floods and cyclones in various parts of the East reached this city before the news stories had disappeared from the front pages of the newspaper and for once the motion picture theaters were able to compete with the dailies in real live news of timely interest. So many companies had photographers on the scenes of the disasters at an early hour that there were more flood and cyclone pictures available than the theaters could conveniently use. Nearly every theater in town found opportunity to use film dealing with this subject.

In Los Angeles as in every other community in the United States the misfortunes of the people of the stricken communities aroused quick sympathy which took practical form. From every direction funds poured in for relief. The motion picture people more than did their share. Many of the theaters donated their receipts to the relief fund. The Mozart theater gave a special benefit performance at which Fred Mace, Mabel Normand of the Keystone company, and Gus Pixley of the Biography appeared. All of the officers of the local branch of the Motion Picture Exhibitors' League served on a committee to raise funds. The Universal company offered its entire plant resources to the committee to



Scene at Los Angeles Studio of Universal Film Manufacturing Company after recent fire. In brick vault, which shows in left-hand corner of picture, was stored $100,000 worth of cameras and films, all of which were saved.

be used in giving a huge out of door entertainment the proceeds from which are to be devoted to relief work. Included in its tender was an offer to film the show and the crowds and devote the proceeds of the pictures to the fund.

Seeking to End Exchange War.

There has been a rumor in circulation here this week, which several of the exhibitors declare they believe to be true, that all or a majority of the independent film exchanges have practically consolidated their interests, and that the ruthless competition which has prevailed for the last two months is at an end. Representatives of the exchanges, while denying that any combination has taken place, confidently predict that cut-throat competition has ceased. Abe Warner, of Warner's Features, was in town several days and before he left he stated that he had discovered evidences of a combination. Certain exhibitors told him that while they were anxious to use the Warner Features they had been told that if they made a practice of renting features not handled by the regular exchanges they would not be able to get fillers. Before he left Los Angeles for San Francisco whence, after a week's stay he will depart for New York, Mr. Warner announced that within the next three months his concern will be able to furnish exhibitors with full programs. In other words he has decided to handle single reel subjects of the Warner quality along with the multiple reel features. While he was here he arranged for the location of a permanent branch office in this city and also made a tentative agreement under the terms of which a producing company will probably begin operating in this field within the next three months making Warner features exclusively.

Mexican Picture Causes Protest.

International complications threaten to arise out of the exhibition of a three-reel review of the recent revolutions in the City of Mexico. The picture was released as a special feature by the Universal company. When it was shown at the Plaza theater in this city so many complaints were lodged with the Mexican consul that he visited the theater to see it. He was incensed at some of the statements made in the sub titles and at once filed a formal protest with the United States District Attorney. In an effort to quiet the situation in the most expeditious way the question was referred to the local board of censors. The board viewed the film and decided that it had no authority to suppress it. While there was undoubtedly much in it to offend the Mexican government, the source of the objection was purely political and not moral. Most of the Mexican consul's objections were well founded. For example, one scene purported to show the court martial of Felix Diaz. The prisoner was dragged in loaded down with chains, was roughly handled and apparently was summarily disposed of. The Mexican consul protested that the man alleged to be Diaz did not bear the slightest resemblance to him and that the scene misrepresented the Mexican practice of holding courts martial. That the prisoner was not Diaz is undoubtedly true. Twenty persons now living in Los Angeles who are acquainted with him declared that it was not he who was shown in the picture. Furthermore the identical scene, included in another Mexican war picture, was exhibited in several theaters of this city, and passed by the board of censors, before Diaz was arrested by Madero's soldiers. Several other scenes included in this most recent picture and represented to be freshly taken in the City of Mexico were exhibited in this city several months ago and viewed by the board. A picture of an alleged battle is more than two years old and has been run until it is technically "junk." Moreover the original battle is said to have been staged solely for motion picture purposes and it bears all the earmarks. For instance most of the victims wait until they are directly in front of the camera before falling. A portion of the picture is undoubtedly genuine. A great deal of it is, equally without doubt, not what it purports to be. The question which has arisen out of the exhibition of the film is whether the authorities ought to take steps to protect the public from frauds of this kind. To show a film alleging it to be a certain thing when it is actually something different and inferior is undoubtedly obtaining money under false pretenses. The board of censors thinks the question is important and has asked the city attorney whether the ordinance may be amended to include cases of this kind.

Since the censor board declined to suppress the film on the ground that it had no power to do so under the existing ordinance the question has again been taken up with the government officials by the consul and in all probability the matter will come before the department of state. Throughout the three reels the sub-titles were editorial in tone and some of the reflections upon the existing administration in Mexico would possibly be libellous in this country.

Doings at Selig Studio.

Members of the Selig company have been dropping mysterious hints about a wonderful trained ostrich which is now in quarters in the Selig Animal Farm. The big bird has been going to school to a trainer for several weeks and is now ready to graduate next week into another extraordinary animal picture which Colin Campbell will produce. The nature of the bird's accomplishments is being kept a secret, probably so that the picture will not be discounted in interest before its release.

William Selig, head of the company, who has been here for several weeks, returned to Chicago last week but will probably be back within a month. James L. Magee, manager of the Los Angeles branch, meanwhile has started for Honolulu. He sailed from San Francisco April 5 to be gone six or eight weeks. Nominally it is purely a pleasure trip and a vacation. Actually—and confidentially—he will scout around the islands and don't be surprised if a Selig company heads for the South Seas next Fall. All of the directors of the four Selig companies here are keeping busy but except for Campbell's forthcoming ostrich picture nothing sensational is in sight. E. A. Martin has been working in the vicinity of Altadena this week on a Mexican border melodrama with many soldiers and some battle scenes. F. W. Huntley finished an animal picture last week in which a lion killed a camel. Adele Lane, formerly leading woman for the Lubin company in Philadelphia has come on to do emotional leads for Selig. Camille Aster is a new juvenile and ingenue. Mrs. Al Filson, wife of the millionaire actor of the Selig company, is to do characters regularly. She and her husband are old vaudeville favorites under the stage name of Filson & Errol. They were out for several seasons with a sketch "A Tip on the Derby" the first successful sketch ever written by George M. Cohan. Since those days they saved their money and invested it in California orange groves which have yielded them a fortune.

News Briefs.

Wilbert Melville, Lubin producer, has just put on another company and will double the output from the Lubin studio at 4550 Passadena avenue in this city. Bert Bracken, formerly Melies' director, who recently returned from Tahiti, is directing one of the companies and Frank Shaw, a former Selig director, has charge of the other. Melville is generally supervising the plant which is growing in extent every week. It is one of the busiest studios in this vicinity.

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Arthur Mackley, Essanay director, disbanded his company this week. Part of the people went north to the Niles studio, others journeyed east and a few who preferred to remain in Los Angeles joined other companies. In a few days Mackley will leave from New York on his way to Scotland where he will visit his birthplace which he has not seen for more than a quarter of a century. He will take a vacation of a couple of months and on his return may assemble another company and reopen the Los Angeles studio.

* * *

The Los Angeles field lost another important motion picture company last week when S. V. Taylor and Marion Leonard and the other members of the Monopol company closed the Hollywood studio and departed for New York to occupy the new studio there which is said to be completed.

* * *

After a vacation of two or three weeks the members of the Pathe West Coast company have been reassembled by Director James Young Deer who is putting on another of his famous Indian pictures.

* * *

From the windows of the interurban cars running between Los Angeles and Pasadena passengers may observe a group of new buildings arising on the highest bluff of Brooklyn Heights overlooking the car line. They only serve to indicate how little truth there is in the reports that the Thanhouser company is preparing to return to New Rochelle. On the contrary the studio is being improved every week and it is already one of the most completely equipped in Los Angeles.

* * *

The film production of Hawthorn's great classic "The Scarlet Letter," was given its studio run at the Kinemacolor studio this week. It is probably the last multiple production which David Miles will attempt for several weeks. When it reaches the screen it is probable that the intense dramatic values Miles found in it will make the deepest impression, although photographically it is fully up to the recent Kinemacolor standards.

What's one man's loss is another's gain. In the recent fire at the Universal company's Hollywood offices about $10,000 worth of photoplay scripts which had been accepted and paid for were destroyed. This means that the company is in urgent need of scripts. Business is now being transacted in a temporary rough-board building. Meanwhile a square block of property has been obtained directly across Sunset Boulevard and new offices and studios are to be erected there.

* * *

H. M. Lauson, proprietor of LaMara theater, the newest, finest and largest motion picture house in Phoenix, Arizona, according to his view, visited Los Angeles this week and made the rounds of the local picture theaters. He was hunting for ideas for the improvement of his own house.

P. M. POWELL.

CLYMER LEAVES GAUMONT.

John B. Clymer, Manager of Advertising and Sales of the Gaumont Company, has resigned, having been retained by a leading magazine to conduct investigations for a series of articles on municipal conditions. At the conclusion of the time needed for this work he will return to the film business.

Mr. Clymer entered the motion picture industry from the newspaper business. He has been connected with the New York Herald, Globe, Morning Telegraph, Sun and Philadelphia Record. He also performed publicity work for large corporations, having been New York manager of the bureau conducting publicity for the Chesapeake & Ohio Railway, the Norfolk and Western Railway, the Old Dominion Steamship Line and Frank Jay Gould.

PEARL WHITE VISITS MERIDEN.

A great reception was accorded Miss Pearl White, the ever popular and famous star of Crystal Films, upon her personal appearance at the Majestic Theater, Danbury, Conn., last Monday evening. Manager Meehan of the Majestic shows Crystal Films and his patrons are well acquainted with Miss White's work though Miss White has never appeared personally before them. Mr. Meehan thought that this would be a good opportunity for his patrons to become better acquainted with their favorite and he engaged her. A great crowd was on hand and she was made to feel at home immediately by the enthusiastic way in which she was received. Miss White gave a very interesting talk on the pictures and her work in Crystal Films and the audience was so well pleased that the manager has asked her to play a return date.

"THE BURDEN BEARER" (Lubin).

This is an intense story which upon the stage would be called a problem play. Arthur Johnson plays the star role, which is a strong type. The picture is made in one reel, but has all of the intensity of a three-act drama and will add to the Lubin record of making powerful photo stories.

Robert Neville, a naval officer, returns from a cruise to find that Agnes, his mother's ward, has transferred her affections to his younger brother, Dudley. Dudley, however, has fallen under the influence of Cecelia Dean, a beautiful vampire. Robert resolves at any cost to break up the attachment which, if consummated, would decimate the family happiness. He makes violent love to the vampire and in her inordinate vanity she falls in love with Robert and discards the younger brother. This causes a bitter feeling on Dudley's part and the brothers quarrel, the mother and Agnes favoring Dudley. Robert, however, plays his role until the younger brother and Agnes are married. He then turns on Cecelia and tells her that he never cared for her and leaves her to the agony of a non-requited love, while he goes forth to take up his duties, none thanking him for having taken up their burden.

There are some beautiful scenes in this picture, one of which is shown in the accompanying engraving.

Beautiful Scene from the Lubin Subject, "The Burden Bearer."

A Day "At the Door."

By Hugh King Harris.

LET us stand, if you will, for a moment in the place of the manager of the motion-picture theater in the average town, and watch for a day the different phases of the business. It is a most interesting proposition as viewed from various angles. If I burlesque some points a trifle, keep in mind that what I say is founded on actual occurences related by managers of various houses, on facts, not fancy.

The house is to open at ten o'clock A. M., the film is to come in by express, and there has been a wreck on the road, the feature has been billed heavily. The posters have been up and folks are looking toward seeing something worth while. Jacks, the manager, phones the express office.

"Hello, that film in yet? What, a wreck on the P. & O.? The deuce! How soon do you expect it? By noon sure! Say, man, we open at 10, the thing's billed and we stand to lose a nice bunch of money."

He turns from the phone perplexed, the films of the day before are boxed ready for shipment out, on the train that the feature was to come in on. Morning business is always good here; to wait two mortal hours without films is to face a loss of the real profits of the day. But such is life. Just then the phone rings. "Hello, yes, this is Jacks; what, Mary sick, won't be down today? All right, I'll see what I can do."

More bad news, the cashier sick, some one must be pressed into service at once to handle the box office. It is close to ten and folks have already paused, lounging about the lobby, real money is waiting to be taken. Jacks scowls, a hurry call and he locates a girl he knows will be O. K. He is about to call the express office again but feels that will be useless, they know his plight and will send the film as soon as it comes.

Now a shrill whistle from the speaking tube to the operating booth gives promise of more trouble, and sur eenough, the operator finds the projecting machine has a broken sprocket and it will take some time to fix it.

"Everything in bunches," mutters Jacks and tells the musicians who are waiting that nothing will be doing until noon. But as gloom is settling thick and fast the express wagon dashes up, and lo and behold, the unexpected has occurred, the film has arrived, twenty-five minutes late, yes, but that's a small matter under the circumstances. A sharp blow on the speaking tube whistle and the operator "thinks" ten minutes more will fix her. So finally all is ready and Jacks takes up his station at the ticket box. A well advertised feature has brought out a good crowd and soon the tickets are dropping merrily into the box.

The speaking tube whistle blows, it is another bit of trouble, possibly ten minutes or so. Instructions are sent down to the orchestra and the singer is forced into quick action and by strenuous musical stunts the original ten minutes, stretched to half an hour, is passed.

"Gee, mister, I can't hang around here all morning; I came to see a show, not to hear a cheap concert.' It is a red-faced, portly man speaking. His nickel is returned without question. But the next party who departs snorts something about blanked fakes anyway, these snide cheap theaters. Jacks takes it all coolly. It is part of the daily grind.

Now all is going smoothly, it is some feature all right, folks commence to applaud and Jacks knows he has the crowd with him at last. As the audience departs comments of Bully," "Some class" or "It was awfully interesting, don't you think," take the sting out of the episode of the disgruntled folks who left earlier in the morning.

Noon comes; with the regular cashier off duty, Jacks eats a hasty bite and is soon back on duty. Here comes a big lady, loaded with bundles, a weazened little fellow, with sparse gray whiskers trails along meekly, in the rear.

He carries a tin pail with a card board cover tied on it, it seems very precious. The fat lady gurgles. "Oh say, mister ticket man, would you oblige a lady by taking care of the pail while we see the pictures? It is a present for Susan Ann, that's my husband's cousin. Gold fish, yes, she dotes on gold fish. But do be careful and don't set them so near the register, you will kill them; and do keep them out of the draft; don't spill the water. There's a good man, ever so much obliged, we won't be in long, come along Jasper"—and she stalks down the aisle, Jasper following in the rear with never a word. Jacks heaves a sigh of relief and rapidly gathers in the pasteboards of the crowd who has had to wait for the fat lady to get rid of her burden and her tale of woe.

"Three men sat on a dead man's chest, yo heave ho"—bang, and the doors fly open, a whiff of onions and whiskey strikes Jacks' nostrils. A burly sailor, three sheets to the wind comes stalking in, bumps against the ticket box and leers cunningly at Jacks, who sees trouble in sight, right there.

"Say, old sport, shiver my timbers, let a man cast anchor, will you?"

Jacks none too gently shoves the sailor out the door, but just outside the entrance (Jacks is very glad it is outside), the sailor turns with an oath and raises a wicked slug shot; Jacks ducks, and luckily the officer passing is on time, the sailor is hauled away and Jacks resumes his duties.

"Mister, does the show run all day for a nickel?" it is a little old woman who asks the question, Jacks sizes up the rusty bonnet, the thin face and eager eyes. The gloves have no tips. "Someone from God knows where, no money and wants to fill in time." Jacks sizes up things in a hurry. Kindly he explains that one may stay as long as one likes and she goes on in, and Jacks pretends not to notice the lack of a ticket.

Out in front, the big frame with the actors and actresses of the feature company is standing. A rural couple stroll up, gaze at the photos of the players and Hiram remarks in a loud nasal twang, "Guess, Marthy, that curly headed lad must be some good tenor singer. Let's go in and hear the concert." And in they enter, believing the place a regular theater and the players musical artists.

A smart young fellow comes in and leans against the back seat rail. He is one of the floaters and pretends to be so very much of the world. Suddenly on the street is the clang of the fire bells, the department is rushing by.

"Gee, there's a fire," the wise boy calls loudly to Jacks and dashes hastily out the door. Jacks scowls as he sees several patrons in the rear seats shift nervously.

"The fool," mutters the manager, "it takes less than that to start a panic, at times," he saunters carelessly down into the aisle and the folks keep their eyes on him, but his manner reassures them and no trouble comes of the incident.

Now the fat lady of the gold fish comes out and suspiciously inspects the gold fish with a sniff and no thanks to Jacks goes out.

"No dogs allowed in here, madam," this to a flashily dressed young woman who has a big bull terrier on the end of a chain.

"Well, you have a nerve. I have him chained and can sit in the rear." Her voice rises shrill and Jacks calms her as best he can, but she makes a nasty scene before she leaves and Jacks wishes she and her dog in most any place at all, so long as it is away from him.

The day goes on and many fool questions are asked and answered, a fight in the lobby is stopped, a "rough neck" in the audience subdued and ejected.

A short time for supper, and the night doorman comes on. Jacks has a bit of time to himself, but the singer, a young tenor, gets mixed up with some friends and doesn't show up for evening service on time. The extra singer is hastily secured, after a deal of grumbling, and goes on.

The advertising for the next day and the day after is gone over, the janitor makes a "touch," on the plea of illness, a new part is ordered for the machine, and many other duties are disposed of.

It is pretty late when Jacks gets to bed, tired, with some important matters to call him out early the next morning. He has had a "full day" surely, yet some folks sigh with envy at the manager's "job," a bed of roses, maybe, but ever rose has its thorns, and every manager can point out a whole lot of these same thorns if you will but ask him.

Here is Your Library, Mr. Exhibitor.

The Motion Picture Annual, published by the Chalmers Publishing Company, is a small encyclopedia. The exhibitor can always turn to it with confidence. It has been prepared by practical moving picture men, who know and understand the needs of the exhibitor. Add this to your library forthwith, for it costs but one dollar and twenty-five cents in paper covers or $1.50 in cloth boards. It is fully worth it. The best writers in the motion picture field have provided the literary matter in it. The complete list of releases for 1912 (Licensed and Independent) and the classified trade directory are worth something to you, many times the price perhaps.

Moving Picture World

Box 226, Madison Square Station New York City

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Where's the Picture?

R. J. TINDELL writes that he sends a picture of his theater. It must have been taken with one of those pinhole cameras on a pinhead plate, for it was too small to be discovered in the envelope. If he'll send another picture that is visible to the naked eye, we'll be glad to use it since it concerns a special advertising stunt.

If you get a special lobby display get someone to make a photograph of it and send it along. We're always glad to get photographs that concern advertising displays, though this department does not use house front pictures unless specially dressed for some scheme.

Please Kill a Printer.

We wish that Mr. Tindell would take a day off soon and kill the printer who makes reference to "Bunyon" and his Pilgrim's Progress. A man like that is liable to refer to G. Washungton. Mr. Tindell has been having the Pilgrim's Progress in his house, the Grand Theater, Valdosta, Ga., and writes that it brought in the church people who seldom if ever attend a picture theater. He says:

> There were several parties; the Sunday School teachers and their classes, the High School baseball team and the visitors (there was a game in the afternoon), twenty-eight school teachers and most of the ministers. Ministers and teachers were admitted free. In my opinion by inviting ministers and teachers, we got in others who do not, as a rule, attend photoplay theaters.

That's what this department has been telling right along and the fact that Mr. Tindell broke all his records proves the point, if it needed proving. A minister in your theater doesn't just mean a minister. It means his endorsement, it means the presence of his parishioners, it means that the children of the latter find the ban lifted, it means, in a word, a better appreciation of what a photoplay performance is on the part of those who, through ignorance, have supposed it to be what some sensational papers have painted it as being.

A half-page advertisement in the local paper was well worded, the catch lines being:

Announcement Extraordinary.
Religious Vision Drama
Pilgrim's Progress.
The Grand Theater's
Easter Program, Saturday, March 22nd.

The only comment to be made is that there is no reference to the fact that this is a visualization of John Bunyan's story. Most persons will get that fact without further elaboration, but it is better to be definite.

Below the heavy type is the statement that it is in four reels, lasting about an hour and a half, some personal commendation from ministers and others in cities where the subject had been shown, the statement that ministers and school teachers were invited to be the guests of the management at the matinee showings, the prices and times of showing. It is a well written and well balanced advertisement; not too loud in tone, but emphatic.

One Good Point.

These religious subjects, if well made and of due reverence, can do a world of good to a house. But the management must back up the subject, not alone through judicious booming but by making the surroundings aid in the effect created by the picture. If you can gain a better effect by putting in an organ and hiring a church organist in place of your regular pianist, do so, even though the added expense threatens to wipe out your profit. Do all you can to further the impression and the money spent will come back, not after many days, but many days thereafter, for you will have broken down the reserve of some of the prejudiced and will have made fans of some of those who have regarded photoplay theaters as little better than dance halls.

Had Many Inquiries.

Mr. Tindell adds that he has had many inquiries as to some of the schemes recently mentioned in this department and that he has been glad to reply as fully as possible in the interests of the business in general. The willingness of many managers to help others is one of the most pleasant features of the business. In many respects it is unusual. But now and then this courtesy is abused. We had a letter this morning from a man who wanted some small town exhibitor to tell him how to run a small town theater. That is taxing courtesy too far.

And if you write a brother exhibitor, send a self-addressed and stamped envelope. It's the least you can do to save him trouble.

The Other Extreme.

The Bryn Mawr (Pa.) Theater goes to the other extreme in a twelve-page and cover program. One-third of six of the twelve inside pages is given to the house and the rest is sold to the foreign advertisers. Worse still, effective use has not been made of the space at command. The outside advertising is more or less effectively displayed, but the program is crowded into a space 2¼ by 2¾, the three subjects being announced in a ten point that looks more like an eight. It is all straight work, only the twelve point date and a twenty-four point "Program" being in bold type, the announcement looking something like this:

PROGRAM
SATURDAY, MARCH 29th
Pathe Drama—Romeo and Juliet (Two-reel Feature)
Essanay Comedy—The Girl in the West
Vitagraph Drama-Topical—Buttercups and The Panama Canal
Selig Comedy—The Early Bird
One Good Farce Comedy

This has little or no pulling power, even the features are given the same unimportant looking type.

In the vacant boxes on either side of this program there are a few catch-lines still in ten point Roman. "The Little Minister" and "The Prisoner of Zenda" get the same size type and the same white face as "Mention this program when patronizing our advertisers." The third and fourth cover pages carry no matter whatever—and a five reel "Prisoner of Zenda," with James K. Hackett, among the coming attractions with a college full of girls in the town!

The house carries an excellent announcement in its program front with an intelligent discussion of fire risks, but it makes no use of advertising space that other people pay money to use. It would pay to put a press man in charge of the program who can evolve better lines than "Every attraction is the best obtainable." It's a waste of opportunity at present.

The Difference.

Look at this program. If the printer does his work, it is more our idea of what things should be:

PROGRAM
Tuesday, March 18th
ROMEO AND JULIET
A splendid *Pathe* two-part feature
THE GIRL IN THE WEST
A classy *Essanay* comedy
BUTTER CUPS
A Vitagraph
THE EARLY BIRD
A Selig Comedy
THE PANAMA CANAL
Late *Vitagraph* pictures of the big ditch
And another farcical photoplay

Then, in the spare spaces talk specific points. There is page after page that could be printed of the "Prisoner of Zenda," other pages of "The Little Minister." Don't print the pages. Boil them down into paragraphs. Make your program talk for you. Take your own medicine and use your own advertising space to advantage.

And Now It's Smithers.

C. T. Smithers is the latest to fall in line with a weekly. The first issue of the Idle Hour Educator, Aberdeen, S. D., is dated March 15th. It is an eight-page paper, six by nine inches, the three inside right hand pages carrying advertisements of coming specials. It is in no sense a weekly program, but a weekly paper consisting of part press work and part general matter from various uncredited sources. The common mistake of using too large a type has not been made, a condensed ten-point being used that is at once clear and compact. The five pages of reading matter are about equally divided between booming and miscellany, but it is all readable and when Mr. Smithers remembers to change a lifted paragraph to conform to its new surrounding, it will be well edited. As an example of what is meant he lifts a Universal item that speaks of "one of our cowboys," though it is plain that even in South Dakota cowboys are not regularly attached to photoplay theaters.

In one paragraph he bewails the fact that some lost articles have been in storage for nearly a year. If he will take a tip from the Isis News, he'll run a Lost and Found department and get rid of them.

Just the same it's a fine start and a much more presentable sheet in its first issue than many that have run a much longer time. It's the Smithers' way to do things well. The answer is found in this paragraph from the Aberdeen American:

> Mr. Smithers was formerly one of the best known editors of South Dakota and for years published his weekly, which was a political and social power. He has since gone into the moving picture business and his latest venture is a return in a way to his early day activities.
>
> The Idle Hour Educator is a two-column, eight-page pamphlet, issued every Saturday and its circulation is 2,000 from the start, enough to leave a copy at the door of every home in Aberdeen. Ten carrier boys constitute its delivery force. It has no mail service and the subscription price is nil.

Fill-Ups.

The Topline Indicator, the house organ of the M. P. Sales Agency, London, has started a column of what it calls "Program Fill-Ups," brief, snappy items about the players of the companies whose subjects they handle. The idea is a good one and we think it would pay the manufacturers here to follow this example and send out a press sheet with their bulletin slips. The Kalem Kalendar is the only printing of the Licensed side to give good program matter and on the Independent end the Eclair publication gives about all that comes from that side. With the growing use of programs, the manufacturers are overlooking cheap but most valuable publicity. It would not cost much to get out such a sheet, but even the Vitagraph Bulletin does not give the gossip that would come in so handy to many managers, excellent as that publication is in other helps.

Answers Questions.

Ralph Talbot, of the Palace Theater, Tulsa, Okla., has a new idea that he passes on to the rest. He writes:

> Having been a reader of your publication for a number of years, and more recently a close observer of your "Advertising for the Exhibitor" Department, I wish to contribute a method of advertising which I believe is original, although it was suggested by your inquiry department.
>
> I show a slide, and carry an ad in the daily papers to this effect:
>
> PALACE THEATER
> Motion Picture Inquiry Day
> EVERY THURSDAY
> Any question you wish to ask about the pictures, or the players, send by mail to the PALACE
> Answers will be given here each performance on Thursday each week
>
> I answer the questions received the previous week each Thursday and write a few questions myself, concerning the safety of the projection apparatus, the fire exits, coming feature pictures, etc.
>
> I was surprised at the number of questions that I have received. And it not only increases the patronage on Thursday, but it conveys to them the knowledge that you are striving to entertain them in every way.
>
> I believe if you publish this scheme in your magazine, it will interest many exhibitors.

This is in refreshing contrast to many managers who throw a veil of mystery about the pictures, either because they do not or will not know, and who return grouchy replies to the simplest questions. The courteous reply to questions, no matter how silly they may seem to you, will do much to make friends for the house. This goes a step further and results in a little lecture that cannot but interest those who are interested in the pictures. We are always ready to give what help we may to the manager who needs assistance in this direction.

Noisy, But Good.

Taking a quick look at a poster of the Wonderland, Ponca City, Okla., we get these four lines:

> Scoop
> We've got 'em.
> The Man They Scorned !
> The Elephant Sleuth !
> Wonderland.

There's a lot of small type in between, but any man who got that circular would get those lines and they form the whole story. The rest is supplemental. That much would sink in in the single glance that is given instinctively before the sheet is thrown away. Not a sheet of that paper will be wasted. Most of the announcements will be real. It's good and black even though printed on cheap, pink stock and it gets over.

We hope that Bert I. Williams, who sends the copy in, gives the printer a cigar occasionally for getting his ideas out in good shape. And he should hand himself a smoke more frequently because he has ideas to give the printer. Pick out the big lines and have them set so that the reader will get them at the first glance. Then build up on that with the smaller type. Here's some of the smaller type:

> This comedy is assuredly one of the best things ever attempted. It is a delicious mirth provoker, and we guarantee the hardiest stoic on the face of the globe will not be able to prevent his features from relaxing into a broad grin after gazing at this picture.

Something of a word painter is Mr. Williams.

No Vaudeville, But—

Arthur G. Pearson, of Pearson's Perfect Pictures, Melrose, Somerville and Winter Hill, Mass., writes:

> We have never put in vaudeville and what is the consequence? Instead of nasty criticism, we have the best people in the city, and they go away with nothing but praise and commendation.

Evidently the local editors are pleased and praising patrons of Pearson's Perfect Pictures, for he sends a bunch of clippings, most of which are editorial comment in appreciation of the Pearson enterprise.

Mr. Pearson is inclined to use too much type in his advertisements. Ten lines with a punch and "pep" is a better advertisement than twenty or thirty lines of synopsis, but he's dead right on the vaudeville proposition. The sort of vaudeville a photoplay theater can afford has no place with the sort of pictures the cheapest place gets.

Isis Improvements.

The Isis News, Trinidad, Colo., under the editorship of Jack Nash, who also owns the house, has added a Lost and Found column to its other features. It is a good idea for a weekly paper or program. Try it. Then, to convince the advertisers, he explains that on the first issue of the column five of the lost articles were claimed the first thing Monday morning, showing that the paper is closely read. The paper is read, anyhow, for even the film boosts are well done. Here is something that others can use by changing the name of the house:

> See good pictures and you'll feel better. See them at the Isis and we'll feel better, too.

Souvenirs were given out St. Patrick's Day and pretty soon three vacuum cleaners are going to be awarded the same day. Going some?

Gone, Hats and All.

Carey Wilson, his green caterpillar chapeau and the glossy silk tile that he sometimes wears when he comes to New York, have all left Rutherford, N. J., and the Criterion theater, to come to New York to handle the bookings of "The Prisoner of Zenda" for the Sherry Company, owners of the New York State rights. Apart from his peculiar hats, Wilson is truly notable as being the one man who turned down a government job under the present administration. He did run over to Washington and handle the distribution of tickets for the Government grand stands at the inauguration, but he scorns a regular job under his Uncle Sam and Woodrow, preferring to make his stand with photoplay. He has done good work for the Criterion. We think he will do better with his broader field, for he has brains under his amusing headgear.

Says He Isn't.

Melvin G. Winstock, of the People's Amusement Company, Portland, Oregon, denies that he is dead without knowing it. He explains that personal affairs have occupied what little spare time he had and goes on to prove his existence by making a few remarks, to wit:

> I arise at this time to make the suggestion to the manufacturers that in pictorial paper which they send out to the exhibitors, they put on the paper, whether it is one, two, three, four or five reels, so as to let the public know when a manager is sufficiently enterprising to put on stuff over 1000 feet in length. Have something on the paper to tell the public of that fact, and they cannot make it too prominent. A great many of the producers fail in this respect and put it up to the exhibitor. By giving direct attention to this, the factory will be doing its duty and helping the exhibitor.
>
> The importance of this lies in the fact, say take a house running four reels and one of those attractions is a three reel feature. There is only one kind of paper in the lobby, and the public come up, glance at the pictorial showing, and walk away, not stopping to consider that one of the pictures is a two, three or four reel production.
>
> On last Sunday, March 23d, we started a week's engagement of Frederick Warde in Richard III. We secured a splendid set of Shakespeare in 20 volumes, and advertised rather broadly that we would give this set of Shakespeare to the boy or girl attending high school who wrote the best essay on the production, there being but one requirement, that they see the picture at the Peoples Theater, and so affirm. In response to this there have been at least 1000 students who have come to the theater to see Richard III, and essays are coming in rapidly.
>
> I enclose herein a newspaper clipping telling of a little experience which occurred at one of our theaters at the initial performance of the picture. Of course, we kept the man for the rest of the exhibitions, and he made good.

Strips Will Do.

The suggestion is a good one, but we think that the use of the strips supplied by Hennegan, Jacobs and others that read "Complete in two parts," or whatever the number of reels. This is not as elegant as the announcement on the poster itself, but unless the poster statement is obtrusive to the point of obliterating the pictorial space the strip with its inch and a half or two inch letter is far more prominent and to the point. By all means have the announcement of the number of parts on the poster, but where it is desired to emphasize the number of parts, have recourse to the strips.

The clipping enclosed relates how, when The Honor System was shown in one of the theaters owned by the People's Amusement Company, an honor man in the audience got up and was moved to lecture the film. Very naturally, Winstock retained him for the day, but we'd like to bet a day's smokes that Winstock planted the man in the audience in the first place. Perhaps he's not dead, after all, but we reserve judgment until he strikes his old-time gait.

Effective.

The most recent program of the Tenth Street Theater, Kansas City, comes out in a cover in bronze red on a lilac tint. This is a rather heavy lilac and a decidedly heavy red. Try the combination sometime when you want something striking and yet not gaudy. Take plenty of time for the job as the red does not dry quickly and is liable to offset.

Made the President Help.

The Aberdeen theater, Chicago, used the inauguration pictures, and in the lobby displayed a personal letter to the management from the President. It was merely a form letter, one of the sort that went out from Princeton by the thousands during the campaign, but it was a letter from the President to the management, and somehow, it seemed to give an intimate touch to the announcement that crowded the house. They sent a photograph of the poster and letter, but what happened to it in the mail was a shame.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The Next Dinner.

AT a recent meeting of the Inquest Club it was decided to wind up the season with a photoplay writers' dinner, probably at the Taverne Louis, Saturday evening, May 31st, when the club will probably disband for the summer. At this dinner, as at the last, any person interested in photoplay writing, either as author, editor, producer, player or manufacturer, is eligible to attend.

It is the hope of the club to eclipse the two dinners previously held and bring together a truly representative gathering of those interested in the production of photoplays. We are making an early start that all may be advised in time.

Particulars as to time and place will be announced later, but in the meantime mark down the date and refuse all engagements for that evening. The previous dinners, the last of which led to the formation of the Inquest Club, have done splendid service in bringing together those who write and those who produce, and much good has resulted from these gatherings. It is hoped that at the coming dinner everyone within reaching distance of New York will be in attendance. Begin to get ready to attend, and watch for later announcements.

Send Your Carbons.

If you have sent to Universal, read this from Richard Willis:

> As you doubtless know, our Western offices were burnt down recently, and a number of scenarios and all of our records were burnt. We would very much appreciate the courtesy of a notice in your paper to the effect that we will be glad to receive carbon copies of any scripts in our hands before March 26th and will give them immediate consideration.

Change American's Address.

The American Filim Manufacturing Co. asks that all manuscripts be sent to the studios at Santa Barbara, Calif., and not to Chicago. This change will affect a considerable saving in time and lessen the chances of loss, while assuring direct action.

The Reason Why.

Mrs. Emily B. Heininger, the latest addition to the Essanay script room, delivered herself of this poem:

The saddest word that's been said yet
Is the editor's favorite word, regret.

Then they had to take her to the hospital and remove her appendix. She does not state that the poem was the reason why but we're entitled to our own opinion.

Cut Ammex Off.

This is a communication from H. K. Eakle:

> In order to protect scenario writers from loss I will be very pleased if you will kindly make known through your Photoplaywright Department, that the Ammex Motion Picture Mfg. Co. is not at present in the market for scripts, as they have suspended operations.
>
> I am aware that a number of scripts have been received recently, and I fear that any others may not receive the proper attention, as the company has no editor.
>
> This is written to avoid any unpleasantness for the authors, and to relieve me, personally, from any responsibility, inasmuch as I have been attending to the photoplays submitted to the company of late.

Get Outdoors.

Companies are coming back from the south, and those stay-at-homes who have been sticking close to the studio all winter are now looking for outdoor scripts. If the "mostly interior" stuff comes back, set it aside until October, and frame the new scripts to be played for the greater part out of doors.

Of course the California companies work out of doors the year round, but with some of the eastern companies the style is changing, and the "all interior" stuff that was snatched up so eagerly in December is now despised, because the glass studio is first cousin to an oven when the sun beats down, and it is far more pleasant to get into autos and go out into the country with a rural play.

If You Live In New Orleans.

There are a lot of photoplay writers in New Orleans. We have the name of one of these who is willing to undertake to start a New Orleans circle of the Inquest Club. If you want to belong send in your name.

Our Little List.

Add these to the list of old time plots:

By Ashton Crawford.

The convict who escapes and robs an innocent man of his clothes, thereby causing another to appear (temporarily) as the jail-bird.

The story of the writing on the egg which is relegated to cold storage for 20 years; then to be discovered by a love-lorn man who seeks out the writer who by this time has at least one unromantic husband and a brood of children.

The war-play in which the heroine's brother acts as spy and is discovered and shielded by the hero.

The pathetic Mother-Play in which Thanksgiving and pumpkin pies tug hard at the heart-strings.

The play in which the rich crippled-child is contrasted with the poor strong child, and in which the two are brought together and exchange notes—and money.

By Frank A. Kramer.

The child lost early in life. Later identified by a locket.

The husband jealous of his wife's brother, whom he has never seen.

The burglar who breaks into a house to be confronted by his own child who has been adopted by the family.

The policeman who calls on the cook, removes his hat and coat, which are used by another.

That Inquest Club.

We have figured out that something like twenty sales have already resulted from the meetings of the Inquest Club including the chance of one member to get in touch with a company needing fiction.

Now, the Inquest Club does not offer any such inducement. It merely says that you can learn things about technique if you gather with your fellow writers and talk shop. There are no selling hints given out and no plots are supposed to be commented upon before they are written, but the getting together assuredly has had an effect entirely unexpected. If there was only the social side it would be worth your time and the small investment for refreshment that you make, but you learn things, too. If you want to come in send us a self-addressed postal card and we'll tell you when the next meeting will be, or send several and you'll be advised whenever you are not there. There are no fees, no dues, no responsibility of any sort. Sing out.

Not With Essanay.

Arthur Leeds writes that he is not "with Essanay," as we stated, though he has done much work for that company. The mistake is due to a statement from T. E. Letendre, the hesitant editor of the Photoplay Author. Mr. Leeds is a free lancer and the associate of J. Berg Esenwein in the latter's photoplay course that will be a real correspondence course if it lives up to the other Esenwein propositions along short story lines. If the course is what we think it is, we shall be glad to welcome a real mail course that will be conducted by persons whose credit and establishment is too high to permit them to engage in a swindling scheme.

Postal Scales.

We note that there are all sorts of parcels post postal scales offered now that will weigh up to eleven pounds by half ounces. They are nice things if you don't care what sort of a reputation you get, but if you want to get in right, throw away the spring scale of any sort and get a regular post office scale with a beam weight. It will cost you three of four dollars; two or three times what the spring balances cost, but you are certain that the stuff is properly weighed.

"Stuff."

We had a very indignant letter from a very indignant lady the other day because we referred to her "stuff." She wrote that it might be stuff but it was the best she could do and she was only a beginner.

We write stuff. We sell stuff. Whatever we write or sell is stuff. Stuff is anything that is written, good, bad or in between. It is plain slang, but like "bully," "rotten," and one or two other words it has been accepted into the newspaper and studio language as being brief and descriptive. Stuff, in a word, is not a term of contempt.

Thinking Them Up.

It just happened not long ago that when a chap told us of the great idea he had for a story we were able to locate the title way back in 1911. He had not the slightest idea that he was stealing from the Biograph company, but the comedy had made an impression on him at the time and now that he is searching his brain for ideas, he hit upon this and thought it good. It was good, but it is the property of the Biograph, for like so many of their ideas it was so well marked as to be distinctive.

When you get an inspiration, try and remember where you got it and train yourself to remember sources. It helps a lot in avoiding charges of plagiarism. At best we all trespass now and then. Do not do it more than you can help.

Stamped Envelopes.

In three days it has cost us thirty eight cents for stamps and about ten cents for envelopes to reply to questions that do not in the least contribute to our income. One was from a man who wanted us to tell him all about how to write photoplays and it ran from there to a man who wanted to join the Inquest Club and who had twice gone to a place that is not our office to ask about it.

We do not begrudge the cost of the stamps and stationery, but we do hate like the very deuce to address envelopes to people who are too lazy or too ignorant to enclose the reply envelop that the commonest courtesy demands should be sent when a favor is asked.

It's a funny thing that ninety-nine per cent. of the people who want to know where they can buy the Technique of the Photoplay send a reply envelope with the inquiry, but the man who wants to get eight or ten dollars' worth of information free doesn't do it.

It's the same way when you write editors. If you are asking a question send a stamp for reply and don't stick the stamp to your letter head, but put it on a self addressed envelope.

Just About Right.

Herman A. Blackman has been studying the market and this is the result of his studies:

> I believe that editors buy their stuff much like I buy my groceries, mainly from a few tried and dependable sources. If I see a bargain at a strange grocery I snap it up, but it must be *unusual*. My ordinary stuff I buy of one grocer for I have tried him and found him dependable. In like manner I believe that the editor buys his ordinary stuff from some tried and dependable men. I want to become one of these men and I am willing to work hard and long to do it.

That's the whole selling scheme in a nutshell. Jim Jones writes a story and so does Joe Smith. They are both fair stories though neither is out of the ordinary. But Jim sends in six or eight scripts a month. Many of these have been put on and they get on the screen in pretty good shape. Joe has sent in only a couple that have not been good. Naturally the editor will give the preference to Jim, because he knows that Joe may not turn in another good one in six months, but Jim will have a couple up to standard in next week and next month. If Joe comes in with a story twice as good as Jim's the editor will give Joe the check, but other things being equal, it is a better plan to encourage the evenly good writer who knows precisely what the studio wants and can supply a story up to mark and sometimes beyond.

If you are not yet up to the point where you can always deliver the goods, send out only the occassional unusual. Save the others until, with the practise you gain, you can make these, too, original.

Say Not So.

This from a St. Louis correspondent:

> If I should ever become a successful writer of scenarios I will certainly take you to task for your undisguised contempt for the amateur "scenarian." We probably deserve it, yet I think it spoils the tone of your column.

The writer can take us to task right now and we enter a plea of general denial. When he gets to a point where he learns to drop the obsolete "scenario" (to say nothing of the still more horrible "scenarian"), he will realize that our scorn is not directed at those who are commencing to learn to write photoplays, but at a class of persons who cannot even write a ten line letter, and yet who call themselves photoplay writers and spend half the time they should spend in learning how to write plays telling how stupid the editors are in taking the rot that is produced upon the screen instead of their own well-nigh perfect product, or declaring that this company or that has stolen a valuable idea from them. They cumber the business, they interfere with the success of others by irritating the editors and they never will gain success because they lack the brains to write.

This department is largely for the beginner and it aims to help and develop the earnest, honest aspirant. Both in print and in our personal correspondence we are always ready to help those who deserve help, but we have no use for the man or woman who writes that their scripts are better than the purchased product and that editors are fools and thieves. We are for all photoplay writers, no matter what their stage of development, but we have no time to waste on the hopeless. There's a difference between the man who cannot, but will, and the man who never can, and simply growls.

The American's Viewpoint.

The American company recently purchased the rights to Stewart Edward White's Ashes of Roses for film purposes. Mr. White makes his residence in Santa Barbara, where the American studios are located and this announcement by the company gains interest from that fact.

> Most film makers are keen to secure copyrighted stories by well known authors for reproduction, and while the American does not in any way minimize, in its own opinion, the value of such stories, it nevertheless thinks that in laying your requirements before the author and having your story written to suit local needs, you obtain a distinct advantage over the already writen tale. At the same time the value of well known names can be retained in advertising the film.

The trouble is that the author of the successful novel possesses little technical equipment and will require as much coaching as the veriest novice. Few of the filmed novels have made better stories than the best work of men like Emmett Campbell Hall, William H. Kitchell, George Terwilliger and writers of that class, since most of the charm of the novel lies in the style more than in the plot. The successful fiction author who makes good with photoplay does so in spite of his fiction training rather than because of it.

He Wonders Why.

"I thank you very much for the interest you have taken in my photoplay. However, I do not well understand why you say the same is conventional, because large film manufacturers turn out almost daily much poorer stuff than this."

That's part of a letter, and the writer wonders why he is not a hit with the film makers.

Listen, all you fatuous who see so much that is "not as good" as your heaven-born scripts.

You've got to beat the best, not the worst you see.

If you do, the manufacturers will take yours in place of the stuff they use because they can get no better.

Forty Miles to See His Play.

E. R. Coffin, of El Capitan Ranch, Dexter, N. M., has to go forty miles to Roswell when they put one of his plays on. That is the nearest picture house and he has arranged with the manager to call him on the telephone when one of his subjects is shown. It's an eighty mile round trip, but they are used to little things like that down near the border, but at that it's going some.

Inquiries.

NOTE—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

M. N. W.—Sorry, but the American casts have not been coming in lately.

RUBENA—You're getting to be worse than Flossie C. P., and Flossie was funny. No Jack is listed in the cast of "Tamandra." Edwin Carewe married her, and Earl Metcalfe was her friend. We cannot reply to Pathe questions.

ADMIRER—We charge advertising rates for five-word signatures, so we cut you down. We have no means of knowing the Lubin production plans. If you are interested in Bret Harte's poems, watch Kalem for "John Burns at Gettysburg."

H.Z.—Most too many questions for one postcard. William Clifford was Haley, Miss Grace Cunard his wife, Marion Emmons their son as a child, and Ray Myers the son grown. Take a walk along Fourteenth Street and answer the second question for yourself. Remember that all the licensed first runs are shown at the City Theater between 9 o'clock and noon, but not all after that.

MRS. R.—We don't know whether Miss Florence Lawrence is a suffragette or not. She did ride in the parade, but Bunny was in the parade, for that matter. We do not think that Miss Lawrence herself knows when she is going to play again.

W. E. O.—It was Kalem's Prosecuting Attorney you are asking about. Guy Coombs had the title role. The Vitagraph cast does not name the character you ask for. Get material for your oration from The Moving Picture Educator department. This should give you the facts you want. We have nothing other than this.

G. M. T.—We'll use the colored picture of that "handsome god from another world" the first time he is willing to pay for it. We do not "chat" players. You are thinking of the M. P. Story Magazine, aren't you?

B. S.—It is with very great regret that we are compelled to suspend the Kay-Bee identifications until the identifier gets on the job again. At present he is busy with the surgeons in the hospital.

E. A. S.—Mrs. Ed Kimball played Susie's mother in "Susie to Suzanne." Mrs. Turner did play a couple of parts when she was in California with her daughter some time ago, but does not play regularly.

H. L.—Probably the script went to Universal. Address the photoplay department, Mecca Building, New York City. After this keep a carbon copy of your script and save worry. And don't query in four weeks. Be more patient.

AITCH—Not necessary to use two signatures in asking two questions. You cannot copyright an unproduced photoplay without getting Congress to change the present laws. No necessity for it. A night scene is merely an underexposed picture. A picture such as you suggest would become tiresome, because it would be muddy photography throughout. One or two scenes will pass, but not a full thousand feet of moonlight stuff. Better try something else.

T. D.—Edwin S. Porter is announced as the producer of "The Prisoner of Zenda."

D. D.—See answer to B. S. above. Harold Lockwood was the grown-up Jack in "The Lipton Cup."

E. H.—This department does not concern itself as to where the pictures were made.

E. E.—Arthur Johnson has not left the Lubin company. Don't believe all the gossip you hear. Wait until we print it and you can bank on it.

I. M. G.—See answer to B. S.

RUBENA—Gus Pixley was the sheriff in "The Power of the Camera." Miss Sylvia Ashton was the bride in "A Delivery Package." "Notre Dame" was made in Paris.

B. R. G.—If you are told that your script is similar in theme to one already used, you'll do well to drop it, no matter what you think about it yourself. You'll save time and postage stamps if you improve your spelling before you write more photoplays.

M. J. P.—Sign a name next time. Wilfred Lucas is directing for the Bison brand of the Universal.

CARLOTTA—You are not supposed to see licensed pictures on an independent program, but it frequently happens that you do. Many of these are purchased in the open market abroad and sent back here after they have been run in English or Continental houses. We know that Fielding thing. We won't do it again. The company cast was obscure.

H. Y.—These are the last Kay-Bee identifications before the identifier went to the hospital. Miss Anna Little was Betty Brown in "Smiling Dan." She was the same who played in "The Mosaic Law." Nick Cogley was Mabel's father in "Mabel's Heroes."

L. M. B.—Tom Moore is Owen Moore's brother. The Biograph identifier is still at sea as to the identity of the lady you ask about.

F. C. P.—See just above. Miss Isabelle Lamon was the nurse in "The Higher Duty." Hughie Mack is Captain Bunce of the Captain Barnacle series. Miss Mabel Normand was the girl in "Oh, Those Eyes!" She did not play the other part.

J. C.—If you have more than one good title for a play, pick out the best for the lead and use the others as alternatives; but why waste a lot of good titles on one story? Save them to write plays around. You are supposed to give a short synopsis, a cast of characters and the action by scenes. This is what constitutes a script. You may add property and scene plots if you wish. If your question refers to an additional skeletonized action, we do not think it would help a sale. You state the question rather vaguely.

HICKS—Next time send the rest of your name as an act of courtesy. Then we'll reply to your question.

Photoplay Writing.

The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

Projection Department

Edited by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included in each list, as well as the time and place of meeting.

Moving Picture Machine Operators' Local Union No. 225, I. A. T. S. E., Atlanta, Ga.

President, W. P. Raoul; Vice-President, V. O. Gittus; Financial and Corresponding Secretary, T. H. Eason, P. O. Box 3[illegible]; Recording Secretary, Treasurer, J. H. Oliver; Business Agent, Wm. Harvelle.

Moving Picture Machine Operators' Local Union No. 7, I. A. T. S. E., Oil City, Pa.

President, John J. Walsh; Vice-President, Clarence J. Fletcher; Recording and Corresponding Secretary, Urban L. Eiseman, 412 Seneca Street; Financial Secretary and Treasurer, W. A. McClaren; Business Agent, Edward A. Cornell. Meets second and fourth Sundays, 10 A. M., in B. I. L. Hall.

An Excellent Operating Room Film Box.

It is always a pleasure to this department to recommend a really good article, and the film box manufactured by Mr. Gilmore, of Chicago, comes under that heading. As will be seen by the picture, the box, which costs $15, is divided into three compartments. It is of metal throughout and the walls are double, even those between the compartments being double, thus thoroughly insulating the reels from the heat of any fire which might occur. The cover is divided into three sections, two of which are shown open, and one—the center one—closed. I presume Mr. Gilmore makes these boxes in different sizes. At any rate, I can recommend this device as a thoroughly practical and efficient means of protecting the films while in the operating room. It is thoroughly well made, substantial and solid, and will undoubtedly come as near protecting films in cases of fire as anything I have seen up to date.

An Argument.

Mr. Max Ketchel, San Diego, Cal., wants to know who invented moving pictures. Says he has had an argument and would like to have it settled. That is too big a question to answer in this department, friend Ketchel. To answer it fully would require pages, and there are many claimants. Mr. Thomas A. Edison was the first, so far as I know, to use a continuous celluloid film so that the pictures could be projected on a screen in practical commercial form. The Motion Picture Annual, published by this company, contains a brief history of the moving picture. See advertisement elsewhere in this issue.

A Rewinder.

Mr. L. J. Morton, Pawnee City, Neb., writes:

> Find enclosed drawing of a scheme I am using on my rewinder. In March 1st issue I find an article from Emporia, Kan., entitled "Poor Film Service." Emporia is sure up against it. The only help he can get would be to quit his job and wake that manager of his up. Doesn't he (the aforesaid manager) know by this time that junk service means punk show, and punk show means poor business? Wake up, Mr. Employer-Manager, and hear the little noises all around you! People want a good show, and they will pay to see that kind. Moral: Give it to them, but do not expect your operator to make brick without straw.

As to the rewinder, I did not publish the sketch because the friction is not applied in very good form. It would work all right, but it would be much better to purchase one of the rewinders illustrated on page 372 of the handbook, in which tension is applied in the best possible form. As to Emporia, your remarks concerning the manager are eminently correct. It is strange that managers will be so foolish as to expect an operator to put on a decent show with junk films.

Unsteady Voltage.

Mr. J. P. Cox, Cape May, N. J., writes:

> We use an Edison Model B Projector, of the inside shutter type, with a new Edison lamp, projecting a 12-foot picture at 55 feet. Have been using 50 amperes a. c., through a Hallberg economizer, with very fair results. Would very much like to put in d. c. on account of the superior light it would supply. We can get the d. c. all right, but the line voltage, which is 180 at 7 p. m., drops slowly and steadily until it reaches 150 volts at 11 p. m. Is there any possible way in which we can make use of this current? What kind of rheostat could we use? Would the Edison lamp be satisfactory for direct current? Would a three-wing shutter give better results? How many amperes would the whole thing—rheostat and lamp—consume? Would our light bill be considerably more when using 50 amperes a. c.?

Yes, you could use the current by having a special adjustable rheostat constructed, but your current bills would be very high, as compared to what you are now using. Rather than do that I would suggest that you install either a motor generator set or a mercury arc rectifier of 45-ampere capacity. There is no difference in the lamp required for a. c. and d. c. The Edison three-wing shutter will probably give you somewhat better results than the inside shutter. As to the amount of current consumed, the new handbook tells you all about how to figure that. If you have not a copy I would advise you to procure one from the Moving Picture World at once. Price, $2.50.

Local Union 532.

Mr. W. A. Labarthe, Port Arthur, Texas, sends the following:

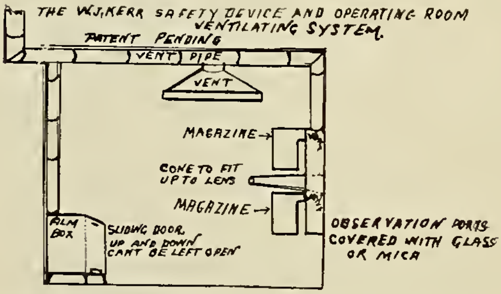
> I am a member of Local 532 I. A. T. S. E. We are progressing very nicely. The boys send you their best regards. Projection here is good and we are striving tooth and nail to keep it that way. Am sending a picture of my operating room. I have a mercury arc rectifier and two Edison type B projectors; also have a choke coil wired in to be used in case of emergency. The projectors are both motor driven. I have one of your old hand books which is worth its price to me ten times over. Will send for one of the new ones soon.

This is the kind of talk I like to hear brother. Projection is your profession and the profession of your brothers in the local, therefore you should not only strive to produce the best possible results, but also use every effort to maintain these results and to improve upon them. The local which goes about things that way will succeed. The union which demands improved conditions, without any attempt to improve the work and the reliability of its own members, may be able to accomplish its purpose, but it will not accomplish it nearly so easily as will the local that demands better conditions of its employers, and also demands better work and greater reliability from its own members. The high class operator—the one who produces high class results on the screen is worth $40 of anybody's money far more than the other article, who produces mediocre results, is worth $15. The first named earns his $40 and earns it well, and the manager is the gainer because the excellence of his operator's work brings money to the box office; but the latter might better be paid to stay away from the house altogether, since the inferiority of his work operates to decrease box office receipts.

An Invention.

Mr. David Carlson, Hazelhurst, Pa., writes:

> Am enclosing photo and sketch of an operating room ventilation and fire protection system invented by W. J. Kerr, of Smithport, Pa. I have my operating room equipped with this system and must say it is great. The newspaper clippings tell of the practical test I gave it. I stayed in the room and ran a song slide, and not a bit of vapor from the fire came into the room. Thought this would interest the boys, as I have always been interested in the new ideas shown in the department.


THE W.J.KERR SAFETY DEVICE AND OPERATING ROOM VENTILATING SYSTEM.
PATENT PENDING
VENT PIPE
VENT
MAGAZINE
CONE TO FIT UP TO LENS
MAGAZINE
FILM BOX
SLIDING DOOR. UP AND DOWN CAN'T BE LEFT OPEN
OBSERVATION PORTS COVERED WITH GLASS OR MICA

I would have to be convinced of the practicability of this proposition by a very strenuous test, neighbor Carlson. To my way of thinking, the trouble would be that long before a reel of film was burned the heat would be so intense that the magazine or the film box would be destroyed. You see, you simply have a miniature stove, and the draught that those pipes would create would make a very fierce fire—sufficiently so, I should suppose, to destroy both pipe and magazine.

Short Throw.

Mr. D. A. McDonald, Fernie, B. C., contributes the following:

> I have a Simplex projector and am having trouble with it. Had a very decided travel ghost, both top and bottom. It could not be removed by shutter adjustment. Made a new three-wing shutter, with the main wing a quarter inch wider, and this fixed the ghost business. I project a 14-foot 6-inch picture on a 36-foot throw, using a 2¼-inch M. P. lens. I find it very difficult to get a good light. When I pull 35 to 40 amperes the carbons must be separated about one-quarter of an inch, or else they sputter and it is impossible to hold the arc. The holders are for ⅝ carbons. I use ¾ cored carbons, rasped down to fit holder, and find a little improvement. When I reduce to 28 and 30 amperes the light is very yellow, but I must be content with it or else use the cored carbons top and bottom. With the latter method I get plenty of flaming and the upper carbon needles way back. Current is 110 volts d. c., through a Power's adjustable rheostat. I also have much trouble with losing the lower loop. This happens on practically every film. The lower idler is not too tight and the take-up is only moderately so. Had trouble with the fire shutter sticking on account of the metal swelling with the heat, but filing fixed that. The curtain is of plain cloth, and manager will not have it framed or painted, as this also is a road show house; consequently he is afraid of its being destroyed. Will you please give me your opinion as to the light, the screen and what size condensers I should use?

As to the light, I am unable to say what is wrong; ⅝ cored carbon above and half-inch cored below ought handle 40 amperes without needling. I really do not know what to make of your trouble, unless your carbons are not good. I think I will turn that part of it over to the department fans and see what they can make of it. You should have two 6½-inch condensers. The thing to do, however, is get a longer throw if you can. It is exceedingly difficult to project a good 14-foot picture at 35 feet. Your manager will do well to outline the screen in black, as described on page 338 of the handbook. Inasmuch as the traveling show end is and must be a secondary consideration, your manager should give the excellence of his motion pictures precedence. If cloth is used the screen should be of a good grade of bleached muslin, such as is used for bed sheeting. As to the lower loop, do not have your take-up tension any tighter than is absolutely necessary to rewind all the film. Be sure the lower magazine is exactly in line, so that the film goes down into it straight and true; though, unless I am in error, the Simplex lower magazine is so made that you cannot get it out of line.

A Gas Outfit.

Mr. Charles Breuning, Nowata, Okla., writes:

> I have long been a lover and reader of the Moving Picture World and have many times benefited through its Projection Department. I have read with much interest the troubles and ups and downs of some of the operators and managers, but never imagined I could assist anyone until now. I feel, however, that I can be of benefit to Mr. McClelland, Kellaher, Sask., Canada. I had the same trouble he is up against, together with a lot of squealing, sputtering and spitting. In taking the valves apart I found the rubber gaskets had been eaten by the oxzone and ether. The oxzone is much worse than lye, and ether will dissolve rubber. I got some ordinary gasket rubber, took the valves apart, one at a time, so as not to get the parts of two valves mixed, as they are very much alike. I laid the ring or washer on the rubber and marked the screw holes and around the outside and inside of the ring. I then cut out the pattern thus made and had a rubber washer or gasket. I then repeated the operation, except as to cutting out the center. This gave me a round piece of rubber instead of a washer. I then laid the old round piece of rubber in on the new and marked the center hole and punched the holes with a small harness punch. I put them together and they work fine. Now one can of oxzone and one half can of ether runs 1 hour and 20 minutes, giving good results. I have been in some pretty tight places in the operating room when handling the juice, but held myself together pretty well until I mastered it, but when I tackled a gas-making outfit I had an awful time for a while.

On behalf of brother McClelland and other gas users, I wish to thank you for your excellent description of your method of making the gaskets for gas outfit. It will no doubt assist your brother gas users very

Two Machines From One Rectifier.

Hall Brothers, Victor, Colo., write:

> We have been constant readers of the department almost since its inception. Have both your old and new handbooks and could not get along without them. We want a little information, as follows: Our current is 30 cycle and we have a mercury arc rectifier. The question is, can we operate both machines with one rectifier, or will it be absolutely necessary to have a separate rectifier for each machine? Lead No. 6 from the main reactance heats. We asked the General Electric Company why, and they say they do not know. Do the Edison people make carbon jaws for a larger carbon than ⅝, so that where different sizes are used above and below the same will line up? Have written them, but received no reply.

You can use two machines with one rectifier, but it will be very awkward, since only one lamp must be burned at a time, thus prohibiting the burning of craters on a new carbon set. All you have to do is install a double throw switch, connecting the d. c. lines from the rectifier to the center poles, and one of the lamps to either end. As to the Edison carbon clamps, I do not know. You can, however, provided the clamps are large enough to take the carbons you want to use, and ⅝ is large enough for any current delivered by rectifier, insert a metal bushing in the lower arm to make up the difference in diameter between the ⅝ and half-inch carbons. As to lead No. 6 heating, I cannot offer you definite information, but it may be a defective wire. I would suggest that you remove that particular wire and substitute a new one of the same size, or a little larger. It may be that a mistake has been made and a small wire put in. Substituting a larger wire will do no harm in any event.

Projection by Sunlight.

Mr. C. R. Stewart, Indianapolis, Ind., orders a Handbook, and says:

> I am ex-operator and manager, though I have not been in the business for a long time. I am still a picture fan, however, and like to keep up with the game. Here is a little stunt, which might be of interest to some of the boys: I have an old No. 4 Optigraph which I fixed up for home use. I removed the lamphouse and in its place have a square piece of iron, holding a 4½ inch reading glass which takes the place of condensers. Further back, I arranged a looking-glass to reflect the sunlight. With this outfit, I can project a nine foot picture and get as good results, on a bright day, as with calcium. I use a canvas screen filled with whiting and to which a little blue has been added.

Yes, brother, but, keeping in view the fact that the position of the sun is constantly changing, how do you manage to have the rays reflected right all the time? That is, to me, the interesting point.

"Advantage" of Short Throw.

Des Moines, Iowa, orders a Handbook, and says:

> I am operating at the Royal, this city, using a Simplex, 35 amperes of 110 volts, d. c., projecting a 12 foot picture at 60 feet on a Mirroroide screen. I get an excellent picture, which is probably not so much due to exceptional operating ability as to the advantage I have in a short throw, a small picture and a good screen, to say nothing of d. c. Would like to know why some films go through machines without any noise, while others make an awful clatter. The Edison films, particularly, make an awful racket, especially the sub-titles, while other films go through without any noise at all.

You are in error, Des Moines, in supposing that a short throw is an advantage. It is a very decided disadvantage, unless the picture is very small indeed. I consider any throw requiring less than a four inch e. f. as undesirable. As to the other matter, I have received a good many complaints as to the perforations of the Edison films, and have written the Edison Company, but, up to date, have not received a reply. If other operators have met with this experience, I would be glad to hear from them in this connection. Let me say that I am receiving a great many kicks about carelessness in the printing of several makes of Independent films. I have written the Universal people and Mr. Laemmle has promised reforms. It is not the desire of this department to publish things of this kind, where the fault can be remedied without publication. But matters of this kind are of very great importance to the exhibitor and operator, and unless a remedy is promptly applied, I shall be compelled to name the offending companies. A word to the wise is, or ought to be, sufficient. The fault complained of consists of mis-frames, bad patches and occasional light or dark pictures, due to over or under exposure in printing. All these faults are chargeable directly to rank carelessness or crass stupidity on the part of employees. There is absolutely no possible excuse for such work and it should not be tolerated.

Normal College Installs Projector.

Mr. Geoffrey Jefferson, Ypsilanti, Mich., writes, ordering a Handbook, and says:

> It might be of interest to you to know that the Michigan Normal State College has installed two Power's Six A motor driven projectors, for the purpose of projecting educational films and the better class of dramas. I made a two-blade shutter which I am using instead of the three-blade that was on the machine. I believe, without any doubt, that we are giving a better picture than either one of the theaters down-town.

In the language of the Redoubtable Teddy: "Bully for you," friend Jefferson. The Ypsilanti (some name, that) theater operators had better wake up and get very busily busy. Shame upon you. I'm s'prised at you allowing a mere school to swipe the Ypsilanti (what does that bunch of letters stand for anyhow?) projection bun. Seriously, however, the college has made a very wise move. Up-to-date institutions of learning all over the world are recognizing the value of moving pictures as an adjunct to educational work and are installing modern projection apparatus.

Flicker Trouble.

North Yakima, Wash., writes as follows:

> Received the Handbook and will say that I would not be without it, though I have not as yet seen anything of the torch. I am using 60 cycle a. c., projecting a 12 ft. picture at 60 feet with a 5 inch e. f. projection lens, using one 6½ and one 7½ condenser. I have a two-wing shutter, but cannot run slower than 15 minutes to 1,000 feet of film. Tried a three-wing shutter, but the picture or light seemed to roll. I worked in another house a block away, using the same current and everything, but used a three-wing shutter and ran anywhere between 14 and 20 minutes without any trouble whatever. Why cannot I do so now? I like to make the movements of the actors and other things as natural as possible, but in order to do this I must have a greater range of speed.

Provided your statements are all correct, the trouble must lie in the screen. Very likely you used a cloth or plaster screen at the other house, and have some type of semi-reflecting screen where you now are. Do not know what you mean by light "rolling." With a three-wing shutter and 60 cycle current, the light flashes when you speed up between 70 and 80. By "flashing," I mean it dies down and flashes up, the same being due to synchronism of the shutter blades with one side of the alternations. You are right in wishing to "make the actors move naturally." That is the artistic part of operating.

One Hundred Per Cent. Organized.

Mr. W. P. Raoul, President L. U. 225, I. A. T. S. E., Atlanta, Ga., writes:

> In accepting your offer for space in the department for list of officers of the various locals, please accept the heartfelt thanks of the members of No. 225 for the benefits they have derived through your department. This union, though just a little more than a year old, is in excellent condition. We are practically 100 per cent. organized here in Atlanta. As to the projection, I do not think there is a city in the country that can boast of better pictures than can Atlanta.

My congratulations to L. U 225, Brother Raoul, on the fact that you are thoroughly organized and on the further fact that projection in Atlanta is on a high plane. I would recommend to your consideration the school plan adopted by the Salt Lake Union, described in the department recently. It is a good thing. Push it along! The list of officers is published at the head of the department.

Flicker Trouble.

Mr. W. A. Norman, Rockwell City, Iowa, is troubled with the following:

> Will you please suggest some remedy by means of which I can eliminate the excessive flicker in my picture? Am using 40 amperes of 60 cycle a. c., through a compensarc, 70-foot throw and a Power's Six machine, gold fibre screen. I formerly used the three-wing shutter, but it was not satisfactory with a. c. With the two-winger, I get a good picture, but there is a great deal of flicker.

There is nothing to be suggested in this connection, neighbor Norman. On pages 219 and 223, inclusive, of the Handbook, you will find a complete explanation of the shutter principle and the why and wherefore of flicker. You could reduce the flicker by using a plain cloth or plaster screen, but so long as you use a semi-reflecting screen, there will be considerable flicker when using a two-wing shutter. Neighbor Norman enclosed a stamp for reply by mail. Replies by mail are only made where a minimum fee of $1.00 is enclosed.

School Installation.

Mr. Ellison Aker, Lima, Ohio, writes:

> Thought I would write a few lines to tell you about a moving picture outfit which has been installed in the St. Rose Catholic School, this city, by the Rev. W. A. Tobin. The equipment consists of a Motiograph Special Massachusetts Model machine and a Fort Wayne Compensarc, which we use on the 60 ampere notch. Our operating room is 8 x 6 x 8 feet, and has automatic fire doors and everything else which the fire rules require. Our throw from lens to curtain is 56 feet and I use two 7½ condensers., At present we show four reels every Sunday afternoon and evening, using Independent service. I think it would be a good idea if the manufacturers of the Motiograph would so place the screws with which you tighten the framer that it could be tightened by reaching through the side of the machine instead of having to take off the front plate to do so. Also in converting the machine into a Massachusetts Model they covered up the small oil hole through which you oil the shutters and the machine had been running for some time before I noticed it was there and then only because I had to take off the front of the machine to tighten the framer. I use vaseline on the gears and in the star and cam case as it is a good lubricant and doesn't fly around much. I use the kind that comes in tubes and not the carholated stuff as that contains too much kerosene to make it a good lubricant. Regarding our curtain, we use a canvas one covered with Calcimo, to which a small quantity of bluing was added so that it would take away the dead white glare. Although I know that you have no patience with young fellows in the operating room I must tell you that I am sixteen years of age and a member of the graduating class of the St. Rose High School.

My only reason for objecting to youth in the operating rooms is the fact that very young men are usually unreliable and, moreover, they have not the matured judgment and steadiness which comes only with the years. In a school installation where the work is confined to running at the most a few reels a day, a bright lad of sixteen might, provided he had some experience, produce very good results indeed; particularly a high-school boy who has the advantage of considerable mental training. Evidently, from the letter friend Aker writes, he comes in this class, since it is one of the few letters printed practically as it is written. As to your criticisms of certain features of the Motiograph projector, they are referred to the manufacturer for consideration.

The Right Spirit.

Mr. L. A. Woodward, Manager, Enterprise Optical Co., Chicago, writes:

> In the March 15th issue we note with considerable interest your criticism of the Motiograph arc lamp in 1913 model machines, and can assure you of our appreciation of your fair and just remarks concerning the lamp; also that they will have our attention. We are frank to admit that the criticisms are excellent and the suggestions good ones. The upper carbon arm bearing is now being changed so that the weight of the upper carbon arm will be materially lightened, and the present gearing simplified, and at the same time, we are taking care of the purpose for which the change is intended, viz.: to hold the arm more rigidly. Your suggestion for the increase in size of rack bars, we do not consider necessary for the reason that there is already sufficient rigidity in the rack bar itself, whereas increasing the length of the rack body casting, as you suggest, would undoubtedly make the lamp more rigid, but it would mean we would have to enlarge our present lamphouse and raise the sliding ways for the lamp. However, we do not say that we will not do this, as your suggestions have been kindly received and we will probably adopt them in the near future.

At the risk of offending Brother Woodward, I have published this letter, though I presume he meant it to be a personal one. I have done this to show that some manufacturers, at least, are broad-minded enough to accept criticism in the right spirit. It is distinctly to the credit of the Enterprise Optical Company that its general manager can recognize faults in his own product when they are pointed out to him, and, moreover, is willing to eliminate them. As to the rack bars, they are plenty rigid enough; true, but the point is that it is never possible to have a rack bar perfectly tight in its bearing. Now you can move the outer end of a carbon arm which is attached to a rack bar one-half inch square sidewise a great deal more than you could were it attached to a rack bar a quarter or a half-inch thick by one inch wide. Do you see the point, Brother Woodward? I wish to say again, lest those who might not have read my former criticism may misunderstand, that the same only applies to minor defects in the lamp, which is, as a whole, an excellent and well designed piece of mechanism.

A Letter From Russia.

Mr. Nicholas J. Bluman, Moscow, Russia, contributes the following interesting letter:

> I wonder whether you have ever yet received a letter from this little known and generally grossly maligned country? Perhaps not, as I believe that this is the only office receiving your paper regularly; few others would understand a word of it anyhow, not being able to read or speak English. My work here has been that of opening a new branch office for the well known London firm of M. P. Sales Agency, Limited, about whom I often notice mention in your columns. Particularly interesting are those that come all the way from China, as I was personally responsible for that branch of the business when last in London. Just to give you a rough idea of the interest I find for your real "live" paper, let me call your attention to the misprint in the "Simplex" advertisement, page 690, Feb. 15th issue, also to the word "Cam," which your proofreader has allowed to go through as "Can," in the Lavezzi advertisement, page 711. I think this will be enough to show you how little I miss when I get The World, and I want to say further that the projection department news always interests me most, barring the stuff about the various unions, etc., which I have no doubt is most valuable to your own operators, but which we, the far-away "foreign devils," generally skip as being altogether too local. You will, no doubt, be pretty well posted on the conditions of things in this country but, in case it still interests you, let me give you the following facts: There are about 800 to 1,000 theaters here, the very largest only seating about 200 to 300 and are nearly always on the second floor, as you call it over there, but the first floor as we call it in England. As yet, there are no theaters here that can boast of having two machines, the nearest approach to this being two separate halls on the same floor with a separate machine for each. Half the program is shown in one hall and the audience then saunters into the other for the remainder!!!!! The projection is invariably *bad* and there is only one show in the whole of this city of over a million inhabitants that transforms its current from the city three-phase to direct current for the projection arc lamp. Can you expect good pictures under these conditions? All the same we see the newest and best American and European films here, and it is noteworthy that the audiences are of a class far above any in the greater part of the rest of Europe. I have often seen high officials in uniform sitting in the local theaters and I certainly cannot say that of Germany or France. The prices charged for admission are high and there are always little open "boxes" at the back of the stalls, each of which holds from four to six chairs and costs five roubles ($2.50) the lot. Please excuse bad typewriting as I am no expert at this part of the work, and you people over there are spoiled anyhow as regards printing and office cleanliness. What would you say if *your* office-boy, who, like most of his class here is but a poor ablutionist in summer and misses those duties entirely in winter, were to utilize the passage just outside your private office door as a sleeping room. And, mind you, this is no exceptional case. Is is almost always so. By the time you get this I shall be in dear old London again and right gladly will I look forward to a wee line of acknowledgment from you if you have found me interesting.

I am very sure that Brother Bluman's letter will be of much interest to our readers. It is to be regretted that projection has not attained a higher plane in the land of the Czar. Let us hope for better things in the future. Seems to me there would be a splendid opening for some enterprising Americans in the larger cities of Russia, if they would open first class houses, take a few real operators with them, and put on high class projection. Brother Bluman gave no London address, therefore I cannot acknowledge his letter by mail.

The First Time.

Mr. C. Everett Wagner, Thomasville, N. C., writes:

> I believe I am lucky, for in all my six years' experience this is the first time I have had to call on you or anyone else for help. This is not because I know it all," but I have been taking The Moving Picture World nearly six years, and the last three of them I have studied the projection department closely. I do not really see how any operator can get along without your advice as given through the projection department. If they would study what you write closely, and refer to back numbers, they would not have occasion to ask so many questions. My own trouble may have been treated in some of the back numbers, but if so, I cannot find it, and my goat is "got" bad. I have an Edison Type B projector and my picture jumps up and down on the screen just like it does when you speed up to about 95. I seldom run over 60 and film jumps, the Vitagraph much worse than others. I have put on new tension springs and aperture plate and have properly adjusted them, but it did no good. The machine is nearly new; nothing worn to give any play at all. My manager is different from the ordinary run of employers. When we have an extra good night, he comes up in the operating room and slips me half a dollar, or sometimes a dollar. That is extra, and I get a good salary, too. If there is any extra good service in an operator, this method will certainly bring it out. If managers would try that scheme, they might discover that it would return wonderfully good interest on the investment. Our film service is thirty days' old.

In describing troubles of this kind you should be very careful and circumstantial in describing the effect produced. If the jump is rhythmical, occurring four times to each turn of the crank, then it is due to one of two things, viz.: (a) The intermittent sprocket not round. (b) The intermittent sprocket shaft sprung. If the jump does not occur that way, then you will have to describe it more closely than you have. As to the extra pay, that is a mighty good plan and certainly would have the effect of putting the operator on his mettle. It would do more than anything else to secure the hearty co-operation of the operator, I think. It is well worth trying. Is the face of your intermittent sprocket clean? Dirt on the face of intermittent sprocket will cause the picture to jump.

Change in Mercury Arc Rectifier Sales Arrangements.

This department is in receipt of a letter from Mr. H. C. Nelson, Sales Department, General Electric Co., calling our attention to the fact that the price of their mercury arc rectifier has been reduced. The retail price of the rectifier is now $247.50 and $198.50, according to the kind purchased. In view of the reduction, the guaranteed life of the tubes has been reduced to 300 hours. This is what Mr. Nelson says in this connection: "A life of three hundred (300) hours may be guaranteed on each multiple rectifier tube. Should the life of any tube fall below three hundred hours, adjustment may be made with the original purchaser, or, at his option, direct with the producer, on a pro rata basis, according to the ultimate purchase price of the tube."

Mr. Nelson has taken the proper course in notifying the department of this change. Formerly, the tubes were guaranteed for five hundred (500) hours. As it now stands, the purchaser may demand and receive a guarantee for three hundred (300) hours, and should the tube fail in less time, a proportionate reduction will be made on the price of the new one.

Nothing Doing.

Brooklyn, N. Y., writes:

> I was one time a licensed operator in New York City, but allowed the license to expire. For the past few years, I have been located in Ithaca, N. Y., and when I came back to New York City had to undergo a new examination. I fell down on the following: (a) The operation of an economizer and the meaning of induction or induced current. (b) How I would hook up for a one night show where no provision is made for moving picture connection, and all that can be found is a pair of 250,000 circular mill cables running through a small, say 6 by 6-inch iron box. (c) How to look and where to look for trouble in case the fuses in operating room blow as fast as they are put in place. Will you kindly answer the above in the next issue of the World?

I will not. It is not the purpose of this department to coach operators so that they can pass an examination, but it is its purpose to offer general instruction. A diligent study of the Handbook will enable you to thoroughly understand everything involved in question (a), as well as, I think, equip you with knowledge sufficient to answer questions (b) and (c). You can secure that book at the office of the Moving Picture World, or it will be sent you, postpaid, by mail on receipt of the price, $2.50. It will not "tell you the answers," but will supply knowledge which ought to enable you to form correct answers of your own.

Worn Out Machine.

Middle West writes:

> The new handbook contains more genuine knowledge in a small space than I supposed any person could get there. The electrical part of that book is the finest ever. I have a 1909 Motiograph, projecting a 15-foot picture. The mechanism is sadly in need of repairs. There is about ⅛ inch play in the shutters, and maybe you think I don't have a gay time setting them. We get the independent 10 to 20-day service, in fine condition. The only way I could get my machine in running condition was to buy the repairs myself, and I had been contributing about $1 a week to that end.

As for buying repairs for your machine, I would not do anything of the kind. The manager who will get high class film service and expect the operator to produce results with an old, worn-out, out-of-date, decrepit projector has mistaken his calling. He might make an excellent boot and shoe merchant, or possibly would excel as a raiser of superior alfalfa, but as a theater manager he is a joke.

"Let Well Enough Alone" Advice.

Jewel City, Kas., says he is using cored carbons on a.c., through a 30-40-50 ampere transformer, and has an old Edison model. He says that the old operator told him that that was good enough, and to let well enough alone, but he says he is after the best.

There are places where the "let well enough alone" idea is all right, but not when it comes to the matter of theater equipment. Jewel City should use ⅝ cored carbons top and bottom, as illustrated and directed under the heading, "Setting the Carbons," page 204 of the handbook, which I would by all means advise Jewel City to procure at once. If you have an old style Edison projector you should procure a new machine. Presumably you mean an Exhibition model, and that particular machine is far behind the times. Keep up to date with your projection machine equipment, Jewel City, is my advice.

Comments on the Films

Licensed

"THE SACRIFICE" (Kalem), April 2.—A picture that doesn't get over strongly; chiefly because the scenario was not planned with the effect desired closely enough in mind. There is a long and not significant statement before we really get down to the situation, when the old farmer and his wife give their home to save their daughter's husband's business. She had married a rich broker. Carlyle Blackwell and Elsie Greeson have the leads. The photography is only fair, but there are one or two pretty scenes.

"CHINESE TEMPLES" (Selig), April 2.—A short offering on the same reel with the above. There is much of interest in it and it is prettily photographed.

"THE FLOODED DISTRICTS" (Lubin), April 2.—This terrible picture of the recent disastrous floods at Dayton and Hamilton, Ohio, gives us a clear idea of what has happened there. It is well photographed.

"ALIXE" (Vitagraph), April 2.—Eugene Mullin, the author of this picture, has given, as a secondary title, "Or the Test of Friendship," but the eye of the spectator never leaves the story's center of interest, the woman. The plot is skillfully planned to keep it there, and there it would have been, even though Helen Gardner had not been cast in the leading role. The friend is played for the sake of the impression as a whole by Earle Williams and so on account of his artistic virtue will not be noticed. In her role, Miss Gardner makes one of her big characterizations. What art she has! She holds back, like a skillful runner, till the end, where an emotional breakdown was needed, and walks from the scene, the very picture of rebellion comforted by love and breaking into tears. But this would be little if it were all. Her intellect plainly sees much between the lines of the scenario and she coldly goes about expressing it, as one who aims at a target. When the picture was made, she didn't always succeed in hiding her method and, instead of seeming cool, seemed cold at times, once in a while, even mechanical. Harry Morey and Harry Northrup have roles. The picture was produced by W. V. Ranous. The photography is flat, but clear enough. It makes a very desirable offering.

"THE DUKE'S DILEMMA" (Edison), April 2.—A light farce comedy that will find human echoes in many hearts. We found much of it most amusing; but heard little or no laughter from the audience. The poor duke (Marc MacDermott), needed to make a showing, so gets some strolling players to be his court of ceremony. The tragedian (Charles Ogle), makes a comical Malvolio-like majordomo. Mable Trunnelle has an important role. The whole cast is strong. The script is by P. Herbert and it was produced by Walter Edwin. We feel sure that is a safe offering and in many places will be a star number.

"THE ENGINEER'S DAUGHTER" (Patheplay), April 2. — A picture melodrama that is entirely for the sake of action. It makes a very good offering, although it might have been even more thrilling, if more time had been taken with the scenario. As it is it holds well and pleased the audience. Photography is fair.

"CAIRO, EGYPT, AND ITS ENVIRONS" (Pathe), April 2.—A short offering on the same reel. It is interesting, but is poorly photographed.

"THE PRICE OF GOLD" (Essanay), April 2.—A simple, wholesome situation which, in its development, contrasts the happy lot of a village girl dreaming of riches with the cold and empty life that becomes hers after she marries wealth. It is an effective picture and it makes a good offering, one that will be widely popular. It won the audience with whom we saw it. Dorothy Phillips plays well both the simple girl and the rich society matron and her ease and naturalness make the picture convincing. She is supported by a good cast; Frank Dayton as her husband; Dolores Cassinelli, her married sister, and E. H. Calvert, her humble sweetheart. Bryant Washburn plays her sister's husband. The sets, especially the dining-room and the library in the city house, are admirable. The photography is of good quality in most of the scenes, though a bit shadowy in some.

"A LUCKY MISTAKE" (Selig), April 2.—The story is merely a simple anecdote, but the picture makes a good offering. This is mostly because it is clearly told, is pleasing in itself, is acted naturally and is photographed perfectly. One of the best things about it, to our mind, is the fact that there is no straining after something big and dramatic; it is content to be human and the pleasure of the spectators justifies its freedom from ambition, of which, unjustified, we see too much. George F. Worts is the author and it was produced by Lorimer Johnstone. Pretty Adrienne Kroell is the daughter of the Cranston chief of police (T. J. Commerford), and loses her purse in Alden. A telegram from her father to the Alden chief, Charles Clary, changes a word and results in her being arrested, which ends in her finding her purse. It is a pretty amusing offering.

"ARABIA, THE EQUINE DETECTIVE" (Selig), April 3.—Arabia, the intelligent horse that does the detective work and saves the hero from paying for the villian's crime, is a beautiful animal and it is very interesting to see him in the picture. In the picture are many pretty girls, whom also, it is pleasant to look upon. Apart from the tricks of the horse, there is no story in any real sense of the term; but a series of scenes clearly photographed that give disjointed entertainment and keep the offering from being a failure. The photography is clear.

"A FALSE FRIEND" (Lubin), April 3.—A melodrama somewhat better than the usual run. It deals with the rough doings of rough people in the West and gets its measure of strength from the natural way it is acted, more than from its story. For, by melodramatic license, this is not subservient to the truth of life—at least not at its climaxes. The heroine is personable and the piteous Indian mother excites our sympathy and this also helps a good deal. The photography is clear. As an offering to the public, it will be popular; there were some near us whose attention was held very strongly by it. The author and producer is Wilbert Melville. Carl von Schiller is the hero; Henry King, the villain; Dorothy Davenport, the heroine; and Irene Hunt, the Indian woman.

"THERE SHE GOES" (Patheplay), April 3.—Here is a queer character-farce for laughter. It ought to cheer up any audience even on a rainy evening. The house we saw it in was full of sound, like a brook on a sunny day, and, as for ourselves, we thoroughly enjoyed it. Gwendolyn Pates plays the daughter of Hans (Charles Arling), the village grocer who doesn't want her to marry Jim (W. A. Williams). There is no use in telling the story of a farce; suffice that every inch of it is funny. The players deserve great credit.

"THE MIDGET'S ROMANCE" (Vitagraph), April 3.—The value of this offering comes wholly from the presence in it of Lord Robert, a true midget. To see the little man living his daily life is more amusing than to see his love-making. It is clearly photographed and makes a commendable offering. It took pretty well with the audience here.

"OUR COAST DEFENDERS" (Vitagraph), April 3.—A picture of target practice at Fort Michie, New York. It is a worth while offering.

"THE WILL-BE WEDS" (Essanay), April 3.—There is a fresh and piquant situation in this farce and, though to the critic it seems "nursed" a bit, the audience found it very amusing. The fine acting, especially of John Steppling, does much to keep it from dragging and, perhaps, to the majority, will make it real and convincing. Dad (Joseph Allen), reaches the run-away lovers at the parsonage. The minister is not at home; his butler puts on his master's coat, and Dad, thinking the couple married, gives his blessing. The young couple said they were married and now they are in a fix, for they can't shake Dad who orders the spare room made ready. Beverly Bayne is the girl. A good deal has been made of it and it is commendable as an offering. The photography is clear.

"THE HERO OF LITTLE ITALY" (Biograph), April 3.—There is a good story in this picture and the producer has made it exciting. As it approaches its climax, the scenes, flashed back and forth, keep the action concrete and almost breathless. But this playing for the thrill is not the best use of the motion picture camera; for in such there is almost no individual acting—every thing goes to situation, nothing to character. It justifies itself at the box office; but so does the higher kind; the first has a more immediate, the second a more lasting effect. Blanche Sweet, Kate Toncray, Charles West, Harry Carey, Charles Mailes, W. J. Butler and many others have roles with plenty to do. The photography is not quite up to Biograph standard. It is an excellent offering.

"THE STOLEN TRIBUTE TO THE KING" (Melies), April 3.—A story of Tahiti that is as straightforward and as simple as the people from whose annals it was taken. It is child-like without being childish and makes a strong appeal to the naturalness that civilization has still left in us; such pictures strongly appeal to the majority. The audience plainly liked it. We wish the photography were clearer, but it is good enough to get the story over. It opens with a fine glimpse of the surf.

"THE RIVER WANGANUI" (Melies), April 3.—On the same reel is this scenic, taken from a motor boat steaming up a narrow torrent-like stream, among the hills of New Zealand. At its end, there is a view of tumbling waters that is fine. The photography is good, much better than in the first half of the reel.

"NOBILITY" (Patheplay), April 2.—This is truly a feature picture; it is in three parts, is hand-colored and, in all that might be grouped under staging, seems as nearly perfect as possible. The leading woman is strikingly lovely, more beautiful than usual, even in Patheplays, while all the players are intelligent and natural. There are times when the acting rises pretty high and it puts substance into the story, which is not quite worthy of the fine presentation that was given it, although it is interesting. The first two reels hold strongly; but at the opening of the third reel, we find a duke's sister, who has married a count, making a surreptitious visit on a banker at his house, merely because he had written to her that her husband was ruining himself and suggesting that she call. Then the duke's newly-wed wife, disliked by the mother-in-law, a finely drawn marchioness, does an over-noble action in saving her sister-in-law. It holds strongly, but doesn't move us deeply. The photography is perfect and the coloring very fine.

"THE GOLDEN HOARD" (Vitagraph), April 4.—"Or Buried Alive," is the second title attached to this picture of mystery and horror. A two reel, special subject, it makes a commendable feature offering and can be depended upon to thrill the spine of any normal audience. The story is off the beaten track and therefore cuts with a sharp edge. The hero, who is buried alive, once belonged to a gang of cutthroats from whom he fled. Later, in delirium, he reveals the whereabouts of a box of treasure he had helped bury. When well, he knows nothing of having given the secret away, nor that his new friend has secured it, nor does he know why, after they go into partnership, they get rich so quickly. The partner on his death bed tells him all. He tries, in fear, to put the gold back, but finds that it is too late. The gang has come and found the treasure gone and has vowed vengeance against him. From this point on the picture can truthfully be called "gripping." We heard a spectator near us say, "isn't it terrible." The ending will be popular and it makes a good impression as a whole, for it is well acted and clearly developed. There is one scene that, in pictures like this, never gets over strongly—it is that in which the hero sees a face at the window (Indian-in-a-Western, outlaw-in-a-mountain picture, and in this picture the pirate), and willfully frightens his wife by his account of it. The photography is clear enough, but has not much quality.

"THE BURDEN BEARER" (Lubin), April 4.—Emmet Campbell Hall has written a strong story. Produced by Arthur Johnson, its strength has been added to. Mr. Johnson also plays the lead, and his work has never been better than it is today. The picture has been splendidly staged. There are five characters in the play, and all are worthy of praise. Vivian Pates has the role of Agnes, with whom two brothers are in love; Howard Mitchell is not only the favored son, but also the one loved by Agnes; Clara Lambert is the mother of the two sons; Florence Hackett has the difficult part of an adventuress, who at first lures the favored son, Dudley, and later falls in love with Robert (Mr. Johnson), a naval officer on leave. Miss Hackett's work will make strong appeal to men of the world—and also to worldly-wise women. Especially is this true of the last scenes, where Robert casts her off and tells her that he won her regard only to lure her from his brother, who had already supplanted him in the affections of Agnes. There will be many who see this picture who will regret that the adventuress did not win out, and that there should have been no occasion for the set expression on the face of the naval officer as he paced the ship's deck after he returned to duty.

"A WOLF AMONG LAMBS" (Essanay), April 4.—Bryant Washburn has the role of a libertine in a play that is not pleasant, although impressively put on. Helen Dunbar as Sister Valencia, a nun who protects two sisters, the first of whom fell and the second is pursued by Don Fernando, gives a fine portrayal.

"THE INVENTOR'S SKETCH" (Edison), April 4.—Here's a story without a woman in it. G. T. Evans, the author, is to be commended for his courage in writing it and the Edison Company for accepting it. It is altogether too common a superstition or belief that a scenario must carry a love story or it won't get through. Little Yale Boss, as Billy, the office boy, does a fine bit of acting. Standing out is his work when, just after being taken from the safe where he had been locked up, he simulates slowly returning consciousness. Bigelow Cooper, Richard Neill and William West are the others in the cast. George Lessey has produced a good picture.

"WHIFFLES" (Patheplay), April 4.—Farce comedy, essentially French in execution. There are some good laughs in it.

"AN EXCURSION TO THE GRANDE CHARTREUSE, FRANCE" (Patheplay), April 4.—On the same reel as the foregoing is this fine scenic. The man who selected the backgrounds was an artist.

"THE HOYDEN'S AWAKENING" (Selig), April 4.—Comedy drama, interesting at times, also at times—to this writer, at least—not quite clear. The director selected good backgrounds.

"FATTY'S DECEPTION" (Kalem), April 4.—Ruth Roland offers to marry the winner of a ten-mile foot race between John Brennan and Marshal Neilan. They'll pull laughter out of any kind of a house.

"NEW YORK PUBLIC MARKETS" (Kalem), April 4.—On the same reel is a series of pictures showing how New Yorkers are supplied with food.

"LET 'EM QUARREL" (Vitagraph), April 4.—Larry Trimble puts on a delightful comedy, the script of which is written by M. T. Jacobs. Miss Turner and Tom Powers have the roles of married persons who will quarrel. There are good situations; for getting out of these the limit of possibilities, leave it to Miss Turner. Her facial control is shown here at its best—lightning-like changes from laughter to sterness, from affection, when the husband isn't looking, to coldness when he turns his head. In theatrical parlance, the orchestra may enjoy the picture more than the gallery; but the latter will like it.

"THE PERFIDY OF MARY" (Biograph), April 5.—There is a good deal of prettiness about this picture and the story is cleverly set forth. The offering will be liked; yet, from an artistic standpoint, it is not wholly a success. What Mary (Mae Marsh) does seems to be perfidy, but its purpose is to protect her cousin from a Lothario who is treated in a way that will please the audience. Dorothy Gish plays the cousin. Walter Miller plays the bashful lover. Lionel Barrymore plays the objecting father of Mae. The photography is fair. The story is artistically told; but the picture seems crowded by its unimportant incidents.

"MODERN PROGRESS IN SOMALILAND, EAST AFRICA" (Cines), April 5.—There is much to interest in this picture of Italy's African domain. It gives us some views along the Nebi river, including some hand-colored sunset pictures that are worthy.

"FAINT HEART NE'ER WON FAIR LADY" (Cines), April 5.—On the same reel is this clearly played farce comedy. If there is not much "punch" in it, it is better entertainment than much of what passes for punch. It seemed to amuse the audience, too. The photography, which is fair, might have been better, especially as its scenes are very pretty.

"THE BROKEN IDYLL" (Patheplay), April 5.—While there is not much that is deeply interesting in the situation of this picture, it is pleasingly developed and makes a very fair offering. Set on a ranch, it has some good pictures of animals, also some sensational riding and some charming scenes. The photography is clear.

"A MISSISSIPPI TRAGEDY" (Kalem), April 5.—There is a good deal of freshness in this story of gambling for high stakes on Mississippi steamboats in days before the war. The really good point about it is that it seems realistically true to the times it pictures, and so it convinces. It has, for instance, a real back-kicking steamer of the old type. The scenes with this in are fine. The plot, with new incidents, is conventional and ends, as many pictures do, with the heroine riding to save the hero, a noble-hearted young man who had been forbidden the house by her father, because he was a gambler. Anna Nilson is the girl; James Vincent, the hero; Hal Clements, the villain; Guy Coombs, the girl's brother and Henry Hallem, a fine old man, her father. The photography is clear. An offering that will be welcomed.

"MASTER AND MAN" (Edison), April 5.—We cannot place where we saw this picture before, though we remember it, as far as the outline goes, distinctly. There have been a number of pictures like it, but none that we have seen within a year. It was produced by L. S. Dawley. Sidney Ayres plays a young man who is rich and drinking too much. Charles Sutton plays an ex-convict whom he finds stealing his silver and persuades to reform and take service with him. Jessie McAllister plays the girl he marries. She gambles, gets into debt and steals from one of her guests. To save the "master," the old "man" takes the blame. It is not a very effective offering, although it is well set. The photography is not clear-cut and is often flat.

"HE ANSWERED THE AD" (Vitagraph), April 5.—A Bunny-Finch picture that is slow at first, but becomes a scream in the ending scenes, in which we find Bunny as a dancing girl in the chorus of a burlesque show. It is well photographed and the ending surely tickled the audience.

"BRONCHO BILLY'S WAY" (Essanay), April 5.—A new story that is dramatic and has a punch; but, although it is wholesome in its significance, being quite free from sentimentality, we don't dare call it a pleasant story. It is very effectively built and the acting carries it forward smoothly and clearly. The photography is fair in most of the scenes. It has a "punch."

"COLLECTING THE BILL" (Lubin), April 5.—This little farce kept the audience in a roar of laughter. It has a good amusing situation and good comic acting. It is the kind of picture to make the audience forget its troubles. Jack Ridgway has in his office Marguerite DeMoyer and two clerks, Walter Stull and George Reehm. He has a bill against Robert Burns, who goes into a rage whenever asked to pay. Each of the men tries to collect. We are shown what happens and see the hapless ones come back to the office needing bandages. The girl volunteers and tries gentler methods with success. That is all, but it is done in a very clever way and both author, E. W. Sargent, and producer, Arthur Hotaling, deserve praise.

"HIS WIDOW" (Lubin), April 5.—On the same reel is this farce by the same author and producer; but of not quite the same quality, being less spontaneous. It made a good deal of laughter. The acting is very commendable. Walter Stull hears that his godfather (Robert Burns) is coming to visit him. To escape he gets his landlady (Mae Hotely) to say she is his widow. Frances DeMoyer plays Walter's sweetheart, and George Reehm and Jack Ridgway play policemen.

"A CHANGE OF ADMINISTRATION" (Selig), April 5.—These two reels will interest throughout. They will do so in spite of the fact that there is no spectacular feature to raise this above the ordinary, although exception perhaps should be made to the short scene of the inaugural ball, which evidenced much care and expense in staging. The story is of a chief clerk of the War Department at Washington, in love with the daughter of the Mexican Ambassador. In spite of the fact that the clerk is morally certain to be without a position in less than a week by reason of the incoming administration naturally instituting changes, he proposes to the girl and is accepted. When he is notified that his job will go to another the fiancee proceeds to bribe his successor, and the first day in office of the latter is his last. The old chief clerk is reinstated for the four years. The story is not always logical; doubtless, also, it will be unpopular among the widely scattered servants of Uncle Sam. Charles Clary has the role of the old clerk and William Stowell that of the incoming official. Both do good work. Adrienne Kroell by her impersonation of the Ambassador's daughter will please her audiences. Hardee Kirkland produced the picture.

"THE QUEEN OF SPADES" (Cines), April 7.—This is a two reel, special picture and its first noticeable quality is the beauty of its scenes in which the prettiness of its leading lady, Lucille Hesperus, also an accomplished actress, plays an important part. Artistic in its staging, its story has been adroitly handled to make a popular appeal. So it makes a pretty effective offering, one that we can safely commend. The story is not great; but there is nothing in it that markedly detracts from its availability.

"THE WARDROBE LADY" (Essanay), April 8.—Good drama. The story is well told and well played. John Steppling and Beverly Bayne have the leads.

"THE EVIL ONE" (Lubin), April 7.—An unusual Indian story, with a fresh and dramatic situation rising from Indian superstition. The girl, played by Clara Williams, unhappily drinks from a jar of milk just before its owner finds that it is sour. It is assumed that she has "the evil eye," and the chief (Harry Loomes) calls upon the tribe to do away with her. Her lover (Edgar Jones) helps her to escape across the desert. One feels that more might have been made of this situation, but what we have makes an entertaining offering. The photography is only so-so; in some of the scenes it is poor. F. J. Grandon produced it from Wallace Clifton's script.

"VENGEANCE IS MINE" (Selig), April 7.—A Mexican, or perhaps Spanish, story of a hunchback painter. In the opening we find him a ragged waif, whom a friar is teaching to paint. He does the portrait of a beautiful girl, the sweetheart of a roue who sees him with the painting and throws the girl over. The painter adopts the daughter, when the girl dies, and twenty years pass. The grown daughter looks like the mother, and the roue, now an old man, comes upon her in a park and follows her to the painter's home, where he falls dead. The story is a good deal better than this outline, but there is all through the film a flatness that keeps it from interesting; it seems somewhat cheap. The acting, with the exception of the padre (Thomas Santschi) and the girl (Bessie Eyton), is not natural.

The photography lacks quality. Colin Campbell produced it from the script of Lanier Bartlet.

"BUNNY'S HONEYMOON" (Vitagraph). April 7.—A Bunnygraph that made a good deal of individual laughter, but only once or twice caught the whole audience. The plot seems forced, and this keeps most of it from that spontaneity needed for the best fun. There are one or two very funny incidents, and these a large audience appreciated. Bunny plays the godfather of Dorothy Kelly, who is engaged to Wallie Van, a good boy who, unfortunately, gets drunk. Bunny has him taken home, and then, with the help of some children, makes him think, on waking next day, that he has married a widow with a houseful of kids. It's a bad dream and cures him of his weakness. Charles Eldridge plays the girl's father. Frank Thomas is the author, and Wilfred North the producer. The photography is clear and effective.

"THE STOLEN BRIDE" (Biograph), April 7.—A melodramatic picture not quite up to the high standard of Biograph releases It gives no chance for human emotion, or real humor, or convincing suspense. Yet it makes a fair commercial offering, in that it keeps something alive on the screen, even though all that it uses is screen-worn. The photography is rather flat. The acting certainly wasn't bad, but acting has little chance in such a picture.

"PATHE'S WEEKLY," April 7.—The topical is rather thin in news value, but has a number of interesting items.

"A SHOWER OF SLIPPERS" (Edison), April 7.—A little farce of country village life, developing out of the minister's love story. There was some laughter, but the picture never seemed to catch the large audience as a whole, perhaps because there have been too many others that resemble it. The minister is played naturally and pleasingly by Bigelow Cooper, and Elsie McLeod is very sweet and engaging as the girl. Among the spinsters who also send slippers are Alice Washburn, Clara Adams, May Abbey and Florence Coventry. Mrs. Erskine plays the minister's sister. Arthur Housman plays the peddler, who gets the slippers from the minister's sister and tries to sell them in the village. Charles Seay produced it from E. A. Bull's script.

"IN THE GRIP OF A CHARLATAN" (Kalem), April 7.—A picture of modern life in a great city, in which hypnotism is used to bring out a melodramatic situation. It is not a great picture, but it is perhaps the most commendable offering, considering all things, among today's releases, and a large audience seemed to watch it closely. Alice Joyce is very pretty in the heroine's role as the one the charlatan (R. P. Gibbs) hypnotizes and makes a captive in his house. Tom Moore (the lover), with Richard Purdoo (the father) and police, rescue her. The sets are commendable, as usual in pictures made by this company. The photography is very good.

"OLD JIM" (Edison), April 8.—There is a dynamite blast in this picture which is intended to create suspense; it succeeds fairly well. The drama is of a drinking father of a young man in love with his employer's daughter. The quarry boss, seeing the father drunk, declines to accept the son as a suitor for his daughter. Later the old man reforms; in a blast he saves the little child of the boss, who has wandered into the danger zone.

"FOR HIS CHILD'S SAKE" (Lubin), April 8.—The same old triangle. The story is not pleasant, except it be the very finish. The burning of the cabin makes an effective bit of background.

"SCENES ALONG THE PESCARA RIVER" (Cines), April 8.—A scenic at times over-tinted. One interesting picture is of a tunnel driveway 132 feet long built 2,300 years ago.

"A ROMANCE BY THE SEA" (Cines), April 8.—On the same reel is this drama. The most that may be said for it is that it is a series of good backgrounds with a dialogue accompaniment; and very flat.

"THE TRANSITION" (Vitagraph), April 8.—Here is a good picture, embellished by good acting, the honors being divided between Charles Bennett, as a moonshiner; Mary Charleson, his daughter; and George C. Stanley, as the sheriff. Mr. Sturgeon is the producer.

"ROBERT HALE'S AMBITION" (Selig), April 8.—A story that will not stand analysis. A boy seeing the good times enjoyed during vacations by college chaps wants to go to college, too. His mother gives him $200—she works in a mill. On this money the boy has a big time; even wears a dress suit; also he attends cabaret shows—up in Vermont, at that. The production and the acting are creditable, but even these cannot put over this kind of a story.

Independent

"STEAM" (Kinemacolor).—Here is one of the best pictures the natural color company has made. It may be described as filmed standard fiction. The expenditure of much pains and money is apparent. The film portrays the lives first of James Watt as boy and man, and then of George Stephenson likewise. Watt is shown making his first discovery of the power of steam and constructing the model of the stationary engine. So also is shown George Stephenson as a boy, pushing a coal car over rails, and wondering why steam could not be employed to do the same thing. We see the making in clay of the first locomotive model and then the demonstration on rails of the first engine. Running through the pictures are portrayed the love stories of the two men, which raises the interest. Much attention is given to costumes of the period.

"MODELING EXTRAORDINARY" (Kinemacolor).—Trick photography, containing many new stunts. It will make much laughter. and will interest as well.

"FEATHERTOP" (Kinemacolor).—A good picture, adapted from the story of Nathaniel Hawthorne. Close attention is paid to the Colonial settings and costumes, which are convincing. It is well acted and produced.

"OUT OF THE DARKNESS" (Kinemacolor),—In this drama, filmed on the Pacific Coast and containing many fine backgrounds of old ocean, there is a real thrill—a punch. A husband, believing his wife to be in love with his brother, leaves on the beach his overcoat and a note that he has committed suicide and leaves the section. The wife loses her reason. Twice she sees her husband sitting in his favorite chair. When she embraces him her arms close on a shadow. The husband, reading of her affliction, returns home and consults her physician. The latter prepares a shock for the wife. He places the husband in the same chair. When the wife sees him she remembers the two failures. Then she touches his hand. She puts her arms about his neck. She realizes that this time it is no phantom, but her lost husband, and collapses. Linda Griffith plays the wife, who is thus restored to sanity, and she gives a fine portrayal. The picture is written by Bennet Musson and is well made.

"A GHOST MEETS A GHOST" (Thanhouser), April 6.—An interesting bit of film work, in which the ghost goes in and out of a bottle, like the genie in the Arabian Nights' tales. But it is little more than an interesting novelty and not to be depended upon as a strong feature.

"I LOVE YOU" (Majestic), April 20.—The story of a girl's pathetic attachment for a young man she rescued from drowning. He writes "I Love You" on the sand, but at the close she rubs it out, for his heart has turned to another. Better photography would have helped this story.

"PISA, ITALY" (Majestic), April 20.—Interesting views of Pisa and its leaning tower, on same reel with above.

"AS FATE WILLS" (Frontier), April 10.—This story begins with a typical scene on a city street, wherein a man falls and is taken to a hospital in an ambulance. The scenes which follow, covering episodes extending over fifteen years, are so unreal as to make the whole offering seem impossible. It is not in any way a strong film, though the photography is clear.

"LEO'S WATERLOO" (Imp), April 12.—A film story taken in France, featuring the well-known French comedy man known as Fool'shead. This half reel is nonsensical and not very funny.

"THE MYSTERIOUS CARD" (Imp), April 12.—A half film, on same reel with above, in which the possessor of a card bearing a mysterious legend of some sort, gets into numerous difficulties. The plot is much like that of a famous short story published some fifteen years ago, but in picture form it only gets up a fair degree of interest.

"PURE GOLD AND DROSS" (Rex), April 13.—One cannot say that, in the first half of this picture, there is any clearly marked story; but finally a dramatic situation is presented. A miner finds gold after his wife has left him and it seems to him but dross. There is a happy ending. It is only a passibly fair offering.

"THE ELIXIR OF YOUTH" (Powers), April 9.—A farce of queer characters in a summer hotel village. We have the two rival hotel men and the story turning on a certain well, whether it be the elixir of youth or something else. Spring water also was turned to the elixir of youth by the addition of rotten eggs in a recent Biograph picture; here the same idea is worked up in a different way and makes a fair offering. The photography is clear and there is comic acting.

"GOING FOR FATHER" (Eclair), April 13.—A light farce picture by the American company in an irresponsible, frolicsome mood that will make pastime for tired people. The tune at the village saloon is so lively that all who go for father have to stay and dance—the children first, then grandpa, then grandma. When mother comes, the entertainment is broken up and the farce ends at the home where the supper is burning on the stove. A very fair offering.

"THE OCTOPUS" (Eclair), April 13.—On the same reel is this remarkable picture of the dreadful octopus. It is well photographed and will make the timid shudder. None of us will want to go in bathing where it is likely to be.

"AN AFFRAY OF HONOR" (Nestor), April 16.—A comical village love story that has been cleverly handled and parts of it will surely make laughter. There is freshness even in the farcical duel of the two village characters. It is clearly photographed, but the old Nestor quality is not found. It is a commendable offering.

"A BOOK OF VERSES" (Rex), April 20.—This love story, with a semi-literary background, doesn't get what could be called a "punch," but it deals with interesting things. The public stenographer's old father is an unsuccessful poet and she sells his manuscripts to a society woman, who brings them out as her own. The young hero sees through the deception, for he has read the poems of the old man while still in writing. So we have the happy ending.

"THE FEAR" (Powers), April 11.—A psychological study of fear played successfully by F. MacDonald as a man who thinks that he has killed his friend in a foolish fight over a rabbit. He runs off and gets lost in the forest, would have died had not his wife gone to seek him. The picture stands on Mr. MacDonald's acting, which makes it both dramatic and interesting. The photography is very fair.

"BLOOD WILL TELL" (Imp), April 14.—This interesting picture was plainly written by someone who knew a thing or two about underworld life and knew how to write a picture. The acting and direction do much to make it seem realistic, though the situation is not hard to believe. The detective, who knows that his younger brother is not just what he should be, catches him in a serious theft and is about to deliver him up; but their mother pleads for the boy. William Shay plays the detective, Herbert Breonon, the boy, and Lillian Langdoo, their mother. That last scene was hardly worth while; the older brother didn't need to break the furniture to bolster his lie. If he had said, "My prisoner has escaped," that would have been enough. The photograph is good.

"THE LESSON" (Powers), April 16.—Here is one more of those human and truthful stories of child life by the Powers Company. It is set on a farm and makes a thoroughly delightful offering, one of the kind that ought not to be missed by any exhibitor. It is played by the same people that have appeared in former pictures by this company and producer, and is full of that kind of humor that is as deep as human experience. It is a perfect offering for any kind of entertainment and will entertain any kind of audience.

"A FRIEND OF THE FAMILY" (Rex), April 17.—The heroine of this picture is not the first shadow-character that has married a life-guardsman with whom she fell in love at the beach; but this is not a romance with the usual objecting parent. It is a problem picture and is meant to be realistic. In part, it succeeds in being so; but is not a great picture nor an absolutely truthful one. It has an interesting story; is very well acted, has some very pretty scenes in high life and is commendable as a popular offering.

"THE TROUBADOUR OF THE RANCHO" (Powers), April 18.—A picture that develops with a measure of freshness an often used situation and furnishes an interesting offering. Its backgrounds are especially good and this is a point in its favor that will make it stand out above most recent releases. The Mexican ranchero is so busy that his young wife is or thinks she is neglected. Her husband's false friend comes on a visit with the usual result. The pivotal character is the poor singer and he has a prominent part in saving her from ruining herself. The photography seems very good.

"HOW FATTY GOT EVEN" (Nestor), April 9.—Birdie's arrival at the ranch creates consternation among the boys. They will not let Fatty share in welcoming her, but he comes out winner in the end. The story is very conventional, and the duel scene at the last comes nearest to giving us a fresh situation. Even this was not handled very well.

"ANIMATED WEEKLY NO. 56" (Universal), April 2.—Cyclone and flood pictures lead the interest in this weekly summary of events, but there is a budget of attractive scenes in this number. The Omaha and Dayton views are of course most timely.

"SHANGHAIED" (Champion), April 7.—Starting with a scene in which a father attempts to drug his own son to keep him from marrying a certain girl, this film gives us a ridiculous series of events, none of which serve to make an interesting or convincing picture.

"LIFE SAVERS OF CHICAMACOMICO" (Champion), April 7.—A few views of a life saving crew manning a boat in high surf, on same reel with above.

"THE FORGOTTEN LETTER" (Nestor), April 11.—A film story covering thirty-five years of time. A young lover forgets to mail his letter proposing marriage to his sweetheart. Years later he discovers the letter in an old coat. He goes to her at once—she is now a widow—and is accepted. A pretty idea, though not very new, and not exceptionally well presented. The opening scenes were marred by the presence of a telephone and other modern facilities impossible to the time depicted.

"THE WANDERER" (Imp), April 7.—An allegorical offering, suggesting "The Servant in the House" and like productions. King Baggott, as the shepherd, descends into the city, where he prevents a married woman from throwing herself away on a stranger. The scenes are well pictured and when the shepherd returns to his flocks we feel that he has accomplished some good for mankind by his journey into the world. Not powerful, but strong in motive and thought-compelling.

"THE VEILED LADY" (Crystal), April 13.—To cure Chester of flirting, Pearl arranges an appointment for him with a negress. When he discovers the deception Chester beats a hasty retreat. Moderately amusing.

"OUR PARENTS IN LAW" (Crystal), April 13.—This, on same reel with above, brings about a marriage between Carrie's ma and Chester's pa, instead of the usual quarreling. A fairly interesting half reel.

"THE BURNING LARIAT" (Frontier), April 12.—The splendid scenic effects in this picture of mountains and plain are its strongest point. The story itself is too frankly sensational to be very convincing, yet it will appeal to many observers in spite of its impossible character. The herds of sheep and goats seen in the first portion of the film were picturesque. The photography is clear-cut throughout.

"THE MAID AND THE MILKMAN" (Nestor), April 7.—A comedy absurdity, in which Edward meets two pretty girls in the park. They take him home and one pretends to be the maid in order to give the older sister what is perhaps her "last chance." But Edward loves the other and pretends to be the milkman in order to get to see her. The scenes are laid in Hollywood, Cal., and are accordingly attractive.

"THE RIVER RHINE, GERMANY" (Nestor), April 7.—On same reel with above, some interesting glimpses of the beautiful Rhine, lined with feudal castles and cities.

"UNTIL DEATH" (Rex), April 10.—It would be difficult to recall during the releases of a year past a film story, extending over two reels, with a more tragically intense note than this. It grips the observer from the very start with the novelty of its theme and setting, and throughout it is a triumph of moving picture art. Phillips Smalley and Harry Pollard appear as the orchid hunting brothers, and Lois Weber enacts very creditably the girl whom they both love. The wilderness scenes are decidedly good, and Phil's desertion of his brother brings the first reel to a dramatic close. In the second reel Harry reappears. He falls over the cliff and she finds him buried in the loose earth, with but one hand visible. She dies holding his hand, and so the husband finds them at dawn. The psychological horror of this situation almost makes the observer wish it were not prolonged to so great an extent. Yet it is legitimate tragedy and gained by superior means. A powerful two-reel offering.

"PAYING FOR SILENCE" (Nestor), April 18.—This is a rather unconvincing newspaper yarn, in which the girl flirts with a newspaper reporter on a bet. Later her brother is caught cheating at cards and she makes an appeal to the newspaper man to save his name from unwelcome publicity. The scenes in the editorial room were dramatic, but scarcely true to conditions in the average newspaper office. The film suffers from static light rays.

"WITHIN THE LIMIT OF THE LAW" (Eclair), April 9.—This is a two-reel story, with the scenes located in France. The plot is peculiar and sets one to thinking. It shows how a doctor, in love with an adventuress, so far forgets the dignity of his calling as to perform an unnecessary operation on a wealthy patient. The proceeds, $6,000, he spends on the girl. The son of the countess afterward exposes the doctor in a dramatic way and in the final scene the physician commits suicide as his wife pounds upon the door. There were some lapses in this, as when the countess enters the operating room in street costume and picture hat, but on the whole it is well constructed and capably acted. A strong production.

"FOR LOVE OF COLUMBINE" (Reliance), April 12.—This film is not remarkable for its newness, as it pictures the familiar story of the clown who sacrifices the girl he loves to another man. Yet the story is entertaining and well presented and will please the average audience.

"HELD FOR RANSOM" (Reliance), April 16.—This is an out-of-door film story in two reels, of the ultra-romantic type. The hero abducts the rich man's daughter and holds her for ransom, or in other words until her father restores the property he obtained by fraud. The appearance of the apparition on the "haunted peak" leads the hero to release the girl, but by this time they are in love and she forces her father to return her lover's property. An entertaining feature.

"MURPHY'S I. O. U." (Keystone), April 17.—A fair half-reel comedy, in which Murphy, a policeman, gives his wife's jewels to a creditor, and learns to regret it. His wife pursues him and finally procures her jewels again.

"A DOLLAR DID IT" (Keystone), April 17.—This, on the same reel, is better than the above. It has many uproarious moments of the slapstick variety.

"A LIFE IN THE BALANCE" (Keystone), April 14.—One of the immensely funny creations the Keystone people occasionally turn out. A fine little baby is hung out of the window, apparently, in a basket attached to a spring muscle exerciser. The baby is given a bomb to play with. Three bomb throwers are the villains in the piece. It is a fine bit of extravagant burlesque and brings much laughter.

"RETROGRESSION" (Broncho), April 23.—A well-acted two-reel film, in which a convict goes West and tries to live an upright life, with his young daughter. But one of his pals escapes and follows him, and induces the man to blow up a safe. The plot has been done before in numerous ways, but the situations are dramatic and the characterizations good. Rusty and the girl handle their parts nicely, as well as the convict father. The Indian fighting in the second reel was spirited and exciting.

"THE CHANGELING" (Thanhouser), April 11.—In this picture the Thanhouser Kid plays the double role of the boy who was lost and the boy who was substituted by designing people. It makes an interesting, well-acted story of its kind.

"A BLACK CONSPIRACY" (Kaybee), May 2.—A two-reel war story, with a comedy ending instead of the usual series of dramatic episodes. The slave market scenes in the beginning are good and also the various scenes showing the love of the two faithful slaves for their home place. After the war, Capt. Rivers purchases the old Southern homestead at auction and the manner in which he and the girl are brought together by the former slaves, constitutes the "black conspiracy." A good offering.

"WILL O' THE WISP" (Kaybee), April 25.—A very attractive two-reel story, picturing in characteristic fashion the arrival of a circus in the early West. The wagons are drawn by oxen, and though the circus is not a large one, there is a carefulness of detail that is pleasing. The story shows how Jim's wife, who wins a prize riding, is lured away by the circus. Later comes the quarrel with the ring-master and she and the strong man and his wife quit the circus. The desert scenes are strong. A picturesque offering.

"A GAME OF POKER" (Keystone), April 10.—A really funny game at cards, in which Schnitzler reaches under the table and intercepts the straight flush the others are trying to use against him. He gets the money.

"FATHER'S CHOICE" (Keystone), April 10.—This, on same reel with above, shows us how Fred Mace and Mabel Normand black up to deceive the irate parent who opposes their marriage. Fairly interesting.

"THOSE GOOD OLD DAYS" (Keystone), April 7.—An elaborately costumed burlesque, showing the court of King Fizzle the Great. The opening scenes were very attractive and we had hopes of a stronger plot on which to base the subsequent action. The court fool was in evidence, the queen and her ladies in waiting, and altogether there was a chance for a little stronger story.

"THE PATRIOT" (Thanhouser), April 8.—A rather interesting story, built up principally to show the inauguration of President Woodrow Wilson in Washington. The country storekeeper, after forbidding his daughter's marriage, goes to the inauguration. He loses his pocketbook and rides home in a box car, just in time to be present at the wedding. A fairly good offering.

Always at Your Service

The Motion Picture Annual, published by the Chalmers Publishing Company, is always at your service. Put it in your desk and always leave it in the one place and its pages will give you an answer to most questions which interest the exhibitor. The Annual gives you a complete list of all releases issued in 1912 (Licensed and Independent). This feature alone is worth the price of the book, which sells at one dollar and twenty-five cents per copy in paper covers or $1.50 in cloth boards. To compile this list has been the work of many weeks. Other features are the trade directory, a history of motion pictures, something by Richardson on Projection and contributions by other prominent M. P. writers. The book is a practical volume of reference. Get it without delay.

Moving Picture World
Box 226, Madison Square Station
New York City

"THE CHEYENNE MASSACRE"—Striking Scene From An Historic Indian Picture by the Kalem Company.

"THE CHEYENNE MASSACRE."

This two reel feature protraying a historic incident of Western pioneer days has much to commend it to the friends of Indian pictures. There are many clever touches of realism and the outdoor settings are up to the regular Kalem standard. There is a good deal of fighting in and about forts on the frontier line of white civilization, all of which is done with skill. The story abounds in incidents of the regulation variety which generally characterize Indian film dramas. Special praise may well be given to the splendid acting of Mr. West who plays the part of an Indian chief named Swift Bear. The military movements are all executed with that expertness and precision for which the Kalem Company have long been known.

LAEMMLE FILM SERVICE IN OMAHA BURNED OUT.

Carl Laemmle, president of the Universal Film Manufacturing Company, received word on Wednesday, April 9, that the quarters of the Laemmle Film Service at 1312 Farnum Street, Omaha, Neb., had been completely destroyed by fire at 1 o'clock that morning. The blaze originated in the store under the exchange. The minimum estimates of the loss exceed $30,000; there is no insurance. The customers of the exchange suffered no inconvenience by reason of the fire, however, as through the courtesy of the William H. Swanson Film Exchange of Denver a large quantity of film, including a sufficient supply of new pictures, was immediately shipped to the improvised Laemmle offices in Omaha, and business proceeded as usual.

KILL HIM NOW, OR LATER?

Bert Adler says there's a Thanhouser film released Sunday, April 13 in which a sagacious and indignant dog, placed in a baggage car, eats the baggage man's lunch when the latter is called from the car for a moment, and then smokes his cigar. Or at least, the dog seems to do these things. Bert admits there's a catch somewhere. Better see the reel called "The Dog in the Baggage Car" and sharpen up your razor.

MACE FOR MAYOR.

Fred Mace, formerly of Biograph and Keystone, but now preparing to make three reels a week on his own account, is preparing to run for mayor, and, as he naively remarks in a personal letter, "Funny part is that a big bunch here think I have a good chance of being elected."

He has made himself a tremendous favorite with the Los Angelicans since he took up his permanent residence there; he has played his part as a citizen in keeping things going, and some of the local politicians are so certain of his chances of success that they have entered nomination papers for Mace's candidacy for the nomination, which is the preliminary to the primaries under the California election laws. From the local press it would appear that he stands a fair chance of getting the nomination.

In keeping with his profession, the comedian announces that he will make his campaign through the picture houses and will release to the local theaters six or seven hundred feet showing "What I'll do if elected." He adds that he is preparing another two hundred strip picture of himself, with his dinner pail in one hand and a clean pair of overalls in the other, entering the new Mace plant. The title for this is "If defeated."

If Omaha can have a Cowboy Mayor, why not a Photoplayer Mayor for Los Angeles? It is one of the chief industries of the town now, and several million dollars of capital has been invested in the various plants.

Here's to Mayor Mace.

PATRICK COMES TO TOWN.

Mr. Warren A. Patrick, Chicago representative of the New York Clipper, made a flying visit to New York last week for a conference at the publication office of that paper. While in the city Mr. Patrick called at the office of the Moving Picture World to renew the acquaintance of his friends of the World.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By The Rev. E. Boudinot Stockton, S. T. B.

BELOW is the catalog of educational pictures and photoplays suitable for religious and educational work that have been released from March 11th to 20th, 1913, inclusive. Following each title are given the volume and page of the Moving Picture World where the synopsis and comment on that particular picture is to be found, the volume number before, the page number after the colon. The abbreviations "n. s. p." or "n. c. p." mean that no synopsis or comment has been published to date. In one or two cases we have been able to supply this defect by means of information furnished us direct from the manufacturers and we shall be very glad to do so in all cases where they will answer our requests for information. We shall also be glad to answer any requests for information from exhibitors and others interested in the catalog if they will enclose in their letter a self-addressed and stamped envelope for the reply.

GENERAL TOPICS.

Newspapers.

Animated Weekly. Universal 12, 19. (15:1252; 1362.)

Gaumont Weekly. Gaumont 12, 19. (15:1262; 1366.)

Mutual Weekly. Mutual 13, 20. (15:1364; 16:88.)

Pathe's Weekly. Pathe 17. (15:1248.)

Children's Stories.

Love Before Ten. Selig 17. (15:1126; 1336.)

A Youthful Knight. Edison 14. (15:1012; 1336.)

RELIGION.

Honor Thy Mother. Melies 20. (15:1128; 16:47.) Emphasizes the duty of children to parents and is a good commentary on Genesis 9:20-27.

The Empty Box. Rex. 16. (15:1024; 1105.) Illustrates sincerity, falsehood and lying, curiosity, and temptation.

The Sovereign Soul. Gaumont 18. (15:1366; 998.) Illustrates the duty of the individual to the state.

A Youthful Knight. Edison 14. (15:1012; 1236.) Illustrates courtesy, politeness and falsehood and lying among children.

The Portrait. Edison 18. (15:1240; 1337.) Emphasizes moral responsibility as to amusements and recreations.

Till Death Do Us Part. Pilot 20. (15:1262; 16:49.) Illustrates the sanctity and meaning of the marriage bond.

SOCIOLOGY.

Capital & Labor.

Sisters All. Vitagraph 14. (15:1016; 1335.) A socialistic plea for the "living wage."

Army & Navy.

Cossacks in the Ural Country. Mutual educational 20. (15:1134; n.c.p.)

French Artillery Maneuvers. Pathe 11. (15:1020; 1220.)

Quebec Zouaves. Vitagraph 15. (n.s.p.; 15:1336.)

Manners & Customs.

Life in India. Mutual educational 13. (15:1028; n.c.p.)

Advance Styles in Ostrich Plumes. Kinemacolor. (n.s.p.; 15:1106.)

SCIENCE.

The Butterfly. Gaumont 18. (n.s.p.; 15:998.) Views of the white cabbage butterfly.

The Stickleback. Pathe 11. (15:1020; 1220.) A small fish so called from the sharp spines on its back.

Lizards. Eclair 16. (15:1026; 1221.)

APPLIED SCIENCE.

A Modern Horse. Edison 12. (15:1012; 1335.) A traction engine for removing stumps, used in clearing ground for the Ashokan reservoir.

The Great Wall of China. Selig 13. (15:1016; 1335.)

Vichy and Its Waters. Gaumont 20. (n.s.p.; 15:998.) Shows how the well-known water is bottled.

FINE ARTS.

Parks & Gardens.

The Luxembourg Gardens. Pathe 14. (15:1020; n.c.p.)

Theater: Stage.

Kathleen Mavourneen. Edison 17. (n.s.p.; 15:1336.) Based on Boucicault's play.

Kathleen Mavourneen. Imp 17. (3 r.; 15:1132; n.s.p.; sp. rev. 15:978.) Based on Boucicault's play.

The Fugitive. Selig 13. (15:1016; 1335.) Based on Thomas Robertson's "Young Collegian."

LITERATURE.

The Strength of Men. Vitagraph 19. (2 r.; 15:1122; 16:47; sp. rev. 15:343.) Adaptation of the story by James Oliver Curwood.

Notre Dame. Pathe 17. (n.s. or c.p.; advertised as 3 reel special by the General Film Company; 15:1037; 1073.) Based on Victor Hugo's novel of same name.

GEOGRAPHY.

Mountains & Streams.

A Tour in the Alps. Pathe 12. (15:1020; 1335.) The ascent up to Mer de Glace.

The Twin and Shoshone Falls, Idaho. Gem 11. (n.s.p.; 15:1221.)

European Countries.

Picturesque Spalato, Dalmatia. Eclipse 12. (15:1014; n.c.p.)

Vichy and Its Waters. Gaumont 20. (n.s.p.; 15:998.)

A Trip Over Pau, France, in a Dirigible. Pathe 11. (n.s.p.; 15:1220.)

The Environs of Silkeborg, Jutland, Denmark. Great Northern 15. (n.s.p.; 15:1222.)

See also Army & Navy and Parks & Gardens.

Asiatic Countries.

Pekin, China. Selig 18. (15:1126; 1336.)

See also Manners & Customs and Applied Science.

American Countries.

Venice, California. Kinemacolor. (15:1138; 1106.)

See also Army & Navy and Mountains & Streams.

New Zealand.

Loved by a Maori Chieftess. Melies 14. (2 r.; 15:1018; n.c.p.; sp. rev. 15:1001.) Made in New Zealand and acted by Maoris.

BIOGRAPHY.

Lincoln for the Defense. Pilot 13. (15:1138; 1221.)

PICTURES FOR THIS SEASON OF THE YEAR.

About this time of the year exhibitors who are interested in the general welfare of the community as good citizens, and who also desire to secure the co-operation of the various authorities in the educative and beneficial uses of the moving picture, the question of suitable pictures will readily present itself.

The subjects most suitable will be found under the catalogued titles as Sociological, Hygienic, Civic Improvement, Useful Arts and the Natural Sciences.

Every summer reports come in as to the value of such films as The Fly and Mosquito pests; common dangers as revealed under the microscope and known by various titles are valuable. From time to time these have been noticed on this page, the immediate object now is only in the nature of a reminder to the old readers, and to pass on the information to new readers and those who have never given this particular class of profitable exhibition work their attention.

Almost every week a new picture under one of the above titles is reviewed here, usually with such detail, that the newest user of them may be thoroughly posted as to their nature and purpose. The latest addition to the series, and very acceptable, is an Eclair natural science release entitled:

Animalculae Found in Stagnant Water Microscopically Revealed.

Beginning with the well known danger arising from decayed vegetable matter fermenting in water, there is shown how "life is given to a prodigious world of infinitely small species of inforsorias distinguishable by their great variety."

As it is not an uncommon custom to catch rain water in cisterns as it flows from the roof of the house, a picture shows the taking of the contents of a gutter on the house-top and subjecting it to micro-cinematographic analysis.

The result is perhaps as startling as it is interesting. The species named "paramecies" are found in great abundance, although only 1/10th of a millimeter in length, they are shown upon the screen enlarged 9,500 times. The great value of this powerful enlargement is profitable in the way it forces upon the beholder the fact that so great a disease breeder, which on account of its infinitesimal size has always been considered as of equally small danger; when, however, the real great dangers are known, and the enlargement of the cause of the danger is able to reveal its true disease producing possibilities, as shown in these pictures, all classes of people, both young and old, are going to take particular notice and allow themselves to be educated in ways so much to their own advantage.

Other pictures show details of these animalculae enlarged 20,-

000 times, by which means their method of rapid reproduction and growth are graphically illustrated, and the further danger of their toleration exposed. Such films as these cannot fail to do much toward encouraging cleanliness and care in the uses of water and bringing out the evils of allowing any body of water, no matter how small, to remain anywhere where stagnation is possible. W. H. J.

HABITS OF FIELD SPIDERS.

"The Spider and the Fly" is known to every school child, as a suspension bridge-builder, the spider is a wonder to the scientist, while a king has been known to learn a lesson of perseverance from this very unwelcome insect. All these lessons are taught again with the added thoroughness only possible to the powers of the moving picture, and, to "succeed by trying again" will be but one of many new lessons this Eclair film teaches. "The life of spiders furnishes an admirable example of development and phenomenal instinct in the struggle for life." The wonderful spreading of the web when seen so enlarged is marvelous; the powerful claws, or rather claw-like mouth, show how easily it can hold and conquer its prey, while many of its habits and conquests are shown in great detail and with valuable descriptive sub-titles which also explain the different species. W. H. J.

THE SCHOOL PROBLEM AND A SUGGESTION.

On every hand the question of putting the moving picture in the schools is causing much thought. It is no longer a question of its adaptability; argument and predictions have been overcome by the abundant merits of the Kinematograph itself.

Everywhere now it is conceded that the moving picture is the greatest need of the schools; how best to acquire its earliest uses is the problem confronting all authorities and teachers. A suggestion is made by Mr. John Collier, secretary of the National Board of Censorship, which we quote in part, not necessarily because the suggestion may or may not be a good one, but because Mr. Collier is in a position of some authority, and what he says will command some attention, and further because out of such suggestions as these the final solution of the problem will come.

Mr. Collier says: "What the motion picture movement needs is that the whole matter should be taken hold of by some progressive wealthy or wide-awake State Government which will take pictures out of the rut, and give them a chance to develop along natural, educational, ethical, and artistic lines. We need municipal circulating libraries of moving pictures. The city should own the films and rent them out to public schools, libraries, settlements and recreation centers. The public school needs the pictures." They are the most vital and most impressive way of presenting ideas. Children learn by seeing who cannot think in abstraction, and herein lies one of the newest powers and greatest successful possibilities of the moving picture. "Yet what happens when any school tries to get certain pictures? They find the required films are 'on the road' probably in some distant part of the country, in such a circulation that it is almost impossible ever again to get any particular picture, after it has once started on its circuit." The crude system of booking which is responsible for this would be overcome if some governmental system—local or otherwise—could be adopted in line with the above suggestion of a form of municipal ownership. Mr. Collier's proposals have in them much that can be used as a basis upon which a step forward can be taken.

Those who, like Mr. Collier and the writer, are in the center of that movement which is growing everywhere for the development of the uses of the educational picture, cannot but feel pained at the present helplessness, which is holding back from the schools of the world that very power which it most needs. There is, however, no occasion for worry or despair; the question is one of those great ones which always works out its own end, by force of its irresistible merit and power; the agency of man is chiefly secondary in doing his utmost to help in making easier, smoother, and quicker, the certain destination to which the power will ultimately arrive. W. H. J.

THE CIRCULATING LIBRARY.

The circulating library idea as applied to educational films is without doubt one of great importance. If the idea has been found sufficiently profitable when applied to books, how much more so may it be of value when applied to moving pictures.

In England, the government, having control of the schools of art, does not hesitate to keep in circulation a large number of the best pictures, many of them known as "the best masters," so that in course of time the students throughout the country become both familiar with and educated by that which is of the greatest importance to them.

The writer does not hesitate to predict that from the experience gained by associating with those to whom the question is of immediate and vital importance that this plan is the first one which will be put in operation, and there is much doubt as to whether it will ever be superceded by a better one, as while there are some films which every school will be compelled to own, there are many which for a number of years at least will be only subject to such occasional use as to make their circulation a matter of necessity. In England, Germany and France, this very problem is receiving the present and immediate attention of the authorities; the United States is more tardy than any of the progressive educationalists; that this condition will continue long is impossible, the pressure and demand are both too great, and in nothing is America behind when once the situation proves itself. W. H. J.

POPULAR PAUL SCARDON TO JOIN THE RELIANCE COMPANY.

At the culmination of his long contract with the Majestic Company, on April 12th. Paul Scardon transferred his affections to the Reliance Company. Mr. Scardon, who comes originally from Australia, has made himself immensely popular with the picture fans all over the civilized world. He has proven himself to be as much at home in low comedy as he is in the highest class drama, and will be a valuable addition to the ranks of Reliance's famous players.

THANHOUSER TEMPORARY STUDIO—View of the New Structure at New Rochelle, N. Y.

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

An English firm of manufacturers are just about to place on the market a new electric moving picture camera. The machine derives its power from an electric charge fitted in before use and can be carried about like a hand camera. No tripod is required and when in use the camera is held in the hand like an amateur's hand camera, being steadied with a gyroscope fitted in the body. It is promised an enormous future here.

* * *

The chief constable of Oldham, a large industrial center, puts forward a plea for the suppression of pictures calculated to impair the morals of young persons. A manager of a theater has replied to this and says that children positively groan when a travel picture is shown to them.

* * *

An important agreement has been come to between British renters and manufacturers during the past week. In future all films sold to the renters by the manufacturers will be accompanied by a license under the 1911 Copyright Act. This will stipulate and define precisely under what conditions the film can be exhibited, the primary object of this concerted action being, of course, to stop the supply of films to theaters which show films that are not on the open market. By using this license under the Copyright Act, the manufacturers will be able to take legal action against renters infringing their copyright hy supplying films to showmen exhibiting monopolized subjects.

* * *

Another agreement has also been made between the two bodies to provide for the destruction of all positive films after they have been in circulation twelve months. It is hoped by this means to keep screens clear of "dope" or "junk" or "hailstorms," which are often included in programmes of good films to the detriment of the latter.

* * *

Here is something really unique! A moving picture theater opened by royalty. Such was the happy distinction of the "West End" kinema described in my last letter which was opened on March 18th by Princess Alexander of Teck. The new show is in the heart of London "theaterland." Prince and Princess Alexander arrived at three in the afternoon and were received by the chairman of the company, Mr. W. L. Thoelford, who read an address of welcome. A bouquet was presented to the Princess and the royal couple then proceeded to the special box without delay and witnessed the first program through.

* * *

"If the public enjoy watching our pictures any better than Sophie and I enjoy making 'em, they'll have to whistle some," —thus Mr. Augustus Carney's message to his native county, "Ould Oireland" in a London journal.

* * *

I have it on good first-hand authority that at the great Anglo-American Exhibition to be held in London next year one of the principal attractions will be a gorgeous moving picture theater on a plan that seems almost insane in its extravagance and sumptuousness. As yet the whole scheme is in embryo, but the promoters have already allocated $5,000,000, to the building up alone of the exhibition.

* * *

Miss Phyllis Victoria, a picture theater musician, has been nominated for election as a member of the Stroud Urban Council. Her struggle for existence has been most romantic, for a few years ago she and her brother were stranded as "road actors" in Stroud. They lived in an empty house and worked as farm laborers for a few weeks until, on the verge of starvation, they took over a disused chapel and opened it as a picture show. They had to borrow coppers to put in the gas meter for the light on the opening night, but now the show is one of the best in the district.

Mr. Charles Urban, the Kinemacolor pioneer, is projecting an extraordinary film at his Scala theater. The exposures rush through the "gate" at a speed of over 2,000 a minute instead of the normal rate of 960 a minute. The film is a native subject and will probably be shown, if it has not already appeared, at the Kinemacolor home in New York City.

* * *

"Bobby," the juvenile artist of the Pathe Co., who is universally familiar to English, American and French audiences, has been engaged to appear (a concert agent here tells me) at the Orpheum Theater, Budapest, at a salary of £1,200 a month.

* * *

Dr. H. V. G. Macleod of Queen Victoria's Jubilee Institute for Nurses, London, has recently, in conjunction with Dr. T. H. Weisenburg of the Philadelphia General Hospital, been giving demonstrations proving the value of the moving picture as an aid to the study of bacteriology. The American doctor has two miles of films which he has taken himself.

* * *

Mr. Hubert F. Baldwin, a press photographer who followed the Balkan War, says that the moving picture operator is a failure. He applies the qualification (or disqualification) to both the European and American cameramen. Some of them, he says, could not see the picture and actually waited for "fighting" though how they thought to obtain fighting pictures is best known to themselves. He concludes that the cameraman in future for such work will have to have a journalistic training.

* * *

British films are increasing in popularity in Germany. Official returns show that more than half the films imported by the Fatherland come from England and America together. The annual value of these is £1,250,000.

* * *

A not uncommon practice of some film agencies here is the retailing out to children of short strips of worn-out firms, say at a penny or two pence a time. In view of this the Tottenham Council has informed the Home Secretary, with a request that the matter be brought before the Royal Commission now sitting on the subject of celluloid. The report states that small children can procure sufficient of this dangerous material to produce the gravest results. As the probable outcome, kinema theater proprietors and renters will be warned.

* * *

Considerable agitation is being manifested, principally by the pseudo-puritans in London and Glasgow, respecting the cheap and gaudy posters used to advertise some brands of films. This unpleasant stigma has at some time or other been cast over every make of film exhibited here, through the activities of cheap and unscrupulous printing firms in flooding the market with old stock discarded by theatrical companies. The custom now, however, is for the makers to send out their own posters direct to the renter. The pioneers of this movement here were the Selig and Vitagraph companies and both Mr. Montagu and Mr. Smith, their respective agents, have now a separate department for dealing with posters. But a new series which are winning the admiration of every manager are those of the Rex Company of America. On the other hand, a prominent French company which is very much in the limelight just now will persist in sending posters printed in French to England.

* * *

H. Winik has secured the British rights of the United States Film Company's "Cleopatra," featuring Helen Gardner.

* * *

A Shakespearean revival by kinema is being projected in the north of England by a Shakespearean society. The films are to include "As You Like It," by the Vitagraph Company, as the premier item. In fact, from the list of films I have received, eighty per cent. of those to be shown are Vitagraphs.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IN AN interview accorded Mr. Charles Darnton, dramatic editor of the Evening World, a few days ago, Mr. Daniel Frohman, one of the leading theatrical producers and managers of this country, and managing director of the Famous Players Film Company, which has produced "The Prisoner of Zenda," in motion pictures, interestingly outlines what he has in mind for the photoplay field of the future. Although Mr. Frohman's idea is termed "a new move in the 'movies' that will work revolution," it is not an original one, with possibly one exception. The work he intends carrying out will be the fulfillment of prophecies made by the watchful people a long time ago. It will be the adoption of a policy of leading photoplay producers—the Old Guard of the business, they may be more appropriately called. Mr. Frohman's main undertaking will be successful, because it is founded upon lines which is bound to be important factors in the elevation of the photoplays to a plane that will make them enduring and attract to the picture houses even a still greater patronage from the higher class of patrons than is now accorded them. In this respect it will place these picture houses on a par with the best in the theatrical business, and benefit the motion picture business generally. It is for this reason that Mr. Frohman's advent into the field has not been opposed by, or created uneasiness on the part of, the producers who have elevated the photoplays to their present standard. The attitude of the latter may be summarized thus: The term "film manufacturers" will soon become obsolete, replaced by the more dignified one of "producers," all being bent in achieving the same end sought by the new comer to the field. This classification may possibly be resented in some quarters as undesirable, but it will soon be adjusted to conditions. It may be claimed that some pictures do not give the producers the right to claim positions on a par with others. There is where the turning point will come and the "survival of the fittest" will be effectively demonstrated. It will be decided by the public. Those upon whom it places its stamp of approbation will become the photoplay producers and those who operate on the theory that people go to see motion pictures simply because they are such, and sacrifice those things which are essential to the kind of productions the people want in order to make as much money as possible in the shortest possible time, will become the pikers of the business.

* * *

As far back as eight years ago, the "Old Guard" predicted in the columns of the magazines devoted to the interests of the motion picture business that the people who were deriding the pictures as a short-lived elaboration of the stereopticon and slot machine devices would see them dedicated to posterity, and the time has come. In the interview referred to, Mr. Frohman uses the expressions, "I believe the industry is in its infancy," "How far it will go remains to be seen. It is like throwing a pebble in a pond—the ripples spread in every direction."

* * *

The interview, although reflecting views that are not entirely original, has attracted wide-spread attention. The one idea to which originality attaches, is the outlining of a plan by which successful plays converted to picture form shall take on a fourth life. The first will be in the two dollar houses of the New York theatrical field, the one-dollar life will be in the combination houses, and then they will take on the fifty-cent life in the stock company theaters, after which the plays, in picture form, will go into the picture houses. Whether or not it will become practicable remains to be seen. It sounds good, but many who have discussed it are inclined to the belief that the plays in picture form will force themselves to a better than fourth position. Some time ago the Moving Picture World pointed to the great advantage to which photoplays based upon leading productions could be adapted in drawing people to the theaters making the original productions and in one of his statements, Mr. Frohman indorses the views. He said, "I think we shall be a hopeful ally to the stage by drawing those who see the pictured play to the theater." This seems to be nearer the mark. If the photoplay is to await the passage of the originals through the three grades of theaters that have been mentioned there is danger of the photoplay life losing its vigor for the time being, and the necessity presenting itself that the photoplay production be placed on the shelf until a revival becomes opportune. It is true that nothing can replace the magnetism of the living actor. From this point of view it is equally true that it would not be good policy to have original and photo-form productions simultaneously in the same city, but the magnetism of the photoplay will also suffer if it is held back until almost all theatergoers have had an opportunity to see the play itself. They patronize the photoplay houses as well as the theaters and expect as much from the former as the latter, so far as new attractions are concerned. What they see in the picture houses will undoubtedly entice them to go and see original productions, but it is doubtful that the reverse would be effective.

* * *

But whatever may be the outcome, so long as the regular photoplay producers maintain the required standard they will continue in the running. There is a big field for feature productions and it is constantly growing, and there is also similar inducements for the short-story film. Features consist of two or more reels. The length is required to properly bring out all the striking points of the play or story. They are in a class by themselves. Short photoplays also control a domain. They are made from stories of merit that cannot be extended beyond one reel. In many instances they hold the same interest as many of the feature subjects and they will continue to hold their places on the programs. They also retain their popularity on account of the variety of tastes of audiences. In some places feature reels are the more popular. The appetite for them is strong and growing in this country. In Europe and many other foreign countries there is a great demand for them, but in nearly all quarters the audiences yearn for variety—short stories of an effective, sentimental character, and comedy. Educational subjects are also desired and in this case it has been found that one reel is the most desired, because there is danger of monotony.

* * *

So it can be seen that the field continues open for all styles of merit—long and short. The advent of the big producers is not of a threatening nature to those already on the ground. In fact, there is only one thing that warrants uneasiness; that is the multiplicity of producers. There is danger of the market becoming stagnated and, the most to be feared, the effect of inferior productions.

* * *

And now the vaudeville profession is asking why it should not figure in the motion picture possibilities. The answer is plain. With the talking feature eliminated from the pictures, vaudeville acts without voices are devoid of interest. They have been tried time and time again. Occasionally some novelty act has made good, but none of them has stood repetition. Years ago, when the pictures were known as "chasers" in the vaudeville theaters, short films were introduced, showing strong men, acrobatic and dancing acts, and the work of magicians were demonstrated. The pictures themselves were a novelty at that time, and, consequently, helped the acts along, but soon the people learned that trick photography was an important factor in the making of the pictures, and from that time on, no matter how good the acts were, they could not become interested. They declared the performer was not the original and what was shown them was simply the creation of trick photography on the part of the film maker. This impression resulted in the gradual and absolute disappearance of such films. At one time a famous manufacturer in France did an enormous business in this country with films, based upon magical acts. People wondered how this and that was done. They were astonished by some of the productions and amused to the extreme by others, but as the explanation gradually gained circulation their admiration and amusement turned to—well, I guess it was offended dignity. They seemed to feel that part of the price of admission had been repaid by trickery and nothing but travel and story pictures could hold them. There are some very clever vaudeville acts on the bills to-day, but none that any well-equipped studio cannot reproduce with equal effect, although doing so with practically the camera alone, the figures being mere tools. A few years ago Harry Lauder posed for a film, showing his act, but it fell flat. His entrance, walks and exits created a laugh, but to get a film of fair size repetitions were required and the subject became monotonous.

* * *

It is announced that a Baltimore inventor has perfected a new motion picture-taking device that will combine with the pictures an apparent perfect reproduction of voices of the performers. It is said to be especially adaptable to singing acts. If he has the right thing vaudeville performers may take courage. If a correct, synchronizing reproduction of the voice is there, a big field will be found for the films. Then another discontented element will arise in protest. It will mark the gradual fading away of the illustrated song singer. In many respects it will be a blessing. A great many picture houses have suffered in reputation and other respects through placing the song part of their programs in the hands of those having more talent in the mashing line than for singing.

At the Sign of the Flaming Arcs

By George Blaisdell.

A LETTER to the editor of the New York Times refers to the complaints of literary friends of the writer, "L. J. W.," as to their poor luck in selling a photoplay. These friends, he says, include writers of books and plays, successful in their own field. After looking at some of the filmed melodramas on Broadway he understands why they are unable to land scenarios. He adds: "I also know, and am willing to make affidavit to it, that any one who is capable of writing a photoplay is not capable of writing anything else, unless it is a check, which I understand some of them can do quite successfully. Nobody knows until he has had a night of moving picture melodrama what a photoplay manager and a photoplay writer can do with a 5-and-10-cent public. Then he doesn't know which of the three to be sorriest for."

It is to be regretted that the whining person had not the faculty of observing the sort of people he was sitting in with. Had he looked about him, in any house on Broadway, he would have found the same kind of people he would find in the houses where $2 is charged to look at the actors in the flesh. "L. J. W." is worthy of attention only insofar as he represents a type, now happily diminishing in number, and diminishing rapidly. Moving pictures have made deep appeal to what Dr. Howells has described as the "inspired knowledge of the multitude." Uncover a man who proclaims that he sees nothing in pictures to interest him and you will find ninety-nine times out of a hundred a man who has never seen good pictures or else one who is too tired to think. Manufacturers do impose on picture-goers at times. We'll all concede that. Pictures are shown which bear every evidence of studio origin, of haste in preparation. Sometimes it seems like a case of the director saying to the scenario editor: "Give me a script in an hour and a half—make it about a hotel." Of course, the story may be a good one, but the odds are against it.

Pictures are improving in quality—especially in the stories. This is due to a realization by producers that the story is the base of the picture. If book and play writers are unable to sell scripts, it is because they can not and will not comprehend that script writing is a trade—a trade requiring study and observation, and still better a little coaching from one who knows the ropes. This writer knows a young man who in ten minutes' conversation with a screen player learned more about photoplay construction than he had been able to pick up in two years' attendance at photoplays and unaided and unsuccessful writing.

The remuneration of script writers will steadily increase. That today the money paid by manufacturers is, as a rule, totally inadequate, is beyond question. Allowing $1,000 as the cost of a single reel—and this is a fair allowance—does it not stand to reason that $25, or 2½ per cent., invested in script is disproportionate? Coming back to where we started, the "successful book and play writer" will command attention and be welcomed when he realizes that writing photoplays is serious business, demands technical knowledge and is not to be approached solely as a means of relaxation or recreation.

* * *

George Larkin's stay with the Powers Company was short. He is cast as the lead in Powers' release of April 25, "Billy, the Suffragette." In a letter from Los Angeles, under date of March 27, Mr. Larkin states that he has joined the company of James Young Deer (Pathe), and that he will take the place of Mr. Gebhardt as leading man. Mr. Larkin has played leads for Mr. Young Deer before.

* * *

Matt Snyder dropped in at the Screen Club on a Saturday night. The Thursday and Friday preceding he had been working in big scenes portraying the French Revolution—of raging mobs—in "Robespierre," which Imp is making for the screen. As the veteran explained to the writer, he had never in all his long professional career worked so hard as on these two days. His articulation was a whisper.

"What's the matter with your voice, Matt?" asked one of the members of the club.

"I lost it in moving pictures," was the seemingly paradoxical response.

And yet we talk about the "silent" drama.

* * *

The World staff received a most pleasant call last week from Miss Margaret I. MacDonald, the well known film writer. Besides being interested in motion pictures it is hinted that Miss MacDonald is a suffragette—that, in fact, her enthusiasm for the cause was strong enough to take her to Washington to march in the great parade on March 3.

* * *

Robert A. Olsson arrived in New York on April 1, and on the 3d left for the Kinemacolor studios in Los Angeles, Cal. Mr. Olsson is a cameraman, and has recently returned from Moscow, where he made pictures of the Czar of all the Russias at the celebration of the three hundredth anniversary of the founding of the house of Romanoff. When Mr. Olsson was asked how the Czar took to the camera he smiled. He replied that the Russian ruler was not particularly concerned, but that the detectives assigned as his bodyguard were more than careful of his safety. Not only was Mr. Olsson surrounded while the filming was in progress, but he was compelled to take his camera apart and convince the officers of the law that there was nothing of a contraband nature about his apparatus. Mr. Olsson is a native of Sweden, and has done much work in cold climates, such as obtains in Spitzbergen and Northern Siberia, for instance. He has had ten years' experience in motion photography. For the Kinemacolor Company he has made picturesque Swiss and Norwegian scenes and the "Life in Lapland," which have been popular with Kinemacolor patrons. On his trip West he was accompanied by Alfred Gosden, who will work with him in photographing the Kinemacolor stock companies in a new series of photoplays prepared by Leo Dougherty, the head of the scenario department.

* * *

Talk about the fashions being influenced by moving pictures! Just saw, out on Broadway, a belt on a female figure that for breadth and "hang" would make the real thing on a two-gun man dwindle to toy-shop proportions — still talking about the belt, of course; the figure was all right. There was no gun attached to this outfit, however; there didn't have to be.

* * *

On Thursday, April 2, Essanay released "The Will-Be Weds," a comedy. An automobile ride formed one of the scenes. On the Friday following the same company issued a costume drama, "A Wolf Among Lambs." In a certain New York house each picture was shown as a first run. On Friday when "A Wolf Among Lambs" was on the screen the manager heard a shout from the audience. Glancing up he recognized the automobile ride of the comedy of the day before. Before the drama was again exhibited the comedy was eliminated. Now the manager has a thirty-foot strip of film for a souvenir.

* * *

Herbert Brenon is making for the Imp Company "Robespierre," a historical drama in three parts, with William E. Shay in the title role. It is the most elaborate as well as the most expensive production Mr. Brenon has undertaken. A small army of supernumeraries has been employed. The principals have been selected with great care, especially those portraying the king and queen and the dauphin and duchess.

* * *

Frank L. Dyer is just back home from a business tour through the South. The president of the General Film Company is enthusiastic over the steady advance his company is making in the territory he visited.

* * *

The exhibition room of the Universal Film Manufacturing Company at 1600 Broadway, is nearly finished. As the little theater is in use for business purposes during the daytime the decorators have been compelled to do their work at nights. It is believed another week will suffice for the artists.

* * *

"Bob" Daly and Billy Quirk had their troubles in Jersey last week trying to locate a motorboat. They searched all available known locations, from Singac to the Shrewsbury River. It was the same story strung over three or four days: "Come back in another week or so and you may have as many as you want, but just now we are fixing up our craft for the season."

* * *

The insurance men have adjusted the loss sustained by the Screen Club in the recent fire in its rooms. The work of rehabilitation will be rapidly pushed.

* * *

"When I go around to the different studios and see the good actors—men and women—looking for a day's work at $5 per, I can't help believing that the cream has gone out of the moving picture end of the business," remarked an unemployed director-leading man the other day. Which brings to mind a reminiscence of "Bill" Shea, the popular Vitagraph comedian, conveyed to the writer last fall. Mr. Shea was talking of his early days with the Vitagraph, nine or ten years ago, when "life portrayals" were taken on the roof of an office building in crowded Nassau Street, downtown. Mr. Blackton would ask Mr. Shea if he could get one or two actors for the following day. Up on the Rialto the comedian would buttonhole an old pal and suggest to him that by coming downtown the next day a bit of easy money could be picked up.

"What! Me—in moving pictures!" would be the frequent and indignant response. "I guess not!"

"You see," said "Bill," with his broad and famous smile, "times have changed."

They have.

Flickers.

IT has been said that the American producers of motion pictures could not equal the magnificent work accomplished by some of the foreign companies, but this theory has been exploded by the achievements by Charles L. Gaskill, and the Helen Gardner Picture Players, of which he is director and general manager. "Cleopatra," as almost everybody in the business now knows, stands out as one of the crowning efforts of the American producer. It was, in fact, the first big production to be made in this country, and its success has encouraged others to attempt similar productions. No one withholds from Mr. Gaskill the credit due him, as the author of the script and the director of the production.

Charles L. Gaskill.

In their new studio which has been lately erected at Tappan, N. Y., at a cost of twenty-five thousand dollars, the Helen Gardner Players have started work on a new production, an original story, "The Wife of Cain," written by Mr. Gaskill, and featuring Helen Gardner in the title role.

* * *

The friends of Oscar Eagle, producing manager of the Selig Polyscope Company, Chicago, will be sorry to learn that he has been put to bed under the care of the doctor. Mr. Eagle's illness is due to a nervous breakdown, as the result of the many months of hard work he has had directing the multiple reel features for the Selig Company. We trust that this is nothing serious, and that a short time will find our friend out and about.

* * *

Our happy friend, H. L. Nolan, manager of the Universal Exchange, in Denver, Col., is in town.

* * *

If you should meet Ed Barry going around town with the assistance of a cane, don't think that he is becoming sportily inclined. He is not that sort of a fellow. The fact of the matter is that somebody's automobile, in which he was a passenger, missed the road. Ed is tickled to death to think that he was not thrown as far as the rest of the party were.

* * *

We had the pleasure of meeting Mr. A. Wollenberg, of Montreal, Quebec, who has been in the city for a few days looking over the "American Method" of handling feature films.

* * *

Occasionally J. H. Hallberg will talk of other things besides motor boats, for which he has taken a strong liking this season. It was during one of his rational moments that he told me of a new 1,000-seat theater being erected in Hackensack, N. J., for which he has secured the contract for equipment, and is installing an Edison machine, Hallberg Economizer, asbestos booth and all up-to-date apparatus. The new house is being erected by Chas. G. Tefft.

* * *

By way of proving the fact that the public like to see the picture players in person, Mr. Neilson, owner and manager of "The Parkway," one of the finest theaters in Chicago, arranged to have Miss Winnifred Greenwood, the popular leading woman of the Selig Company, in Chicago, appear on the stage after the two-reel picture of "Pauline Cushman," in which she was featured in the leading role. After being introduced to the audience by Mr. Neilson, it was fully ten minutes before Miss Greenwood could talk, on account of the great ovation received as a reward of her splendid work in this picture.

* * *

I presume that I will meet you at all the Screen Club ball next Saturday night at Terrace Garden. So long until then.

MAC.

GENERAL FILM SUES KALEM.

Before Judge Ward, in the United States District Court, on Friday, April 4, there was a hearing on the application of the General Film Company to restrain the Kalem and Kinetograph companies from distributing the Kalem three-reel picture, "Detective William J. Burns in the Exposure of the Land Swindlers." The General Film Company claims, under a contract with the Kalem Company, the exclusive rights to the detective picture.

Justice McLeod, of St. John, N. B., on April 1st, on the application of the General Film Company, granted an injunction restraining the Gem Theater, the Kinetograph Company and the Kalem Company from showing the William J. Burns picture in the Province of St. John.

"AGFA" FILM DYE FOLDER.

The Berlin Aniline Works, 213 Water Street, New York, are sending free, upon request, a neat folder enclosing samples of the results to be obtained by using their dyes, and which they claim to be invaluable to the laboratory man. From the six basic colors a hundred different colors can be obtained. On the folder are twenty-six sections of films, each dyed a distinct and brilliant tone. You can see the wonderful transparency and color at a glance. Geo. L. Barrows, manager of the photographic department, says that if you write at once he will send you these sample films, which cannot help but increase your interest in the possibilities of dyed film.

"HIAWATHA" AT THE AMERICAN MUSEUM.

The picture mask, "Hiawatha," in which the characters are Indians, was given at the American Museum of Natural History, on the evening of April 3rd, under the joined auspices of the Museum and the American Scenic Society. The big auditorium was crowded with a great audience of prominent New Yorkers. Several hundred seeking admission were turned away, as every seat was taken before the time set for the projection.

Robert S. Pigott, formerly of the University of Toronto, recited the poem as the various scenes were projected on the screen.

NICHOLAS POWER COMPANY NOTES.

F. W. Swett, traveling representative, has been making an extensive business trip throughout the country and he writes in from Houston, Texas, reporting excellent trade prospects in that territory. Mr. Swett was in the Middle West during the flood disaster, and reports extensive damage to the moving picture interests.

Power's Cameragraph follows the flag; installation of one 6-A was made at Fort Crockett, Galveston, Texas, through the Picture Theater Equipment Co., and one No. 6 aboard the U. S. S. "Prairie," Guantanamo Bay, Cuba, through the N. E. Universal Film Exchange, Boston. Also one 6-A for the new Thanhouser plant at New Rochelle through the Mutual Film Corporation, and for the Kerr Turbine Company, Wellsville, N. Y., one No. 6 complete with Dissolving View Stereopticon.

"SATAN" PLAYING TO BIG BUSINESS.

The Supreme Feature Film Company of 64 East 14th Street, New York, which controls the rights for the Ambrosio feature "Satan" for New York State and City, reports remarkable results in every city in which the picture has been shown. Return dates have been asked by every theater manager who has run the picture and many of these have been filled to increasing business. Last week the picture was shown in three Buffalo houses at the same time and return dates have been booked. The Supreme Feature Film Company are showing the complete 6,800-foot picture—the only concern running the full picture, 'tis said.

WOODWARD IN TOWN.

Mr. L. A. Woodward, vice-president and General Manager of the Enterprise Optical Manufacturing Company, makers of the Motiograph projecting machine is spending several days at the Eastern offices of his company, 30 East 23rd Street, and will be very glad to see any of the many friends of Motiograph who might call.

ANSBACH ENTERTAINS Y. M. C. A.

On Sunday afternoons the Y. M. C. A. of Belleville, N. J., holds its meeting in S. J. Ansbach's Alpha theater of that town. One of the features of the program is a carefully selected religious picture subject. The meetings are well attended and the pictures are a most interesting and welcome feature. Here is an idea that other exhibitors might well

Manufacturers Advance Notes

"THE CAPTURE," (Essanay).

A clever and eccentric story, well portrayed with screamingly funny incidents, is "The Capture." Following is a short synopsis:

It is the unexpected things in life that happen, which was proven when Bob Burns applied to John Hennessy for a position. Burns is told that single men are not engaged, that if he gets married by twelve o'clock the following day, the position is his. Burns writes two of his young lady friends, asking them to marry him and to meet him at eleven o'clock. Undecided which one to mail, he allows a young boy to pick one of the letters out of his pocket and mail it. By accident, the other letter drops to the sidewalk. A good samaritan, seeing the letter, picks it up, and drops it into the mail box. The next morning at the appointed hour the two ladies arrive on the scene, and claim Burns for their's. Not knowing what to do, Burns simply throws up the sponge and takes to his heels. Burns runs into an apartment building, where he comes face to face with an old sweetheart of his. Bob proposes to her and is accepted. They get married. Bob and his young bride arrive at his employer's office, where the young ladies rush in with a policeman. Mr. Hennessy is overwhelmed when he discovers that Burns' young bride is his daughter, Ruth.

MARRIAGE LICENSE

Scene from "The Capture" (Essanay).

Smiling "Billy" Mason as Bob Burns, creates a furor, his pleasing personality in this picture captured the audience upon his entrance. Ruth Hennessy as herself, does creditable work in this picture.

This production is booked for release April 16th.

"THE END OF THE QUEST" (Lubin).

This Lubin picture is very melodramatic, but will be appreciated for its intense Italian quality. The characters are all children of Sunny Italy and typical of the hot blood of the Latin race. The scenes are laid in Italy and the United States and true to both countries and conditions. Love dominates the story and the end is the just consequence of the evil doer.

Rosa and Pietro were very happy in the little Italian village until Guiseppo Rocco, a well-dressed Italian came along and, with pictures of America and many promises, decoyed her away. Pietro vowed vengeance and followed them. Walking New York for many days and failing in his quest, he took work in a barber shop and prospered. One night he saw a woman carrying a baby and fainting. He took her to his lodging and recognized Rosa. Pietro did all he could, but she died leaving the little baby girl to his care. Five years later he was the owner of the barber shop, when a stranger entered and wanted his beard shaved off. Pietro recognized the man who had wrecked his life and was about to kill him when the little girl came in and stayed his hand. But the shock of the discovery and the fear of vengeance had frightened Rocco and he died of heart failure. The child and foster father fell upon their knees in prayer as the vision of Rosa appeared and smiled in appreciation.

Scene from "The End of the Quest" (Lubin).

BENNIE PROMOTES PUBLICITY.

The Lubin Manufacturing Company will have another champion ball team this year and Bennie from Lubinville, who has been promoted into long trousers with cuffs on the lower ends of the legs, is to be the publicity promoter. He announces that the team would like to hear from all "first class teams, motion picture manufacturers preferred." We know of no team composed of motion picture manufacturers, but if their employees have formed teams for the coming season and want to be licked, they can apply at Lubinville and be assured of prompt and effective service. With Cy Morgan on the pay roll they will have an excellent coach and Ira Lowery, Mr. Lubin's son-in-law and general manager, has forgotten a lot about ball playing that most people have yet to learn—and there is a lot he has not forgotten.

In addition to Bennie the official staff consists of James J. Humphreys, President; "Doc" Travers, Secretary and William H. Kerry, Treasurer. Bennie from Lubinville is publicity promoter. We said that before, but he told us three times. Perhaps the publicity promoter, (who is Bennie from Lubinville) will loosen up on the players' names presently.

"O KOMA SAN" (Gaumont).

Atmospheric of John Luther Long's "Madame Butterfly" and the vivid potency of Puccini's orchestrations is the Gaumont hand-colored subject, "O Koma San."

Although difficult to make up French actors to look like Japanese, there has been facility displayed in "dressing" the characters for this Nipponese play. The scenic effects are rich. The feminine actors were well trained in the short-stepping movements of the Japanese women and their docile manner. The story substantiates the woes of the Geisha girls so ably delineated in "Madame Butterfly." A trusting lot are these maidens in the Far East and their faith in men sometimes hard to justify.

Scene from "O Koma San" (Gaumont).

It is the tale of a Geisha girl who surrenders herself and her all to a Japanese prince, who basks in the sunshine of their near-connubial bliss until an order recalls him to Tokio. He, of course, swears upon the memories of his most honorable ancestors that he will return ere the robins nest again to claim his bride-to-be. Similar to a celebrated pugilist, he never "comes back."

O Koma stays at home caring for the little one who so vividly and significantly reminds her that she had once been loved by a prince and, who had adopted the adage, "He, who loves and runs away, will live to love another day." The result is tragedy. When O Koma San, carrying her fatherless child, seeks her errant lover in his Tokio palace she learns that he is now the husband of another woman. O Koma, desperate, is about to plunge her dagger into the heart that had won him whom she had lost. Dissauded she commits hara kiri.

AMERICAN "SHOOTS" CAPT. ROALD AMUNDSEN.

Captain Roald Amundsen, the antarctic explorer, scheduled to speak in Santa Barbara, Cal., last week, encountered a rather troublesome floe on a temptuous sea of embarrassment when the American's cameraman, under direction of Wallace Kerrigan, insisted on shooting him. The captain was being driven about the town. At the southern end of the town a miniature South Pole had been erected where the captain was expected to speak. After getting fairly under way, the captain noticed that he was being photographed and stopped to remark that he was breaking his contract quite against his will. Nevertheless, the American obtained some good pictures of the famous explorer.

STOLEN FILMS.

From the Windsor Theater, 412 Grand Street, New York, on the night of April 2, 1913, the following reels were stolen: "The Great Ganton Mystery" (2 reels) Rex; "The Man Higher Up," Powers; "Thy Will Be Done," Champion; "The White Indian," Bison, being the property of the Universal Film Exchange of New York. Reward given for information leading to the arrest and conviction of the guilty party or for return of films.

AMBROSIO CHANGES TITLE.

The title of the Ambrosio release for April 19th has been changed from "To Save the Children" to "Child Labor Traffic." Exhibitors will please take note of the change.

"FOR LOVE OF COLUMBINE," (Reliance).

This interesting photodrama by M. B. Havey is woven about the lines of the two principal players in the big pantomine show—Pierrot and Columbine. Pierrot loved Columbine, but she gave her heart to a rich admirer who married her and took her away from the make believe world, leaving Pierrot with a breaking heart. Later, trouble comes to Columbine, for she is still the butterfly and her rich husband will not overlook her folly, so she is cast upon the world. Pierrot finds her and takes care of her until husband relents and takes her back. Knowing that she is happy at last, Pierrot creeps away to his dressing room and, with breaking heart, dons his clown's costume and goes forth to make the thousands laugh.

Miss Irene Howley as Columbine.

Oscar C. Apfel directed this picture and he has made an exceptionally fine thing of it. Irene Howley makes an ideal Columbine, pretty, graceful and ably portrays the varying moods of the capricious heroine. Irving Cummings plays the husband with his usual ease and polish. Exceptionally good work is done by George Siegman in the role of Pierrot.

NEW INSTALLATIONS BY HALLBERG.

J. H. Hallberg "The Economizer Man" reports the sale of Edison Model B and complete Economizer equipment to W. H. Voight, Long Eddy, N. Y. He has also sold complete Power's 6-A machine to Andrew P. Mikkelson, Mt. Pleasant Theater, Pleasantville, N. Y. Max L. Livingston, Mr. Hallberg's representative, who is traveling in the West, has been very successful in the sale of the "Hallberg" Ticket Dispenser, having placed a large number in various theaters. He has also established new and important agencies for Mr. Hallberg in the sale of the Simplex, Power's and Motiograph machines and the Hallberg line of Economizers, the A. C. to D. C. outfit being especially prominent.

AMERICAN ISSUES HANDSOME LITHOS OF PLAYERS.

The American Film Manufacturing Company has just issued some very handsome lithographs of Jack Kerrigan, Pauline Bush and Jack Richardson. Theaters can now be supplied through their various exchanges.

CORRESPONDENCE

NEW ENGLAND.

ON Tuesday, April 1, there was a good sized gathering of exhibitors at the exhibition room of the Massachusetts branch of the Exhibitors' League, while the General Film Company was showing its advance releases. It was reported that two exhibitors, Messrs. McManns, of Riverpoint, R. I., and Cahill, of Brockton, Mass., were on the sick list, which fact immediately stirred the exhibitors to action. A contribution was raised on the spot, and elegant bouquets of flowers were sent to the indisposed managers.

Superintendent of Boston Schools, Franklin B. Dyer, speaking at the City Club, Boston, on April 2, stated that in his opinion, the harm in motion picture shows for young boys is not in the pictures, which, he believes, are carefully watched over, but in the fact that the show is only a passive amusement. Mr. Dyer delivered himself of this erudite opinion at the monthly meeting of the delegates from Boston to the United Improvement Association. Mr. Dyer also thinks that baseball is bad for boys, because they become so much taken up with the sport. Of course it is universally understood that baseball is a great thing for youngsters, as it develops mind and body. Mr. Dyer can hardly understand Motography, if he calls it a passive amusement, for there is nothing that so easily stimulates the mind to activity. Mr. Dyer should realize that moving pictures are a great agency for education, and as an educator, should give the cinematograph the serious study and careful attention it so richly deserves.

Kalem's masterpiece, "From the Manger to the Cross," is making a decided hit in Boston, not only in moving, but also in still pictures. By permission of the Kalem Company, the Boston Herald is printing, each night, large photographs of the various scenes going to make up the great religious Kalem feature.

The fair Lillian Russell appeared at Symphony Hall, Boston, this week, at prices up to $1.50, in her entertainment entitled, "How to Live 100 Years." Lillian was assisted by Kinemacolor pictures, to help explain her "beauty secrets."

H. Apperson Jones, the young speaker, who created so much favorable comment last year, when lecturing at Tremont Temple, Boston, with the Kinemacolor pictures of the "Indian Durbar," returned to Boston this week, in presentation of "The Making of the Panama Canal," and "Actual Scenes of the Balkan War." Mr. Jones delivers an unusually effective and instructive lecture on these pictures.

A fire that started in Gane's Witch Theater, 213 Essex street, Salem, Mass., on April 2, threatened to injure the business section of the city. It is thought that the fire started in the manager's office, just off the second balcony. The Empire and Salem theaters were both endangered by this fire. The Witch Theater was empty when the fire broke out, but the smoke poured into the nearby Empire Theater, and a panic was narrowly averted. Gane's Witch Theater was built last summer, and opened this fall. It was an expensive theater and one of the most modern in the state. Moving pictures and vaudeville programs were the policy. Mr. William Gane, of New York, the lessee, will probably have the theater rebuilt. The total loss was about $100,000, a good part of which figure is the damage sustained by the Witch Theater.

Last week, a testimonial was held at the Gem Theater, East Boston, in aid of the widow of the late Mr. Morrison. Mr. Greenberg, owner of the Gem, gave, free of charge, the use of his theater and its employees, and the Variety Booking offices of Boston, furnished the vaudeville talent gratis. A very neat sum was turned over to Mrs. Morrison.

Frank LeBrowne, who, at various times, managed the Pastime, Beacon, Old South, Washington, Shawmut, Star and several other theaters in and around Boston, has deserted that end of the theatrical business and is now a vaudeville artist.

The Broadway Theater, Springfield, Mass., one of the string of theaters owned by the Goldstein Brothers' Amusement Company, is to play stock company attractions for the summer season, after which it will return to the regulation programs of vaudeville and pictures.

John J. Moewer, manager of the Nemo Theater, New York, has been transferred to the Nelson Theater, Springfield, Mass. Mr. Joseph Carr, formerly of the Nelson, has been switched to the Gotham Theater, New York.

Senator Frolich has introduced a bill in the legislature of Connecticut, which calls for the operation of moving picture theaters on Sundays. The Senator is a true friend of this industry, and every Connecticut exhibitor should do his share towards getting this bill passed. It will mean a great deal to the moving picture men of this state.

Manager Eslow, of the Boston offices of the Mutual Film Corporation, finds business very good in this territory, and believes that his new offices at 1106 Boylston street, are just about the finest ever. Mr. Eslow states that business is so good through Maine that he will open a branch at Waterville, in charge of Mr. Fred Murphy.

"The Amusement Problem," was the subject of Rev. Rockwell Potter's address before the Center Church, Hartford, Conn., last week. Rev. Potter spoke extremely well of the pictures, saying that they accomplished much more good for the people than the high class theaters.

E. S. Delaney is taking bids on his new theater, which is to be built at Norwich, Conn., this spring. Plans have been drawn up by W. H. McElfatrick & Company, of New York, which call for a theater seating very nearly 1,200 people. The house will be thoroughly modern in every particular, and will be erected at considerable cost. Mr. Delaney states that he will leave no stone unturned to produce the finest theater in Norwich, devoted to photoplays and vaudeville.

The Empire Theater, Pittsfield, Mass., which has been playing stock company attractions for the last thirty weeks, has closed temporarily, and Harold B. Franklin, who managed the house, is sought by the deputy sheriffs. It seems that business at the Empire was very bad, and that the various employees did not receive their salaries. The house will probably open before long, with programs of vaudeville and pictures.

Another theater in this territory, at Lowell, Mass., found that the public did not care for stock company shows and was forced to close. This house also will reopen with attractions of vaudeville and photoplays, before long.

S. Z. Poli's theater, Springfield, Mass., which has been playing vaudeville and picture programs, changed its policy on April 7, when it opened with stock company attractions. The new Broadway Theater, also of Springfield, Mass., will play stock company shows, starting April 21. Next fall, both the Poli and Broadway theaters will revert to vaudeville and pictures.

A benefit performance was given last Sunday night at Poli's Theater, Bridgeport, Conn., for the flood sufferers. Manager Reichenbach gave a particularly good program, and turned in over $1,200. It was a worthy cause, and Bridgeport people crowded Poli's to the limit.

Manager Walter T. Murphy, of the Lyceum Theater, New London, Conn., gave a benefit performance at his vaudeville and picture house this week, and sent about $310 to Dayton, Ohio.

Manager Al. V. Rosenberg, of the Rockland Theater, Rockland, Me., has given over his theater for April 14, 15 and 16, to the Universalist Society, which is to give a performance of its own.

S. W. Pollack, who formerly owned the Lyric Theater, Natick, Mass., writes from Europe that he will return to Boston the first week in May. Mr. Pollack is making a thorough European trip, and is seeing all the sights. F. H. Wotton, the present owner of the Lyric, is doing a very nice business with photoplay programs.

On Sunday, April 6, for the first time in the history of Salem, Mass., the moving picture theaters were open. Mayor Hurley gave special permission, and established a precedent by permitting three of the photoplay theaters to open for a benefit performance for the Ohio flood sufferers' fund. Every cent taken in at the box offices of the Salem, Federal and Cozy theaters was given to the fund. Now that the precedent has been established, the Salem exhibitors should try to get Mayor Hurley to grant them licenses for every Sunday night.

HENBY.

LOUISVILLE.

MOVING picture patrons have seen nothing new in Louisville recently. With transportation facilities northward and eastward crippled, as a result of the floods, few new films have arrived in Louisville of late, and exhibitors have been thrown on their own resources. Emergency films of all descriptions have been dug up and handed out to patrons. By exchanging these subjects, the managers of houses got through the worst of their troubles fairly well, none being forced to close down because of a scarcity of pictures. One or two new features found their way into Louisville in some way, and these helped out wonderfully. One or two exhibitors resurrected films dealing with Ohio in some shape or other, and these proved immensely popular, with Dayton the center of national attention. Railroads are now getting trains through and the worst is over. The picture famine is fast being relieved, and exhibitors are able to give their patrons some brand new reels.

While motion picture men of Louisville suffered indirectly from the flood, those of New Albany, Ind., just across the Ohio River, were less fortunate. The Ohio rose to the highest point it has attained in years, resulting in the shutting off of power in the Indiana city. This meant that every motion picture house in New Albany was forced to shut down. This suspension came on Sunday, March 30, one of the best days of the week, and cut in heavily on receipts. The cessation of activities was short-lived, however. Repairs were made and with the water receding, exhibitors again got into action, the loss being confined to a single evening.

Union operators and musicians are returning to work in Louisville, replacing the non-union men who manipulated the machines after the beginning of the strike. The non-union men seemed to be satisfied with this arrangement, receiving a couple of weeks' pay as a bonus. The old operators are taking hold where they left off several months ago, and the situation is in good shape in every essential.

Shubert's Masonic Theater in Louisville has been given over to motion pictures during the past week, "Cleopatra" holding the stage there for six days. Helen Gardner appeared to splendid advantage in the six-reel subject, and the combination drew big crowds. Twenty-five cents was the admission price.

The Colonial Amusement Company, of Lexington, Ky., has adopted a unique method of stimulating attendance at its two houses in that city. The company has issued coupon books, containing thirty five-cent tickets. The books are sold for $1. This means that children's tickets to the theaters cost 3⅓ cents, those of adults costing 6⅔ cents. While officers of the Colonial believe the plan a good one, many of the most astute exhibitors in the State frown on such methods. It is safe to say that such a plan will never gain wide favor in the Bluegrass State, especially in Louisville, where the business is on a higher plane than ever before.

"The Princess" has been the name selected for the new motion picture house at Russellville, Ky. Out of 1131 names submitted in the prize contest, 151 contained the title adopted. One hundred and six persons suggested the "Palace," while "Wonderland" ran a close third, with 68 exponents. Walter Starks was the first person to suggest "Princess," and will receive a season pass to the new house. The contest aroused much interest, and assisted in introducing the new theater to the Russellville public.

The Princess Theater, of Hopkinsville, Ky., recently celebrated its first anniversary, carnations being presented to every patron. A special program was presented, including several added features. The Nashville Trio, a musical act, was included, and scored heavily. The house was suitably decorated, and unusually big crowds more than made up for the extra expense of the occasion. It is planned to celebrate future anniversaries in even more elaborate style.

Manager Otto Brown, of the Manring Theater, of Middlesboro, Ky., has completed plans for extensive improvements in his house, to take place during the coming summer. Box seats are to be added, while the stage will be extended backward and will be made broader. The house will be closed down temporarily.

Work has begun on the big new motion picture house to go up at Pikeville, Ky. The Sam Saad Mercantile Company is the projector of the new house, which will have a seating capacity of 800. The theater will be 40 x 100 feet, cement blocks being used largely. Vaudeville will be mixed with motion pictures, according to present plans.

The Empress Theater, at Central City, Ky., has changed hands, the Consolidated Theaters Company selling to the Empress Theater Company, formed to take over the house. The Empress is a new theater, being erected only recently by the Consolidated. G. L. Small is at the head of the new company which now owns the house. The transfer has caused the National Moving Picture Company, of Louisville, to decide not to build at Central City as originally intended. The National has announced that the first of the theaters it intends to build will go up at Crescent Hill, in the eastern section of Louisville. Plans have been completed, providing for the erection of a building 50 by 200 feet, with a seating capacity of 600. The structure will contain two stores, as well as the theater. Work will begin at once and the theater will be ready for the public about June 10. Moving pictures will be shown, according to plans of officers of the National, which is a new corporation.

A. C. Dinglestedt, owner of the Norwood Theater, in Cincinnati, O., will erect another big theater at Main and Mills avenue in that city shortly. The new house will contain 1,000 seats. Mr. Dinglestedt is now in Columbus, O., protecting the interests of animated picture men during the session of the Ohio Legislature at the capital. Important bills are to be introduced shortly, it is expected.

G. D. CRAIN, JR.

IN THE MIDDLE WEST.

SUNDAY theaters won in Beloit, Wis., by a majority of 75 votes.

C. E. Ziok, formerly of Gilman, Ill., has engaged in the moving picture business at Remington, Ind.

The senior class of the University of Wisconsin, Madison, Wis., is contemplating films of the commencement exercises.

The North Dakota Amusement Company, of Williston, N. D., has been incorporated with a capital stock of $50,000. The incorporators are: William C., James W. and Mary R. McGuiness.

Lyman H. Howe was due in the Ohio flood district with his pictures when the disaster came, and his schedule was badly upset.

The White House Theater and Amusement Company, of Racine, Wis., has been incorporated with a capital stock of $20,000. The incorporators are: A. F. Bnetow, F. Whaley and William Jones.

The Diamond Theater, a moving picture house at Twenty-fourth and Lake streets, Omaha, Neb., was completely demolished by the tornado. The place was closed for the supper hour, but eighteen persons were inside, who had gone in to escape the wind which preceded the tornado. Mrs. O. G. Floch, wife of the proprietor, was bruised.

The Star Land Amusement Company, of Michigan

City, Ind., has been incorporated with a capital stock of $15,000. The incorporators are: Claud R. Plough, Chicago, and Harriet S. Ohming and Herbert Levin of Michigan City.

Sunday closing of moving picture theaters was an issue in the municipal election at Plattsmouth, Neb., and it is reported the mayor and council elected are favorable to keeping the houses closed.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

PHOTOPLAY circles in Springfield have not buzzed with gossip of new houses for a long time, but rumors of invasion of the association field are now plentiful. The first of the stories to go the rounds was that a good South Fifth Street site had been secured by a group of would-be photoplay magnates, but that their plans were frustrated by a coup upon the part of proprietors W. W. Watts of the Vaudette, and H. T. Loper of the Lyric. These two men, who were using late-run Licensed films, lengthened their shows and divided the entire output of association films between them each week, leaving nothing for a new house, because any additional theaters in Springfield cannot be trailers in the matter of film service. Later came the visits of Dee Robinson, of Peoria, whose photoplay doings have been linked with the exploits of Vernon C. Seaver, and it was reported they had an inclination toward Springfield as the location for a Hippodrome to split the vaudeville time with the big house Mr. Seaver is now preparing in Peoria. They too are using Licensed service.

The Gaiety Theater in Springfield, is very near the end of its vaudeville season, and plans have been made for a summer advent into pictures, but no definite program has been announced. Many see in the latest vaudeville move, developments which may make the Gaiety a permanent picture house, but this is not probable.

Since the Allardts formed their feature film company at Chicago, they are reported to have sold their lease on the Majestic in Springfield, to Martin Beck, and with the coming of Orpheum attractions a fight with the Gaiety, which might have all sorts of consequences, is predicted. It is not likely, however, that the footing of the Western Vaudeville Booking Association here can be loosened.

The warm weather has brought plans for two new airdomes. Frank McGowan and Herbert Woods will open one on South Fourth Street, between Adams and Monroe, it is reported. Woods is a member of the Central Motion Picture Corporation recently formed. A Mr. Bostick is said to have plans for an open air picture show in the north end of the city.

Hints have been dropped that the Musicians' Union is preparing for its periodical onslaught upon Springfield photoplay houses. Just what demand will be made has not been made known, but inasmuch as nearly all the houses are using two or more musicians, any wage increase is likely to be fought.

Lou Harley, who has been organist at the Vaudette in Springfield for some time, goes with Charles Kizer to W. W. Watts' new house in Chicago.

The Y. M. C. A. has been so successful in getting men to attend its Sunday meetings by the use of moving pictures, that Executive Secretary Edwin M. Hill, contemplates purchasing an outfit. Special subscriptions are being received for the purpose.

Moving pictures may be made at the annual meet of the Corn Belt Oratorical and Athletic Association in this city May 6. These will be shown in the eleven cities which comprise the association.

MIDWEST SPECIAL SERVICE.

IOWA.

HART BROTHERS, of Clinton, have purchased a site in Second Street, and will erect a new moving picture house which will be known as the "Best." The building will be of brick with a marble and tile front. It is expected to be open some time this summer. Hart Brothers will continue to operate the Colonial in Second Street.

Physical Director Will Jacobsen, of the Clinton Y. M. C. A., is planning to have moving pictures made of the athletic meet of the grade schools in that city early in June.

Charles Miller, of Waverly, has introduced into the Iowa legislature, a bill providing for a municipal theater in each city or town when the citizens so ordain.

The Symphonica Society, of the Williamsburg High School, recently gave over one of its Friday afternoon literary programs to moving pictures. One pupil read a paper, "Films," another gave a recitation, "What Hiram Saw at the Picture Show," and a debate was had upon the question, "Resolved, That a Moving Picture Machine Would be Beneficial to the Williamsburg High School." This was followed by exhibiting two reels of films.

The Majestic, at Cedar Rapids, has added a reel to its show, and is now giving a three-reel performance.

Ida Grove is to have three picture houses. W. L. Hester has leased the Grand Opera House and started a photoplay show, and Wilson Bender has taken a five-year lease on another site.

Proprietor Ludy Bosten, of the Princess moving picture theater, at Muscatine, was the victim of one of the meanest tricks ever played upon a photoplay manager. Someone sent to a number of his best patrons cards reading, "The management of the Princess Theater is very desirous that you discontinue your visits to their playhouse for a time. Your patronage is not solicited. THE PRINCESS." In addition to offering a reward of $50 for the apprehension of the culprit, the management took up the matter with the postal authorities.

The Burt motion picture bill was killed in the Iowa legislature. After a debate, in which members of the house cross-examined each other as to what would shock their modesty, Representative Whitney, of Sioux City, offered an amendment to strike out all reference to censorship and leaving merely the clause that prohibited the showing of pictures that would shock the modesty and senses of the public. This was passed. Representative Burt, the author of the bill, then arose and pleaded that if the members were going this far that they would kill the whole bill, which was cheerfully done.

The American Amusement Company, which owns the Palm and Crystal theaters in Davenport, has taken over the Lyric and converted it into a moving picture house. A new $5,000 Rudolph Wurlitzer pipe organ has been installed. The house was opened with a concert by Petersen's Band. Among the attractions played under the new management was the featuring of some films taken in Davenport. The company has installed a Wurlitzer flute combinola in the Palm.

Moving pictures were recently taken of the few remaining wild deer near Avoca.

Harry Downer, superintendent of Friendly House, Davenport, was host to the Tri-City Press Club, the Ben Franklin Club and newspaper men of Davenport, Rock Island and Moline, Ill., at an exhibition of the reel, "The Making of a Great Newspaper," and the pictures of the National printers' home.

Knaack & Son have opened the Princess moving picture theater at Manchester.

The Capital City Film Company, of Des Moines, rushed its first pictures of the Omaha disaster to the famous Household Show held in the Coliseum at Des Moines. The women of Iowa are playing a big part in the proper use of pictures. Mrs. Frank Dodson, who operates a picture show at Nineteenth and Crocker Streets, Des Moines, recently gave a benefit performance for the Girls' Committee of the City Federation of Clubs, and street cars were chartered to carry the visitors from all over the city who attended.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

THE voluntary action of so many photoplay house managers in Illinois in giving benefit performances for a fund for flood sufferers is a very cheering index to the class of men who are running the theaters. At Pittsfield, Burr Swan realized $177 in one night for the afflicted. The people of Paris went in great numbers to the "Joy" and helped their neighbors in Terre Haute, Ind., who were visited by the winds and rains. Others who did noble work were Managers Sam Harris, of the Walker, at Urbana; Chris Taylor, of Dreamland and Tabard at Kewanee; W. O. Stevens, of the Eagle at Princeton, and the Majestic, Lyric, Orpheum, Princess and Superba at Freeport.

R. W. Gracie, of Crystal Lake is having plans drawn for a five-cent theater at Barrington. It will cost $10,000.

R. A. Shobe has sold his moving picture theater at Saybrook to Woolley Brothers who own the Saybrook Gazette. A. B. Woolley will be in charge of the photoplay house.

The Celestial at Pekin has announced four reels for five cents, the picture program to give way to regular theatrical attractions.

John C. Kendall, of Pittsfield has purchased a site at Hillboro for a two-story brick building. The lower story will be used as a garage and the upper story for an electric theater.

Bert Hall has opened a moving picture show in the town hall at Chatham and is giving shows Tuesday and Saturday nights. This gives the village two picture houses.

Willis W. Snyder, proprietor of Snyders moving picture theater at Mt. Pulaski, has taken on a piano business as an adjunct to the photoplay business.

Miss Flossie Mitchell is pianist for the new photoplay show which has been opened at Sidney by Edward Epperson and Tasa Dahl. It will give two shows a week.

C. M. Larson and Louis Bornhoeft, Jr., of East Moline have opened a moving picture show at Port Byron, giving performances once a week in the opera house.

A moving picture show has been opened in the Bantz & Jenkins building at Fithian.

Elmer Hawkins contemplates opening an airdome at Mahomet.

The union musician problem has struck Staunton and the theaters were asked to install three-piece orchestras. This is an expensive thing for a small city like Staunton and the manager of the Variety abolished the orchestra and installed a player-piano.

H. H. Johnson, manager of the Lyric Theater at Champaign, was flood-bound in Troy, Ohio, and as his relatives could get no word from him there was an anxious time in Champaign.

The Quincy Chamber of Commerce is actively engaged in the work of attracting new factories and residents, so the Advance Motion Picture Company met a ready response in its proposal to take a series of films in that city. The Quincy exhibition will be made at the Bijou.

A. W. Smith, of the Edison Company, was recently at Edwardsville, where he demonstrated the Edison Kinetoscope at the Electrical Show, and conferred with the Board of Education regarding its introduction into the schools.

The Rogers-Everett Feature Film Exchange Company, of Chicago, has been incorporated with a capital stock of $10,000 to do a general theatrical and moving picture business. The incorporators are Byron W. Everett, Russel N. Rogers and Beryl B. Collins.

S. E. Hurst, of the Gem at Hillsboro is now giving two shows of four reels each nightly with a five and ten-cent admission.

The Steel Works Club of Joliet, has adopted a regular schedule for its moving picture shows for members. Clean comedies are interspersed with the educational pictures, no sentimental or sensational films being shown. The Pathe Weekly will, of course, be shown every Friday or Saturday night.

The Wiley Amusement Company, of Chicago, has been incorporated with a capital stock of $2,500 to operate moving picture theaters and vaudeville shows. The incorporators are George I. Wiley, Frank W. Lambden and Alec W. Glaskay.

Merchants of two Illinois towns have adopted the plan of giving away tickets to local moving picture houses with all purchases. At Hillsboro the Business Men's Association is co-operating with Ed Fellis of the Hillsboro Opera House, and the customer who buys fifty cents worth, is given a ticket good for any Saturday afternoon. It is not the value of the ticket which is designed to attract the shopper, but the merchants wish to give him a place where he can be entertained while he is resting. The same plan is being followed at Arcola, where the stores are offering coupons which will be honored on Saturday afternoons by the Olympic Theater.

The Columbia Transparency Company, of Chicago, has been incorporated with a capital stock of $5,000 to manufacture and deal in moving picture machines and apparatus. The incorporators are Harold L. De Lisle, Mattias F. Adams and Wilhelmina K. Borgmeier.

Ezra Beers has sold the Princess Theater in South Main Street, at Lewistown to Don Elliott. Elliott has had picture show experience. Beers may return to the road as a traveling salesman.

It is unusual for litigation affecting photoplay houses to develop, but three Illinois managers have had recourse to the courts of justice. At Plano, Edward Thomas, owner of a moving picture show, declared he shoveled a steady stream of coal into the furnace in his building, but all in vain—no heat. After three days of firing he destroyed the lease, and Gus Huth, the lessor, sued to recover rent. The jury could not agree. The roof of the Bijou at Kewanee leaked, and August and Edward Felton and Frank Greenway ould not agree with the owner of the building, Frank F. Whiffen, on the rental settlement. He sued for $200, but a jury gave judgment for only $50. Manager Charles Nelson, of the star moving picture house at Rockford, objected to two uniformed city firemen coming in at the stage entrance as it might create a panic. He was fined $5 for not permitting firemen to make a regular inspection.

The Waverly Theater Company, of Chicago, has been incorporated with a capital stock of $15,000 to operate places of amusement. The incorporators are John G. Campbell, John D. Peterson, and Jacob L. Fox.

The Aurora Amusement Company, of Aurora, has been incorporated with a capital stock of $10,000 to operate theaters, moving pictures, etc. The incorporators are: William C. Flannigan, William J. and Mae Mullen.

The committee appointed by the Decatur high school to make up suitable programs has not lacked an assortment. Here is the selection for six programs which will show with what ease the moving picture machine may be applied to school work: 1. Legend of King Midas. Cotton Industry in the South. The Wright Brothers' Aeroplane. 2. Alice in Wonderland. A Man in the Making. Modern Naples. 3. Cinderella. Aross the Isthmus in 1912. The Fly Pest. 4. The Prince and the Pauper. Lost in the Alps. Christopher Columbus. 5. Return of Ulysses. The Street Beautiful. Evolution and Life of a Silkworm. 6. Robin Hood. The Discoverers (Indians). Spring Log Driving.

The Havana Theater at Havana, gave a benefit performance for the P. E. O. Club, when Mrs. Fannie Spaits Merwin, a prominent Illinois educator, lectured at the exhibition of "The Little Minister." Other benefit performances linked with public movements were those by the Star at Pecatonica and the Princess at Alton. The former aided two classes from the Congregational Sunday School in fattening a new church building fund and the Alton house turned over its proceeds to the Foster Township Hard Roads Association.

Bloomington does not want Sunday theaters. The voters said so by a vote of 3,073 to 2,692.

Rockford ministers denied the story that in case the election decided that picture houses could be opened on Sundays, they would circulate pledges, the signers of which, agreed to boycott the photoplay houses on week-days as well as Sundays.

The United Evangelical Church at a conference at Chadwick declared in favor of having moving picture shows closed on Sundays.

MIDWEST SPECIAL SERVICE.

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, APRIL 13th, 1913.

CRYSTAL—The Veiled Lady (Comedy)
CRYSTAL—Our Parents-in-Law (Comedy)
ECLAIR—Going for Father (Comedy)
ECLAIR—The Octopus (Zoology)
REX—Pure Gold and Dross (Scientific)

MONDAY, APRIL 14th, 1913.

IMP—Blood Will Tell (Drama)
NESTOR—A Night of the Garter (Comedy)
NESTOR—Dad's Surprise (Comedy)
CHAMPION—Lena's Flirtation (Comedy)

TUESDAY, APRIL 15th, 1913.

GEM—Billy Turns Burglar (Comedy)
GEM—The Laplanders (Typical)
101-BISON—War (3 parts—Drama)

WEDNESDAY, APRIL 16th, 1913.

NESTOR—An Affray of Honor (Drama)
POWERS—The Lesson (Drama)
ECLAIR—The Evil Genius (2 parts—Com.-Drama)
UNIVERSAL—Animated Weekly No. 58 (News)

THURSDAY, APRIL 17th, 1913.

IMP—The Leader of His Flock (2 parts—Drama)
REX—A Friend of the Family (Drama)
FRONTIER—Some Doings at Lonesome Ranch (Com.)

FRIDAY, APRIL 18th, 1913.

NESTOR—Paying for Silence (Drama)
POWERS—The Troubadour of the Rancho (Drama)
VICTOR—The Coward's Charm (Drama)

SATURDAY, APRIL 19th, 1913.

IMP—Fixing the Fakirs (Comedy)
IMP—On an Alligator Farm (Zoology)
BISON—The Last Roll Call (2 parts—Drama)
FRONTIER—Why the Ranger Resigned (Drama)

ADVANCE RELEASES.

SUNDAY, APRIL 20th, 1913.

CRYSTAL—His Romantic Wife (Comedy)
CRYSTAL—Two Lunatics (Comedy)
ECLAIR—Poor Little Chap (Comedy)
ECLAIR—He Was Only Dreaming (Comedy)
ECLAIR—Fire (Scientific)

MONDAY, APRIL 21st, 1913.

IMP—The Regeneration of John Storm (Drama)
NESTOR—His Friend Jimmie (Comedy)
CHAMPION—When Strong Men Meet (Drama)

TUESDAY, APRIL 22nd, 1913.

GEM—Burglarizing Billy (Comedy)
GEM—Against the Law (Comedy)
BISON—Bred in the Bone (Three parts—Drama)

WEDNESDAY, APRIL 23rd, 1913.

NESTOR—The Sheriff's Warning (Drama)
POWERS—When Dolly Died (Comedy)
ECLAIR—Mathilda (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 59 (News)

THURSDAY, APRIL 24th, 1913.

IMP—A Sprig of Shamrock (Comedy)
REX—The Dragon's Breath (2 parts—Drama)
FRONTIER—The Daughter of the Sheep Rancher (Dr.)

FRIDAY, APRIL 25th, 1913.

NESTOR—For Her Sake (Drama)
POWERS—The Sham-Suffragette (Comedy)
VICTOR—Loneliness and Love (Drama)

SATURDAY, APRIL 26th, 1913.

IMP—Why Men Leave Home (Comedy)
IMP—Pottery Industry (Industry)
BISON—The Black Chancellor (3 parts—Drama)
FRONTIER—The Old Maid's Last Attempt (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, APRIL 13th, 1913.

MAJESTIC—Pedro's Revenge (Drama)
THANHOUSER—The Dog in the Baggage Car (Com.)

MONDAY, APRIL 14th, 1913.

EXCELSIOR—The Moving Picture Girl (Drama)
AMERICAN—Suspended Sentence (Drama)............1000
KEYSTONE—A Life in the Balance (Comedy)

TUESDAY, APRIL 15th, 1913.

MAJESTIC—I Love You (Drama)
THANHOUSER—The Girl and the Grafter (Drama)

WEDNESDAY, APRIL 16th, 1913.

MUTUAL—Mutual Weekly No. 16 (News)
RELIANCE—Held for Ransom (2 parts—Drama)
BRONCHO—A Southern Cinderella (3 parts—Drama)

THURSDAY, APRIL 17th, 1913.

AMERICAN—In Another's Nest (Drama)............1000
KEYSTONE—Murphy's I. O. U. (Comedy)
KEYSTONE—A Dollar Did It (Comedy)
MUTUAL—Willie and the Conjuror (Comedy)
MUTUAL—Village Customs in Ceylon, India (Manners and Customs)

FRIDAY, APRIL 18th, 1913.

KAY-BEE—The Runaways (Comedy)
THANHOUSER—Retribution (Drama)

SATURDAY, APRIL 19th, 1913.

AMERICAN—The Ways of Fate (Drama)............1000
RELIANCE—The Good Within (Drama)

ADVANCE RELEASES.

SUNDAY, APRIL 20th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

MONDAY, APRIL 21st, 1913.

EXCELSIOR—The Man From the City (Drama)
AMERICAN—Boobs and Bricks (Comedy)............1000
KEYSTONE—Cupid In a Dental Parlor (Comedy)....1000

TUESDAY, APRIL 22nd, 1913.

MAJESTIC—The Children of St. Anne (Drama)
THANHOUSER—Title not reported.

WEDNESDAY, APRIL 23rd, 1913.

MUTUAL—Mutual Weekly No. 17 (News)
RELIANCE—The Hoodoo's Pearls (Drama)
BRONCHO—Retrogression (2 parts—Drama)

THURSDAY, APRIL 24th, 1913.

AMERICAN—When Jim Returned (Comedy-Drama)..1000
KEYSTONE—A Fishy Affair (Comedy)
KEYSTONE—The Bangville Police (Comedy)
MUTUAL—Funnicus Is Tired of Life (Comedy)
MUTUAL—Electrical Phenomena (Physics)

FRIDAY, APRIL 25th, 1913.

KAYBEE—The Will o' the Wisp (2 parts—Drama)
THANHOUSER—Title not reported.

SATURDAY, APRIL 26th, 1913.

AMERICAN—Calamity Anne's Trust (Comedy).......1000
RELIANCE—A Woman's Honor (Drama)

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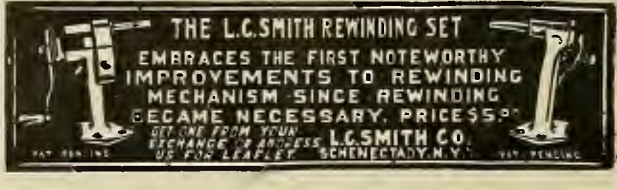

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MONTANA. Butte—Mutual Film Corporation, Illinois Building.

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Columbus—Buckeye Lake Shore Film Co., 422 N. High St.
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PENN. Philadelphia—Union Film Service, 142 N. 8th Street.
Continental Film Exchange, 902 Filbert Street.
Wilkesbarre—Mutual Film Exchange, 61 S. Pennsylvania Avenue.

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TENN. Memphis—Mutual Film Corporation, Kallaher Building, 5th floor.

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MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5
BRONCHO	"The Lure of the Violin" (3)	Feb. 26
MAJESTIC	"The Message in the Cocoanut"	Feb. 25

THANHOUSER	"Sherlock Holmes Solves the Sign of the Four"	Feb. 25
KAY-BEE	"The Counterfeiter"	Feb. 21
RELIANCE	"The Bells"	Feb. 19
BRONCHO	"The Sharpshooter"	Feb. 19
BRONCHO	"The Wheels of Destiny" (3)	Feb. 12
KAY-BEE	"The Favorite Son"	Feb. 7
RELIANCE	"The Strike Leader"	Feb. 5
BRONCHO	"When Life Fades"	Feb. 5
AMERICAN	"Andrew Jackson"	Feb. 3
KAY-BEE	"When Lincoln Paid"	Jan. 31
BRONCHO	"The Struggle"	Jan. 29
THANHOUSER	"The Dove in the Eagle's Nest"	Jan. 28
KAY-BEE	"The Mosaic Law"	Jan. 24
RELIANCE	"The Open Road"	Jan. 22
BRONCHO	"A Shadow of the Past"	Jan. 22
KAY-BEE	"The Little Turncoat"	Jan. 17
BRONCHO	"A Bluegrass Romance"	Jan. 15
KAY-BEE	"The Paymaster's Son"	Jan. 10
BRONCHO	"In the Ranks"	Jan. 8
KAY-BEE	"The Great Sacrifice"	Jan. 3
BRONCHO	"The Burning Brand"	Jan. 1
RELIANCE	"Duty and the Man"	Jan. 1

Calendar of Licensed Releases.

Current Releases.

MONDAY, APRIL 14th, 1913.

BIOGRAPH—He Had a Guess Coming (Comedy)......
BIOGRAPH—A Horse on Bill (Comedy)..............
EDISON—Jones Goes Shopping (Comedy)............
EDISON—The Rocky Mountains in Winter (Geog.)...
KALEM—A Streak of Yellow (Drama)................1000
LUBIN—Mimmie, the Widow (Comedy)............... 400
LUBIN—One On Romance (Comedy).................. 600
PATHEPLAY—Pathe's Weekly No. 16 (News).........
SELIG—A Wise Old Elephant (Special—2 parts—Dr.)..2000
SELIG—The Woodman's Daughter (Drama)...........1000
VITAGRAPH—Mr. Mintern's Misadventures (Drama)..1000

TUESDAY, APRIL 15th, 1913.

CINES—The Ancient Towns of Gubbie, Umbria, Central Italy (Scenic) 400
CINES—Anita, the Orphan (Drama).................. 600
PATHEPLAY—The Fire of Vengeance (Drama).......
EDISON—The New Pupil (Comedy-Drama)...........1000
ESSANAY—The Accusation of Broncho Billy (Drama).1000
LUBIN—The Pawned Bracelet (Comedy)..............1000
SELIG—God's Way (Drama).........................
SELIG—Hankow, China (Scenic) ....
VITAGRAPH—The Fortune (Comedy)...............1000

WEDNESDAY, APRIL 16th, 1913.

CINES—A Fugitive at Bay (Special—2 parts—Drama)..1800
ECLIPSE—The Winner at the Sweepstakes (Drama)..1000
EDISON—Seven Years' Bad Luck (Comedy)..........1000
ESSANAY—The Capture (Comedy)...................1000
SELIG—Dixieland (Drama) 1000
PATHEPLAY—The Italian Bride (Drama)............
KALEM—A Plot for a Million (Drama)...............1000
VITAGRAPH—After the Honeymoon (Drama)........1000

THURSDAY, APRIL 17th, 1913.

BIOGRAPH—A Frightful Blunder (Drama)..........
ESSANAY—The Unknown (Drama)....................1000
LUBIN—The Right Road (Drama)....................1000
MELIES—What Is Sauce for the Goose (Comedy)..... 684
MELIES—A Tahitian Fish Drive (Manners and Customs) 316
PATHEPLAY—Glimpses of the National Capital (Top.)
PATHEPLAY—The Sponge Industry in Cuba (Ind.)..
SELIG—The Tie of the Blood (Drama)..............1000
VITAGRAPH—Sleuthing (Drama) 1000

FRIDAY, APRIL 18th, 1913.

EDISON—The Man from the West (Drama)...........1000
ESSANAY—The Crossing Policeman (Drama).........1000
KALEM—The Bravest Girl in California (Comedy).....
KALEM—The Millionaires' Playground (Topical)......
LUBIN—Baby's New Pin (Comedy).................... 400
LUBIN—Beating Mother to It (Comedy).............. 600
LUBIN—The Power of the Cross (Special—2 parts—Drama) 2000
PATHEPLAY—School of Gymnastics (Military).......
PATHEPLAY—The Cuttlefish (Zoology)..............
SELIG—Cured of Her Love (Comedy)...............
SELIG—That Mail Order Suit (Comedy)............
VITAGRAPH—Playing With Fire (Drama)............1000

SATURDAY, APRIL 19th, 1913.

BIOGRAPH—A Misunderstood Boy (Drama)..........
CINES—For His Child's Sake (Drama)...............1000
EDISON—The Twelfth Juror (Drama)................1000
ESSANAY—Alkali Ike's Homecoming (Comedy)......1000
KALEM—The Fire-fighting Zouaves (Drama)..........1000
LUBIN—A Florida Romance (Drama).................1000
PATHEPLAY—The Pride of Innocence (Drama)......
PATHEPLAY—The Wrong Road to Happiness (Special—2 parts—Drama) ....
VITAGRAPH—Seeing Double (Comedy).............
VITAGRAPH—Jean and Her Family (Canine)........

Advance Releases

MONDAY, APRIL 21st, 1913.

BIOGRAPH—The Left-Handed Man (Drama)........
EDISON—Hulda of Holland (Comedy-Drama)........1000
KALEM—The Sneak (Drama) 1000
LUBIN—Back to Primitive (Drama).................1000
PATHEPLAY—Pathe's Weekly No. 17 (News)........
SELIG—Canton, China (Scenic) ....
SELIG—Alas! Poor Yorick! (Comedy)................
VITAGRAPH—Mixed Identities (Comedy) ....
VITAGRAPH—Gala Day Parade, Yokohoma, Japan (Topical) ....
VITAGRAPH—The Artist's Great Madonna (Special—2 parts—Drama) 2000

TUESDAY, APRIL 22nd, 1913.

CINES—A Heart of Steel (Drama)..................1000
PATHEPLAY—Winter Sports at Bodele (Sports)....
PATHEPLAY—Ancient Greece (Scenic) ....
EDISON—An Innocent Informer (Drama)............1000
ESSANAY—The Unburied Past (Drama)............1000
LUBIN—A Slight Mistake (Comedy).................
LUBIN—Sunshine Sue (Comedy) ....
SELIG—Seeds of Silver (Drama)....................1000
VITAGRAPH—The Mystery of the Stolen Jewels (Dr.)
VITAGRAPH—In the Good Old Summer Time (Com.)

WEDNESDAY, APRIL 23rd, 1913.

CINES—The Miser's Millions (Special—3 parts—Dr.)..2700
ECLIPSE—A Four-Footed Detective (Drama)........1000
EDISON—His Undesirable Relatives (Comedy).......1000
ESSANAY—The Rival Salesman (Comedy)..........1000
SELIG—Love, the Winner (Drama)..................
SELIG—Dollar Down, Dollar a Week (Comedy)......
PATHEPLAY—The Outlaw (Drama) ....
KALEM—The Secret Marriage (Drama).............1000
VITAGRAPH—There's Music in the Hair (Comedy)...
VITAGRAPH—Crowd Attending Gods In Temple, Tokio, Japan (Typical)..............................

THURSDAY, APRIL 24th, 1913.

BIOGRAPH—A Rag-Time Romance (Comedy)........
BIOGRAPH—The Cure (Comedy) ....
ESSANAY—City of Mexico (Scenic)..................1000
LUBIN—The School Principal (Comedy)............1000
MELIES—How Chief Te Bonga Won His Bride (Dr.)
MELIES—A Trip to the Waitoma Caves of New Zealand (Geology) ....
PATHEPLAY—The Thwarted Plot (Drama)..........
SELIG—Love in the Ghetto (Drama)................1000
VITAGRAPH—The Power That Rules (Drama)......1000

FRIDAY, APRIL 25th, 1913.

EDISON—The High Tide of Misfortune—(Being the tenth story of "What Happened to Mary")—(Dr.)..1000
ESSANAY—The Deacon's Dilemma (Comedy)........1000
KALEM—The Phoney Singer (Comedy)..............
KALEM—Japan, the Industrious (Mechanical Engrg.)
LUBIN—Diamond Cut Diamond (Drama).............1000
LUBIN—The End of the Quest (Special—2 parts—Dr.).2000
PATHEPLAY—Our Feathered Friends (Zootechnic)..
PATHEPLAY—A Trip on the Seine, France (Scenic)..
SELIG—Arabia Takes the Health Cure (Comedy).....1000
VITAGRAPH—The Stronger Sex (Drama).............1000

SATURDAY, APRIL 26th, 1913.

BIOGRAPH—The Lady and the Mouse (Drama).....
CINES—Views in Liege, Belgium (Scenic)............ 200
CINES—Forgotten (Drama) 800
EDISON—A Splendid Scapegrace (Drama)...........1000
ESSANAY—Broncho Billy and the Rustler's Child (Dr.)1000
KALEM—The Fighting Chaplain (Drama)............1000
LUBIN—The Birthmark (Drama) 1000
PATHEPLAY—The Count's Will (Drama)............
PATHEPLAY—An Exciting Honeymoon (Special—2 parts—Drama) ....
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LICENSED FILM STORIES

LUBIN.

BACK TO PRIMITIVE (April 21).—A water company desires the Mojave Indians' right to a strip of land in Arizona. The big chief refuses to sign with the company's agent without the approval of his son, Brave Eagle, who is attending an Eastern college. The Indians trust Brave Eagle. He refuses to sign, and agents are sent to him to change his mind. Failing in this, they introduce a young woman to win his love and influence him to sign the paper. Her purpose accomplished, she spurns the Indian, and he sees he has been duped. In frenzy, Brave Eagle adopts the red man's way. He captures the adventuress and takes her to his tribe, where she is made to do hard work like a squaw. After a time Brave Eagle bids her return to her people, but in the meantime she has fallen in love with him and asks to be his wife, whereupon the Indian spurns her as she once spurned him.

A SLIGHT MISTAKE (April 22).—Hubby decides that for once he will quit the club and dine with his little wife. The boys ridicule him, but he goes nevertheless. He has been a bad boy, and repents of it on the way. Arriving home, he hears another man urging his wife to elope. Hubby bursts in and attacks the man, whom he throws out the third-story window. The man is not killed, but catches on a shutter. Hubby begs his pardon, because he got in the wrong flat. His wife, on the floor above, is delighted to see him.

SUNSHINE SUE (April 22). — Everybody has a grouch on Friday at the Bronson office. Bobby hates to get up, and his mother pours a pitcher of water over him. When he gets to the office he salutes the bookkeeper, who does not answer. Presently the clerk arrives. He again says good morning, but the others are dumb. The bookkeeper points to the clock and the clerk growls. Bobby has a run-in with the scrubwoman and throws things about. Bronson is late leaving home, and a man with a ladder bumps into him. Bronson knocks the man down, and a policeman comes to arrest him. Bronson gives the cop a five and rushes to the office. The typist arrives late, and she gives a letter to the boss which reads: "Please get another typist. I was married last night." Bronson is crazed; he 'phones to the employment agency and they send a Miss Prim, who proves to be absolutely incompetent. The boss fires her. Finally another typist arrives; she is a pretty little doll. She immediately proves her ability. Everybody waits upon her. The boss is restored to good humor, and as the day ends all bid her a cheery good night. Bobby, left alone, goes to Sue's vacant chair and pats it, smiling.

THE SCHOOL PRINCIPAL (April 24). — Mabel Montressor is the usual spoiled and pampered daughter of wealthy parents. After turning down her parents' choice of a husband she shocks them by announcing she wants to be a school teacher. In John Strong, the principal of the school, Mabel meets her Waterloo. Upon her refusal to work along lines laid down by him, he discharges her. When she thinks it over she knows in her heart that John Strong did right. She becomes lonesome for her "bad boys" of the school, and one day she wanders in the neighborhood. Tommy Moriarty, her worst boy, has been suspended by the principal. Mabel meets him and goes home with him. At the Moriarty home she gets in a mix-up with Mrs. Moriarty, a doctor, the principal, "the stork" and Mr. Moriarty. John Strong escorts her home late that night and she learns that he has missed her ever since she left the school.

DIAMOND CUT DIAMOND (April 25).—John Sargent, a young engineer, and Paul Atwood, an unscrupulous newspaper owner, both love Bella Winton. She has a young sister, Jo, who is in love with Sargent. Atwood is unsuccessful with both girls. Atwood schemes to get Sargent in a gambling den, have the place raided, and print it all in his paper. The scheme works, and Sargent is disgraced. Bella scorns him, but Jo does not. Sargent finds Atwood and thrashes him. Atwood accuses John of attempted murder and has him put into prison. Jo resorts to a scheme to get Sargent out. She pretends she likes the reporter who duped Sargent, and gets him to dress as a burglar and show her how thieves work and how to defend herself. She slips some jewels in his pocket and then calls the police. When the police come she makes him sign a confession of his deeds against Sargent. He squeals on Atwood, and Atwood is arrested. Sargent is liberated and Bella forgives him, but Jo is now his choice.

THE BIRTHMARK (April 26).—Charles King, a sheriff, starts out to capture Black Jack, a bandit. In the fight the bandit's little son is wounded and Black Jack escapes. The boy is adopted by the sheriff, who finds that the lad has a birthmark on the left shoulder. Black Jack is arrested in another county and sentenced to fifteen years. His son grows up and knows only the sheriff as his father. After many years Black Jack returns to get even with the sheriff. Thinking his own boy is the sheriff's son, he captures the lad, but is seen by the sheriff's daughter, who tells her father. In a lonely cabin Black Jack is about to kill the boy, when the birthmark reveals that it is his own son. Black Jack's halfbred pal pulls a gun to kill the lad, but the bandit steps between them and receives the bullet in his own body. The sheriff and daughter arrive as the bandit expires, and the sheriff promises him not to tell his son who his father was.

THE END OF THE QUEST (Special—2 reels—April 25).—Rosa and Pietro live in a village in Italy. They are of poor circumstances, but their love for each other compensates them. One day the village is visited by a bright, well-dressed young Italian from New York. This newcomer, Guiseppe Rocco, sees Rosa, is struck by her beauty and resolves to steal her. One day he gets an opportunity and he makes love to her, drawing glowing pictures of life in New York and promising to marry her before he goes back. One night she steals away with Guiseppe, leaving a note for Pietro, telling him that she has gone and to forgive her. When Pietro returns he swears revenge. He gets his few belongings together and follows them to America. There he begins to hunt down Rosa and Guiseppe, but he discovers that New York is a much bigger place than he dreamed of, and after hunting for many days gives up the quest. He gets a position as a barber.

Two years pass. One evening on the street, going home, he notices a woman staggering along with a baby in her arms. He goes to her assistance and is astonished to recognize Rosa, now changed by sickness and misfortune. Guiseppe had cast her off. Pietro takes her back to his lodgings and does all he can to nurse her back to health, but she dies, giving her baby girl into his charge to bring up.

Four more years pass without getting any trace of the other man. He prospers in his business and is now the owner of the barber shop. One night as Pietro is preparing to close up shop, a knock is heard upon the door and he opens it, to see a fellow countryman. Pietro admits him and he describes how he is a rich merchant and is being hunted down because he will not pay tribute to the Black Hand Society. He is planning to run away, and he wants Pietro to shave off his beard. This Pietro agrees to do, and then, looking into his face, recognizes Guiseppe. The quest is ended. He discloses himself to the man and tells him how he has waited years for this. Then, just as he is about to stab him, the door opens and the little girl comes in, calling "Papa." It stops his hand and prevents the foster father taking the life of the real father. He fights the mental battle and decides to let the other go. But Guiseppe does not move. Pietro goes to him and finds the shock to his heart has been too much—he is dead. Pietro and the little girl fall upon their knees in prayer, and the vision of Rosa appears to him and smiles in appreciation.

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THE MAGIC SHOES (April 10).—Through a mistake in "dummying" up the issue dated April 5, the synopsis of the Lubin comedy was placed under the heading of Selig instead of its proper heading. This error was not noticed until that issue was off the press. Although the subject is listed properly in the "Licensed Release Date Page," and in the "Licensed Calendar," we deem it advisable to call the error to the reader's attention in this department.

SELIG.

ALAS! POOR YORICK! (April 21). — In the grounds of a sanitarium are gathered a number of mentally (but harmless) deranged patients. The most conspicuous is a tall tragedian. When he escapes from his keepers the superintendent concludes that he will naturally make his way to the theater in search of an engagement. The various managers are notified, and the first man that excites suspicion is Montgomery Irving, a poor actor of the antique type, who honestly and vociferously applies for a position. He does not understand why he is detained without a contract, and is about to pull the house down when the manager receives word that the real "dip" has been recaptured elsewhere.

CANTON, CHINA (April 21).—Another impressive and attractive educational subject of the Selig travel series.

SEEDS OF SILVER (April 22).—Ralph Arnold, a wealthy young clubman, is driving his guests across country when the harness of his tally-ho team breaks and they are forced to go to the nearest farmhouse while repairs are made. His companions are Count de Bragio, an adventurer; Mira Brown and Lucille Wood (two society birds hunting a fortune), and several social chaperons. Ralph meets Dorothy Ogden, a simple unspoiled beauty. Of course the artful Mira does all she can to drive off this fresh young beauty, but Ralph listens to the call of the heart and finally marries Dorothy Ogden. The blood-sucking men who have lived on his bounty are loath to lose him, and the Count de Bragio, his false friend, lures him on with cards, with wine and with women to shake the charm of poor, lonely, modest little Dorothy, his wife, and finally, by stock tricks, manipulated the market against him and captured the greater part of his fortune. Then the young man comes to himself. They desert the lures of the great city and begin life anew.

DOLLAR DOWN, DOLLAR A WEEK (April 23).—Bill Harcourt and Jim Harcourt, who have always shopped in the country by mail order, come to live in town and conclude to furnish a little flat on the easy payment system. They get out of work and out of money, and the furniture dealer snatches out his goods, leaving them in a bare establishment, barring the fact that each has a pair of pajamas. Their aunt and uncle, from whom they have great expectations, send word that they are coming to visit. Put to their wits' end to make an appearance, they borrow clothes and furniture from the neighboring flat and entertain their relations. The good impression is rudely shattered when the neighbors return suddenly. The neighbor strips the flat bare again and leaves the boys in their "dream robes."

LOVE, THE WINNER (April 23).—The Earl of Ratcliff, in America to retrieve his fallen fortunes, has an invitation to visit his college friend, John Cosgrove. The latter's sister, Mabel, heiress to the large fortune of her godmother, is curious to see a live Earl at close range. The cook and butler go on a hilarious tear the day of the Earl's coming, so Miss Mabel takes advantage of the situation to cook and serve the meal for his highness. He is much impressed with the mien and intelligence of the young lady, and she in turn has her preconceived notions of royal roues quite overthrown. He gives up the thought of marrying for money instantly, but the idea of wedding under his station sticks, so he concludes to leave before he gets helplessly in love. However, he is unable to leave

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"ALAS! POOR YORICK"

April 21st.

Refreshing comedy. A mentally deranged sanatorium patient imagines that he is the world's greatest actor—'nuf sed. On the same reel with **HANKOW, CHINA**, a remarkable travel subject in the current Selig series.

SEEDS OF SILVER

April 22nd.

A human interest drama which proves the worth of true love, and incidentally shows up the ingratitude or human "leeches."

DOLLAR DOWN, DOLLAR A WEEK

April 23rd.

Unusual comedy in which two ball-room boys from the country attempt to keep a city flat on the installment plan. On the same reel with **LOVE THE WINNER**, a comedy-drama which reverses the common conception of royal roues.

LOVE IN THE GHETTO

April 24th.

A story of life among the lowly of a great city. Comedy and drama are interwoven in fascinating manner, with correct detail as to characterization.

ARABIA TAKES THE HEALTH CURE

April 25th.

In which Arabia, the "human" horse, performs some more surprising feats of equine intelligence. See the big circus scenes and the delightful comedy.

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MUTUAL PROGRAM

her presence, and he declares that he will marry her.

LOVE IN THE GHETTO (April 24).—Abe Marx, an old second-hand clothes dealer, is so used to making misfits fit that he resents being beaten at checkers by his prospective son-in-law. He takes his daughter's engagement ring from her, but subsequently shows the tenderer side of his nature by giving her a pearl necklace. When Morris Levy learns of the treatment accorded his favorite son, Joe, he is very angry, but Joe's recital is interrupted by a telephone call from the idolizing but perplexed Zetta. He rushes quickly to her, and as the lovers are talking over the exciting events of the day, old Marx returns and adds more trouble by again ordering Joe out of his house and snatching the pearls from his daughter's neck. When Joe Levy gets back home with this recital of fresh indignity his father rushes out to remonstrate with his humble neighbor. He goes to Marx's shop and the quarrel is renewed by the elders with as much gusto as their youngsters make love. While this wordy war rages Zetta steals in and, unobserved by either, picks up the necklace her father dropped in his excitement. After Marx serves a customer he looks for the necklace and, as he cannot find it, immediately charges old Levy with the theft. This starts things. Young Joe, in distress, calls Zetta and she promptly comes to the front with the necklace and such a clever explanation that the family amenities are restored and all is well.

ARABIA TAKES THE HEALTH-CURE (April 25).—Arabia, the feature of a society circus, causes his owner, Essie Fay, disquietude in unmistakable signs of sickness. In conformity with expert advice she concludes to send her pet to a sanitarium, and she relieves old Joe, the negro hostler, of his duty as a rubber-in of liniment. The scene shifts from the circus stable to Dr. Blevin's health resort. Joe comes, leading Arabia, followed by Miss Fay. When she goes into the house to consult with the doctor she is promptly followed by her horse. As the door closes before the horse gets to the threshold of the office, the animal wanders down the corridor of the resort. Seeing a door ajar, the horse noses it open and enters the room of an old maid. Miss Betsy Briggs vacates the premises, and Arabia, curious, opens her trunk and, after emptying it of female apparel, closes the lid and stalks out. Yens Yensen, the window washer, observing Arabia entering a room, falls to the ground in fright, and the horse comes to the window and looks down at him in a mournful way. Sambo Johnson comes slouching down the hall with a tray of food balanced on his hand, which is upset when Arabia rushes at him. On a further tour of inspection the horse picks up the handbag of a nurse and will only give it to her mistress. As a finale the horse takes to her bed and, adjusting a nightcap, signals "Good night."

ESSANAY.

THE UNBURIED PAST (April 22).—The old saying, "that a man never loves but once," proved to be the case with Walter Morris, who was smitten with Margaret Phillips, during his boyhood days. Margaret married a man of wealth. Jack Wright, the husband, soon tired of his treasure and passed many hours with his so-called affinity. Years pass and Walter Morris prospers. In his day dreams he sees his old love. The fast life that Jack led brought about an untimely ending. Margaret wrote to Walter, asking him to come to her assistance and straighten out the estate of her husband. The old love that he had locked in the cell of his heart awakens and he proposes to her. She informs him that the memory of her dear husband could not be cast aside. In examining the papers left on Wright's desk, Morris discovers a diary, which tells in full the double life the former had been leading. Margaret enters, sees Morris with the book and requests him to tell her what it contains. He casts the diary into the grate, where the fatal words that were meant for nobody's eyes but Wright's, were burned to atoms. Morris leaves Margaret under the impression that her husband was all she thought him to be.

THE RIVAL SALESMEN (April 23).—William Jones, salesman, who has been traveling the same territory for twenty years or more, tries to play a joke on a new drummer, which ends by the newcomer turning the tables on him. A fictitious note is handed Jones, stating that John Redmond of Reedville, was in the market for his Fall order, and to see him at once. Jones displays the note promiscuously, which makes the new salesman jealous. Jones informs Brown, the new recruit, that he may call on Redmond for the order, that he is not anxious to get it. Frank Dayton, another drummer, was told the same thing. Both men have a lively time in reaching their destination. Brown wins out, however, when he rescues John Redmond's wife and daughter from a runaway horse. In gratitude Redmond gives Brown his order. What might have been a clever joke, developed into Brown earning a small sum in commission.

CITY OF MEXICO (April 24).—Beautiful Mexico, now topic of every newspaper, is indeed an appropriate subject at this time for an educational and scenic feature. In the few moments that this magnificent picture is exhibited on the screen, the audience will see the Peons, natives of Mexico, scrambling for a few centavos (pennies) their adobe dwellings, market-places, the flower market (Plaza Mayor), the beautiful La Viga Canal, the historical LaNoche Triste (the mournful night tree, under which Cortez wept over his defeat at the hands of the Aztecs,) Further, we are taken by automobile through the different streets, we are then shown the bell tower cathedral, where we get a beautiful bird's-eye view of the city. Next we are shown the national palace and Plaza Mayor. Last, but not least, we are driven up Paseo Avenue to the monument of Guatemozin, the last Aztec emperor.

THE DEACON'S DILEMMA (April 25).—Deacon Jeremiah Green's two sons, Jeremiah, Jr., and Daniel, are the village cutups, and are always getting into trouble and causing friction among the different members of the family. When the new parson arrives in town with his wife and daughter, Jeremiah, Jr., and Daniel, meet them at the railroad station and misinforms them as to the way to Deacon Green's home. Footsore and weary, on the outskirts of the town, they come in contact with a man who is just about to enter a blind pig. Simon Fife, a villageite, sees Parson Brown and comes to the conclusion that he is about to purchase some of the fiery liquid. Brown is given information at the blind pig concerning Deacon Green's whereabouts. That evening at Deacon Green's home, where a surprise party is reigning supreme for the new parson, Simon Fife informs the Deacon of what he saw that afternoon. Parson Brown has a difficult time in explaining his most undesirable situation. Jeremiah, Jr., and Daniel, to make things more interesting, cover the chimney with a large iron plate. The smoke that filled the house a few moments later nearly suffocated the participants in the jovial entertainment. The town constable caught the boys and what he didn't do to them was a caution.

BRONCHO BILLY AND THE RUSTLER'S CHILD (April 26).—David Morgan, a cowpuncher, is informed by Doctor Harding that the former's wife is in a serious condition and must be taken from the high altitude. An Indian horse thief shows David a way to make some money easy. That night, the Indian and the cowpuncher steal two horses. The Indian is captured by Broncho Billy, the sheriff, and squeals on Morgan. Dorothy, the cowpuncher's child, informs her father that a posse is coming up the road. Morgan instructs his child to say nothing to the men concerning his whereabouts. The cowpuncher crawls into the loft and pulls the ladder up after him. Broncho Billy enters, sees Morgan's wife is in a critical condition and asks the child where her father is. She tells him she does not know. The sheriff, hearing a sound above him, is about to fire his revolver into the loft, when the girl confesses that her father is above. Morgan comes down from his hiding-pace, explains to Broncho Billy that he stole the horses, so that he might take his wife to a better climate. Dorothy pleads with the sheriff to save her father. Broncho Billy makes Morgan get up into the loft, as the posse return to the house. One of the men suggests looking into the loft above. They lift Broncho Billy up. He informs his men that there is nobody up there. Later Broncho Billy mails the cattle owner a check for the two horses. Morgan, his wife and child, leave for a better country.

EDISON.

SEVEN YEARS BAD LUCK (April 16).—Arnold Smith breaks a small looking glass and the superstitious colored maid prophesies seven years of bad luck. On his way to business he narrowly escapes having his skull crushed by a falling flower pot. Arriving at the office he is thunder-struck to find that the firm has decided to dispense with his services. He then looses a wallet containing all his money. This misfortune so upsets him that he doesn't notice an open coal hole, into which he tumbles, sliding headlong into the cellar. The last straw is when he arrives home and learns that the stork has presented him with twins.

In the darkest hour of despair his luck suddenly changes. The man who owns the flower pot brings a new hat to replace the ruined one, the coal company sends him five tons of coal as a balm to his wounded pride, his firm reinstates him in a higher position, a friend sends him a large bottle of the stuff that makes cheer, and his wealthy uncle presents him with a generous check for each baby.

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A MAN FROM THE WEST (April 18).—Wayne, a Wall Street operator, had been ruined by the manipulations of Gilmore, a banker. He saved something and went West. He prospered, but never trusted banks. He hid his savings in a fireplace. When he died he gave his son, Brandon, the money and told him to bring Gilmore to account for his wrongs. The son came East and at once thrashed the banker. Later Brandon stops a runaway in which there are two girls. An attachment springs up between one of them and Brandon, and she happens to be Gilmore's daughter. Brandon works hard, and, with assistance from some of his father's friends, gets Gilmore into a corner and ruins him financially. Brandon's love for the girl prompts him to offer Gilmore assistance if he will consent to his marriage to his daughter. The girl accepts for her father's sake, but secretly hates Brandon for what he has done. Their married life is unhappy. An uncle of Brandon's overhears the proposal of a former lover to elope with him. She has decided to return to her father, when the uncle, by a diplomatic course, shows husband and wife the error of their ways and their future happiness is assured.

THE TWELFTH JUROR (April 19).—A play based on a famous English case of a man being executed wrongfully on circumstantial evidence. Harry Baker and Alice Charlton meet at the preparations for a barn dance. He takes her home in his auto and this is the beginning of their love affair. At the dance each girl brings a necktie to match her apron. The boys choose their partners by drawing ties, which are wrapped. Clarence Morton, a rival to Harry, marks the wrapper of Alice's tie and gets her for a partner. Harry learns of this later and he and Clarence fight it out outside. A biting frost comes on and the dancers leave to protect the orange trees with smudge pots. Clarence comes across some smudge pots belonging to Jeff Robey, a neighbor of Harry, and starts to take them to his own grove. Robey comes along and accuses Clarence of theft. They quarrel and Clarence is accidentally killed by a pruning knife. Robey flees. Harry finds Clarence there; drops his own pruning knife and runs for help. He is arrested and tried for murder. Robey is drafted as the twelfth juror. Harry is convicted. At the crying of Alice, Robey breaks down and confesses.

HULDA OF HOLLAND (April 21).—A Dutch romance. Hulda and Heintz are bashful, giggling lovers, but their spooning opportunities are few, as well as being forbidden. One day they get a chance to spoon, but the village gossip sees them and hastens to Hulda's mother, exaggerating what she saw. Hulda gets a curtain lecture, but pleads for Heintz. Heintz is then allowed to call. The lovers become engaged. As the wedding day approaches Hulda dons her wedding dress and goes to show it to her lame grandmother, who cannot be present at the ceremony. The village gossip's husband is a dyke-tender. A great storm is raging while he lies drunk. The land is in danger of flood. Hulda disappears and the village gossip starts another scandal about her eloping with a minister When the wedding hour arrives Hulda is missing. After a search she is found, bedraggled and covered with mud. While the dyke-tender lay drunk she had been stopping a hole in the dyke with her bare hands and thereby saves the country.

AN INNOCENT INFORMER (April 22).—Lige Ridgley, a moonshiner, worships his daughter and resents the attentions paid her by Bob Manly, a young grocer, whom he tells to stay away. Bob is struggling under a heavy mortgage on his place. He gets a letter from the secret service offering him a sum equal to his mortgage if he will tell where the still is. He pays no attention, but puts the letter in his pocket. Conditions growing worse, Bob decides to go West. He writes the girl a note on one-half of the revenue letter. The girl, wandering disconsolate, comes upon a still. On the letter is the revenue offer. She gives the location to the secret service, gets the money and gives it Bob. Later she discovers her mistake and turns upon Bob. She spurns him and tells him to save her father to show his love. He fights with the father against the officers. Bob changes clothes with the father and the old man gets away to safety. Bob is wounded and the girl nurses him until well. They get a letter from the father urging them to marry and join him.

HIS UNDESIRABLE RELATIVES (April 23).—Mr. and Mrs. Witherspoon, newlyweds, return from their wedding tour to settle down in their home town. Instead of enjoying peace, their relatives descend on them in a cloud. Cousin Clarence, a lean, lanky, inquisitive individual, annoys them.

> "Ye who love the haunts of nature love the ballads of a people
> That, like voices from afar off, call to us to pause and listen,
> Harken to this Indian legend, to this Song of Hiawatha!"

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Wire some friend whose opinion will be unbiased. Even if one of my competitors, the sheer beauty of the production will compel him to join the great chorus that is singing Hiawatha's praises

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Another relative suddenly breaks in and the young couple are constantly interrupted in their spooning. The relatives pour in thick and fast, all cranks of the first water—one a health crank, another a spiritual medium, etc. The young husband is timid and hates to evict them, but Molly O'Hara, the servant, is equal to the emergency. She decorates her face with cranberry sauce and feigns illness. The relatives mistake her painted face for a contagious disease and make a wild scramble for the front hall where there is a laughable mixup, after which the Witherspoons are left to themselves.

THE HIGH TIDE OF MISFORTUNE—"What Happened to Mary, No. 10" (April 25).—Although Peart had been outwitted by Mary he had not so informed John Craig, so that when he gets a letter telling him to keep Mary out of the way if he wished to earn the reward, he made renewed efforts to find her. John Craig and his son are released on a writ of habeas corpus in their lawyer's charge. They hunt up Peart, who shows them that Mary is masquerading as a Salvation Army lass. They locate her on the docks selling "War Cries." They get her aboard a schooner on the pretext that a seaman is ill. After several days at sea the schooner anchors off Martha's Vineyard. When the opportunity arrives Mary springs on the old servant woman who brings her meals. The woman is bound and gagged and Mary creeps out of the cabin.

In the distance she sees a lighthouse. There is a boat trailing at the stern. She climbs over the side, drops into the little boat and rows to the lighthouse. After hours of exposure she is seen by the light-keeper and rescued.

A SPLENDID SCAPEGRACE (April 26).—Yancey Goree's love of gambling had cost him all of his inheritance and he sold the home of his forefathers to Pike Garvey to get more cash. Goree then lost the proceeds at poker. Pike Garvey's ambitious wife said, "we must now get a feude if we want to be real society folks." Pike Garvey then offered to buy the feud between Abner Coltrane and Goree. Goree consented and the most extraordinary sale ever heard of, the selling of a quarrel, was consummated. Garvey's delight was great when he discovered the man whom he had bought the right to kill was Judge Coltrane, the man who had once sent him to the pen for moonshining. Goree quickly lost his money at gambling. Coltrane found him the next morning, mentally befuddled and entirely unaware of the events of the day before. The colonel had come to call a truce to their feud and to offer him a home. Goree consented. Later in the day they were riding up the mountain to Coltrane's home. Pike was looking through the trees. Goree persuaded the colonel to change clothes with him on the pretext that he wanted to look well when he passed his old home. He received the bullet meant for the colonel.

VITAGRAPH.

MIXED IDENTITIES (April 21).—Edna and Alice, the twins, get positions as stenographers in the offices of Mr. Redman and Mr. Carter. Redman is short and fussy, Carter, stout and nervous. They happen to be friends, and exchange phone confidences about their new stenographers. Both flirt with the girls. Redman invites Alice to dinner and gives this as a reason in refusing Carter's invitation to the Club. Carter, not to be outdone, despatches a note to Edna who has gone home, asking her to meet him at Stanley's restaurant. While he waits, Redman enters the restaurant with Alice. Carter, believing her to be Edna, follows, but they have disappeared into a private dining room. Edna arrives and is perplexed at not finding Carter. She enters and meets him in the hallway, to be accused of having just entered with another man. She denies it. They get a dining room where they enjoy an excellent meal. Alice leaves Redman to phone her mother. Carter leaves Edna to get a cigar. Carter meets Alice they have a scene and separate, angry. Meanwhile, Redman and Edna, tired of waiting, start to look for their partners; they meet, and she ignores him. He leaves her in a huff. The men coming from opposite directions, find the girls together and get the surprise of their lives. Redman picks out Alice by a flower she wears. Explanations ensue, and the four finish dinner with much laughter in Redman's dining room.

GALA DAY PARADE, YOKOHAMA, JAPAN (April 21).—This is a full and comprehensive view of the Business Men's New Year's Day Parade in Japan; when they take account of stock and start anew the efforts of the year. Nothing like it is seen in any other country.

THE MYSTERY OF THE STOLEN JEWELS (April 22).—Lambert Chase, the detective, is on his way to Europe; he is surprised to see a box lowered from a ventilator, leading out to the upper deck. He takes the box, and discovers it contains a set of jewels. He puts them in his pocket, says nothing about them. Later, reports are circulated about the steamer that many articles of value are missing from the staterooms of the passengers. Chase goes to the Captain, confides his suspicions and tells him the incident of the box. They investigate, and locate the ventilator.

They set a guard there, who watches for the reappearance of the thief. Among the passengers are Mr. and Mrs. Carrell, wealthy people, who have with them, their maid, Jane. Chase suspects her of being an accomplice of the thief, whom circumstances point out as Linton, a very suave, refined and cultured rascal; who makes himself verp popular among his fellow-travelers. The maid is quietly arrested and locked in one of the cabins. When the rumor about the thefts being committed, is circulated, he is sympathetic with those who have been robbed, and shows great interest.

In his arrangements for capturing the thief, Lambert Chase ties one end of the string, which was lowered from the ventilator, to a small bell, safely hidden on the lower deck, where he and the Captain await developments. This is done on the last day out, when Chase is certain the thief will get in his best work. His plans are rewarded by hearing the bell ring, then, after a pause, ring again. This convinces them that the thief thinks the string has caught. The Captain and the detective hasten to the upper deck, and there they find Linton striving to pull up the cord. They grab him, and after a search, find his pockets filled with many stolen articles. He is handcuffed.

THERE'S MUSIC IN THE HAIR (April 23).—Ludwig Liebschnitz has it at his finger ends and when he calls upon Iolanthe McSwatt, she listens in rapture to his renditions upon the piano from Wagner. Eagerly she pours out her heart in acknowledgment of his great playing. He proposes to her and she immediately accepts him. He has a rival in Signore Staccato. Music seems to exude from every spear of his massive "bush." Liebschnitz is discarded and he swears vengeance on his rival. He discerns that Signor Staccato's hair is false. He decides to expose him. He writes a letter to Iolanthe, but she says, 'tis false. He pays her a visit, forearmed with a beautiful bouquet of roses, but to his amazement, discovers that Staccato is there before him. He gains admission to the house, sneaks up behind a settee upon which Staccato and his adored one, are sitting. Removing his tie from his collar, he attaches one end to the settee, and the other to a lock of Staccato's hair. When Staccoto throws himself on his knees to declare his love, his wig comes off and reveals his bald head. Iolanthe shrieks in horror and falls into Liebschnitz's arms, vowing that she loves him with all the ardor and fervor of her soul.

THE POWER THAT RULES (April 24).—With an overpowering passion for money to satisfy her love of display and pretension, Rhoda Canfield married Tom Winters with a hope that he might satisfy her ambition and meet her requirements. He is a man of some means, but not wealthy. The first outburst comes when she reads, immediately after her marriage, in the Society columns, that Tom Winters has married Rhoda Canfield, a poor girl, when it was expected that he would marry her wealthy step-sister, Cecilia. She urges her husband to make himself a greater power in the world of wealth. Mr. Mellville, a broker, who is anxious to get Winters to invest his money in a certain stock, notices this ambition and with the assistance of his wife, prompts her to insist upon her husband's investing in Mr. Mellville's offer. They succeed in accomplishing their purpose and Winters puts his all in the stocks.

Mrs. Winters immediately purchases all sorts of finery and prepares to live in accordance with her expected means. Cecilia, sympathizes with Mr. Winters, and tries to reason with her half-sister, and tells her that her husband is doing the best he can and she is foolish to try to make him sacrifice his judgement to her ambitions. Rhoda is in the seventh heaven of delight, when her husband receives the news that his stock has slumped, and he is a ruined man. Upon her return home, she finds her husband in despair. She berates him for being such a miserable failure in business. In the parlor, she meets Cecilia, gives vent to her feelings and repeats what she has told her husband. Cecilia remonstrates with her and tells her she ought to be ashamed of herself to denounce her husband. She points out her error in such powerful words that Rhoda's conscience is awakened, and she falls at Cecilia's feet.

THE STRONGER SEX (April 25).—After heavy loss at the gaming table, Edna Marshall exercises her wiles on Mr. Harold Ainsley, an aged and wealthy American gentleman, whom she meets at an afternoon tea. She does not love him, but she must have money. He proposes to her and they are married. After the honeymoon, her husband's nephew comes to visit them at their home, for a few week's vacation. The young wife longs for younger society. She endeavors to arouse the nephew's love for her and add him to her list of conquests. He resists her charms, and in revenge, she tells her husband that she has been insulted by his nephew. Mr. Ainsley, in anger, calls the younger man to account, and accuses him of violating his confidence. The young man declares his innocence and insists that Mrs. Ainsley be called before them. She appears and when she is confronted by the young man, she confesses her duplicity. Her husband repudiates her and his nephew denounces her. She realizes her great mistake when she finds herself cast off by both men, she is overwhelmed with remorse and shame.

A FIGHTING CHANCE (April 26).—Robert Wynn has a generous income. His wife is a domestic woman, who does her own housework and loves her home above all else. She is very plain and unpretentious, although a handsome woman. Bob is attracted by his typewriter, a very stylish and well-mannered girl. She has never met Mrs. Wynn, and does not know that Bob is married. He makes love to her, takes her out to luncheons, and she is very favorably impressed. She learns that he is married and makes up her mind that she will call upon his wife. She knows his weakness for stylish and well-dressed women, and she tells Mrs. Wynn all about it. She advises Mrs. Wynn that she is unjust and unfair to herself by not making the most of her beauty, and tells her that she has a fighting chance to completely win her husband's love and to teach him a lesson. His wife appreciates Nell's honorable attitude, and together they arrange to prepare for the transformation in Mrs. Wynn's appearance and graces.

Nell makes an appointment with Bob to go to the theater. Mrs. Wynn, dressed in the height of fashion, comes in and takes a seat in the next box, with her back turned toward them. When she enters Bob is busily engaged in talking to Nell and does not see her. After a few moments he is attracted by the woman's stunning appearance and calls Nell's attention to her. She tells him that she is acquainted with the lady, and if he would like to have an introduction she will be pleased to give it. Bob is all eagerness. They step outside the box into the hallway, and Nell calls Mrs. Wynn. She comes out, looks into her husband's face and smiles. He clasps her in his arms and asks her forgiveness.

THE ARTIST'S GREAT MADONNA (Special—2 parts—April 21).—Angelo, an artist, determined to paint a Madonna, goes in search of a model. He meets at the studio of one of his friends a whimsical young lady named Suzette, who offers to pose for him. But at his studio she does not take his actions seriously, jumps down from the model's throne and after throwing a kiss to him runs away. He next meets an old acquaintance, named Toto, at a cabaret show who agrees to pose for him. But as he begins to paint, he discovers that she lacks that Madonna-like expression. He tells her so, and she flies into a rage. She is about to stab him with his palette knife when she is interrupted by the appearane of Marie, sent to Angelo by his friend. Angelo is struck by her beauty and innocent ways and tells her that as soon as she has seen a little of life she wil be his great Madonna. He takes her to a restaurant where they again meet the infuriated Toto. In a jealous rage Toto is about to run a stilleto into the body of Marie, but Angelo receives the wound.

Angelo is carried to his studio where he is nursed back to health by Marie. Later he marries her. Knowing that his wife's looks lack one thing—the humanity of the mother of sorrows—he goes in search of his ideal for his great painting. After five months of unsuccessful searching he returns to his home town where he meets, outside a cafe, his friend, Jim Townsend, who is made acquainted with his fruitless search. After giving vent to his sorrows he again starts on his journey for his ideal.

Through the death of a relative Jim Townsend comes in for a fortune. Determined to help Angelo and Marie, he alls upon her and notes that she is sewing in expectancy of an heir. He buys a little cottage in the suburbs into which he moves her. He then tells her that he will search for Angelo and bring him back. Several months later Angelo comes to Jim's studio still without a model. Jim tells him that he has found his great Madonna and taking him to the new cottage bids him enter wherein he will find what he is seeking. As he opens the door he beholds Marie sitting in the sunlight with a tiny baby in her arms, radiant in the sanctity of motherhood. He is fascinated and reverently kisses her. He brings his easel and begins work on his masterpiece. A short while after they receive a letter from Jim Townsend saying that he is sending the deed for the cottage as a present to Angelo, the younger. Angelo places the deed in the baby's hands and with his arms around Marie looks proudly from his model wife and hild to his finished masterpiece, "The Great Madonna."

PATHEPLAY.

PATHE'S WEEKLY, NO 16, 1913, (April 14).—Flood and Cyclone Number. Columbus, Ohio.—At least fifty-nine people are killed and 2,000 left without shelter by the flood, which destroys $5,000,000 worth of property. With no means of fighting the fire which broke out in various places, people were compelled to see their homes burned to the level of the water. Food stations are established to feed the starving.

Dayton, Ohio.—The most terrible catastrophe ever experienced in Ohio occurs in this city, overwhelmed by flood and fire. Fully five hundred persons are dead as a result, thousands are homeless, financially ruined and out of work. Starvation and pestilence face the survivors.

Omaha, Neb.—A terrific tornado devastates this city, killing many, crushing houses into splinters and rendering thousands homeless, without heat, light or food. A blizzard adds to the suffering.

Comic Section.—Mutt gets a view of the Sultan's Harem, but is bitterly disappointed.

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WINTER SPORTS AT BODELE (April 22).—This film deals with sports amid the snows in Austria where, every year, there are assembled a number of expert ski jumpers. Down a steep incline these men fly like the wind. They reach the edge of the precipice, sail through the air and, like eagles, drop down at such a speed that a great many of them are unable to maintain their equilibrium and finish the slide with their faces in the snow.

ANCIENT GREECE (April 22).—This series of views includes a picture of all the famous ruins and temples which have made some of the most interesting history that the world has yet known. It is particularly interesting to anyone who has read, or ever intends reading, the history of the Roman Empire or any of the famous Greek literary masterpieces.

THE OUTLAW (April 23).—After being warned to leave the town before midnight, Don Gomez, a known outlaw, is found and thrown into a little western jail. His sweetheart, Delores, interests Bob Preston, an adventurous young miner, in the project of releasing the outlaw. They succeed and Gomez reaches another town. He decides to live an upright life in the future, but his first attempt to secure work meets with refusal. He stoops again to robbery, but is discovered and in the struggle sets the house on fire, by accidentally overturning a lamp, Bob Preston, having decided to return home for a visit arrives at his father's ranch in time to meet Gomez rushing out of the burning building. The outlaw realizes for the first time that it is Bob's father he has tried to rob. He dashes back into the roaring flames and emerges with the unconscious form of the elder Preston. In performing the brave feat, the outlaw is so badly burned that he dies soon after.

THE THWARTED PLOT (April 24).—Equipped with a slight knowledge of medicine, George Jamison is acting as physician in a little mining town. When the opportunity presents itself, he writes to two pals, Joe Brooks and his wife, to come out. They do. A few days later Brooks is taken ill, and the next day he dies; at least so the miners supposed. The funeral is held, but instead of a corpse the casket contains nearly all the gold the town bank held. On the journey to the cemetery the "hearse" is overturned on a steep hill and the "casket," opening, reveals the gold. The driver of the wagon, the only one of the party not in on the plot, hurries back for the miners. "Dr." Jamison and his two pals get away with their lives, but are compelled to abandon the gold.

OUR FEATHERED FRIENDS (April 25).—The mother instinct in animals is always an interesting study. The same is true, but more particularly, of birds because they seem so frail and incapable of defending themselves. In this film an insight into the life and habits of several different families of birds provides both entertainment and knowledge.

A TRIP ON THE SEINE (April 25).—A journey on the famously beautiful river that winds its way through Paris and out to the sea.

THE COUNT'S WILL (April 26).—Count Heinrich Von Baum searches through years of dissipation for happiness, but does not find it until he abandons the old life after meeting Lillian Calvin. The Count's wealth and position soon overshadow the advantages and accomplishments of Lillian's old sweetheart, Tom Hayden. The Count is taken ill and a physician warns him that he can live but a short while. Accordingly, he reunites Lillian and Tom, makes them beneficiaries of his will and, feeling satisfied that he has done one good deed in his useless life contentedly awaits his fate.

AN EXCITING HONEYMOON (Special, 2 parts, April 26).—The wedding of Miss Gwendoline De Vinne and Lord Rowley was an elaborate affair and at the reception following the ceremony the guests are showering the couple with congratulations. Lord Rowley had one drawback. He was very near-sighted. When the more frivolous among the guests realized this condition presented an opportunity for some fun they seized upon it. As the time for catching the honeymoon steamer drew near, Lord Rowley's eye-glasses were lost. One of the guests persuaded the groom to search every place where the glasses were not. Another of the guests busied herself with bribing Lady Rowley's African maid to don the bride's traveling suit and mask the color of her face with a profusion of powder. The plan worked like a charm and Lord Rowley and the counterfeit bride were at the steamer before Lady Rowley discovered that her husband was missing. In an automobile and accompanied by her parents the bride hurries to the steamer. She is just in time—to miss it.

Meanwhile, as the steamer slips out of the slip, the negro maid gets scared. Her voice and language scare the bridegroom and he beats a speedy retreat. But it seems that every time he turns a corner he sees her. Finally, he takes refuge in a ventilator funnel. Peering out he sees her and in his hurry to get back, loses his grip and drops—down into the coal bunkers. When he gets up out of the coal he is a sorry sight.

The real Lady Rowley hires a tug and pursues the fast-disappearing steamer. The little tug makes fine speed and soon the bride reaches the side of the steamer and starts to climb the ladder which is dropped over the side. One of the guests hands her Lord Rowley's glasses. Once in possession of these, Lord Rowley sees the joke, but with his real bride in his arms at last, he should worry.

By this time the lady of color is getting seasick, or, at least, she gives that impression and begs to be allowed to get off. She is afraid to descend the forty-foot ladder from the steamer to the tug; so they use the tug's derrick to lift her off. When the maid is in mid-air the steamer resumes its journey and the counterfeit bride kicks and screams when she sees the ocean yawning beneath her. It is some time before the tug's crew, satisfied with their joke, finally lower the pale-faced African to the deck of the tug where she receives a well-earned monetary reward for her part in "An Exciting Honeymoon."

BIOGRAPH.

THE LEFT-HANDED MAN (April 21).—The thief was clever and he forged around the girl's sweetheart a chain of circumstantial evidence that seemingly had no flaw. The girl's faith was great and in unraveling the mystery the detective she engaged used the scientific methods of today, making a brilliant detective story.

A RAG-TIME ROMANCE (April 24).—This is a very novel conceit of a wedding that took place in dark-town when the rag-time fever was at its height. Everybody ragged, even the furniture.

THE CURE (April 24).—The young lady is an artist, consequently she has a highly artistic temperament and she cannot see her fiance because he is not her ideal. She finds her ideal, however, but in the finish, idealism receives an awful shock.

THE LADY AND THE MOUSE (April 26).—The question is, would the young tramp really have fallen in love with the groceryman's daughter if he had not caught her in the heart struggle. Be that as it may, she could not find it in her to drown the unwelcome visitor to the pantry, so she let it go and the silent little drama witnessed by the tramp greatly impressed him. Not so the strict aunt. She declared the whole thing to be in exact accordance with everything else in the family. Their hearts ran away with their heads. That was why they lost money on credit, could not pay off the mortgage and send the sick sister to a better climate. As for the tramp, they had no business to take him in. He could not pay for his keep. But the tramp surprised them all.

MELIES.

HOW CHIEF TE PONGA WON HIS BRIDE (April 24).—The Maori tribes of Awhitu and Waikatu are at war. Te Ponga, young chief of the Awhitus hears of the great beauty of Puhuhu, daughter of the old chief of the Waikatus, and in order to see her, flies the white flag of truce and pretends to make overtures for peace. The old chief, anxious for peace, receives Te Ponga with great pomp and ceremony and holds a great celebration in his honor at which Puhuhu dances. Te Ponga falls instantly in love with her, and she with him.

That night, through the stratagem of one of Te Ponga's warriors, the young lovers meet clandestinely, and plan to elope on the morrow. Puhuhu returns to her sleeping hut for the night, but Te Ponga and his braves steal to the water's edge, strip all the Waikatu canoes of their paddles and place them in their own.

Next morning Te Ponga takes ceremonious leave of his host, and is honored with the company of all the Waikatu maidens for a short ways from the village. The Waikato men watch the procession from afar, and are aghast when they discover that Puhuhu, instead of returning with her companions, flees with Te Ponga. The old chief's camp is instantly up in arms at the outrage and pursue the fleeing lovers, only to be baffled by Te Ponga's cunning in removing the paddles. The young chief and his bride make a safe get-away in their swift canoe while the furious Waikatus spend their wrath in unavailing imprecations on the shore.

A TRIP TO THE WAITOMO CAVES OF NEW ZEALAND (April 24).—Historic underground cavities renowned because of their wonderful stalactites and stalamites, formed through many centuries by the dripping of water charged with calcium carbonate and other calcareous matter, from the peculiar earth formation above.

KALEM.

THE SNEAK (April 21).—Harry Willis, finding that Elise Dupont does not favor his suit, determines to gain her consent through her young and irresponsible brother, John. John is flattered by the older man's consideration and when Willis invites the boy to accompany him to a gambling resort, he readily accepts.

John loses his money and accepts an I. O. U. proffered by the proprietor. The incident is discovered by Arthur Ballard, a straightforward young man, who stands high in the estimation of Elise, and who hopes to win her hand. Ballard secretly purchases the obligation from the proprietor, but is arrested when the place is raided. Next day he is publicly disgraced and Elise's father forbids him from entering the house.

Willis now believes that his plan is on a fair way to succeed. Again he induces John to visit the resort and this time Willis gives the boy his personal I. O. U. A few days later he insists upon payment and suggests that John take the money from his father's safe. When burglars enter the Dupont home and rob the safe, things look black for John, who has really secured the money from Ballard, but Dolly, the little sister of Elise and John, through an unusual circumstance, exposes Willis' plot and brings about the capture of the burglars. Mr Dupont is brought to a realization of Ballard's sterling qualities and withdraws his objection to the young man's suit for the hand of Elise.

THE SECRET MARRIAGE (April 23).—Jim Wayburne, a civil engineer, goes south to take charge of some railroad construction work. He boards at the home of the Marsons and falls in love with Nelly, Marson's daughter. While the girl is impressed with Jim's manly character, she informs him that she does not love him enough to become his wife.

One day Jim's brother, Ned, arrives for a visit. He is attracted by Nelly's beauty and she falls in love with him at first sight. Ned suggests a secret marriage and induces the girl to visit the office of a justice, where the ceremony is performed. As the days pass Nelly asks Ned's permission to publicly announce the marriage, and he becomes so exasperated that he flies into a passion and starts for the railroad station on horseback, leaving a curt note to Jim, asking that his belongings be forwarded.

Jim has never ceased to love Nelly, and, knowing nothing of the marriage, he harbors the hope that she may change her mind. When he discovers the cowardly note he rides after his brother and discovers to his horror that Ned has been thrown from his horse and killed.

Meanwhile Nelly tells her secret to her parents and they are about to close the door against her when Jim returns with the sad news.

Time heals many wounds and when Jim rescues Nelly in a time of peril, she realizes that he has been destined to protect her through life.

THE PHONEY SINGER (April 25).—When Sammy calls on Helen, he is greatly humiliated to find that Jim, his rival, is presiding at the piano and fascinating the fair one. "If I could only sing and show this fellow up," philosophizes Sammy. A great scheme occurs to him. He secures a phonograph, which an accomplice places through a window and through a well-plan code of signals the "phoney singer" makes a big hit. Helen forgets Jim completely.

But fate plays a cruel trick on Sammy. Jim discovers the scheme and arranges with a policeman to arrest the accomplice as a suspicious character. Then Jim makes the phonograph perform a variety of stunts, which disconcert the pretender and bring about the grand exposé.

JAPAN, THE INDUSTRIAL (April 25).—The tourist is conducted to many interesting places in picturesque Japan. At Kobe we see the Upper Falls of Nunobiki, from which a celebrated mineral water is piped. Proceeding along the waterfront we visit the customs house, the hotels, banks and consulates and arrive at the harbor. In Motomachi, the principal street of Kobe, we notice a novel method of advertising a flower show—and the flowers of Japan are world-famous.

In Kyoto the odd canals intersect the city in all directions and a trip along the Biwa Canal enables the tourist to form some conception of this picturesque country.

THE FIGHTING CHAPLAIN (April 26).—The Reverend John Barlow, a young man of twenty-eight, is minister in a small New England village. Because he believes that a man of peace should not be aggressive, he acquires a reputation for timidity. This is particularly distressing to Marian Wells, a girl in the clergyman's congregation, with whom he is in love. When the minister proposes he is told by Marian that she can only marry a brave man.

President Lincoln issues his call for volunteers and Marian's father recruits a company which leaves for the front with Barlow as chaplain. In a terrific battle Captain Wells is dangerously wounded and Barlow drags him to safety, unmindful of the rain of bullets. Marian arrives on the scene to nurse her father and one day when most of the troops have left to reconnoiter, a large band of guerillas sweeps down upon the almost defenseless camp to pillage and slaughter. The Chaplain directs the construction of a crude barricade and when he sees that the defenders are about to be annihilated, he plunges fearlessly through the guerillas and makes his way to a stable tent, where he secures a horse and dashes after the soldiers. Under the leadership of the Chaplain the troops return to camp and after a desperate battle the marauders are put to flight. Sweeter to the ears of the Chaplain than the cheers of his comrades is the soft voice which assures him of his future happiness.

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FOR SALE—Property in North Adams, Mass. Plot of ground, 90 feet by about 257 feet. Ground floor has two large stores, hall and seven large rooms and house of eighteen rooms. First floor has theatre seating 700, newly equipped and four large rooms. Second floor has large hall and three large rooms. Central location, suitable for offices, lodge meetings, etc. Rentals over $2,000 yearly. Price reasonable. Address S. FONTI, 100 Holden St., North Adams, Mass.

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WANTED—Experienced operator on motor-driven machines holding Massachusetts license. Only competent man need apply. Address J. D. MADISON, care of Moving Picture World, New York City.

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WANTED—To buy moving picture theatre in town of 4,000 and up in northern Ohio. Give all particulars in first letter. Address X, care of Moving Picture World, New York City.

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WANTED—To lease or buy, a moving picture theatre in New York, Pennsylvania, or New Jersey preferred. Address WM. WOODIN, 317 Poplar St., Towanda, Pennsylvania.

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FOR SALE—Two-reel feature, East Lynne (Thanhouser), in perfect condition, with a supply of new mounted three and one-sheet banners, seventy-five dollars cash. Address A. N. WOLFF, Colonial Theater, Rochester, N. Y.

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AMONG THE EXHIBITORS.

Olneyville, R. I.—Local business men are interested in a movement to establish a theater of large size in Olneyville, and are considering same.

Carthage, Mo.—Neal Anderson has secured a lease on the Grand Opera House from Joe Logan, former manager.

Philadelphia, Pa.—Plans are in preparation by Carl P. Berger, for a moving picture theater, to be built at Kensington avenue and East street, for Michael Stiefel.

Philadelphia, Pa.—A moving picture theater to cost $25,000, is to be built at 2011 Frankford avenue.

St. Louis, Mo.—Plans for a theater to cost $65,000, to be erected on Franklin avenue, was outlined by the Franklin Avenue Improvement Association, C. A. Smith, president.

Vinton, Ia.—This city is considering the erection of a new theater.

Delphos, O.—A. J. Lane of London, has purchased the Princess Theater, a moving picture show, from O. G. Hackedorn.

El Centro, Cal.—C. M. Applestill is having plans prepared for the erection of a moving picture theater.

Ft. Wayne, Ind.—Henry Hilgemann has been awarded the contract to erect the one-story moving picture theater for H. A. Wiebke. Same will be leased to the Amusement Association of this city.

Chanute, Kan.—D. D. Johnson will build in the early spring a one-story moving picture theater.

Indianapolis, Ind.—W. C. Teasdale will erect a one-story store building and moving picture theater in the near future.

Orange, Tex.—H. Thomas, the owner of the Airdome theater, will erect another new theater across the street from the Airdome.

Hancock, Mich.—Jno. Vogel, who operates the Crown theater, has announced a change in the running of it. Harry Crawford has been secured to manage the theater, and has with him the Crawford Amusement Co.

New York, N. Y.—The Field-Goldstone Company will erect a new theater on Broadway, from 147th to 148th Sts.

Duluth, Minn.—The Brunswick Amusement Co. a new moving picture theater company, filed articles of incorporation.

Fargo, N. D.—This city will have a new opera house, Haxby & Gillespie are preparing plans.

Duluth, Minn.—This city will have a new moving picture theater—the Colonial—to be erected at 321 Central Avenue. Jacobson Brothers are the contractors.

Binghampton, N. Y.—T. I. Lacey & Son are finishing the plans for the new Star theater.

Bolton Landing, N. Y.—Paul Fosmer and Robert Duell of Bolton Landing have opened a moving picture theater in their home village. The theater has been named the Navajo.

Philadelphia, Pa.—Rebecca Greenstein will erect a moving picture theater at the corner of Fairmont Avenue and Franklin Street.

Corvallis, Ore.—This city is to have a new opera house. Small and Whiteside will erect same.

Hyde Park, O.—A $40,000 theater is to be erected here. Moore and John applied for a permit to erect same on Madison Road, between Isabella and Gilmore.

Mineral Wells, Tex.—W. E. Mayes, who recently purchased a lot near the Bimini Bath House, let the contract to Shirley & Galley to erect a building which will be used for a picture show.

Onalaska, Wis.—Plans have been completed for the new moving picture house to be erected this spring by the Crystal Co.

Wilmington, Del.—Bids have been received for the erection of the proposed new picture theater at 836 Market St.

Buffalo, N. Y.—Plans for the erection of motion picture houses on the east side have been completed by Manager Vowinkel of the Oriole theater.

Mt. Carmel, Ill.—The Colonial Amusement Co. has closed a deal for the Casino theater of Eldorado, Ills., and will erect a new theater at a cost of $25,000. O. L. Turner, of Mt. Carmel, is president of the company.

Newcastle, Pa.—It is said that plans are being prepared for the remodeling of the Genkinger Opera House in So. Mercer St.

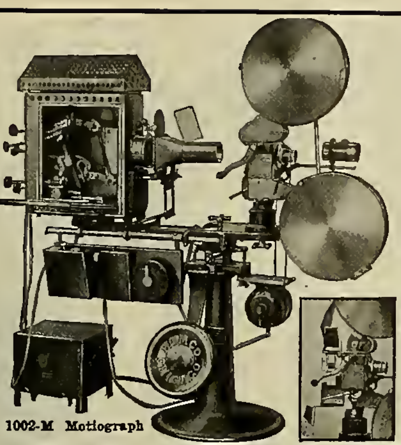
Grand Rapids, Mich.—The $30,000 theater building which is being built in Muskegon has been leased to J. W. Spooner of this city.

Little Rock, Ark.—The contract for the new Stiewell theater at Capitol Avenue and Spring Street, was awarded to Thalman & Reed. Cost $42,000.

Denver, Colo.—Mrs. R. E. Smith is altering the store at 3029 E. Colfax Avenue for a moving picture theater.

Pueblo, Colo.—Arlington W. Howell, proprietor of the Dreamland picture theater in this city, has purchased the Savoy moving picture theater in Colorado Springs.

Marinette, Wis.—L. R. Pinkowski purchased the Cosey theater and opened it for business.



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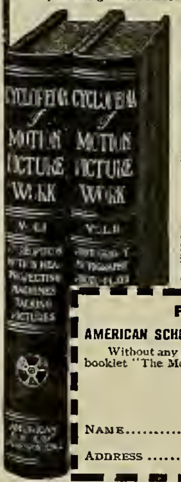

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INDEPENDENT FILM STORIES

UNIVERSAL

IMP.

A SPRIG O' SHAMROCK (April 24).—Dan and Mary have an only daughter, Norah, who is working as a stenographer for the firm of Weinersteiner & Co. She is engaged to be married to Terry O'Rourke, a motorman on the street cars, when Weinersteiner meets her and falls in love with her. He wants to see Norah home, but she declines. He follows her out and sees that she is met by Terry. The Dutchman gets angry and goes to his register to find out where Norah lives. He arrives at Norah's house while Dan has gone out for a "growler" of beer. Norah's mother thinks that something has gone wrong at the office when Weinersteiner makes himself known to her. He soon reassures her and makes himself at home. Dan returns with the beer and trys to hide the can when he sees the fat Dutchman. His wife tells him who he is. Then the Dutchman makes himself solid with Dan by giving him cigars, etc. Very soon Dan and the Dutchman are on good terms and he sides with the Dutchman for Norah's hand, while the mother is very indignant, and takes the side of Terry, who is forbidden by Dan to come any more to the house. Thus matters stand until St. Patrick's Day. The family are all dressed up in their best when Terry comes in, and as it is St. Patrick's Day, Dan has to shake hands with him. The mail arrives with a box of Shamrocks from Ireland. Dan opens the box and they are all deeply affected when they see it and each take a spray and kiss it reverently. The Dutchman enters and greets each effusively. Then he spots the Shamrock, and to the horror of the others, he puts pepper and salt on it and eats it. Dan, Terry, the mother and Norah throw him out of the window.

THE REGENERATION OF JOHN STORM (April 21).—John Storm wins a football game. The father of Doris Mills gives his consent to her marriage to John. When John gets home he finds the body of his father, who has committed suicide. The son discovers that his father had been a defaulter. Knowing that Mr. Mills had been a heavy loser, John determines to go out into the world. He is unsuccessful. He falls into the clutches of crooks. By them he is led to believe that he is to do some detective work, but discovers the truth when he is led to the rear of Doris's home. John determines to see the affair through. He is admitted to the house by the butler, a confederate, and is the means of preventing the burglary and also of turning the crooks over to the police. He wins Doris.

REX.

THE DRAGON'S BREATH (April 24, 2 reels.)—Phillip, the newly elected president of a college, is a man of great strength of character and purpose, and discovers in Lois his ideal of womanhood. Returning from his honeymoon he commences to keep a diary, making entries day by day.

One entry reads: "I have married the most wonderful woman in the world," and he says through his school he will send out into the world the most wonderful set of men that a college has ever produced. His love for his wife increases every day, and he writes how, when a Chinese servant is sick, his devoted wife visits the Chinese quarter and nurses the sick man. He does not know that owing to that visit his wife has smelled opium, and, out of curiosity, smokes some. She finally becomes hopelessly addicted to the drug. Knowing that she cannot give it up and truly loving her husband, she decides to leave him. Placing her hat and coat on the banks of the river he is led to believe that she has committed suicide.

He is broken-hearted at the supposed death of his wife, and works harder than ever, and is one day made governor of the state. His wife's sister, Grace Carlisle, is in love with him, but he only loves his dead wife. On the day he is elected governor, a poor, dirty, ragged woman knocks against Grace Carlisle in the crowded square in front of the City Hall, and to her horror she recognizes her sister. Grace follows her to a den in the lowest part of the city and begs her not to let Phillip know she is alive as it would ruin him. Grace, however, decides to shatter Philip's ideal in the hope that he will marry her, and going to Phillip, tells him his wife is alive and offers to take him to her. They go, and to his horror he finds his wife in a filthy opium den, dying. In spite of all he loves her still and she dies in his arms.

THE WAYWARD SISTER (April 27).—Jim Hollis, the son of a wealthy stock broker, goes on a visit to his chum, Henry Ward. At Henry's Home, he meets Nan Ward, Henry's sister. They become engaged. Nan receives a letter from her wayward twin sister, Katherine. She decides not to tell him of her sister's existence. Jim is called home on business. He greets his father and shows him the picture of his fiancée. Unfortunately, Jim sees Katherine in the company of several notorious people. Thinking it is Nan, he is heartbroken and stubbornly refuses to speak to her. Several months elapse in which Jim is on the downward path. Nan in the meantime has received a letter from her wayward sister, asking her to come and see her. She and her brother leave for the city. Jim sees Katherine in an automobile, jumps on behind and follows Katherine to her home. He comes to her thinking it is Nan, is about to kill her when Nan and her brother come in. Jim is thunder-struck. Explanations are made and all ends happily.

CRYSTAL.

FORGETFUL FLOSSIE (April 17).—Flossie was of a forgetful turn of mind. She has two gentlemen friends, Chester and Joe. They both call on her, Joe being there first. Chester arrives and Joe determines to go. Flossie walks with him to the hallway and absent-mindedly gives him Chester's coat. She forgets all about Chester, who is sitting in the parlor, and walks out with Joe. They walk about a block and then Joe discovering Chester's overcoat, they return. Chester meanwhile has been impatiently waiting Flossie's return. She enters with Joe and he gets the right overcoat. He leaves, this time alone. Chester proposes to Flossie, is accepted, and he gives her a ring. The next day she is out walking with him. Chester goes across the street to mail a letter and Joe passes in his auto. She calls him and they ride away together, forgetting completely that Chester ever existed. Joe, after taking her home, proposes to her and she accepts. He goes to put a ring on her finger when he notices the other. Chester enters at that moment and explains to Joe's chagrin, that the forgetful girl is his promised bride. They go to the minister and are married. She forgets who she is married to and kisses the minister, much to that reverend gentleman's consternation. However, Chester determines that he can cure her of her forgetfulness and all ends well.

A JOKE ON THE SHERIFF (April 17).—The widow, Floss, is friendly with the sheriff. Claude, a bedraggled tramp, calls at her house and asks for something to eat. She offers him some freshly cooked pie, if he will chop some wood. As soon as she has gone, he takes the pies and runs away. The widow sees him and follows him with a shotgun. She catches him and marches him to the sheriff's office, where he is formally arrested. He is sentenced to thirty days in jail, and is the jail's only inmate. The sheriff takes pity on him, after a few days and gets friendly with him, giving him tobacco, and other luxuries. He discovers that Claude can play poker and arranges a game. Claude induces the sheriff to loan him a dollar to make the game interesting. Claude wins all the money that the sheriff had. He makes the sheriff buy him a new outfit and borrows his shaving outfit. The sheriff waxes angry and throws him into his cell. However, he leaves his keys hanging conveniently in the lock. Meanwhile, the widow calls and brings the sheriff delicacies. Claude lets himself out of the cell and goes to the sheriff's office. The widow is attentive to him and the sheriff gets angry. After she leaves he orders him out of his jail. Claude goes, and passes the widow's house. She invites him in. He becomes friendly with her and proposes marriage. The sheriff, then deciding to visit her, starts on his way. He arrives just in time to see the minister binding the knot and leaves in chagrin.

UNIVERSAL.

ANIMATED WEEKLY, NO. 57 (April 9).—**On Board a Man-O'-War.**—With the Middies at the annual gun practice, Hampton Roads, Virginia. Placing the targets. The sunset colors.

The Passing of the World's Greatest Financier, John Pierpont Morgan.—The Morgan residence. Private art gallery. Wall Street and the famous old Trinity Church in the distance.

Royalty and Rugby.—The great army and navy football game is witnessed by King George of England.

Wrecking of a Brick Stack.—Lowering of one of the largest brick stacks in the world at Plattsmouth, Nebraska.

Wheels of Commerce.—Showing the process of paper making.

"Queen's Day."—The "Queen of the Carnival" joins in the merry-making at the gay city of Paris.

Smallest Man in the World performs for the Animated Weekly.

Gold Cup Race.—Gentlemen riders compete for honors at the Annual Military Steeplechase at Sandown, England.

King of Beasts.—The largest lion in captivity at the cincinnati zoo.

Athletic Sports.—American athletes compete at the Annual Outdoor Games in the Philippines.

Who's Who in Stageland—Ada Reeves, the famous English comedienne, poses for the Animated Weekly.

NESTOR.

HIS FRIEND JIMMIE (April 21).—Jack, at college, marries Louise. Vacation approaches; he writes his father, asking if there would be any objection to his marriage. He receives in reply a decided negative. Louise suggests a way out of the dilemma. She dresses as a boy. Jack introduces Louise as "my friend Jimmie." Dad, in the absence of Jack, takes Jimmie out to show him around. Jimmie is a poor sport, but manages to get something on Dad. Jack's mother is the first to learn the truth. When father learns the relation of "Jimmie" and Jack he is induced to yield his blessing.

POWERS.

BILLY THE SUFFRAGETTE (April 25).—Billy is a bright young man—at least Ada thinks so, and she ought to know, for they have been secretly engaged for some time. Aunt Cockle does not altogether approve, for she has suffragette leanings and does not believe in spooning.

The deacon calls and he and Mrs. Cockle talk about the suffragettes and Billy is sent about his business for objecting to Ada wearing a pretty sash with "Suffragette" on it.

Mrs. Cockle, noting the presence of the famous Mrs. Spankhurst in an adjoining town, writes inviting her to call and meet the Suffragettes in town. She gives the letter to Ada to post. Ada meets Billy and tells him the import of the letter and Billy gets an idea and purloins the letter. Billy accepts the invitation in the name of Mrs. Spankhurst, and in due time Billy, dressed in the most approved Suffragette style, arrives by train and is met by the deacon, Mrs. Cockle and Ada. Things happen quickly and alarmingly. The Suffragette person has a good stiff drink and smokes a cigarette and flirts with the deacon, and finally stating she is tired, locks herself in Mrs. Cockle's room for forty winks.

Mrs. Cockle is at her wits' end and begs Billy, by letter, to come and put her out. Billy, who has escaped by the window, issues terms. He will do it if Aunt Cockle agrees to his immediate marriage with Ada. Mrs. Cockle capitulates and Billy arrives. He goes into the room where the supposed Suffragette is resting. After much noise Billy announces to the family that the Spankhurst person has departed. He gets Ada.

MUTUAL FILM CORPORATION.

AMERICAN.

BOOBS AND BRICKS (April 21).—John Bodkin and Jasper Raggout were suitors for the hand of the belle of Podunk. Very well, that made them natural enemies. The belle in question, however, favored neither, but chose to bestow the glory of her smile on little Fred Putnam.

One day there came to town a charmingly dressed and very handsome "saleslady." John and Jasper, along with the rest of Podunk's male population, followed her around, while the female contingent elevated their noses steadily upward. The beautiful Miss was hard up, evidently, for she showed a telegram copy of her wire East for the trifling sum of $1,000 for expenses. Enough! John Bodkin and Jasper Raggout dug into their respective hoards, borowed from every gentleman of Podunk and placed the net proceeds in the fair hands. She gave them her suit-case, and with instructions as to directions, John and Jasper made way down the road. Meanwhile the heartless fair one paid her board bill and left. Later, with an empty suit-case and three paving stones in their lap, John and Jasper no longer wonder why ladies' apparel weighs so much.

WHEN JIM RETURNED (April 24).—Jim had been away a long time. Pretty Marjie dressed herself in her very best when she heard that the boys had gone to the station to bring home the college chap. Jim arrived, climbed into a ranch outfit and felt at home once more. The boys decided to give him a party. This was the inspiration of Chick, who confided it to his sweetheart, Polly. And Polly hurried off to Marjie, who in turn designed a little affair of her own. All would have gone well if Jim, in his exuberant spirits, had not kissed Polly when Chick chanced to be around. Chick objected and started to queer the party. The result was that Chick was lassoed, thrown in a corral with a vicious ram, with dire results to himself and amusement to the others.

CALAMITY ANNE'S TRUST (April 26).—Calamity hauled her burro through a stream just in time to see Sad Eyed O'Brien put a pistol to his head, but too late to save him. Result—a will was found in which Calamity was asked to take charge of O'Brien's pretty daughter. Calamity did, leaving all the love of her big heart on the orphan child.

Calamity's particular forte in life thereafter was to protect her ward against cowpunchers. She wanted that ward to marry a "Dook" or prince, or somebody that Calamity had vaguely heard about. Hence, when handsome John Wengle made advances, Calamity started for him with her six-shooter. In fact, every time that Calamity went abroad she had occasion to use that six-shooter, for all the boys were hard after that ward.

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One day came a daintily dressed, snappy-looking little chap, arrayed in the city's latest. What the cowboys did to him was a scream, until Calamity interfered and dispersed them. And Calamity had an idea—why not marry her ward to this evidently prosperous youth. She tried—love blossomed without effort, but the young couple, unaware of Calamity's desires, were too much afraid of her. So they rushed off to a neighboring town and had the job done.

Meanwhile, the stage stopped and an elderly, well-dressed gentleman from the city alighted. The half-dozen cowboys eyed him curiously, and when he carelessly threw his suit-case toward them to carry, they let it drop and stared at him. Calamity and he met—met, when he found Calamity fast asleep in a doorway, with a note announcing the elopement in her hands. Thus papa quickly learned what had happened to his Angel Boy and aroused Calamity roughly. This almost cost him his life, but after explanations, Calamity took a strong liking toward the city man. After a bit the wayward couple returned and all was rejoicing in Calamity's hut and all was sorrow in the corral.

MAJESTIC.

PEDRO'S REVENGE (April 13).—Mr. Bernard, a fruit grower, is short of help, so two tramps are put to work with other fruit pickers. The tramps work part of the day and then start a flirtation with one of the girl fruit pickers. Pedro, the girl's lover, gets jealous and attacks the tramps. Bernard sees the fight and orders the tramps and Pedro to come to the house and he will pay them off. At his house, Bernard discovers that he has very little cash, so writes a check and asks his daughter, Dot, to drive to town and cash it. The trmps see her start off with the check and plan to rob her when she returns from the bank. The tramps, while waiting her return, spend their money for drink while Pedro hunts for work at another fruit ranch. Dot is on her way home when the tramps attack her and are about to take the money when Pedro comes to her rescue. The tramps beat him senseless, but Dot escapes and runs to an empty barn. They pursue her; Pedro recovers and runs for help. Dot hears the tramps coming. She runs up the steps, opens a trap door and enters the loft. The tramps try to force the trap door open and find it useless, so one of them tries to enter by way of the hole above the manger. Pedro has reached the fruit ranch and tells of Dot's danger. Bernard, with posse, starts out to rescue. Dot finds she can't guard both entrances to the loft so backs to corner and holds the tramps at bay with pitchfork. The rescue party arrives in time. Pedro is rewarded.

I LOVE YOU (April 15).—David Wilde is saved from drowning by little Betty Grey, daughter of a Florida fisherman. She has her father bring him to their cabin where he is cared for until fully recovered.

David and Betty become great friends. They go for long walks on the shore and often, when they stop to rest, David writes the words, "I love you," in the sands.

Then the time comes when the boy feels the call of his own kind and knows he must return to the city. He bids the girl boodbye and promises to come back—some time.

Days pass. Betty waits for a letter from David—but it never comes. She does not know he has forgotten her and is engaged to his old sweetheart, until one day, she reads that he is at a local hotel, visiting his intended bride and her parents.

Heartbroken, Betty tells herself that it is not true. She rushes to the hotel and there witnesses a love scene between David and the rich girl he is to marry. She needs no further proof. With dragging feet and aching heart, she starts to return to her cabin.

And in the sands she comes across the words, "I love you," written by her lover who forgot. Falling on her knees, she flings herself across them and sobs out her grief—alone!

VIEWS OF PISA—The Leaning Tower of Pisa (April 15).—These include views of the world-famous leaning tower, built in 1174 and shows the great tower bells, the largest of which weighs six tons; the Baptistry, Cathedral, built in 1063, S. Maria Della Spina and other interesting features of Italy's most interesting city.

THANHOUSER.

THE DOG IN THE BAGGAGE CAR (April 13).—The actor and his wife suddenly found themselves "at liberty" because the manager of their attraction had flittel unexpectedly. They wanted to get back to New York, but even though they sold all their wardrobe they could only arrange sufficient funds to pay for one ticket. The woman, however, had an inspiration: the railroad company carried baggage free. The thespians had no baggage, therefore she decided to ship her husband in a Saratoga trunk in the baggage car ahead. He consented to the plan. The plan was marvelously successful, and the husband was trundled aboard the train without arousing any suspicion. His wife found new troubles, however, for the heartless conductor refused to let her take her little pet dog into the passenger car.

The baggage master was a sour person, who hated everybody, even dogs. Called out of the car for a moment, he returned to find that most of his lunch had vanished. He blamed it on the dog. Later his cigar was smoked by some scoundrel, and again he blamed the dog, becoming so enraged that he finally hurled the helpless animal into the outer darkness between stations.

The woman was very angry when she learned the fate of her dog. Being bright she suspected the cause of the trouble and extracting her baggage from the waiting heap she removed her husband from the trunk and ordered him to devote his time to searching for "Tootsie." The last heard of them the wife was at a railway station waiting on a trunk, the husband was down the road whistling for a dog, while the baggage master was declaiming bitterly against all human and dog kind.

THE GIRL AND THE GRAFTER (April 15).—The city editor was really a human being, not one of those cold heartless machines which some writers like to talk about. His staff was enthusiastically loyal to him and every member of it sympathized when it seemed that his star was in danger of an eclipse. The editor had printed a story which met with the disapproval of the city's political boss, who revenged himself by giving news "beats" to the rival sheets. The managing editor realized what the trouble was, and determined to sacrifice his hard working assistant. However, he gave him one week's grace, but made it clear that at the end of the time if he was still on the outs with the boss he must seek another job. The paper had one girl reporter, and contrary to precedent, the city editor admired her. Womanlike she understood the situation, but knew that there would be no romance in her life, not even a proposal, if the city editor was discharged. Therefore, she hated the boss, oh, how she hated him.

Out on an assignment one day the girl happened to pass a cheap lodging house and was surprised when the boss came out, and went down the street. She saw the tenant who had been talking with him, and recognized him as one of the traction company's lobbyists. Being a bright newspaper woman she was convinced that something was wrong, and that perhaps she might have a chance to checkmate her enemy. On the impulse of the moment she applied for accommodations and succeeded in securing the room immediately adjoining that of the lobbyist.

A day or two later the lobbyist and the boss were closing up "a business transaction," which necessitated the passing of real money. The door of the next room opened, the men were blinded by a flashlight and the girl rushed away with a photograph which meant ruin for the grafters.

The city's editor did not lose his job. Neither did he "make up with the boss," as he had been ordered to do. There was no necessity, for the boss went to the penitentiary and was unable to attend the wedding of the city editor and the girl reporter, even had he cared to do so.

RETRIBUTION (April 18).—Although the young man was a prosperous storekeeper in a little country town, he was not contented with his lot in life, for his ambition was to be rich and to have a handsome home in the city. And when an uncle died, his desire was gratified, for he was left a large fortune and a city home.

The young man left the little town, but told his pretty fiancée that he would soon return to wed her and bring her to his handsome home. But when he arrived in the city and was launched in the gay social life, he soon began to feel that the little country belle would not make a fit wife for him, so he wrote to her, breaking the engagement and brutally telling her to seek "a husband in her own station in life." The girl was heartbroken for a while, but soon a manly farmer won her heart and made her forget that she had ever cared for her unworthy suitor.

The rich man became engaged to a beautiful girl, very prominent socially, who professed to care very much for him. He made her many handsome presents and looked forward to the time when she would be his wife. But his dream was rudely dissipated when news was received that his trustee had lost his fortune in speculation, for his fiancee promptly cast him aside. None of his city friends cared for him, now that he was penniless and he steadily sank in the social scale.

Several years later, a tattered, weary tramp, stopped at a little farm house to ask for food. The farmer's wife, a pretty young woman, came to the door, and the tramp, in surprise and shame, recognized the girl whom he had once spurned. She did not recognize the natty storekeeper in the dirty vagrant, but gladly gave him food. As the tramp shuffled slowly down the road, he saw the young wife run joyously from the house to greet her husband. Happily they entered their home, and the tramp sadly continued his journey, realizing that if he had been loyal he would not now be a homeless wanderer.

KEYSTONE.

CUPID IN A DENTAL PARLOR (April 21).—Harold is in love with Ethel Parks, but finds scant favor with her father. Parks always manages to get his daughter away from her admirer, but one day Harold makes bold to call at the house. The reception he receives shows him plainly that he will never win the old man's favor.

Harold goes to see his friend, the dentist. While there, Parks comes in, suffering with an aching tooth, accompanied by Ethel. Harold jams him down into the chair and applies the gas, and soon Parks is in slumberland. Harold persuades the dentist to take Ethel to the minister's house and await him there. On the way the dentist, himself a suitor, convinces Ethel that she should marry him, and the knot is tied. When Harold rushes up he is coldly met by the couple who inform him that they are married, and Harold vents his spleen on the little dentist.

A FISHY AFFAIR (April 24).—Perkins likes to fish, and his wife scolds about his lazy habits. She hides her savings in an old stocking, which she conceals under the mattress of the bed. A tramp enters the open window and steals the hoard. She imagines her husband has taken the money and is very angry. A policeman has seen the tramp and gives chase. Hard pressed, he throws the stocking into the river. While the policeman continues his pursuit, Perkins sits down on the bank to fish. The fish are seen nibbling around the hook by clever photography. Perkins thinks he has a bite and pulls up his line, finding the stocking attached to the hook. He throws it into his basket, and goes on fishing. Finally he gets another bite and hauls up an alligator. Thoroughly frightened, he rushes away and plunges into the midst of a score of alligators, and he has a narrow escape from the snapping jaws.

The cop and the tramp have an exciting chase and fight, and the strong arm of the law drags the hapless wretch back to the Perkins home. Mrs. Perkins sees the stocking in the fish basket and brings it out. The tramp convinces them of his innocence, and Perkins is indignant to think his wife should suspect him of taking her money, but she finally cajoles him into forgiveness.

THE BANGVILLE POLICE (April 24).—Della expresses her wish for a calf to play with and her father to surprise her buys one and has it sent home. Della sees the men in the barn and thinking they are thieves, telephones for the police. They have many amusing adventures in reaching the scene in an old automobile, which finally blows up. Della has locked the doors and piled the furniture against them, and all efforts of the rescuing party meet with added screams on her part. The door is finally broken down and she is dragged from a closet where she has taken refuge, and the situation is cleared.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 15 (April 9).**New York City.**—Terrible gas explosion on the East Side. Two killed and many injured.

Washington, D. C.—Egg-rolling contest at the White House.

Berlin, Germany.—The royal family of Denmark received by the Kaiser.

New York City.—Crowd besieging loan office, which was robbed of $250,000 worth of pawned jewelry.

San Francisco, Cal.—U. S. Army Transport departing for Manila.

Tornado scenes in Chicago.

Albany suffered **most from the floods in New York State.**

Cincinnati, Ohio.—Interior of the Pennsylvania R. R. Depot.

Dayton, Ohio.—Mr. Patterson, President of the National Cash Register Company, who has been working day and night for the relief of the sufferers. The bread line at the National Cash Register factory. What is left of the beautiful and thriving city of Dayton.

Oyster Bay, L. I.—Wedding of Miss Ethel Roosevelt and Dr. H. Derby.

MUTUAL EDUCATIONAL.

FUNNICUS IS TIRED OF LIFE (April 24).—Funnicus was too proud to bear the humiliations attached to an empty pocketbook, and therefore decided to put an end to his troubles, by killing himself. He then reviewed in his mind, one after the other, the different ways by which he might kill himself. He thought that stabbing himself would not succeed, as the only knife in reach was a badly sharpened, and vulgar kitchen knife, which would only tear his poor skin. What about drowning? It was nice Spring weather. As we see our unhappy Funnicus melancholy, and reviewing the different ways by which he might end this awful life, a group of students, also without a cent in their pockets, and on the lookout for pleasure and laughter, and realizing that the bigger the crowd the merier the time, take with them one of the "dummies" stationed at the door of a tailor.

Funnicus, not heeding all this excitement, still paced up and down, nursing his troubles, and contemplating suicide. After the students had dragged their "cardboard" comrade from door to door, they became tired of it, and resolved to get rid of it by throwing the dummy in the river. Funnicus decided at the same time to leap overboard, dashed to the river. Much to the alarm of this crowd of foolish boys, he jumped in also. The boys screamed "Help! Help!" and ran in the direction of the drowning.

A crowd quickly gathered to help the drowning man, but as fate would have it, the current pulled him to the other side of the river. But the sui-

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March 29, 1913.

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IT'S ALL IN THE LENS

cide was delayed by the fact, that when poor Funnicus was contemplating drowning himself, he saw the leap into the river of the "dummy" and thinking it was a man, decided to do one redeeming act of charity before dying, and save this unfortunate. That is why he also leaped into the river, pursuing this drowning object, and succeeded in bringing it to the other side of the river. But, when he proceeded to give it in charge of the villagers, he was laughed at and then arrested.

ELECTRICAL PHENOMENA (April 24). — The electric machine, called a "statia machine," which will produce the electricity necessary for our experiments, is composed of two discs of glass turning in opposite directions, and fitted with small copper plates. Metallic brushes touch the copper plates and electrify them; conductors or "combs" fitted with points collect the electricity developed by the passage of the brushes on the copper plates and vivid sparks appear between the balls of the machine.

In the experiment of the "Tourniquet," needles with points, which are curved, turn in opposite directions to the points; this is a phenomenon due to the repulsion caused by the electricity passing through these points.

An experiment made by Benjamin Franklin is also depicted in this film: A kite, fitted with a metal point, ascends to gather atmospheric electricity from the clouds. If, at the base of the metal cord attached to the kite, we hang a key, the approach of another key causes large sparks to appear. In America, after Franklin's discovery, exaggeration was so great, that umbrellas were fitted with lightning conductors connected with the ground by a metal chain.

Another experiment from Faraday is also depicted here: A little bird is protected from the electric discharge, it's cage being entirely of metal, by attaching it to the ground with a connecting wire as a conductor. The lightning conductor which leads the electric spark into the earth was discovered by Benjamin Franklin in 1753.

RELIANCE.

FOR LOVE OF COLUMBINE (April 12).—Back of the scenes at a theater, a boy, Pierrot, and a girl, Columbine, played at love. With the girl it was just fun, but with the boy it was real, serious, earnest love. She loved to tease him by flirting with the other boys. Soon she married a wealthy admirer and went to live in a big mansion. She thought she could tease her husband, like she teased Pierrot, by flirting with other men. He left her. In her grief, Columbkine went to Pierrot at the theater. He still loved her and often visited her at her boarding house. Her grief is such that Pierrot formed a plan for a reconciliation. He put on evening clothes and went to the husband's club and got in conversation with him. Pretending drunkenness, he boasted how a pretty Columbine had left her husband and come to him. This aroused the husband's jealousy and Pierrot took him to Columbine. Their quarrel was patched up and Pierrot returned to the theater with a heavy heart to make others laugh.

HELD FOR RANSOM (2 parts—April 16).—Young Gordon Grant, swindled out of his fortune by Cyrus Brooks, a wealthy financier, vows to get even. Gordon goes home to Virginia, takes his few belongings to a high mountain hut, and becomes a hermit. One day an auto is stalled on the mountain. In it are Brooks and his daughter, while Brooks and the chauffeur go for assistance Gordon carries the girl to his hut. There he tells her of her father's deeds, and notifies Brooks that his daughter is held for ransom. The girl rather enjoys the situation. One day on the mountain she and Gordon see a legendary apparition formed by mist. Gordon takes this as an omen that he has done wrong and sets the girl free. She goes and pleads with her father to make restitution and threatens to return to Gordon if he does not. The old man relents and gives her the amount, which she takes to Gordon. She and Bordon have learned to love each other and they return to the world together.

KAY-BEE.

WILL O' THE WISP (2 parts, April 25).—Jim Dorne's circus, enroute to California, stops at the settlement town. Bud Watkins is living happily with his young wife and little baby. Mrs. Dorne meets the owner of the show, who persuades her to enter a riding contest, and she wins the first prize, a complete riding habit. Dorne and Watkins become good friends, and Watkins invites the circus owner to stop at his house. Dorne takes advantage of the opportunities afforded him while the husband is out prospecting, to fill Mrs. Watkins' head full of wild notions of fame and fortune, and she goes away with the circus, leaving a note to Bud reading: "I cannot stand this lonesome life any longer. I have joined the circus merely as a performer, Bud, for I love you. Take care of baby and don't try to follow. Will write soon."

Bud is broken-hearted, and beomes greatly angered at the circus man, vowing, in his first moments of wild grief to kill Dorne, but he calms down and begins to think of getting his wife back again.

Mrs. Watkins finds that circus life is not the rosy path pictured to her, and writes to her husband, but Dorne intercepts the letters and tears them up. She has become friendly with the strong man and his wife, the couple having a tiny baby which reminds Nell Watkins of her own child at home. One day, perplexed because she does not hear from Bud, Nell discovers that Dorne has been stopping her letters, and in a furious scene she upbraids him. Her biting words sting the circus man to terrible fury, and he attacks her, but the strong man comes to her aid and thrashes Dorne. The three performers quit the show and try to make their way back, but become lost in the desert, and the baby dies.

The trio, after enduring much hardship finally reach Nell's home, and a tender reconciliation takes place between Bud and his wife.

The circus goes on its way, and is attacked by a band of hostile Indians. A terrible battle takes place, in which the circus people madly fight for their lives. A troop of cavalry in search of the hostiles hear the firing and gallop to the scene, where, after a sharp battle, the Indians are driven off.

At the beginning of the battle Dorne deserted his followers and took refuge in a cave, in the back of which he found a hole and endeavored to escape. The rifle shots have set fire to the dry grass, however, and the wind whips the flames into rushing mountains of fire, which are shown pursuing the terror-stricken man until they overtake him and engulf him in their lurid embrace.

BRONCHO

RETROGRESSION (2 parts — April 23).—Jim Hardy, serving time for safe cracking, receives notice that his term has expired, and tells his cellmate, Rusty, that he is going to start life anew and keep straight. Rusty laughs at him and tells him he will not get a chance to reform, as the police will hound him to death. Hardy receives a new suit of clothes and five dollars, and is met at the prison door by his daughter, Helen. He gets work in a grocery store, but a detective recognizes him and tells the proprietor that he is harboring an ex-convict, and Hardy is discharged. Helen has been working and saving her money, and she suggests to her father that they go west and start life anew in the west. Hardy is given a chance to make good, being employed as a watchman in the little western bank.

Lieut. Baker, of the U. S. Cavalry, meets Helen, and the two young people fall in love. Hardy writes to Busty as follows:

"Dear Pal Rusty: Got a good job as a night watchman in a bank. Don't laugh. It's on the square. Can you imagine me watching a safe with twenty thousand in it and dead easy to crack. But I'm temptation proof as long as I can let the Amber Devil, whiskey, alone. Look for a letter from you shortly. Your old pal, Jim Hardy."

A week later Rusty takes advantage of visiting day to secure access to the lockers, and escapes dressed in a guard's uniform. He makes his way to Hardy's town, and is taken in by the latter and fed and clothed.

Detective Burton, on the trail of the escaped convict, follows his man. Rusty sees him in a saloon and rushes back in fear to Hardy. He plies Hardy with whiskey, and tells him that the detective will make him lose his job, and that he had better crack the safe and get away with the money. Helen tries to interfere, but Rusty roughly tells her to keep still or he will tell her sweetheart her father is an ex-convict.

That night they attempt to rob the bank. Rusty keeps watch while Hardy enters and blows open the vault doors. The detective is on the job, however, and Hardy finds himself looking into the barrel of a pistol held by Burton at the window. Rusty sneaks up behind the detective and deals him a crushing blow, rendering him unconscious. Helen, who has mustered up courage at the last moment to attempt to stop the robbery and save her father from crime, rushes up and is attacked by Rusty. Hardy runs to the defense of his daughter and in the scuffle is shot and killed. Rusty making his escape. The banker believes that his watchman has been killed by the burglar. Helen confesses everything to Lieut. Baker, who goes to the detective, when he has regained consciousness and persuades him to remain silent regarding Hardy's past. He tells Helen that she is not to blame for her father's sins, and marries her.

Rusty flees into lands occupied by hostile Indians, and is attacked, meeting a tragic death.

MISCELLANEOUS.

GREAT NORTHERN.

THE TWO CONVICTS (April 19).—Beck and Lind are two young tourists who happen to be near the country place of Mr. Brenta, when Black Bill and his pal escape from a prison some little distance away. As the tourists are sauntering along the road, Brenta and his daughters, Emma and Mabel pass them in their carriage. It appeared like a double case of love at first sight. In the meantime, Black Bill and his pal have changed their prison garb in the house of a friend and sally forth. They encounter the young tourists and then notify the magistrate through a note that the convicts who escaped are disguised as tourists. Beck and Lind present themselves at the Brenta home, and on account of their gentlemanly demeanor, are permitted to be guests overnight. After the family and guests have retired Black Bill pays a midnight visit to the house and enters the room occupied by the tourists. He steals Lind's note book and his money when he is discovered in the act of escaping. Lind grabs him, but in a spirit of charity and forgiveness, decides not to turn him over to the police. Instead, he allows him to keep the money and pocketbook and advises him to mend his ways. On the following morning Judge Smith arrives at the Brenta home and informs the family that two convicts have been harbored overnight. There is suppressed excitement while the police are being summoned, and when Beck and Lind appear they are openly accused. Just as they are about to be arrested, Black Bill enters and returns the money and pocketbook to Lind. Then all is made clear and Black Bill makes a clean breast of his escape and the deception he had practiced. Before the close of the story it is apparent that Lind and Emma love each other and the same sentiment is manifest between Beck and Mabel.

KINEMACOLOR.

OUT OF THE DARKNESS.—Two brothers love the same girl, she marries the elder, the younger takes to dissipation. Financially wrecked by gambling, he comes to his sister-in-law, and she helps him. In gratitude, he kisses her. Her husband returns in time to see this, and rushes away without waiting for an explanation. The husband writes a message to his wife stating that he knows her love for his brother and that he has committed suicide. This note, together with his hat, overcoat and pocketbook, he leaves upon the rocks, where it is found by some fishermen, who take it to the wife.

The shock of her husband's supposed death unseats his wife's reason. The demented woman seeing visions of her husband seated in his accustomed chair. As she tries to embrace him her arms pass through his phantom, she sinks back desperate. The husband reads of his wife's sad condition and hurries home. The family physician determines to try a desperate remedy. The husband is placed in the chair the vision has so long occupied. Once more the woman tries to embrace the vision and finds it flesh and blood. With a joyous cry of "He lives, he lives" she sinks limp into the arms of her husband.

STEAM.—This picture shows the development of steam power from the period when James Watt discovered its ability to lift the lid of a tea kettle—and deduced therefrom the hoisting engine for use in the English mine pits—to its culmination in the modern high-speed locomotive.

The chief incidents in the lives of the inventor of the first steam engine, and George Stephenson, who built the first locomotive, are woven into the story—which includes the homely romances and happy marriages of both these homespun geniuses. Furthermore, the film shows a faithful model of the original Watt engine in operation, and also a working reproduction of Stephenson's queer looking locomotive. The first trip of this historic engine is shown in the story—even to the humorous detail of the man on horseback riding ahead of the train and waving a red flag to warn the unsuspecting public off the track.

MODELING EXTRAORDINARY.—An absolutely novel trick subject, full of amusing and unexpected developments.

FEATHERTOP.—A picture adapted from one of Hawthorne's stories. The tale is of early Colonial New England, with appropriate costumes and settings. A witch creates a scarecrow. Godkin, one of the villagers, has a pretty daughter, and for her he is very ambitious. The witch has a grudge against Godkin. She transforms the scarecrow, Feathertop, into a handsome man. The daughter falls in love with him. It is love at first sight. Poor Feathertop passes in front of the mirror, where, to his horror, and that of the girl, he sees his true reflection—not the exquisite dandy, but the scarecrow, clothed in rags. He rushes home to his creator and denounces her, saying: "You could give me life, but not a soul." We see him gradually fade into a scarecrow, which sways and topples to the floor, a heap of wood and straw.

PILOT.

THE PROMOTER (April 17).—Jack rose considers himself a failure in making a lucreative livelihood by honst means. On the advice of Paul Bryce, a promoter, he becomes a schemer and successfully exploits fake mining stock and kindred schemes. As he completes the promoting of his biggest enterprise, an independent sugar refinery, he becomes acquainted with Jessie Cleveland, the daughter of his heaviest investor. Their friendship ripens into love, and, as Rose knows that the refinery stands no chance of success as a profit maker because of the trust's strangle hold on the industry, he is in a quandary. Now, no longer a money making failure, the promoter considers himself a failure in love. He determines to confess all to Jessie and give her up. The girl, her illusions shattered, goes away, presumably for her health, saying nothing to her father as to her interview with Rose. At a

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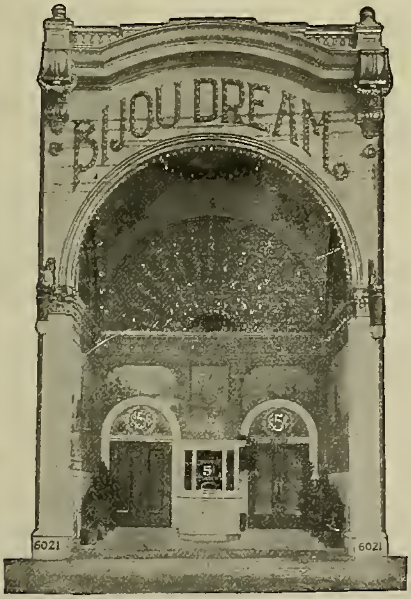

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meeting of the Board of Directors—a strong scene—Rose is denounced by Jessie's father—who has been investigating matters privately—for inveigling him and his friends to invest in an enterprise that Rose knew to be questionable. Rose is on the point of admitting his duplicity when a wire arrives from the sugar trust, which is in need of equipment, making a splendid offer for the independent plant. (This situation is taken from life. Note the conditions of the sale of the Adolph Segal Sugar Refinery plant to the trust in Philadelphia). Rose's status instantly changes from that of a scheming fakir to that of a financial genius. The directors vote to accept the offer, apologize to Rose and congratulate him. Jessie and Rose are reconciled and the latter, warned by his narrow escape and his moral sense awakened by love, abandons his scheming and goes into legitimate business with his fiancée's father.

GAUMONT.

GAUMONT WEEKLY, NO. 57 (April 2).—Flower Day in Cairo.—Many beautiful floral boats in Egyptian carnival.

A Volcano in Eruption.—Watching the laval bubble on the Isle of Tamagna.

Automobile Bank.—Baltimore concern calls at your door for deposits.

A Wolf Hunt in Russia.—Gun Club of Moscow spends exciting day.

A Strenuous Egg Roll in Denver.—Colorado children contest for the Denver Republican prize.

Thirty Homes Destroyed.—Swansea, England, is visited by conflagration wiping out many cottages.

Spring Plowing in Order.—One thousand-acre ranch gets ready for annual planting.

Aviator Takes a Bad Fall.—Ralph Newcomb drops into bay at San Pedro, Cal., but escapes uninjured.

Hydroplane for Wilmelm II.—German Emperor watches experiments at Wilhelmshaven.

A Russian Avalanche.—Snowslide strikes Mountain City and causes enormous damage.

Gathering up the Wreckage.—Scenes incident to the floods and cyclones in the Central West.

THE ANGEL OF MERCY (April 6).—A Red Cross nurse, Florence Valfontaine, obtains a permit to go to the front. At headquarters, at the same time with the nurse is a courier from the French Lieutenant-General. He puts in his bag important papers. A man, acting as a servant, takes unusual interest.

After the courier has departed, the servant spy sends a telegram. "Courier leaves tonight. Will be interesting to know what bag contains."

Two accomplices of the spy board the train with the courier and enter the same compartment. The nurse takes this train also and enters the next compartment. As the train is passing through a tunnel she hears a noise. Looking through a window, she sees the courier being overpowered by the secret emissaries. At the first station the nurse informs an officer of the crime. Men rush back to where the courier had been thrown from the train. They find him, seriously wounded. The courier tells the nurse that his despatches were stolen. One contained the information that a convoy of war supplies was scheduled to cross the frontier on that day for headquarters. It is understood then that the enemies' purpose is to wreck the train. The nurse, with special officers, rush in an automobile to the place where they know the secret emissaries would try to derail the train. They arrive just in time to overpower the spies as they are about to pull the switch, which would have sent the train to destruction.

THE CUPIDITY OF CUPID (April 10).—By the terms of her dead husband's will, the wife is restrained from remarrying. In the event that she does, the inheritance of $200,000 would revert to her sister. The sister, hearing of this, plans with her sister's lawyer to entice the widow into marriage, the lawyer to receive 10 per cent. of the money. He thinks that he himself is a favorable suitor and calls upon the widow. But great is his surprise when he finds the widow in the arms of her sister's son. They are eventually married and the sister, who had planned to get the fortune, turns it over to her son, thereby keeping the fortune in the ex-widow's hands.

ON THE FIRING LINE (April 10).—A Laffin Hiena has become heir to his uncle's immense fortune. The boss is adverse to accepting his resignation. Hiena plays all sorts of tricks on the boss, but every prank brings the boss more business, for which the boss thanks him. One day Hiena is advised by his lawyers that they made a mistake in reading the will and that the money goes to the Home for Friendless Fless. Whereupon Hiena goes back to his employer and becomes a model employee.

FEATURE RELEASES.

"WARNER'S FEATURES."

MEXICAN CONSPIRACY OUT-GENERALED.—Mexico is in the midst of a revolution. General Galvez, commanding the loyal Federal troops, seeks to obtain a loan from Harriman & Tipps, Wall Street bankers. Herminia, a maid in the general's household, overhears the conference and informs Tonio, colonel of the Rebels, who sends his spy, Karr, to New York to get the loan for the Rebel army. Unsuccessful, Karr robs the New York firm of the money and makes his escape to Mexico.

Martha Langley, of the Tinkerton Detective Agency, is sent to Mexico immediately. Tipps also goes to Mexico to discuss the loan with General Galvez. Tipps leaves the general's home and Karr enters secretly through a window to steal the Federal plans of attack. In the ensuing struggle he stabs General Galvez and makes his get-away unobserved.

Tipps is arrested at the railway station and accused of the murder as the last one to leave the presence of the general. Martha picks up a hatband in the room where the struggle took place and sets out to find the real murderer. She falls into a trap laid for her by Karr's desperadoes, and recovers consciousness with her luxuriant hair fastened in the drawer of a washstand. With a pair of manicure scissors, she cuts herself loose, digs a hole through the stone wall of her prison and escapes by swimming the river.

Going to the home of the murdered general, Martha disguises herself as the maid and secures a note sent by Karr, the murderer. She brings about Karr's capture and gets the U. S. Consul to intercede just in time to save Tipps from being lynched. After her heroic work in his behalf, Tipps quite naturally falls in love with Martha and persuades her to marry him. A year later they are shown in their Northern home with a little baby to bring them joy.

UNION FEATURES.

RESTITUTION.—Having lost his fortune, Emile Marval went to America to regain it and left his son, Robert, then a young boy, in the care of his old friend, Duschesne, a notary. Several months after Marval returned with an immense fortune, and the sight of the money animated Duschesne's insatiable greed for gold. By a stratagem the avaricious Duschesne extinguished the life of the millionaire, acquired the fortune and adopted the boy. Twenty years later Robert, grown to manhood, is enamoured with Banker Lazare's daughter. Sometime later Mr. Darbois, a friend of Marvel, called upon the son. In the interview Robert learned that his father was a very wealthy man, and the fact that he died poor aroused the suspicions of Darbois; he decided to investigate. In the guise of an old clerk, Darbois secured a position as private secretary to the notary, and it was in this capacity that he learned of the hiding place of Duschesne's ill-gotten gains. He told the son, who, noting the strong resemblance between his father and Darbois, disguised him so that he looked like the murdered man. That night, when the old notary went to the hiding place to count his gold, Darbois appeared. He thought it was the ghost of Marvel and in terror, fled from the place. Robert and Darbois went to the home of the banker, Lazare, and told him of their discovery. All went to the notary's home, but all they found when they reached the place was a mass of wreckage, Duschesne's conscience having troubled him so much that he dynamited the house. They extricated the dead body of the notary, secured the fortune, and a short while after Robert and the banker's daughter were happily married.

AN ACCURSED INHERITANCE.—Against the protests of his many friends, Gallois, a Norman horse dealer, at the baptism of his second son, Lucien, gave his first son, Charles, still a very young boy, his first glass of wine. This started a long train of trouble which came to this family. Fifteen years later, Lucien was graduated with honors from a medical college, while his brother was a ne'er-do-well caused by drink. At the wedding festival of Lucien and Jeanne, Charles' disgraceful actions brought on the death of his father. For a long time after Lucien and his wife had heard nothing of Charles, until one day they received a letter from the derelict saying that as he has conquered drink he would like to be taken into their home. He was. But at the christening of the daughter of Jeanne, Charles lost control of himself and again his disgraceful actions caused the sacrifice of life of the newly made mother. Twenty years later, Cecille, the daughter, has become engaged to Roger Devieu. A few days before her wedding day, Cecille was attacked, when driving, by a tramp. On account of her nervous state she was unable to give a description of the tramp to the police. However, the derelict was later apprehended and when he was brought face to face with Cecille, Lucien recognized his brother. The terrible shock was too much for Cecille and she, too, passed away on her wedding day.

Among the Exhibitors

Deer Park, Wash.—G. Anderson will open a motion picture theater here.

Seattle, Wash.—The Clemmer Co., moving picture shows, incorporated; capital $40,000. Incorporators: J. Q. Clemmer, Erven H. Palmer.

Burlington, Wis.—Martin Pralics sold the Crystal theater to E. D. Perkins.

Eldorado, Kansas.—Andrew Savage, of Wichita, has purchased a half interest in a new theater at Eldorado and will manage it with H. E. Lewer of Eldorado.

Hallettsville, Texas.—The Airdome has been opened and now there are two moving picture shows in full operation here.

Lancaster, Pa.—C. H. Brehm will alter a building into a moving picture theater. The auditorium will measure 40 x 110 and the lobby and arcade 16 x 47.

Cincinnati, O.—Ben Staub Wheeler will build a one-story, moving picture theater with a seating capacity for 300. The building will measure 35 x 85 and will cost $7,500.

Cleveland, O.—Eugene Propper will build a one-story moving picture theater with a seating capacity for 475. The building will measure 35 x 132 and will cost $10,000.

Kansas City, Mo.—George H. Seldhoff, has been awarded the contract to erect a two-story moving picture theater for Charles O. Lamphear. The building will measure 35 x 121 and will cost $6,000.

Chicago, Ill.—O. E. Wilke will build a two-story moving picture theater.

Chicago, Ill.—Dr. A. N. Perlman will erect a one-story moving picture theater and store building.

Cincinnati, Ohio.—The Center Amusement Company, of Cincinnati, has been incorporated, with a capital of $20,000, by Joseph G. Guelle, Anthony E. Motsch and T. Motsch. The company will operate a moving picture theater at York Street and Freeman Avenue. It is now in the course of construction.

Negaunee, Mich.—Allen & Rytkonen, proprietors of the Star Theater, have reopened the Bijou Theater in the Sundberg block.

Ozark, Arkansas.—Odus Richberg has leased the theater here.

Logansport, Ind.—A. P. Jenks has completed plans for the remodelling his moving picture theater to include 296 seats.

Fairport, O.—E. E. Lawrence will erect a one-story moving picture theater to seat 200 people and cost $5,000.

Lorain, O.—B. W. Baird will erect a one-story moving picture theater with a seating capacity for 450 and cost $7,500.

Akron, O.—Frank Selzer has had plans prepared for a commercial building which will include six stores and a moving picture theater on the first floor. The total cost of construction will be $100,000.

Columbus, O.—Ross & McCafferty will shortly remodel a four-story business property into a moving picture theater. The alterations will cost $1,000. The lessee is Max Stearn, proprietor of "The Exhibit."

Philadelphia, Pa.—The Logan Amusement Company has awarded the contract for their two-story moving picture theater to G. J. Reich, 1112 Louden Street.

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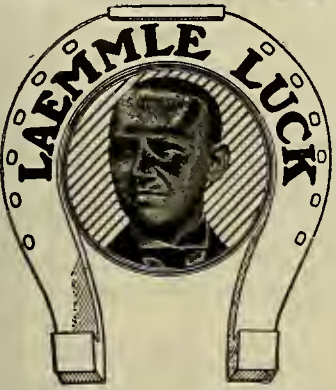

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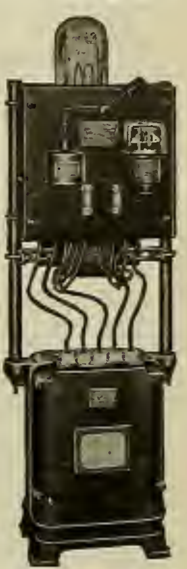

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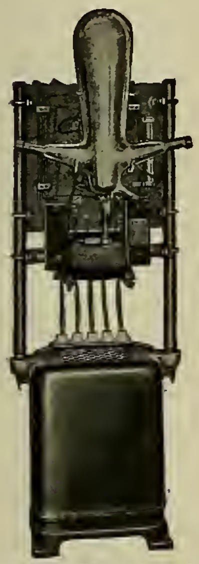

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Apr. 10—The Homestead Race (Drama).......1000
Apr. 12—Woman's Honor (Drama)...........1000
Apr. 14—Suspended Sentence (Drama).........1000
Apr. 17—In Another's Nest (Drama)..........1000
Apr. 19—The Ways of Fate (Drama)..........1000
Apr. 21—Boobs and Bricks (Comedy).........1000
Apr. 24—When Jim Returned (Com.-Dr.).......1000
Apr. 26—Calamity Anne's Trust (Comedy)....1000

AMBROSIO.

Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama)............
Apr. 19—Child Labor Traffic (2 parts, Drama)..
Apr. 26—Golden Rain (2 reels, Drama).......

AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama)................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama)............
Mar. 13—Wine, Women and Reformation (Dr.)

BISON.

Mar. 29—The Half-Breed Parson (2 reels—Dr.)
Apr. 1—A House Divided (3 parts. Drama)..
Apr. 5—Tap (2 parts. Drama)...............
Apr. 8—Bedford's Hope (3 parts—Drama)...
Apr. 12—The Darling of the Regiment (2 reels—Drama) ....
Apr. 15—War (3 parts, Drama)................
Apr. 19—The Last Roll Call (2-parts Drama)..
Apr. 22—Bred in the Bone (3 parts, Drama)..
Apr. 26—The Black Chancellor (3 parts, Dr.)

BRONCHO.

Mar. 19—The Pride of the South (3 reels) (Drama). ....
Mar. 26—The Iconoclast (3 reels—Drama).....
Apr. 2—The Sinews of War (2 parts. Drama)
Apr. 9—The Grey Sentinel (2 parts—Drama)
Apr. 16—A Southern Cinderella (3 parts, Dr.)
Apr. 23—Retrogression (2 parts, Drama)......

CHAMPION.

Mar. 24—A Trim and a Shave (Comedy)......
Mar. 31—A Knotty Knot (Comedy).............
Apr. 7—Shanghaied (Drama) ....
Apr. 7—The Life-Savers of Chicamocomo (Vocational) ....
Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....

CRYSTAL.

Apr. 6—Pearl as a Clairvoyant (Comedy)......
Apr. 6—Almost a Winner (Comedy)...........
Apr. 13—The Veiled Lady (Comedy)...........
Apr. 13—Our Parents-In-Law (Comedy).....
Apr. 20—His Romantic Wife (Comedy)........
Apr. 20—Two Lunatics (Comedy)..............
Apr. 27—Forgetful Flossie (Comedy)..........
Apr. 27—A Joke on the Sheriff (Comedy)......

ECLAIR.

Apr. 13—Going for Father (Comedy)...........
Apr. 13—The Octopus (Zoology)...............
Apr. 16—The Evil Genius (2 parts, Drama)..
Apr. 20—Poor Little Chap (Comedy)..........
Apr. 20—He Was Only Dreaming (Comedy)..
Apr. 20—Fire (Scientific)......................
Apr. 23—Mathilde (2 parts, Drama)...........

EXCELSIOR.

Mar. 24—The Legends of the Everglade (Dr.)..
Mar. 31—The Romance of a Fisher Boy (Drama)
Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......

FRONTIER.

Apr. 12—The Burning Lariat (Drama)........
Apr. 17—Some Doings at Lonesome Ranch (Comedy) ....
Apr. 19—Why the Ranger Resigned (Drama)..
Apr. 24—The Daughter of the Sheep Rancher (Drama)..............................
Apr. 26—The Old Maid's Last Attempt (Com.)

GAUMONT.

Mar. 27—Hypnotizing Hannah (Comedy).....
Mar. 29—(An Education and Topical Subject)
Apr. 1—The Quality of Kindness (Drama)....
Apr. 1—By Waters Beautiful (Scenic).......
Apr. 2—Gaumont's Weekly, No. 56 (News)..
Apr. 3—Marriage by the Wholesale (Comedy)..
Apr. 3—Exotic Fish (Zoology)................
Apr. 5—(An Educational and Topical Subject)
Apr. 8—The Angel of Mercy (Drama)........
Apr. 9—Gaumont's Weekly, No. 57 (News)..
Apr. 10—The Cupidity of Cupid (Com.-Dr.)..
Apr. 10—On the Firing Line (Comedy).......

GEM.

Apr. 1—Lyndhoven Farm, Virginia............
Apr. 8—Billy Gets Arrested (Comedy)........
Apr. 15—Billy Turns Burglar (Comedy)......
Apr. 15—The Laplanders (Typical) ....
Apr. 22—Burglarizing Billy (Comedy).........
Apr. 22—Against the Law (Comedy).........

GREAT NORTHERN.

Mar. 22—The Port of Copenhagen (Scenic)....
Mar. 29—Fred as a Soldier (Comedy)..........
Mar. 29—Summer in the North (Scenic).......
Apr. 5—A Skipper's Story (Comedy)..........
Apr. 5—Under Southern Skies (Physical Geography)...............................
Apr. 12—The Bewitched Rubber Shoes (Comedy) ....
Apr. 12—Spanish Towns (Scenic)............
Apr. 19—The Two Convicts (Drama)..........

IMP.

Apr. 10—Aunt Kate's Mistake (Comedy)......
Apr. 12—The Mysterious Card (Comedy)......
Apr. 14—Blood Will Tell (Drama)............
Apr. 17—The Leader of His Flock (2 parts, Dr.)
Apr. 17—Fixing the Fakirs (Comedy).........
Apr. 17—On an Alligator Farm (Zoology)......
Apr. 21—The Regeneration of John Storm (Dr.)
Apr. 24—A Sprig of Shamrock (Comedy)......
Apr. 26—Why Men Leave Home (Comedy)....
Apr. 26—Pottery Industry (Comedy)..........

KAY-BEE.

Mar. 21—A Frontier Wife (Drama)............
Mar. 28—Texas Kelly at Bay (Drama)........
Apr. 4—With Lee in Virginia (2 parts. Drama)
Apr. 11—On Fortune's Wheel (2 parts—Drama)
Apr. 18—The Runaways (Comedy).............
Apr. 25—Will O' the Wisp (2 parts, Drama)..

KEYSTONE.

Apr. 3—Hide and Seek (Comedy).............
Apr. 7—Those Good Old Days (Comedy).....
Apr. 10—A Game of Poker (Comedy).........
Apr. 10—Father's Choice (Comedy)..........
Apr. 14—A Life in the Balance (Comedy)......
Apr. 17—Murphy's I. O. U (Comedy)..........
Apr. 17—A Dollar Did It (Comedy)...........
Apr. 21—Cupid in a Dental Parlor (Comedy)..
Apr. 24—A Fishy Affair (Comedy).............
Apr. 24—The Bangville Police (Comedy)......

LUX.

Mar. 28—The Man Eater (Drama).............1000
Apr. 4—Too Polite (Comedy).................. 475
Apr. 4—More than She Bargained for (Comedy) 508
Apr. 11—Sacrificed to the Lions (Drama)....1000
Apr. 18—The Leopard Avenger (Drama).......1000

MAJESTIC.

Apr. 1—A Study in Sociology (Drama).......
Apr. 6—The Half Orphans (Comedy)..........
Apr. 8—The Night Riders (Drama)........
Apr. 13—Pedro's Revenge (Drama)...........
Apr. 15—I Love You (Drama)................
Apr. 15—The Leaning Tower of Pisa (Monumental)..........................

MECCA.

Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ....
Mar. 15—The Fisher Lady (Drama)...........
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama).............
Apr. 5—By the Curate's Aid (Drama).........

MILANO.

Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama)......
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)............................

MUTUAL WEEKLY.

Mar. 26—Mutual Weekly, No. 13 (News)......
Apr. 2—Mutual Weekly, No. 14 (News)......
Apr. 9—Mutual Weekly, No. 15 (News)......
Apr. 16—Mutual Weekly, No. 16 (News)......
Apr. 23—Mutual Weekly, No. 17 (News)......

MUTUAL EDUCATIONAL.

Apr. 10—Willy Prefers Liberty to Wealth (Comedy) ....
Apr. 10—The Golden Horn, Turkey (Scenic)
Apr. 17—Willy and the Conjuror (Comedy)....
Apr. 17—Village Customs in Ceylon, India (Manners and Customs)...........
Apr. 24—Funnicus is Tired of Life (Comedy)..
Apr. 24—Electrical Phenomenon (Physics)......

NESTOR.

Apr. 7—River Rhine, Germany (Physical Geography) ....
Apr. 9—How Fatty Got Even (Comedy).....
Apr. 11—The Forgotten Letter (Drama)......
Apr. 14—A Night of the Garter (Comedy).....
Apr. 14—Dad's Surprise (Comedy).............
Apr. 16—An Affray of Honor (Drama).........
Apr. 18—Paying for Silence (Drama)..........
Apr. 21—His Friend Jimmie (Comedy)........
Apr. 23—The Sheriff's Warning (Drama)......
Apr. 25—For Her Sake (Drama)..............

POWERS.

Apr. 2—Do It Now (Comedy)..................
Apr. 4—Bachelor Bill's Birthday Present (Com.)
Apr. 8—The Elixir of Youth (Comedy)......
Apr. 11—The Fear (Drama)..................
Apr. 16—The Lesson (Drama)................
Apr. 18—The Troubadour of the Rancho (Dr.)..
Apr. 23—When Dolly Died (Drama)..........
Apr. 25—The Sham Suffragette (Comedy)......

PUNCH.

Feb. 27—Tracked to Florida (Comedy).........
Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)............
Mar. 13—His First Kodak (Comedy).........

PILOT.

Mar. 20—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....
Apr. 3—In the Battle's Smoke (Drama).......
Apr. 10—Across the Border (Drama)..........
Apr. 17—The Promoter (Drama).............

RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

RELIANCE.

Apr. 2—The Judge's Vindication (2 parts. Dr.)
Apr. 5—The Woman Who Knew (Drama).....
Apr. 9—The Stronger Call (Drama)...........
Apr. 12—For Love of Columbine (Drama).....
Apr. 16—Held for Ransom (2 parts, Drama)..
Apr. 19—The Good Within (Drama)...........
Apr. 23—The Hoodoo Pearls (Drama).........
Apr. 26—A Woman's Honor (Drama)..........

REX.

Apr. 10—Until Death (2 reels—Drama).......
Apr. 13—Pure Gold and Dross (Scientific)....
Apr. 17—A Friend of the Family (Drama)......
Apr. 20—A Book of Verses (Drama)..........
Apr. 24—The Dragon's Breath (2 parts Dr.)..
Apr. 27—The Wayward Sister (Drama)........

RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..............
Mar. 31—Memories of Long Ago (Drama)....
Apr. 4—Classmates (Drama) ....
Apr. 7—The Outcast (Drama)...............
Apr. 11—Off the Mainland (Drama)..........

SOLAX.

Mar. 28—The Climax (Drama) ....
Apr. 2—The Bachelor's Housekeeper (Comedy)
Apr. 4—The Ogres (Drama)..................
Apr. 9—The Lady Doctor (Comedy)........
Apr. 11—His Son-in-Law (Drama).............
Apr. 16—The Mystery of the Lost Cat (Comedy)
Apr. 18—Where Love Dwells (Drama).........

THANHOUSER.

Apr. 4—The Spoiled Darling's Doll (Drama)
Apr. 6—When Ghost Meets Ghost (Drama)..
Apr. 8—The Patriot (Drama)...............
Apr. 11—The Changeling (Drama)............
Apr. 13—The Dog in the Baggage Car (Com.)
Apr. 15—The Girl and the Grafter (Drama)...
Apr. 18—Retribution (Drama)...............

VICTOR.

Mar. 28—That Boy from Missouri (Comedy)..
Apr. 4—A Letter to Mother (Drama).........
Apr. 11—Two Lives (Drama)..................
Apr. 18—The Coward's Charm (Drama) ......
Apr. 25—Loneliness and Love (Drama)........

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Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Apr. 7—The Stolen Bride (Drama)	
Apr. 10—An "Uncle Tom's Cabin" Troupe (Comedy)	
Apr. 10—A Lesson to Mashers (Comedy)	
Apr. 12—The Little Tease (Drama)	
Apr. 14—He Had a Guess Coming (Comedy)	
Apr. 14—A Horse on Bill (Comedy)	
Apr. 17—A Frightful Blunder (Drama)	
Apr. 19—A Misunderstood Boy (Drama)	
Apr. 21—The Left Handed Man (Drama)	
Apr. 24—A Ragtime Romance (Comedy)	
Apr. 24—The Cure (Comedy)	
Apr. 26—The Lady and the Mouse (Drama)	

CINES.

(G. Kleine.)

Apr. 7—The Queen of Spades (Special—2 parts (Drama)	2000
Apr. 8—Scenes Along the Pescara River, Central Italy (Physical Geography)	350
Apr. 8—A Romance by the Sea (Drama)	650
Apr. 12—On the Nebi River, East Africa (Physical Geography)	200
Apr. 12—Keeping Tab on Sammy (Comedy)	800
Apr. 15—The Ancient Town of Gubbio, Umbria, Central Italy (Scenic)	400
Apr. 15—Anita the Orphan (Drama)	600
Apr. 16—A Fugitive at Bay (2-parts Drama Special)	1800
Apr. 19—For His Child's Sake (Drama)	1000
Apr. 22—A Heart of Steel (Drama)	1000
Apr. 23—The Miser's Millions (3 parts, special, Drama)	2700
Apr. 26—Views in Liege, Belgium (Scenic)	200
Apr. 26—Forgotten (Drama)	800

EDISON.

Mar. 31—The Elder Brother (Drama)	1000
Apr. 1—With the Eyes of the Blind (Drama)	1000
Apr. 2—The Duke's Dilemma (Comedy)	1000
Apr. 4—The Inventor's Sketch (Drama)	1000
Apr. 5—Master and Man (Drama)	1000
Apr. 7—A Shower of Slippers (Comedy)	1000
Apr. 8—Old Jim (Drama)	1000
Apr. 9—The Well Sick Man (Comedy)	1000
Apr. 11—The Capture of a Wild Cat (Sport)	350
Apr. 11—Rule Thyself (Comedy)	650
Apr. 12—The Man Who Wouldn't Marry (Drama)	1000
Apr. 14—Jones Goes Shopping (Comedy)	
Apr. 14—The Rocky Mountains in Winter (Geography)	
Apr. 15—The New Pupil (Comedy-Drama)	1000
Apr. 16—Seven Years Bad Luck (Comedy)	1000
Apr. 18—The Man from the West (Drama)	1000
Apr. 19—The Twelfth Juror (Drama)	1000
Apr. 21—Hulda of Holland (Comedy-Drama)	1000
Apr. 22—An Innocent Informer (Drama)	1000
Apr. 23—His Undesirable Relatives (Comedy)	1000
Apr. 25—The High Tide of Misfortune (Being the tenth story of "What Happened to Mary," Drama)	1000
Apr. 26—A Splendid Scapegrace (Drama)	1000

ESSANAY.

Apr. 8—The Wardrobe Lady (Comedy-Drama)	1000
Apr. 9—The Sheriff's Wife (Drama)	1000
Apr. 10—Found Out (Comedy)	1000
Apr. 11—The Little Mother (Drama)	1000
Apr. 12—Broncho Billy's Reason (Drama)	1000
Apr. 15—The Accusation of Broncho Billy (Drama)	1000
Apr. 16—The Capture (Comedy)	1000
Apr. 17—The Unknown (Drama)	1000
Apr. 18—The Crossing Policeman (Drama)	1000
Apr. 19—Alkali Ike's Homecoming (Comedy)	1000
Apr. 22—The Unburied Past (Drama)	1000
Apr. 23—The Rival Salesmen (Comedy)	1000
Apr. 24—City of Mexico (Scenic)	1000
Apr. 25—The Deacon's Dilemma (Comedy)	1000
Apr. 26—Broncho Billy and the Rustler's Child (Drama)	1000

KALEM.

Apr. 9—The Pursuit of the Smugglers (Drama)	1000
Apr. 11—The Scimitar of the Prophet (Drama)	
Apr. 11—The Indestructible Mr. Jenks (Comedy)	
Apr. 12—The California Oil Crooks (Drama)	
Apr. 14—A Streak of Yellow (Drama)	1000
Apr. 16—A Plot for a Million (Drama)	1000
Apr. 18—The Bravest Girl in California (Comedy)	
Apr. 18—The Millionaires' Playground (Topical)	
Apr. 19—The Fire-Fighting Zouaves (Drama)	
Apr. 21—The Sneak (Drama)	1000
Apr. 23—The Secret Marriage (Drama)	1000
Apr. 25—The Phoney Singer (Comedy)	
Apr. 25—Japan, the Industrious (Mechanical Engineering)	
Apr. 26—The Fighting Chaplain (Drama)	1000

LUBIN.

Apr. 8—For His Child's Sake (Drama)	1000
Apr. 9—The Toll of Fear (2 reels—Drama—Special)	2000
Apr. 10—The Magic Shoes (Comedy)	
Apr. 10—Angel Cake and Axle Grease (Comedy)	
Apr. 11—The Split Nugget (Drama)	1000
Apr. 12—Pete Tries the Stage (Comedy)	1000
Apr. 14—Minnie the Widow (Comedy)	400
Apr. 14—One On Romance (Comedy)	600
Apr. 15—The Pawned Bracelet (Comedy)	1000
Apr. 17—The Right Road (Drama)	1000
Apr. 18—The Power of the Cross (2-parts-Special Drama)	2000
Apr. 18—Baby's New Pin (Comedy)	400
Apr. 18—Beating Mother To It (Comedy)	600
Apr. 19—A Florida Romance (Drama)	1000
Apr. 21—Back to Primitive (Drama)	1000
Apr. 22—A Slight Mistake (Comedy)	
Apr. 22—Sunshine Sue (Comedy)	
Apr. 24—The School Principal (Comedy)	1000
Apr. 25—Diamond Cut Diamond (Drama)	1000
Apr. 25—The End of the Quest (Special, 2 parts, Drama)	2000
Apr. 26—The Birthmark (Drama)	1000

MELIES.

Mar. 13—A Gambler's Heart (Drama)	1000
Mar. 14—Loved by a Maori Chieftess (Special, 2 parts) (Drama)	2000
Mar. 20—Honor Thy Mother (Drama)	1000
Mar. 27—Hinemoa (Drama)	1000
Apr. 3—The Stolen Tribute to the King (Dr.)	
Apr. 3—The River Wanganui (Scenic)	
Apr. 10—The Maoris of New Zealand (Manners and Customs)	1000
Apr. 17—What Is Sauce for the Goose (Comedy)	684
Apr. 17—A Tahitian Fish Drive (Manners & Customs)	316
Apr. 24—How Chief Te Ponga Won His Bride (Drama)	
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology)	

ECLIPSE.

(G. Kleine.)

Mar. 5—The Wages of Transgression (Drama)	
Mar. 5—Pottery Making in Dorset, England (Industrial)	
Mar. 12—The Lost Wager (Comedy)	
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)	
Mar. 19—An Innocent Offender (Drama)	1000
Mar. 26—Fjords and Waterfalls of Norway (Scenic)	300
Mar. 26—The Crab and Lobster Industry (Industrial)	350
Mar. 26—He Saw the Point (Comedy)	350
Apr. 2—The Fruit of Suspicion (Drama)	1000
Apr. 9—The Kentish Coast, England (Physical Geography)	250
Apr. 9—Making Birch Brooms (Trades)	300
Apr. 9—An Up-to-Date Aviator (Comedy)	450
Apr. 16—The Winner at the Sweepstakes (Drama)	1000
Apr. 23—A Four-footed Detective (Drama)	1000

PATHEPLAY.

Apr. 5—The Broken Idyll (Drama)	
Apr. 7—Pathe's Weekly, No. 15 (News)	
Apr. 8—The Snap Shot (Comedy)	
Apr. 8—The River Clyde at Lanark, Scotland (Physical Geography)	
Apr. 9—Too Much Parcel Post (Comedy)	
Apr. 10—God Is Love (Drama)	
Apr. 11—The Analysis of Motion (Physics)	
Apr. 11—The Locust (Zoology)	
Apr. 12—The Happy Home (Drama)	
Apr. 12—In the Days of War (Special—2 reels—Drama)	
Apr. 14—Pathe's Weekly No. 16 (News)	
Apr. 15—The Fire of Vengeance (Drama)	
Apr. 16—The Italian Bride (Drama)	
Apr. 17—Glimpses of the National Capital (Topical)	
Apr. 17—The Sponge Industry in Cuba (Industry)	
Apr. 18—School of Gymnastics (Military)	
Apr. 18—The Cuttlefish (Zoology)	
Apr. 19—The Pride of Innocence (Drama)	
Apr. 21—Pathe's Weekly, No. 17 (News)	
Apr. 22—Winter Sports at Bodele (Sports)	
Apr. 22—Ancient Greece (Scenic)	
Apr. 23—The Outlaw (Drama)	
Apr. 24—The Thwarted Plot (Drama)	
Apr. 25—Our Feathered Friends (Zootechnic)	
Apr. 25—A Trip on the Seine (Scenic)	
Apr. 26—The Count's Will (Drama)	
Apr. 26—An Exciting Honeymoon (Special, 2 parts, Comedy)	

SELIG.

Apr. 7—Vengeance is Mine (Drama)	1000
Apr. 8—Robert Hale's Ambition (Drama)	1000
Apr. 9—The Shotgun Man and the Stage Driver (Drama)	1000
Apr. 10—Tommy's Atonement (Drama)	
Apr. 10—The Tombs of the Ming Emperors (Monuments)	
Apr. 11—With Love's Eyes (Drama)	1000
Apr. 14—A Wise Old Elephant (Special-2-parts Drama)	2000
Apr. 14—The Woodman's Daughter (Drama)	1000
Apr. 15—God's Way (Drama)	
Apr. 15—Hankow, China (Scenic)	
Apr. 16—Dixieland (Drama)	1000
Apr. 17—The Tie of the Blood (Drama)	1000
Apr. 18—Cured of Her Love (Comedy)	
Apr. 18—That Mail Order Suit (Comedy)	
Apr. 21—Canton, China (Scenic)	
Apr. 21—Alas! Poor Yorick! (Comedy)	
Apr. 22—Seeds of Silver (Drama)	1000
Apr. 23—Love, the Winner (Drama)	
Apr. 23—Dollar Down, Dollar a Week (Com.)	
Apr. 24—Love in the Ghetto (Drama)	1000
Apr. 25—Arabia Takes the Health Cure (Com.)	1000

VITAGRAPH.

Mar. 29—The Two Brothers (Drama)	
Mar. 29—Tenyu Maru (Educational)	
Mar. 31—Bedelia Becomes a Lady (Comedy)	1000
Apr. 1—Checkmated (Drama)	1000
Apr. 2—Alixe, or the Test of Friendship (Dr.)	1000
Apr. 3—The Midget's Romance (Comedy)	
Apr. 3—Our Coast Defenders (Military)	
Apr. 4—Let 'Em Quarrel (Comedy)	1000
Apr. 4—The Golden Hoard, or Buried Alive (Special, 2 parts. Drama)	2000
Apr. 5—He Answered the Ad (Comedy)	1000
Apr. 7—Bunny's Honeymoon (Comedy)	1000
Apr. 8—The Transition (Drama)	1000
Apr. 9—Out of the Storm (Drama)	1000
Apr. 10—Cutey and the Chorus Girls (Comedy)	1000
Apr. 11—Wanted, a Strong Hand (Comedy)	
Apr. 11—Laying a Marine Cable (Telegraph)	
Apr. 11—The Web (Special—2 parts—Drama)	2000
Apr. 12—Mystery of the Stolen Child (Drama)	1000
Apr. 14—Mr. Mintern's Misadventures (Drama)	1000
Apr. 15—The Fortune (Comedy)	1000
Apr. 16—After the Honeymoon (Drama)	1000
Apr. 17—Sleuthing (Drama)	1000
Apr. 18—Playing with Fire (Drama)	1000
Apr. 18—Seeing Double (Comedy)	
Apr. 19—Jean and Her Family (Canine)	
Apr. 21—Mixed Identities (Comedy)	
Apr. 21—Gala Day Parade, Yokohama, Japan (Topical)	
Apr. 21—The Artist's Great Madonna (Special, 2 parts, Drama)	2000
Apr. 22—The Mystery of the Stolen Jewels (Dr.)	1000
Apr. 22—In the Good Old Summer Time (Com.)	
Apr. 23—There's Music in the Hair (Comedy)	
Apr. 23—Crowds Attending Gods In Temple, Tokyo, Japan (Typical)	
Apr. 24—The Power that Rules (Drama)	1000
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Apr. 26—A Fighting Chance (Drama)	1000

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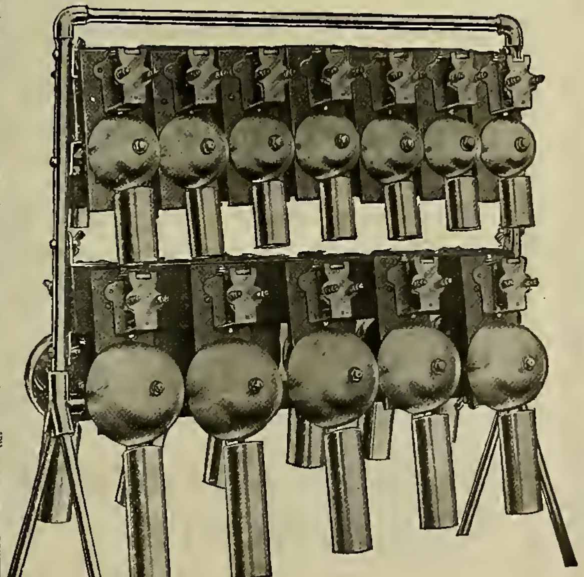

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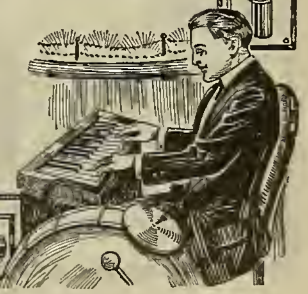

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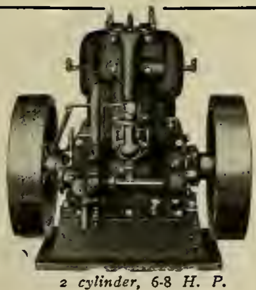

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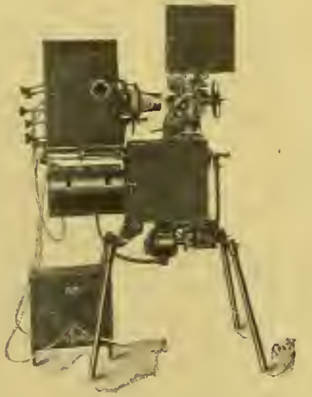

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MOVING PICTURE WORLD

THE FILM INDEX

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Tuesday, April 22. AN AMERICAN IN THE MAKING

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Friday, April 25. FOR ANOTHER'S SIN (In two reels, with Priscilla's Pets.)

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A bully good comedy in which one salesman tries to outwit the other. You will appreciate this one.

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A beautiful scenic and educational feature well worth the patronage of anyone. Do not miss this.

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Another one of those screamingly funny comedies that keep your audience in a continual uproar.

Released Saturday, April 26th

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4 Rex Features	**"ROBINSON CRUSOE"—3 reels** **"THE DRAGON'S BREATH"—2 reels** **"IN SLAVERY DAYS"—2 reels** **"THE ROSARY"—A 1-reel feature**
4 American- Eclair Features	**"THE RETURN OF CRIME"—2 reels** **"THE SONS OF A SOLDIER"—3 reels** **"WHY?"—2 reels** **"MATHILDE"—2 reels**
2 Lincoln J. Carter Features	**"TWO LITTLE WAIFS"—2 reels** **"BEDFORD'S HOPE"—3 reels**

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Weeks Behind. Demand the ENTIRE with Only Part of It. Get it ALL!

"STARS AND STRIPES FOREVER"— 3 Reels Filipino War **"THE NORTHERN SPY"—2 reels** **"THE VENGEANCE OF SKYSTONE"—2 reels** **"THE INDIAN'S SECRET"—2 reels** **"THE FIGHTING CHAPLAIN"—2 reels** **"BRED IN THE BONE"—3 reels** **"THE TOLL OF WAR"—3 reels** **"THE HALF BREED PARSON"—2 reels** **"THE LAST ROLL CALL"—2 reels**	**9 101-Bison Features**
"UNCLE TOM'S CABIN"—3 reels **"BEAUTY AND THE BEAST"—3 reels** **"PELLEAS AND MELISANDE"—3 reels** **"FEDORA"—2 reels**	**4 Powers Features**
"THE SMUGGLER'S DAUGHTER"—2 reels	**1 Nestor Feature**
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Program, Week of April 28th

Monday	IMP—"The Cub" (Dr.) NESTOR—"When Father Was Kidnapped" (W. Com.) CHAMPION—"The Clown Hero" and "Life in the Soudan" (Com. & Edu.)
Tuesday	GEM—"Billy's Suicide" and "Views of Cape Hatteras" (Com. & Edu.) 101 BISON—"The Last Roll Call" (2-reel Dr.)
Wednesday	NESTOR—"The Greater Love" (Dr.) POWERS—"In a Strange Land" (Dr.) ECLAIR—"The Return of Crime" (2-reel Dr.) ANIMATED WEEKLY
Thursday	IMP—"The Rise of Officer 174" (King Baggot 2-reel Dr.) REX—"The Turn of the Tide" (Dr.) FRONTIER—"The Word of Jose" (Dr.)
Friday	NESTOR—"The Ingrate" (Dr.) POWERS—"Neighbors" (Com.) VICTOR—"The Unseen Influence" (Dr.)
Saturday	IMP—"Her Lover's Voice" and "Opening of the 1913 Baseball Season" (Com. and Topical) 101 BISON—"The Vengeance of Skystone" (2-reel Dr.) FRONTIER—"An Eastern Cyclone at Bluff Ranch" (Com.)
Sunday	REX—"The Rosary" (Dr.) CRYSTAL—"Pearl as a Detective" and "Oh! Whiskers" (Split Com.) ECLAIR—"Bewitched Matches" and "Salamanders" (Com. & Scien.)

Broncho Headliners

Bread Cast Upon the Waters

2 reels, April 30

A thrilling military and dramatic subject, in which a Union captain during the Civil War has his heart touched by the pathetic pleading of a boy for the return of his pet pony. Later, wounded and in danger of being captured, the boy repays the debt of gratitude and by a daring ride delivers the despatches of the captain and saves the Union army from annihilation. The boy's sister, a loyal southern girl, is won by the kindness of the captain and joyfully welcomes him when he returns after the war.

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That Rag Time Band

One reel, May 1

This comedy will prove as popular as "Heinze's Resurrection," presenting situations of screaming humor. The Rag Time Band quarrels over pretty Mabel, but finally appears on the stage at an Amateur Night. Vegetables and eggs come their way, and the leader, Krause, gets the fire hose behind the scenes and turns it on the audience. The result cannot be described and must be seen to be enjoyed.

The New Conductor

Split reel, April 28

The new conductor has a unique method of graft, but gets caught. The action is staged on a real electric car, and amusing situations are brought out as the pretty girls become passengers.

His Chum the Baron

Split reel, April 28

Smith's chum, the Baron, steals his clothes to go to a ball. Smith follows and takes the dress suit away from the Baron, who is in an awkward predicament and tries to hide. He is chased from room to room by the guests who think him a lunatic. The police are finally called and aid in capturing the "wild man," and he is taken away with no gentle hands.

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A Black Conspiracy

2 reels, May 2

A sensational war drama with many humorous touches to relieve the tense dramatic situations. A proud southern girl becomes estranged from her lover, who is a Union sympathizer and becomes a Northern officer when the war breaks out. The couple are brought together at the close of the war by the clever plotting of the old negroes. Among the features of the film is a slave market, where Old Sam and Mammy are placed upon the block.

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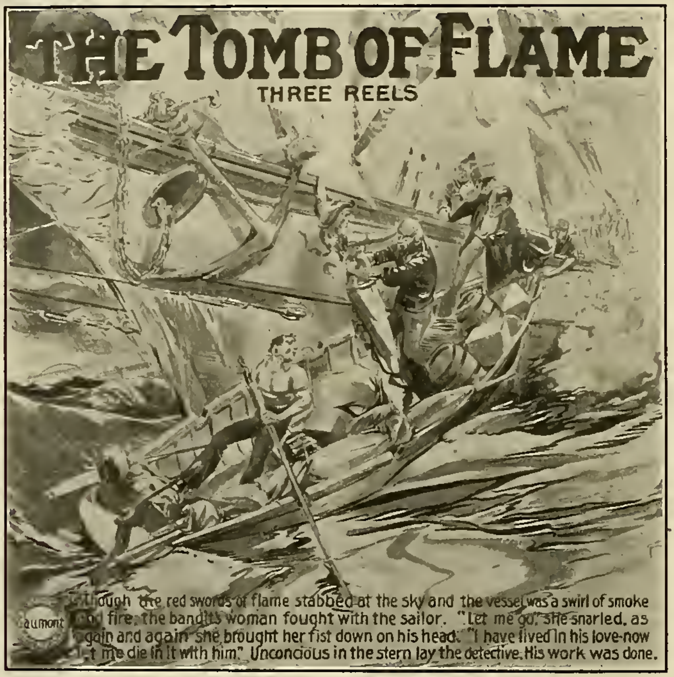
How the seemingly hopeless task of bringing back to his life-long cell a desperate malefactor was accomplished unwittingly by way of a woman. The fight on the ship and the deed of the man who would not be taken alive, will send chills down your back.



though the red swords of flame stabbed at the sky and the vessel was a swirl of smoke fire; the bandit's woman fought with the sailor. "Let me go," she snarled, as gain and again she brought her fist down on his head. "I have lived in his love—now t me die in it with him." Unconcious in the stern lay the detective. His work was done.

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Hugh Hoffman

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THE most stupendous effort ever put forth in motion pictures, consuming four months in its production, and presenting dramatic situations of heart gripping intensity and spectacular scenes of awe=inspiring sensationalism. Father and son, brother and brother, opposed each other in a maelstrom of death, the tide of battle alternating through brilliant charges and acts of daring.

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THROUGH THE OFFICES OF

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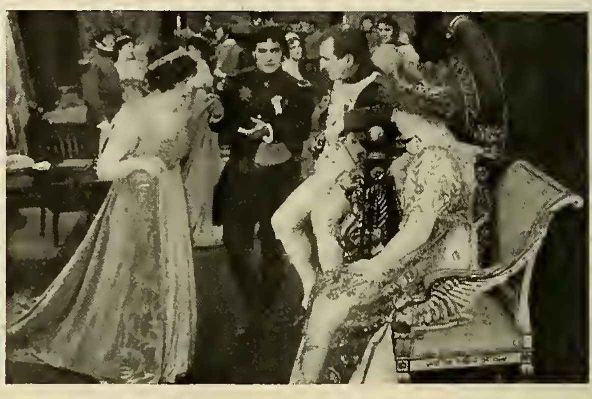
MULTIPLE REEL PROGRAM—GENERAL FILM SERVICE

"AN EXCITING HONEYMOON"
Lord Rowley in the Coal Bunkers



"HEARTS OF THE FIRST EMPIRE"
Beatrice is Presented to Napoleon

"THROUGH MANY TRIALS"
Guy and Emily are Secretly Married

"THE BROKEN VOW"
The Ranch of the Wealthy Cattle King

"AN EXCITING HONEYMOON"

PATHEPLAY IN TWO REELS. RELEASED SATURDAY, APRIL 26th, 1913.

THE funniest, happiest, wholesomest comedy in years! Two reels of screaming hilarity. Lord Rowley, the unfortunate and near-sighted groom, loses his eyeglasses just after the ceremony and starts on his bridal tour with the colored cook instead of the sweet little girl he has just married. An exciting auto chase; a race down the bay on a tug after the departing steamer; the flight of Lord Rowley down the ventilator into the coal bunkers—these are but few of the situations that make this greatest laugh-getting film ever released. Featuring Gwendolyne Pates and Charles Arling.

"HEARTS OF THE FIRST EMPIRE"

VITAGRAPH IN TWO REELS. RELEASED MONDAY, APRIL 28th, 1913.

A STORY of the days of Emperor Napoleon. A young country girl is found by Marie Louise, in the poorest section of Paris. To save her from further cruelty, the Empress takes her to the palace and trains her as a Maid of Honor. After furnishing the court attendants with no end of amusement by her awkward manners, she makes great improvements, and eventually becomes a great favorite. In time, she wins a noble husband, but first she "kills a rogue and outwits an Emperor." A superb production with William Humphrey as *Napoleon*, Edith Storey as *Marie Louise* and Leah Baird as *Beatrice*, the country girl.

"THROUGH MANY TRIALS"

LUBIN IN TWO REELS. RELEASED WEDNESDAY, APRIL 30th, 1913.

A BEAUTIFUL pastoral drama, in which we follow the wooing of the farmer's daughter by the rich young artist, their elopement and subsequent marriage. Then the proof of the old proverb "Marry in haste, repent at leisure." The artist-husband returns to his life in Bohemia, and neglects his wife. A child is born and the father realizes his neglect. Back at his painting, he strives hard for success and wins. Later, the little family goes to see "the old folks" and there is a general reconciliation, with everybody happy. A simple story of plain people, with the necessary element of human interest.

"THE BROKEN VOW"

CINES-KLEINE IN TWO REELS. RELEASED FRIDAY, MAY 2nd, 1913.

JULIET, the simple shepherdess, and Tony, the herder on the ranch of a wealthy Cattle King, are enamored with each other. Often they meet at the trysting place, under a giant tree on the edge of a cliff. Juliet is accidentally shot and is removed to the home of the Cattle King, where she recovers. Tempted by promises of presents and other wealth, she finally marries him. Two years pass, and Tony observes the ranchman riding through the woods. A fight ensues and results in a victory for Tony who, after tieing the ranchman to the tree at the trysting place, sends for Juliet, and, before the eyes of the husband, throws her and himself over the cliff into eternity.

GENERAL FILM CO., 200 Fifth Avenue, NEW YORK and EVERYWHERE

"It Is a Pleasure to Do Business With Your Branch Manager Here"

SO writes an exhibitor* in a Middle Western city. Continuing he says, "And I wouldn't even think of using anything but General Film Service."

Here is a typical example of the successful exhibitors who "swear by" General Film Service. Superior single-reel pictures and better multiple-reel features, an organization that is the biggest and the most efficient of its kind in the world, distributing offices so located that they cover the entire country, and each in charge of a manager whose chief duty it is to see that exhibitors are served promptly, properly and impartially—these are a few of the things that have made permanent friends for General Film Service.

After all, there isn't a good reason in the world why you shouldn't talk with us about General Film Service, even though you decide later not to use it. Shall we put you in touch with one of our offices?

"The Ideal Moving Picture" is in General Film Service

UNDER the heading "Moving Pictures Improving," in the editorial columns of its April 5th issue, the Wenatchee, Wash., *World* has this to say:

> "Last night we saw at one of the local theatres what appealed to us as the ideal moving picture. It was a two-reel drama entitled 'The Redemption.' No sermon ever preached a greater lesson morally; no climaxes were ever built up more effectively; nothing of more gripping heart interest is imaginable. The audience was worked up to fever heat of interest. The acting was masterful and the technique superb. The photography was faultless. It was a triumph."

"The Redemption" is a Kalem production and was released in General Film Service on February 21st. Every program brings others just as good.

GENERAL FILM COMPANY, 200 Fifth Ave., New York

*Name furnished on request.

YOU SHOULD HURRY

AND BOOK

THE BEST COMEDY *EVER* OFFERED

The Two Reel Patheplay

AN EXCITING HONEYMOON

FEATURING GWEN. PATES AND CHARLES ARLING

The Laughs Follow Each Other
Like Rice Follows a Bride

RELEASED APRIL 26th

BOOK IT NOW

IT WILL BE THE BIGGEST HIT EVER

COMING EDISON FILMS

A SPLENDID SCAPEGRACE

From "A Blackjack Bargainer"

Dramatic (1000)—Released Saturday, April 26th.

Having dissipated away his entire fortune and sold his home, Yancey Goree finally sells the family feud to an old mountaineer. But Yancey's old enemy befriends him and, in return, he shields him from the new enemy, receiving the bullet which was intended for him.

WHEN The RIGHT MAN COMES ALONG

Comedy-Drama (1000)—Released Monday, April 28th

Scorning all things feminine, an extremely progressive young woman plunges into business, develops a near-male style of clothes and becomes as mannish as possible. She laughs at matrimony until he arrives and then her mannish ways are thrust aside in her efforts to charm him.

THE ORPHAN

Drama (1000)—Released Tuesday, April 29th.

The black sheep of the family dies, leaving his little daughter in the care of a younger brother who is engaged to be married. The little stranger is the cause of a breach between the lovers, but her illness brings them more closely together than they have ever been before.

A RELUCTANT CINDERELLA

Comedy (1000)—Released Wednesday, April 30th.

A pinching slipper, removed under the table during a dinner-dance, gets a debutante into all sorts of embarrassing predicaments before she finally recovers it from one of the men. She conceals her slipperless foot until he lets a mouse loose in the room. That is too much.

GROUNDLESS SUSPICION

Dramatic (1000) Released Friday, May 2, 1913.

A devoted young wife in trying to conceal from her husband the fact that their baby is blind, arouses his suspicion. Mysterious letters, telephone calls and secret visits by a strange man drive him frantic until he learns the truth.

BILLY'S SWEETHEART

Western-Drama (1000) Released Saturday, May 3, 1913.

A young cowboy finds a baby girl only to lose her after becoming very fond of her. She is picked up by an old freighter who, twelve years later, stakes her against a Mexican's winnings in a poker game and loses her. Billy, not knowing who she is, wins her from the Mexican and later captures her heart.

THE ONE HUNDRED DOLLAR ELOPEMENT

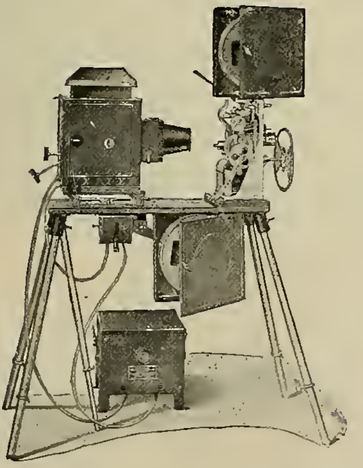
Comedy-Drama (1000) Released Monday, May 5, 1913.

A young boarding school girl becomes fascinated by a village youth and arranges to elope with him. The principal notifies her father who, on learning the character of the fellow, buys off the ardent lover for $100.00 and appears at the meeting place in his stead.

WHEN GREEK MEETS GREEK

Drama (1000) Released Tuesday, May 6, 1913.

An obstinate, over-bearing, hot-tempered financier meets his match in a young stenographer who has all his qualities—and a few more. His first angry surprise slowly gives way to admiration for her character and goood sense. Then the inevitable happens.



The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

WHY isn't your moving picture show making you the great big money you read about ? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you ? We'll tell you. It's all in the machine—*you need an Edison Kinetoscope.*

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes, and are a real pleasure to look at. There are no discouraging "intermissions for repairs." And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, . 245.00

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN · FILMS

FIVE RELEASES EACH WEEK

A Splendid Variety of Good Subjects

SPLIT COMEDY REEL, TUESDAY APRIL 22nd

"A SLIGHT MISTAKE" 400 feet Tuesday, April 22nd

The husband gets in the wrong home and causes trouble.

"SUNSHINE SUE" 600 feet Tuesday, April 22nd

A very pretty girl always straightens out an office of men.

"THE SCHOOL PRINCIPAL" 1000 feet Thursday, April 24th

John, the principal, demands obedience from Lottie, the teacher.

"DIAMOND CUT DIAMOND" 1000 feet Friday, April 25th

A young girl outwits two men in clever fashion.

"THE BIRTHMARK" 1000 feet Saturday, April 26th

A birthmark plays an important role in saving a life.

"IN THE HAREM OF HASCHEM" 1000 feet Monday, April 28th

A very beautiful story told in a most convincing manner.

Lubin Multiple Reels Are All Features

"THROUGH MANY TRIALS"

A Two Reel Feature

Released Wednesday, April 30th

Guy Maurice, an artist, goes to the country and meets Emily Brown, a farmer's daughter. They fall in love, much against the farmer's wish, and elope. Maurice takes his wife to a beautiful home in the city. A child is born and it inspires the artist to supreme effort and he makes a picture which receives a high award. Things at the farm go wrong. Emily's mother dies, the farm is sold out by the sheriff. The old man and his son come to the city and, finding the runaways, take them home to peace and comfort.

Scene from "Through Many Trials."

"THE END OF THE QUEST"

Powerful Two Reel Melodrama Friday, April 25th

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

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VITAGRAPH

1. "MIXED IDENTITIES"
2. "GALA DAY PARADE, YOKOHAMA, JAPAN" } *Comedy and Educational*

Monday, April 21st

1. The twins are responsible for this palatable mixture of funny complications, which end in a hearty laugh. 2. Interesting snap-shots of the Land of Flowers.

1. "MYSTERY OF THE STOLEN JEWELS"
2. "IN THE GOOD OLD SUMMER TIME" } *Drama and Boating* **Tuesday, April 22d**

1. Lambert Chase's solution of a succession of robberies on shipboard. He gets the thief on a string and holds him for the police. 2. The joys of motor boating.

1. "THERE'S MUSIC IN THE HAIR" 2. "CROWD ATTENDING GODS IN TEMPLE, TOKYO, JAPAN } *Comedy and Educational*

Wednesday, April 23rd

1. Music hath charms, so hath Professors Liebschnitz and Staccato. Bunny, as Liebschnitz, captures Iolanthe McSwatt, impersonated by Flora Finch. 2. A bit of Japan.

"THE POWER THAT RULES" *Drama* **Thursday, April 24th**

Anxious to compete with her wealthy neighbors, an ambitious woman leads herself and her husband to the verge of ruin and despair.

"THE STRONGER SEX" *Drama* **Friday, April 25th**

A young man withstands the fascinations of a charming woman and thereby proves himself a man of honor and trust.

"A FIGHTING CHANCE" *Drama* **Saturday, April 26th**

Through his own weakness, he is brought to a realization of it by a clever and honorable woman, who tells his wife of his foolishness and her opportunity.

NEXT WEEK SIX-A-WEEK

"O'HARA AND THE YOUTHFUL PRODIGAL"—A Return
Monday, April 28th

"TWO'S COMPANY, THREE'S A CROWD"
"STREET SCENES, YOKOHAMA, JAPAN"
Comedy and Educational
Tuesday, April 29th

"A WINDOW ON WASHINGTON PARK"—A Find
Wednesday, April 30th

"BUNNY VERSUS CUTEY"
"USES OF DYNAMITE BY U. S. ENG. CORPS" } Two on One
Thursday, May 1st

"CINDERS"—Bright Drama Friday, May 2nd
"CAPTAIN MARY BROWN"—A Leader Saturday, May 3rd

SPECIAL FEATURE, "THE ARTIST'S GREAT MADONNA," BY KATHERINE VAN DYKE, IN TWO PARTS; RELEASED MONDAY, APRIL 21st.

SPECIAL FEATURE, "HEARTS OF THE FIRST EMPIRE," IN TWO PARTS; RELEASED MONDAY, APRIL 28th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC OF ALL VITAGRAPH SPECIAL FEATURES, BEGINNING WITH "THE STRENGTH OF MEN," MARCH 19th.

NEW YORK,
LONDON AND PARIS.

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The Heart of an Actress

Miss Alice Joyce in a Powerful, Emotional Role

The young actress becomes a popular favorite after a hard struggle, and is well repaid for a noble sacrifice.

Released Monday, May 5th ***Special 1 and 3-Sheet Posters***

The Alien

A miscarriage of justice in his country causes an Italian to seek a new home in the United States. Federal officers protect him in a time of peril and he takes the oath of allegiance.

Released Wednesday, May 7th

The Hash House Count

Jim induces a waiter to impersonate a count, but complications arise when the pretender falls in love with Jim's girl. **(On the Same Reel)**

Toothache!

Doesn't sound funny, but it is. With one touch of nature a broker and a tramp become akin.

Released Friday, May 9th

The River Pirates

A Southern planter finds that his shipments are being stolen and sends his son to investigate. The young man brings about the capture of some desperate river pirates and incidentally wins a bride.

Released Saturday, May 10th ***Special 1, 3 and 6-Sheet Posters***

The Cheyenne Massacre

Feature Indian Classic in Two Parts. Special Release, Friday May 9th.
Special Music 15 cents, postage prepaid. Special 1, 3, 6-sheet posters.

KALEM

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New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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The Index for this issue will be found on page 426.

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 26, 1913

Facts and Comments

WHEN the opening of a motion picture theater is made the occasion of a holiday and the mayor and the clergy of the town assemble and take part in the opening ceremonies, the friends of the motion picture have just cause for rejoicing. Such an event took place in a typical American community, when a fine, new motion picture theater was opened in Hasbrouck Heights, N. J. The place is a large colony of homes, one of the units which make up our strength and character as a nation. Every person in the town takes a civic pride in the motion picture theater, which becomes the centre of social life in the community. The ministers, instead of denouncing the motion picture, come out with unqualified indorsements, and the principal and the teachers are in constant touch with the exhibitor to be sure of receiving the full benefit of all good educational pictures. The relations between the members of the community and the exhibitor are the pleasantest and happiest possible.

*

How has all this been brought about? The character and the good judgment of the exhibitor are responsible. The exhibitor went into the town about a year ago, unknown and confronted by prejudice. He hired a small hall and gave the people a clean, satisfactory entertainment. Prejudice began to die, the best people in the community offered their encouragement and assistance in widening the sphere of usefulness. They realized what such a clean and healthy amusement meant to their children and to the morals of the town at large. They looked upon their help to the exhibitor as a civic duty, and thus from a small seed there grew a good harvest. It all goes to show once more what a powerful hold the motion picture has on the affections of the people.

* * *

IT may be well for exhibitors who are doing so much for the relief of flood sufferers to remember that among the victims of the recent disasters were not a few of their own calling. These, it seems to us, are entitled to a first call on the funds collected through the sole efforts of exhibitors. Some way no doubt will be found by the organized exhibitors in each State to make sure of this. There may not have been any very heavy individual losses, but there must have been a goodly number of sufferers among moving picture men, and every one of them should be taken care of by his fellows in the profession.

* * *

MOVING pictures were never used for a nobler purpose than to show to a large number of poor young mothers on the East Side the dangers of impure milk. Many hundreds of these struggling and devoted women crowded into the Mariners Temple on Oliver Street in this city, representing many nationalities. Many of these women were recent immigrants, and hardly any of them understood much English. A lecture in English, though couched in the simplest words, would have been lost upon them. By means of proper motion pictures, however, the right appeal was easily made. The motion pictures shown portrayed family tragedies resulting from the use of impure milk. The difference between sanitary and unsanitary dairies was likewise eloquently illustrated in motion pictures.

* * *

WHY should the motion picture man be the goat? This interesting and pertinent question is raised by the members of the Cleveland Exhibitors' League in a letter to the president of the National organization, published elsewhere in this issue of The Moving Picture World. Undoubtedly there is just cause for the complaint of the Cleveland exhibitors. What with being harassed by petty city officials, pestered by the unreasoning complaints of self-constituted reformers and meddlers and the strictures of press and clergy, the lot of the picture exhibitor is not an easy one. If there is an occupation that is subject to the criticism that seems to be poured out gratuitously upon the head of the picture man, we must confess that we do not know its name. It is time that his status in the community was definitely defined by some court of competent jurisdiction, so that he may engage in his peculiar pursuit of happiness without molestation. We hope that the appeal of the Cleveland exhibitors to the head of their craft may be productive of results.

* * *

FROM President Samuel Trigger of the New York Exhibitors' Association we learn that the prospect of success of the first American Motion Picture Exposition is most gratifying. Applications for space in New York's Grand Central Palace, where the big picture show will be held, are coming in rapidly, and the exhibits to be made will be of a highly interesting character. Many novel features will hold the attention of the visiting public, and the members of the trade will find much to instruct them regarding the things in which they are most deeply interested.

The Fascinating Criminal

By Louis Reeves Harrison

WITHOUT going deeply into the question why fruit acquires a more delicate flavor when surreptitiously snipped from a neighbor's orchard, or why married women with unpunished husbands heap floral tributes upon the law's occasional victim, or why we buy a yellow-covered book with an outside design in black of a man with piercing eyes leveling a pistol at another instead of a work on dynamic sociology, the despairing fact confronts us that a morbid taste for adventures in crime does exist. Even sated motion-picture audiences have been known to manifest lively interest in the outcast, a sneaking fellow-feeling, especially when he is being chased by a sheriff's posse firing blank cartridges as fast as they can shoot.

This can only be explained by a survival within us of what was going on in the Dark Ages, when almost anything the average man did to displease the privileged one constituted a crime. When you really come to know something about the professional criminal, he turns out to be a pathetic disappointment. Even the average little hopeful who aspires to be a pirate and scuttle ships on the Spanish Main, if he could but know the unvarnished truth about the careers of those who live vicious and lawless lives, would enter a boy choir and limit his aspirations to that of being a minister of the gospel on a scenario writer's income.

Real criminals have been examined by thousands in the interest of social improvement, and most of the incorrigible delinquents are found to be morally insane and physically decrepit. They are nearly always distorted growths from poor stocks. Scientists have not yet told us how far removed they are from the lawyers who defend them as a means of livelihood, not having examined the lawyers in the interest of society to determine whether they are wholly incapable of assimilating the fruits of moral culture, but it is almost time that the playwright and the teller of screen stories should quit trying to boost an impossible creature upon unsuspecting audiences.

Among the first efforts of a newly-wed director and scenario writer is the tale of the Gentlemanly Burglar and the Lady with the String of Pearls. This sort of realism is as far removed from the true state of things as the wildest idealism of perverted genius. The only burglar of these times to affect a dress suit was Gentleman George, recently apprehended, and a truthful writer, who saw him at police headquarters, while he was being mugged and measured for identification, thus describes him. "He was anaemic, unclean and sunken-cheeked. His teeth were bad, and his vapid blue eyes were foolish-looking." This very man was described in glowing terms by space writers, and his misdeeds may have inspired epics for the screen.

I do not mean that we should have no stage villains. Far be it. How would drama, especially that of the "melo" variety, present a struggle between virtuous and wicked characters without some one to do the dirty work? Do not imagine either that I mean to exclude the unfortunate wretch in striped clothing who is making a desperate struggle to regain his liberty, who kindles our warmest sympathies for various reasons, among them realization that only force of circumstances may have intervened to keep our own clothes from matching his in pattern and design, for he may be shown as sinned against—there are crimes against the criminal once he is a helpless creature within prison walls.

I do not know of any class of men out of jail who monopolize all that is good and true, and neither do you. Most of them are partially good and error-stained in spots, and as we broaden mentally we incline to medical treatment for the moral pervert, with no greater cruelty of punishment than is now given to the insane, to the confinement of habitual criminals arranged with reference to the treatment of their disordered minds, but to glorify such a creature in the eyes of immature members of a motion-picture audience is little short of a crime itself.

At this point rises a delicate question for the intelligent censor, and, for that matter, for the intelligent producer. Crimes of impulse may be exhibited on the screen, especially those of ignorance or error, to show that the relation society and the world at large sustains to the criminal, or false ideas respecting those relations, may be responsible for his acts, that if we direct moral reformation to our faulty institutions—as set forth in "Les Miserables"—we shall have few if any individuals to imprison. It may be necessary to present some revolting details at times to enforce a noble and beneficent purpose.

Take for instance the sinister illumination being thrown upon the grafting relations established between New York police and the underworld. This hideous police organization was created for the protection of society and by society only to prove a filthy and revolting gang, worse than the criminals themselves, protecting the enemies of society, providing them with information, encouraging and aiding them, under pretense of enforcing our crazy-quilt code of laws. There is a farcical side to this extraordinary condition, but the tragic one is of greater importance, and it might be necessary to lay bare some hideous truths for the betterment, if not the safety, of the community.

Then, too, without making heroes of criminals, without conferring insolent grandeur on guilt or making vice seductive, the darker side of human nature, the shadows of the soul, may be used for the purpose of strong contrast—a true presentation of a criminal act may be permitted if the end justifies the means. The whole question lies in conformity to veritable rules of art. There can be no harm in exciting an audience by laying bare some of the worst phases of humanity if the ultimate purpose is elevating, but it is just as well to eliminate the billboard thriller altogether if the impression it makes is degrading in the end.

The fascinating criminal is almost a thing of the past so far as the leading producers are concerned, and intelligent censorship bids fair to eliminate him altogether on the screen, but his pernicious influence has been transferred in the enormous number of theaters now varying their program with vaudeville, consisting too often of acts so frankly gross or so stupidly vulgar that they are more brutalizing than the worst moving pictures ever shown. Censorship exercises no control over them, nor does it seem to be possible to reach them in any way unless exhibitors unite in cleaning house of what is offensive on the boards quite as well as on the screen and present a clean bill straight through.

CREDIT MISPLACED.

In a recent issue of the Moving Picture World, credit for the production of the Edison picture, "From Orton Junction to Fallonville," was given to Charles M. Seay. A letter has been received from Mr. Seay, in which he says that the credit for the production belongs to Charles J. Brabin instead.

A Successful Organizer.

Resume of the Activities of H. E. Aitken, Recently Elected President and General Manager of the Mutual Film Corporation.

H. E. AITKEN has been elected president and general manager of the Mutual Film Corporation. To one unfamiliar with the circumstances leading up to this action this announcement would not excite much comment, as Mr. Aitken's activities are well known in film circles, and he is eminently fitted for the responsible position which he now occupies. Underlying it, however, is a story of incessant labor which overcame obstacles of great magnitude and tore down barriers of precedent and prejudice.

The marvelous progress of the Mutual Film Corporation is not due to the smiles of the Goddess of Fortune, but is the result of carefully laid plans of Mr. Aitken, who mastered one situation at a time, bringing various individuals and combinations together at psychological times, and eliminating undesirables.

Mr. H. E. Aitken.

Mr. Aitken is a representative type of progress. The possibilities of the film industry attracted his attention and he became interested in it, giving it careful study. He began his activities by securing control of the exchange business in Milwaukee, and, spreading out, he added St. Louis to his banner, following it with Joplin, Mo.—a large office, which was afterward moved to Kansas City.

Firmly intrenched in the West, Mr. Aitken came to New York, where he met with furious opposition, but he slowly and steadily removed the barriers, and his foothold increased until he was in control of five exchanges in this city.

In the manufacturing field he took over the Reliance company, and then the Majestic company. Determined opposition to Mr. Aitken in the Motion Picture Distributing & Sales Company finally caused the dissolution of that company.

During this time Mr. Aitken's activities had attracted the attention of Eastern and Western capitalists who had invested their money in his various enterprises, and who were pleased with the returns made. (It is a fact that every project Mr. Aitkin has launched has proved financially successful.) These capitalists joined with Mr. Aitken in the formation of the Mutual Film Corporation, and accepted the stock subscriptions of wealthy men, including prominent Wall Street men and bankers of international reputation, the roster of the stockholders in the Mutual Film Corporation—which has fifty agencies in the United States and Canada—presenting names of power and prominence and forming formidable bulwarks of strength and conservatism. The tremendous success of the Mutual Film Corporation has won the confidence of these gentlemen, who are ready to support any further projects which Mr. Aitken may launch.

Mr. Aitken's ideas and policies have been so clearly proven sound and correct that some of his most bitter opponents when he first came to New York are now his staunch supporters and associates. He is not only one of the largest stockholders in the Mutual Film Corporation, but is largely interested in the Majestic, Reliance and New York Motion Picture Companies.

For the benefit of the trade it can be stated that the various rumors circulated about the Kay-Bee, Broncho and Keystone brands of film by antagonistic parties are without foundation, as these brands will be marketed exclusively through the Mutual Film Corporation for a long term of years.

THE ENGLISH SITUATION.

In view of the many conflicting rumors coming from across the water as to the boycott of American films, this analysis of the situation by one of the foremost figures in the London market will interest and perhaps make clear just what foundation there is for the reports.

"The whole trouble started," writes this correspondent, "when a few weeks ago Pathe Freres decided to only let their films out on hire and discontinue supplying any of the film exchanges. This might have been all right had they not fixed the price so low. This works out at about $3.75 a thousand feet for first run stuff, two changes a week. On the face of it, it seemed to be a move on the part of Pathe Freres to squeeze not only the other manufacturers but also the renters (Exchanges).

"In offering their films on the above conditions, they do not stipulate that the exhibitor must take all Pathe stuff. He can take as much or as little as he pleases. But on this basis of price they will sign for 90 days, only, and will give no hint as to what will happen after that three months period.

"The exhibitors, renters, and other film manufacturers and manufacturers' agents got together in the matter with a view of really boycotting Pathe to the extent of insisting that an exhibitor must take all Pathe or none.

"Negotiations continued along these lines for some days when it occurred to some of the exhibitors that perhaps Pathe's move might help them in the long run by keeping prices down or perhaps lowering them. Under any circumstances they withdrew from the council of the other two groups and refused to have anything to do with the proposed agreement.

"They managed to get a lot of articles published in the daily press as well as the trade papers, and gave as their views that the other two trade groups were trying to form some sort of monopoly and that probably this monopoly really originated in the States, and the intention was to cut off prices and make life miserable for the exhibitor generally.

"By no means are the exhibitors, as a body, in accord with the attitude of the Exhibitors' Association, which, after all is a weak body, which has been in existence for a short time and which anyone can join by paying one shilling a quarter.

"This is the way matters stand to-day and we are going on in the future the same as we have in the past. My personal opinion is that no firm stand is likely to be taken to counteract the Pathe movement, for the simple reason that there are so many small and weak people both exhibitors and in the manufacturers' end who cannot be brought to the point when there is fighting to be done or a strong stand to be taken."

HERE'S A PRESERVATIVE FOR BRIDAL BOUQUETS.

That brides will be enabled to keep their bridal bouquets as long as they desire, as the result from a recent discovery, was the announcement which was made yesterday. Heretofore the bride was unable to keep the nosegay which she cherished so highly, more than three or four days. Now she may keep the violets, lilies of the valley, sweet peas and other beautiful flowers in their natural color and shape. In the past, wax has been used, but the flower lost its color and was encased. It is a known fact that brides traveling in Europe often sent their bouquets to be dipped in the waters at Carlsbad, but they became hard and turned gray. Miss Frances Mason, Miss Dolores Cassinelli and Bryant Washburn, of the Essanay Film Manufacturing Company, have been experimenting the past few weeks, trying to discover a preservative for flowers that will not change the color or beauty. Their pains were not for naught, as their sleepless nights and "brain-storms" have produced for them a remarkable process by which all flowers can be preserved.

"Into the North" (Essanay)

Reviewed by James S. McQuade.

THERE is a breeze from the far Northland—one that smacks of the flavor of the Sinclair stories—in Essanay's latest two-reel feature, "Into the North," that will be released in about three or four weeks. Theodore W. Wharton, who is responsible for the production, has been successful in preserving the proper atmosphere throughout, and the story never lags in interest. It occurs to me that if the far Northwest were more exploited, and the far West less, by producers generally, in the future, much of the monotony now so observable in the film product of this country would be pleasingly relieved. The splendid types of men who preserve order, or force a livelihood, among the Northland's stunted forests and snowy wastes afford fine opportunities for strong characterizations and gripping stories.

The ingenuity of the liquor smugglers who ply their lawless trade across the border is well illustrated in this film subject. The eyes of the sharpest officer of the Northwest Mounted Police would be likely to overlook the concealment of contraband goods in the odds and ends of ordinary firewood, although the carting of such material might excite suspicion. The fearful struggle for life in the snowy wilderness, when the odds are all against a man, is also realistically shown in these films. That struggle between the officer and the smuggler, in the lone cabin, with the frightened Indian girl as the only witness, is a thrilling scene. It is a pitting of the skill and brawn of strong men for the mastery, without recourse to weapons, although the criminal attempted the latter. In the end, the death of the escaped murderer at the hands of the officers of the law is a fitting and dramatic climax.

The two principal characters—Fred Wentworth, of the N. W. M. P., and Frank Davis, whiskey runner and murderer—are ably taken by E. H. Calvert and William Bailey, respectively. The old Indian and his squaw are admirably drawn by Frank Dayton and Mrs. Clara Smith, and Miss Dorothy Phillips acts the part of the Indian girl very well, indeed. There is a strong characterization of the chief of the mounted police, and Mr. Holuber's impersonation of the bank president is satisfying.

The story opens in a bank in Minneapolis. Fred Wentworth, one of the clerks, is sent out on a message, and while he is gone the cashier is shot dead by Frank Davis, a robber and bad man generally. Davis secures a package of bank notes and hurriedly departs. On his way to the street he runs into Fred Wentworth (who is returning to the bank) with such force that he drops the package. He recognizes Wentworth and, fearful of arrest, rushes away and catches a northbound train that is just pulling out.

Wentworth stops amazed and lifts the package. Entering the bank, he discovers the dead cashier and a revolver on the floor. Horrified, he lifts the revolver, and while holding it and the package of bills in his hands the president of the bank enters. The proofs of murder are so clear that Wentworth is sentenced to life imprisonment in the penitentiary.

Frank Davis, in the meantime, has gone to one of his old haunts in the North, near the boundary line. He induces one of his former associates to join him in whiskey-running across the border. While the men are engaged in this outlawry, Fred Wentworth escapes from prison and heads for the Northwest. He is saved from death in the snowdrifts by an officer of the mounted police, who carries him to headquarters. After his recovery he applies to the chief for admission to the force, and is accepted as a member.

The president of the Minneapolis bank, a brother of the chief of the N. W. M. P., chances to arrive at the post on a visit about the time that Wentworth is about to leave on a search for the whiskey smugglers. The president catches a side glimpse of Wentworth's face as he rides off, and tries to recall it. He fails, but it still haunts him, and the truth flashes on him some time after Wentworth's departure. He immediately denounces Wentworth as an escaped murderer, and the chief despatches two of his men to arrest that officer.

Wentworth, in the interim, has discovered the smugglers, and is badly worsted in an encounter with Davis, whom he recognizes as the murderer of the cashier. The two officers arrive at the spot shortly after the struggle, and Davis opens fire on them. They mortally wound him and he is carried into the cabin, where they arrest Wentworth. Davis, after confessing that he killed the cashier, and that Wentworth is innocent, dies. Wentworth is taken back to the post and is cleared of the crime in presence of the chief and his brother. He is then restored to his former position in the Minneapolis bank.

Scene from Essanay's Two-Part Dramatic Feature, "Into the North."

Warner Back From Long Trip

President of Warner's Feature Film Company Takes Optimistic View of Feature Film Market—Believes in American Feature.

MR. A. WARNER, president of the Warner Feature Film Company, has just returned to New York City, after an extended trip to the Coast. On the way he visited some twenty of the largest cities of this country and made, in passing, a careful study of the market conditions in so far as the feature film is concerned. Mr. Warner's long experience in the motion picture business enables him to understand the signs and portents and to form a safe opinion of conditions as they are presented. Knowing Mr. Warner to be in close touch with his market, the Moving Picture World is pleased to give space to his very intelligent, though optimistic, views upon the "feature" situation:

"At the outset I wish to state that, while I believe in features, and while I believe that they have done more than any other agency to raise the price of admission from 5 to 10 cents, I nevertheless contend that the market is yet undeveloped. It has taken the American manufacturer a long time to convince exhibitors that American-made features are what they want, and that they are the equal, if not the superior, of foreign productions in two and three reels.

Mr. A. Warner.

"Perhaps there is no other word one might cull from the inspired advertising of film producers that is more abused than this same term, 'feature.' A motion picture in two or three reels may or may not be a feature production. Indeed, in the majority of cases that term is a misnomer. There are so-called features that do not deserve more than a single reel, and there are also some, I regret to state, that should never have been produced at all. Why? you ask. Simply because an ordinary story has been padded and made to extend over 3,000 feet of film. But the true feature has 'punch.' It expresses originality. It teems with exciting situations. It over-awes spectators with its massiveness. It embodies the unusual, the spectacular and the thrilling incidents that lift it above the ordinary single-reel production and entitle it to the name of 'feature.'

"During my visits in twenty American cities I found the demand for features of the best quality on a par with the supply. That would seem to indicate that in a very short time the market will be overcrowded. But such is not the case. The explanation of that statement is this: The exhibitor of today has developed a keen sense of criticism, and after catering to his audiences he is in the best position to know just what pictures they want, and also what productions are going to bring him the money. He will not accept for showing any production that does not come up to his requirements. By the simple process of elimination, about two-thirds of the so-called features on the market are turned down by him as unworthy. And then for every new feature that is produced there must be at least a score or so of exhibitors who have just discovered that they must run features in connection with their regular shows or sit back and see the crowds go into their competitor's house.

"My trip convinces me of two very important things, namely: that American features, made in America by American actors and actresses, now have the call over those made abroad; and, secondly, that the future demand for features (applying the term to those productions that deserve it) is going to surprise and force the manufacturers into a field of endeavor that they have hitherto regarded with very little consideration. I confidently expect to see every first-class motion picture theater in the country using at least one feature in its daily program within the next two or three years, and I think that my statement will not be disputed when I make the assertion that it is due to the feature production that the exhibitor with the small house is winning out against the opposition of exhibitors with larger houses."

While in Los Angeles, Cal., Mr. Warner opened a branch office in that city, with Sam Barnett as manager. In Denver arrangements for another branch were completed, with J. C. Butts in charge. The branch at Kansas City, Mo., has been moved to Suite 413 and 414 of the Gloyd Building, the change being made necessary by the growth of the business, which required larger quarters.

George W. Smiley has gone to Washington, D. C., to take charge of a branch office just opened in the Plaza Theater Building, that city.

Mr. Warner was accompanied on his "grand tour" by his delightful wife, and both enjoyed the trip immensely, Mrs. Warner returning greatly improved in health.

BRAVES FLOODS TO GET FILMS.

During the recent Ohio floods, Warner's Features shipped one of its feature pictures to Cleveland, but it failed to arrive on time. Inquiries revealed that the pictures were tied up in a wreck somewhere along the line near Akron. As the picture had been released for a three days' run at the Alhambra Theater, Fostoria, it was almost imperative that a delivery should be made if possible. Accordingly, Manager Charnas, of the Warner's Cleveland office, dispatched Sam Wheeler, one of the trusted employes of the office, to recover the picture. Nine hours were consumed in getting from Cleveland to Akron. Then came the task of locating the wrecked train which was carrying the films. The trip had to be made on foot over roads otherwise impassable. Along the way Wheeler passed the wrecks of houses and barns, uprooted trees, fallen telegraph poles and tangles of wires, finally locating the train three miles and a half from Akron. It took him another hour to extricate the express package containing the films, and then he managed to struggle back to Akron. It was 6 o'clock of the following day that Wheeler staggered into the Cleveland office, in a state of exhaustion, but the films were in good condition and were soon on their way to the Alhambra Theater.

Wheeler's comment is "that he does not want to go through such an experience again."

SELIG TO FILM HOYT'S COMEDIES.

The Selig Polyscope Company has secured the exclusive picture rights for the comedies of the late Charles H. Hoyt. Among these are "A Bunch of Keys," "A Rag Baby," "A Texas Steer," "A Milk-White Flag," "A Runaway Colt," "A Temperance Town," "A Trip to Chinatown," "A Tin Soldier," "A Contented Woman," "A Black Sheep," "A Day and a Night," "A Dog in the Manger," "A Brass Monkey" and "A Midnight Bell." The first of the series to be released will be "A Midnight Bell," in two reels. This was perhaps Hoyt's favorite farce. No expense has been spared in making the initial production elaborate and true to life. It will be released early in May.

KINETOGRAPH COMPANY QUITS BUSINESS.

Rumors to the effect that the Kinetograph Company had decided to quit the exchange business have been confirmed. It is understood that the General Film Company will acquire such portion of the retiring company's stock of film and fixtures as it needs and that the company will retire from business permanently.

The Kinetograph Company began business about January 1, 1913, being organized by J. J. Kennedy, of the Biograph Company, and P. L. Waters, formerly general manager of the General Film Company. It had established distributing offices in New York, Atlanta, Ga., and New Orleans, La.

"The Battle For Freedom" (Kalem)

Interesting War Picture Based on Incidents of the Strife Between Boer and Briton.

By George Blaisdell.

IN this two-part picture, produced under the direction of George Melford, the Kalem company gives us what it says is a "historically correct portrayal" of events in the Boer War. Well it may be. Mr. Melford was himself in the South African campaign, being enrolled in the Canadian contingent. Assisting and advising him in the production was Colonel C. Rhys Pryce, another participant in the same war. Aiding these two were the officers of the California troops who took part in the near battle. It is said for Mr. Melford that no attempt was made so to stage the battle as to create purely a spectacle, but that the underlying motive was to reproduce the tactics and the methods of the contending Boers and Britons. The result should be of much interest to the military man. The layman will unquestionably say the spectacle is here anyway. If any observer should be concerned as to the amount of powder used in making the battle scenes, it may be stated that 7,000 rounds of ammunition were consumed. Besides the small arms and the Gatling gun there were field pieces. It was in discharging one of the latter that an explosion occurred in which three men were hurt. The gun carriage was damaged. The film shows the explosion, but the only genuine carnage of the battle is considerately concealed from the eye of the watcher. One of the noticeable features of the picture is the manner in which the British officers expose themselves to the enemy's fire. If it was a belief at that time that it was cowardly for an officer to accept the cover he insisted his men should take, the belief was before the conclusion of the war rudely shattered. The Boer War, by the way, served to shatter many British military traditions. It may also be said in passing that other nations lost no time in profiting from the things then learned and unlearned by Tommy Atkins.

Scene from "A Battle for Freedom" (Kalem).

Scene from "A Battle for Freedom" (Kalem).

The story is of the family. There is no love-making. A father and little daughter leave England for Kimberley to recoup the family fortune. Remaining behind are a son and his grandfather. Going across country, all of the emigrants, with the exception of Ellen, the daughter, meet death through a scarcity of water. The little girl is found by a party of Boers and given over to the care of Piet and Katrina Joubert. Twenty years later the British troops enter the Transvaal. The war is on. Ellen, along with the Boer women, shoulders a rifle. Charles, her brother, is an officer in the British army. It is he who receives the surrender of the Boers when their ammunition has given out. Ellen lays down her rifle. When told to throw in also her cartridge belt she angrily unbuckles it. With it comes the locket that leads to the identification.

Just a word as to the acting of the principals, for it is of the best. There is not a trace of melodrama, although there are situations which might be described as snares. William H. West and Jane Wolfe portray Piet and Katrina Joubert. They will win all hearts. So, too, will Marin Sais, as Ellen. She makes special appeal in the surrender scene and in that following the identification. It is in the latter where real heart interest is created. Ellen is torn by conflicting emotions. On one side is a blood relative, a brother, and back in England a grandfather. On the other is the man and woman who for twenty years have shielded her. Katrina's sorrow is deep. She is losing a daughter. It is a situation that will thrill.

Carlyle Blackwell plays Charles, the brother; what work falls to him is handled intelligently and in restrained manner. Colonel Pryce, Knute Rahmn and Ed Clisbee are also in the cast. There are many soldiers in the battle scenes, which cover large fields. Especial attention is paid to locations. The fighting is done in a hilly country. Adding to the realism of the conflict are many exploding shells and mines.

HERRICK BOOSTING COL. JONES.

Howard Herrick, who has been the press representative of the London and New York company of "The Pink Lady," has been transferred by Messrs. Klaw and Erlanger to the management of Buffalo Jones, who is now at the Garrick Theater, Philadelphia, with his marvelous motion pictures of "Lassoing Wild Animals in Africa and America."

Two years ago Mr. Herrick successfully handled the publicity for the Kinemacolor pictures of the corporation in Chicago, when he was one of the first to get real publicity for pictures. He has started a big publicity campaign for Buffalo Jones with a page layout in the Philadelphia Public Ledger and with more space in the dramatic departments of the newspapers there than was obtained for the big dramatic and musical attractions in opposition.

Mr. Herrick was engaged in newspaper work until about twelve years ago. Since that time he has been manager and press representative for such stars and attractions as "The Clansman," Bertha Kalich, Virginia Harned, "The Shepherd King," Marie Dressler and Ernst von Possart.

TONY O'SULLIVAN IN CALIFORNIA.

When Tony O'Sullivan left New York last fall to go to Los Angeles, to direct pictures for the Biograph company, he did so with the express understanding that he would send us at regular intervals probationary reports of his conduct. These reports have been coming in from time to time, and as they are all indorsed by Mrs. Tony, we have reason to believe that he is leading the "sample life." When he returns this summer we expect to gaze upon the beneficial results of sunshine and soft stuff.

AMERICAN INAUGURATES NEW ADVERTISING POLICY.

Feeling that some answer must be made to the incessant call for new and novel methods of advertising by exhibitor and exchange, the American Film Manufacturing Company is inaugurating several ideas which should help considerably. In addition to a splendid line of lithos of Jack Kerrigan, Pauline Bush and Jack Richardson, several hundred daily newspapers are now carrying "Flying A" notes and cuts of players. Exchanges and exhibitors can aid themselves by getting after their local papers and inducing them to start picture sections. A complete publicity service is now at their disposal. The American invites both exchange and theater to take advantage of the opportunity for their own sake, inasmuch as a daily, thus advocating pictures, is quite likely to prove a friend in need when glory-hunting politicians turn toward the picture theater.

'An Accidental Alibi" (Edison)

Reviewed by Louis Reeves Harrison.

A WELL constructed photodrama, clearly set forth and offering a number of delightful novelties in the presentation. There are no rules for writing plays of any kind, and I doubt if the successful author can deeply analyze his own methods, but an experienced critic quickly recognizes the presence or absence of certain requisites to success in a play, and one of the first of these, insight into principles and methods of dramatic construction, is manifested throughout "An Accidental Alibi." Craftsmanship is visible from beginning to end.

Scene from "An Accidental Alibi" (Edison).

The introduction is startling and so pleasing that it comes in the combined nature of a surprise and a relief. As old as natural selection, it is decidedly unconventional from a theatrical point of view—the producers have gone to nature instead of the stage for a mode of presenting a young man and a young woman whose course of love is not to be a smooth one. There would be no play if father gave his consent. He not only refuses it but drives the lusty suitor from the house on the pretext that drinking habits make the alliance impossible. First result more drink. In a moment of bitter resistance, the rejected lover imbibes and threatens to get even with the man who stands between him and the realization of his fondest hopes.

Scene from "An Accidental Alibi" (Edison).

The story proceeds along familiar lines. The father is thrown from his horse and killed in a lonely spot and an accumulation of circumstances point to the discarded lover as his murderer. The young man has in truth been away for a day in search of some occupation which would enable him to get relief from disappointment and mental distress. He comes upon the dead body of the girl's father when returning home and runs away in a panic, realizing that suspicion may be fastened on him, but this act completes the chain of circumstantial evidence against him, and his case is a hopeless one under examination before a magistrate.

The alibi is indicated, somewhat relieving the complexity of the situation for the audience, but there is a stretching forward of expectation to determine how such evidence can be utilized in court. The lover has been accidentally taken by the motion-picture camera without knowing it on the day that his supposed victim was killed. His sweetheart, induced to seek mental relief in a picture show, sees her lover—this is the best view of an interior exhibition of the kind I have yet seen—and immediately communicates with his attorney.

On the day of trial, when the court is convened with imposing solemnity, a projector is introduced, the room darkened, and a picture thrown on the wall that was taken the day the girl's father met with accidental death. These are all peculiar and admirable effects for photoplay purposes, and the conclusion is in perfect harmony with the staccato opening. Though the drama deals with chance and coincidence, it runs along plausibly to a delightful and original version of the happy ending, a variation much needed in these days of endless repetition. Aside from these bright features, the play is to be commended as a convincing example of well-directed ingenuity.

TALKING PICTURES POPULAR.

"The Edison Kinetophone was installed in six theaters in New York and Chicago on February 17th, and since that date installation has been made in practically every city of size in the United States. It must be admitted that greater headway has already been made for the Kinetophone during this brief time than was ever accomplished by the numerous previous attempts at talking pictures," said General Manager Waddell of the American Talking Picture Company, the other day. "Of course the name of Edison has much to do with this ready acceptance by the various theaters, as they were confident Edison would not market an article that was not practical. That this judgment was good is evidenced by the record-breaking attendance and the enthusiastic comments of the press. Marked improvement is noted week by week in subject and production. A practical knowledge of the requirements of the theaters could be gained only by experience, and the studio staff have learned more in the past few weeks than could have been learned in another year's work in the laboratory.

"The talking pictures may never take the place of the pantomime pictures, but will undoubtedly prove an admirable adjunct. It belongs to the motion picture theater, where it will serve to enliven that otherwise quiet entertainment. It is only a matter of time—and a very short time at that—before we will have colored talking, and perhaps stereoscopic motion pictures."

FORD STERLING USING VAUDEVILLE STUNTS.

The experience gained by Ford Sterling, one of the leading comedians of the Keystone Film Company, while working in vaudeville has stood him in good stead since his advent in silent drama. Many funny situations which used to set his audiences in roars have been utilized in the pictures, with great effect. Mr. Sterling is a past master in the art of facial expression and make-up, and his impersonations of German, Hebrew and Irish characters on the screen leaves little to be desired and marks the true artist. Although comic in their nature, they are true to life in the last detail in expression, make-up and costume. Mr. Sterling has set a new mark for this sort of work and got entirely away from the old style and conventional character types formerly presented on the screen and accepted as the real thing by picture audiences.

EXPERTS VIEW OIL PICTURE.

J. C. Baxter and R. J. Connors, two Chicago mining engineers, hearing that the American Film Manufacturing Company was soon to release a two-reel entitled "Oil On Troubled Waters," asked and were given permission to see the operation of oil wells in the ocean. Throughout the subject runs an industrial vein, and the American's producer took advantage of his opportunities by producing not only a delightful story, but a highly interesting industrial as well. Messrs. Baxter and Connors were particularly interested in a 25-horsepower engine which, operating through an eccentric cam, operates the entire forest of oil wells, the cam transmitting power to the wells by means of cables and triangles. This operation is clearly shown in the picture. The story was made at Summerland, Cal., the only region in the world where oil is taken from the ocean's bottom.

"Les Miserables"

Twelve-Reel Adaptation from Victor Hugo's Novel.

Reviewed by Louis Reeves Harrison.

I ONCE attempted to read "Les Miserables" in English and stuck to it until I was nearly two-thirds through. I subsequently attempted the same feat in French, but had to give up after the first few rounds. I went the full limit when I saw the "visualization," twelve rounds of twenty minutes each, a stretch of over three hours, and I am here to tell the tale. I suppose the big photodrama will be exhibited in sections, but that is a matter which I am loath to deal until it has been given a trial.

I have been puzzling myself for many years about Victor Hugo, bored at times, as I was by "Les Miserables," yet conscious of his genius. He tried to press too much into the novel—it was by turns historical, dramatic, philosophical and even realistic at odd moments, but a veritable nightmare, ranging from the sublime to the ridiculous. Where he was at his best my hopes flew high, only to come down with a bump when his exaggerations became tedious. I do not know of a nobler outcast than Jean Valjean. His early defects of character were only those of primitive man and weighed as mere dust against the splendid qualities kindled in his heart by a redeeming act of kindness. The grave defect in Hugo's prose epic was that, having aroused tremendous interest in the central figure, he wandered away to tell the story of less vital and less fascinating characters. It is for the sake of following the fortunes of Jean Valjean that readers stand for much that would kill another story, and this same fault is visible, though less so, in the pictured presentation.

Scenes from "Les Miserables" (Eclectic).

Admirable selection of type in the pictured story is partly responsible for high interest, but it is what Jean typifies that holds us in this photodrama. He is the victim of conditions that still exist, a sacrificial victim of the law, condemned to hard labor in prison for stealing a loaf of bread—a judge in this city sent a poor man up for thirty years because he stole two stick pins but a short time ago—and every mother's son of us finds such injustice revolting. When Jean escaped from prison, he was treated just as ex-convicts are treated now, refused an opportunity to earn a living and driven back to crime by that desire to live which is responsible for our boasted evolution. This is brought out strongly on the screen.

The old priest who transforms Jean by Christ-like magnanimity at the turning point represents a thin rivulet of enlightened equity that has kept pace with our muddy stream of progress. The acting in the picture play at this point rises to its highest point. All that passes in the mind of Jean is set forth in masterly fashion. His inner struggle before starting out as an agent of civilization is one of the finest things in the photodrama.

The portrayal of this scene between the kindly but fearless old priest Myriel and the hunted Valjean, transformed into a wild animal at bay, is superb and will grip every audience that sees it in a way that no printed page can ever accomplish.

Scenes from "Les Miserables" (Eclectic).

There are other fine things in this big photoplay; some artistic double exposures, picturesque interiors of striking fidelity, admirably chosen exteriors of decided educational merit, and other well-chosen types, notably that of irreconcilable Thenardier, the villain who keeps growing more villainous until he is the comical quintessence of all that is low in human nature. Greedy Thernardier, inexorable Javert, the police hound who serves the Law faithfully until death, and grand Jean stand out from the others, cameos of rare value, holding attention whenever shown on the screen.

The fine conception and unwavering grasp of detail of Hugo's masterpiece displayed by every member of the cast is delightful throughout the whole twelve reels. One's interest never fails for a moment. In fact this is one of the things that stamp this great picture play a masterpiece throughout. The Valjean of M. Krauss dominates by its majestic strength, while the

Javert of M. Etievant, and the work of all the supporting cast will, unless we are much mistaken, reveal the greatness of this immortal story to hundreds of thousands. The contrasts of human kindness and cruelty, of brute force and gentleness, of depravity and innocence, of hope and despair as conceived by Hugo are portrayed by the artists in a way that fulfills the highest expectations.

There is not room in the limitations of a critical review to give more than a suggestion of the story, but the pictures clarified much that had been obscure in both English and French versions of the novel, and I think they helped to make me understand that great lyric poet, clever playwright, keen satirist, gifted orator, rampant politician and novelist who was better than his work. In the lofty and resolute figure of Jean Valjean was something of the personality of the gifted author. Far above his performance was the man. Friend of the weak, miserable, downcast and suffering, Jean incorporated the unconquerable spirit and generous heart of Victor Hugo, whose laurel laden brow,

"Made for the morning, droops not in the night;
 Praised and beloved, that none
 Of all thy great things done
Flies higher than thy most equal spirit's flight."

This picture has been passed by the National Board of Censorship, being highly complimented by the examining members of the board. A complete synopsis will be found on page 422 of this issue of the Moving Picture World.

"Through the Test of Fire."

A Three-Reel Thriller, Well Acted and Photographed by the Great Northern Company.

Reviewed by Hugh Hoffman.

FOR those exhibitors who are looking for dramas full of the red blood of life this picture surely should make a red-letter day at their houses. It is some time since we have looked at a picture in which so many things have happened, even in a three-reel subject. A strenuous life is a mild term in describing the life led by the principal characters of the story during the few weeks or months of their early married life. An itemized list of the punches and thrills that abound in the story would read somewhat as follows: One runaway, one factory strike, one factory explosion, one sudden death, one knock-out, one fire, one turn-out of fire apparatus, two rescues, one accidental death.

It may seem from the foregoing items that all these incidents are dragged in by the hair for the mere sake of producing thrills, but that is not the case. They are introduced logically, in accordance with a progression of events brought about by conflicting circumstances established at the beginning of the story. The two principal characters are a young countess and the son of a money lender. These two young persons are married against their own wishes for reasons of convenience to their own fathers, and this naturally brings about a condition of unrest on both sides of the house. The scenes are enacted with the usual skill of these well-known Danish players. The photography is that for which Great Northern pictures are noted—which, of course, is as good as there is anywhere.

Scene from "Through the Test of Fire" (Great Northern).

The part of the countess is enacted by Miss Ebba Thompsen. She is a stunningly beautiful creature who acts and rides superbly. She is queen-like in every gesture, and it is indeed a treat to watch her work, even though she were appearing in the weakest kind of a play. We confess to falling completely under her spell while this picture was on, and are now one of the probable countless throng who are on their figurative knees, ready to do her slightest bidding and hoping she will make some kind of a bid. The part of the money lender's son is played by Mr. V. Psilander, the Great Northern's regular leading man, who is one of those finished European actors that always excite our admiration over here. He is much on the Arthur Johnson type—in fact, if he would allow his hair to grow down from his temples to the lobes of his ears he might be mistaken for "li'l' Artha." This is supposed to be a compliment to the Danish actor in a comparative way. Mr. Psilander is said to be one of the highest paid motion picture actors in Europe.

The character parts are well acted, though obviously made up. It does not seem that the directors of any particular company pay enough attention to the jarring effect of bald wigs that leave a shadow across the forehead, or of mustaches that seem to come from the property room, instead of being the handiwork of an actor who is skilled in the art of make-up. In this case these faults are not bad, but are noticeable.

The character of Jack, the strike leader, seemed rather too surly to agree consistently with some of his heroic acts. This part might have been more true to nature had Jack been portrayed as a man of cool and determined character where his labor troubles were involved, which would have blended more nicely with his acts of sacrifice. It is rather difficult to believe that a man can be a socialistic firebrand and a volunteer sufferer at the same time. These criticisms are not meant to imply that the picture is below standard, but simply to call the attention of the director to certain points that might have made a good play better.

"The Dead Alive" (Gaumont.)

HERE is a strong picture, filled with good situations and finely acted. There are many fine settings; especially is this true of the ballroom scene, the occasion being the celebration of the betrothal of the daughter of the woman who suffered so much at the hands of a scoundrelly first husband. The story is clearly told. There are no dull moments. Perhaps the most highly dramatic situation is that of the inquisition in the office of the police superintendent.

The story opens in a low lodging house in the City of Mexico. Jean Danglade, a Frenchman, who twenty years before had deserted his wife and daughter in France, and who now is wanted by the United States authorities, substitutes on the body of a man who has just died papers bearing the name of Danglade. Word reaches his wife, who marries her partner, M. Renaud. Not long after Mme. Renaud is discovered by Danglade, who asks for an interview. She goes to the address named. There Danglade demands and receives money and all the jewelry she carries. After the departure of Mme. Renaud, Danglade is killed by his companions when he refuses to share with them the spoils. In the meantime M. Renaud had found Danglade's note. He demanded of his wife an explanation, got it, and absolved her from blame. It is an interesting situation and will closely hold attention.

A ball given in celebration of the betrothal of Jane Danglade is held at the Renaud home. Word comes of the finding of the body of the blackmailer and also of the discovery of papers bearing the name of Mme. Renaud. As the dancing goes on the woman is questioned by the police and then arrested. At the same time another and a different sort of dance is in progress. It is in a dive; the participants number among them the men who killed Danglade. There is a quarrel and the police enter. All are taken to the station. On searching the prisoners the property of Mme. Renaud is found. The other prisoner is brought from her cell. All this time the dance at the Renauds is in progress, and it goes merrily on, in ignorance of the trouble of the mistress of the house. A woman arrested with the thieves clears up the situation, and Mme. Renaud is released and hurries home to her waiting husband. It is a happy meeting for the two. The daughter, her fiance and the guests continue the dance, in ignorance of the tragedy so narrowly averted.

MRS. HAL WILSON INJURED.

Mrs. Hal Wilson, playing in Vitagraph's "The Circus Come to Town," fell through a skylight and sustained a broken rib. One of the animals in the scene—a rather savage golden babboon—jumped at Mrs. Wilson, causing her to fall from a window in which she was standing. In spite of the pain from which she was suffering, Mrs. Wilson pluckily finished the scene.

The Moving Picture Educator

EDUCATIONAL TEMPERANCE—A CRITICAL REVIEW.

By Rev. W. H. Jackson.

THE temperance cause is greatly benefited, and the sale and use of alcohol receives a moral and scientific blow which will certainly cause a decline in the use of alcoholic liquors as a beverage, when the value of the lessons taught by the Union feature film, "An Accursed Inheritance," from the studio of the Paris Eclair, is shown, as it is sure to be in all parts of the educational world. This review is not in the general sense of dealing with the merits or demerits of the picture from any technical or literary standpoint, but solely as to its educational aspect, and the effects it will have on the world at large.

In previous pictures of this class the evil effects of alcohol have been shown upon the immediate users, or their children of the next degree; in the present picture the same evil effects are traced to the third generation as resulting from the over-indulgence by the first generation, and with the second generation observers of strict temperance. It will not be surprising if another picture is at length produced, showing the "visiting of the sins of the father upon the children to the third and fourth generations." Such is evidently the intention of the builders of this subject, in giving to the world these varied versions of what they so wisely call "The Poison of Humanity." They certainly succeed in showing that the poisonous taint insidiously works its weakening influences in the system of the descendents of excessive users of alcoholic beverages.

"An Accursed Inheritance" begins with a father giving his son of but a few years old, wine to drink on the occasion of his infant brother's christening. The family doctor, who is present, protests, as does also the child's mother. The father attempts to justify himself by boasting of his own freedom from any of the evils which they predict.

In a few years' time the now grown boy becomes a vicious leader of other boys, and takes a number of them into a wine cellar, where they steal wine, and are ultimately found in a drunken stupor; of course they are arrested, but as the father was a customer of the wine seller the boy is taken direct to his home, where one of the saddest pictures possible is shown of a drunken boy who is such by his father's example and precept. The younger boy is trained by the mother to abstemiousness and is attentive to his studies and makes great progress, while the older brother is listless and indolent; such is the effect upon the mind dulled by the inherited evil tendencies.

This picture suggests a reason for the backward condition of many children in the schools today. There can be little doubt that they are to be pitied in that, without any fault of their own, they are retarded in their powers, backward in their education and with a tendency to evil which is the first step towards that which ultimately becomes criminal.

When grown to manhood the two brothers are wide contrasts — the older one a tramp, and perhaps worse; the younger one a prosperous medical doctor. At the wedding of the doctor the wandering brother enters, and his behavior is so riotous that his father, disgusted and angry, becomes apoplectic in his rage and dies. Again circumstances bring the brothers together, and the young wife of the doctor suggests that they give him a home and try to reform him. In the main they are successful, and, free from the cause of his ruin, he rapidly becomes a respected man. A girl is born to the happy couple, and of course, "according to custom," the christening must be attended by the "drinking the health" of the child, in champagne. This revives the old taste with the unfortunate older brother, in a frenzy which they cannot subdue. The young wife, in her weakness of health, collapses, and the shock is so great that she dies.

The drunkard again becomes a wanderer; years roll on; the baby girl is now a young lady; she is engaged to be married; the old family doctor protests that she is subject to the "accursed inheritance"; a council of doctors decide that, as she herself was not a drinker, neither her father, she was too far removed from the cause of danger, the old doctor still, however, dissenting.

While driving out alone the young lady is stopped by a tramp, who steals her chatelaine; she arrives home in an hysterical condition. The authorities cause a round-up of all tramps, so that she may recognize the guilty one; of course he turns out to be her father's brother. The shock is so great that the young lady becomes very ill, and it is now apparent that her system is not equal to the strain, inherited weakness shows the nervous inability to recuperate, and she dies a victim to the "poison of humanity," which proved to be an "accursed inheritance."

Cinema Eclair
Cinema Eclair

Scenes from "An Accursed Inheritance" (Eclair).

The Place of Religious Ceremonies in This Picture.

It is a sad truth, which is perhaps more conspicuous than the producers of this picture supposed, that the time at which each particular evil was wrought was at a religious ceremony. The first evil was wrought at a christening. The first tragedy, the death of the old father, happened at a wedding; the second tragedy, the death of the young wife and mother, was at another christening; the third tragedy, the death of the young prospective bride, was in connection with the preparation for the wedding festivities. Does not this film accomplish more than was originally intended? As a secondary lesson, does it not reveal the evil results of the use of wines and such drinks at social-religious festivals? And, again, does it not strike a blow at the foolish custom of supposing that good wishes can only be made with the accompaniment of "humanity's poison"? Truly, this picture will be one of power along these lines in schools and churches; refined in its treatment of a brutal power, it is a social, moral, religious and scientific lesson of present and permanent value and will, without doubt, be received as such by every one to whom it can be used beneficially. The exhibitor anywhere and everywhere will fail in his own opportunities if, when he gets this picture, he does not call the attention of the proper authorities to its value.

The Educational Picture.

By the Rev. E. Boudinot Stockton, S. T. B.

Pathe's "Locust."

EXHIBITORS, especially those in the great agricultural districts of the West and Northwest will find a good drawing card in Pathe's release of April 11th, entitled "The Locust." This insect is not to-day the scourge that it was to farmers twenty-five years ago when it ravaged whole States and Territories, as its free breeding places have been restricted to certain parts of British Columbia, but it still does considerable damage from time to time in restricted areas and a knowledge of its development and habits is not only interesting, but valuable to all agriculturists.

What the Educators Want.

We have just received the following letter from the Rev. Brother Gerald, S. M., principal of SS. Peter and Paul High School, St. Louis, Mo., which speaks for itself and is well worth the attention of all manufacturers, exchanges and exhibitors.

> I am sincerely grateful for your several lists of educational pictures and photoplays found in recent issues of The Moving Picture World. I have heard the remark again and again from church workers, ministers, Catholic priests, teachers, etc.: "If we only had a list of good educational and religious pictures, we would bring pressure upon those who have machines to use them; and we would *then* try to install machines ourselves."
>
> So I say *your* work is *the* move in the right direction regarding moving pictures.
>
> Being principal of a parish school and high school in these parts, and being the proud possessor of a Power's 6A machine, and noticing your offer in the April 12 issue, to furnish special lists to particular exhibitors, I make bold to request such a list of both licensed and independent films, that refer especially to character formation in children and that emphasize the virtues of love, kindness, politeness, unselfishness, etc. Such a list I am positive would be welcome by many besides myself.
>
> Again would I be imposing upon your time and good will to furnish a list of reels that exhibit nothing but the cleanest kind of humor and comedy. The above lists need not mention only late releases, but even such as are four to six months old.

We have already sent Brother Gerald the list he desires and if we hear from enough others to warrant it we shall be glad to publish the list in some future issue of the World. Just now we wish to emphasize the point that if the manufacturers will provide the goods and make them accessible they need not fear the problem of a demand. The demand, as we have said over and over again, is already in existence ready to spring into active being wherever it can be supplied. Brother Gerald, as we have reason to know, is only one of hundreds already working and the number is increasing every day.

Educational Releases, March 21 to 29.

We give below the continuation of the list of educational pictures and photoplays suitable for religious and educational work which embraces the releases up to and including Saturday, March 29th. Hereafter we shall continue them as nearly as possible by weeks, and also include in the list for the first and second week of the month the list of the feature releases for the month preceding.

GENERAL TOPICS.

Newspapers.

Animated Weekly. Universal 26. (16:86.)
Gaumont Weekly. Gaumont 26. (16:88.)
Mutual Weekly. Mutual 27. (16:206.)
Pathe's Weekly. Pathe 24, 31. (15:1356; 16:80.)

Children's Stories. See under Fairy Tales.

RELIGION.

Bread on the Waters. Edison 25. (15:1240; 16:48.) Excellent for sermons on Proverbs 11:1 or Isiah 32:20.
The Risen Soul of Jim Grant. Edison 22. (15:1240; 16:48.) Edison's Easter release. Good for sermons on penitence, conversion, the power of the cross, the works of mercy, and St. John 12:32.
The Dancer's Redemption. Selig 21. (15:1126; 16:47.) The purification and spiritual regeneration of a dancing girl who plays the part of St. Mary Magdalene in a primitive passion play.
A Mother's Spirit. Kinemacolor. (15:1264.) Illustrates the doctrine of the communion of saints, and Hebrews 12:1. A fairy tale.

SOCIOLOGY.

Capital and Labor.

The Old Clerk. Selig 24. (15:1238; 16:48.) A good argument for the well treatment of old employees.

Associations and Institutions.

Mine Rescue Work of the American Red Cross Society. Vitagraph 21. (n.s. or c.p.) The work of the society in coal mines.

Manners and Customs.

Life in Somaliland, East Africa. Cines 22. (15:1248; 16:48.)
The New Red Man. Gaumont 22. (n.s. or c.p.) Study of the Carlisle Indian.
President Wilson Reviewing the Troops. Kinemacolor. (16:90; 15:1338.)
Native Carnival Procession, Ceylon. Kinemacolor. (16:90; 15:1338.)
Suffragette Parade in Washington. Kinemacolor. (n.s.p; 15:1338.)
Hinemoa. Melies 27. (15:1248; 16:163.) A Maori legend.

Fairy Tales.

A Mother's Spirit. Kinemacolor. (15:1264.)
Babes in the Woods. Pathe 25. (15:1248; 16:49.)

SCIENCE.

Physical and Dynamic Geology.

The Geysers of New Zealand. Kinemacolor. (n.s.p.; 15:1338.)
Tenyo Maru. Vitagraph 29. (n.s. or c.p.) A storm at sea as seen from the deck of the Pacific liner "Tenyo Maru." Some of the best marine views we have ever seen.

Zoology.

Sea Anemones. Gaumont 25. (16:90; n.c.p.)
Crabs and Lobsters. Pathe 28. (15:1249; 16:163.)
The Dytiscus. Eclair 23. (15:1134; 1337.) A water beetle.
The Death's Head Moth. Pathe 21. (15:1130; 16:47.)
Beautiful Butterflies. Kinemacolor. (16:90; 15:1338.)

APPLIED SCIENCE.

See also under Associations & Institutions.

Agriculture.

Tobacco Culture in Cuba. Pathe 28. (15:1249; 16:163.)
The Celery Industry in Florida. Kalem 21. (15:1126; 16:47.)
Won At The Rodeo. Thanhouser 21. (15:1256; 1337.)
The Crab and Lobster Industry. Eclipse 26. (15:1248; n.c.p.)

Transportation.

On the Roads of Ceylon. Mutual educational 27. (15:1258; n.c.p.)

FINE ARTS.

The Chateau of Chambord. Pathe 27. (15:1020 and 1248; 16:163.) The favorite residence of Francis I of France.
Winter Sports at Aro, Sweden. Kinemacolor. (15:264; n.c.p.)

LITERATURE.

Sally in Our Alley. Selig 28. (15:1238; 16:163.) Based on Henry Carey's poem of the same title.
Cymbeline. Thanhouser 28. (2 r.; 15:1362; 16:50; sp. rev. 16:60.) Photodramatization of Shakespeare's play of same title.
Tea and Toast. Edison 24. (15:1240; 16:48.) From Joseph C. Lincoln's novel "The Postmaster."

HISTORY.

Pauline Cushman, the Federal Spy. Selig 24. (2 r.; 15:1350; 16:48; sp. rev. 15:1085 & 1201; music for 16:56.)
See also under Manners & Customs.

GEOGRAPHY.

Physical Geography.

Fjords and Waterfalls of Norway. Eclipse 26. (15:1248; n.c.p.)

European Countries.

Rambles in Paris. Kinemacolor. (15:1264; n.c.p.)
Glimpses of Naples and Vicinity. Cines 29. (15:1248; 16:164.)
Picturesque Bergen, Norway. Powers 26. (n.s.p; 15:1338.)
The Port of Copenhagen. Great Northern 22. (n.s. or c.p.)
Summer in the North. Great Northern 29. (15:1366; n.c.p.) Views of the coast of Jutland.
See also under Fine Arts and Physical Geography.

Asiatic Countries.

Shanghai, China. Selig 26. (15:1238; 16:164.)
Scenes in Japan. Vitagraph 28. (n.s.p.; 16:163.)
See also under Manners & Customs and Transportation.

African Countries.

See under Manners & Customs.

North American Countries.

In Old Quebec. Vitagraph 26. (15:1242; n.c.p.)
See also under Agriculture.

New Zealand.

See under Manners & Customs and Geology.

FULLER TO HAVE STUDIO.

Charles L. Fuller, of Fuller's Feature Film Exchange, 472 Fulton Street, Brooklyn, N. Y., announces that his company is building a studio for the manufacture of commercial and educational pictures. He also announces that his company has secured a contract from two South American republics to make pictures of different parts of those countries, the pictures to be distributed gratis among educational institutions. Mr. Fuller's cameramen are already on their way to South America to take up this work.

CHICAGO LETTER

By JAS. S. McQUADE

SERGEANT Jeremiah J. O'Connor, of the Chicago film censor board, has been in hot water with newspaper critics ever since he went outside of his special province and had a painting, entitled "September Morn," removed from a shop window because it showed the form divine in the nude. The Sergeant has a pretty broad back and a large stock of Irish good nature, so that he has borne up well under the peppering onslaught. Now he has been hit hard in a place that hurts; for, if there is any man who takes pride in his work and strains himself to the utmost to do it well and honestly, that man is Sergeant O'Connor. In charge of the censorship of films in Chicago, the Sergeant has had a hard row to hoe. What with women's societies pestering him about laxity in the discharge of his duties, and soreheads kicking because of the cutouts insisted upon in various films, and of the total rejection of others, it would seem as if his cup were already full; but not so. Along came "The Miracle" for review, and Sergeant O'Connor gave it a resounding whack with his censorial shillelah. This action evoked the following editorial from the Chicago Tribune, under the satirical heading, "Our Budding Censorship."

"Max Reinhardt is, perhaps, the greatest living man of the theater.

"Maurice Maeterlinck is one of the greatest living writers.

"'The Miracle' is Reinhardt's most tremendous attempt to revive in beauty the art of pantomime. It is based on the Belgian poet's reverent and lovely dramatization of the legend of Sister Beatrice.

"Two thousand people take part in the performance. Two hundred thousand dollars were spent on the performance before the first ticket was sold. 'The Miracle' ran through the winter in London to what were probably the largest audiences that have ever attended any theatrical representation in modern times. Critics and clergymen praised it. The jealous British censor approved it. It was only when its scenes were reproduced in moving picture films, and thus encountered the acute moral sense of Chicago's censor, Police Sergeant O'Connor, that it was discovered to be offensive to morals and met an official ban.

"The incident is more interesting than that of 'September Morn.' The work of art then involved was unimportant if innocuous. Our censor now challenges the work of two very great men. With a wave of his masterful hand he overrules two men of genius, the judgement of two world capitals, and the applause of hundreds of thousands of people in Germany and in England.

"It might be suggested to him who is responsible for Sergeant O'Connor's activities that the spectacle of a policeman enthroned in the high seat of judgment in the fourth city of the world is rather remarkable. As was pointed out at the time of the 'September Morn' episode, if we are to have censorship in these matters, and within bounds censorship is desirable, a somewhat more enlightened tribunal is needed."

In all justice to Sergeant O'Connor, it must be conceded that he has been appointed not as an *art* censor but as a *moral* censor. He is a victim of conditions. Children of tender years and minors flock to our picture theaters. What would be perfectly proper for adults to view would, in many cases, be very improper for them. Censorship in Chicago, unfortunately for noble pictures like "The Miracle," is conducted from the viewpoint of minors and not from that of adults. Since there are no special programs as yet for children and minors, and that they are permitted to visit moving picture theaters at all times, there is no other course open to the Chicago censor than to protect them from certain presentations. Otherwise he would be overwhelmed by a flood of denunciation from all sides.

Milwaukee Exhibitors Liberal to Flood Sufferers.

I have been advised by Frank Cook, booking and publicity manager for the Saxe enterprises in Milwaukee, that the exhibitors of that city have contributed over $2,000 to the relief of the flood sufferers in Ohio and Indiana. "Every house in the city came nobly to the front," writes Mr. Cook.

I am indebted to Mr. Cook for data of the recent convention, in Milwaukee, of the exhibitors of Wisconsin, details of which are given in the proper department, in this issue. The sessions were conducted with zeal and enthusiasm. "It was the best ever, and our State and City League is going to be a big success," concludes Mr. Cook.

Chicago Film Brevities.

When is a "joke" not a joke? For solution, read Arthur Leslie's sample syndicate page. Just the same, now that we understand him, we wish him good luck in the name of the Lord.

* * *

H. H. Hutchinson returned from his Honolulu trip April 3, and is well satisfied with what he accomplished. He is now at Santa Barbara, supervising the construction of his new studio and plant.

* * *

Charles W. Sheppard, representating Hugo Reisinger, manufacturer of "Electra" pink label carbons, called at the World office last week. He is traveling throughout the Middle West in the interests of his company.

* * *

The Twentieth Century Theater, on Prairie Ave., near 47th St., which was opened on April 2, is showing to fine business. It seats 1,000 people and admission is 10 cents. This theater has a fine electric sign along the entire front, which can be seen many blocks distant. The sign was constructed by the Consolidated Electric Sign Co.

* * *

Abe Warner, of Warner's Features, accompanied by his wife, stopped over in the city last week after an extended trip to the Pacific Coast. Mr. Warner found conditions very flourishing in every city in which his product is used. He promises several thrilling features in the near future.

* * *

Alfred C. Stange, manufacturer of curtain coating, pure silver and white, and Tiger Cement, has taken over the interests of the One Drop Oil Co., and of the Bull Dog Cement. Mr. Stange reports good business for his products. He wishes it known that his Tiger Cement will patch without scraping the film.

* * *

The Music Hall, Cincinnati, seating 3,600 people, was opened with exclusive picture programs, March 29, by the Empire Exhibition Co., of New York. Licensed feature films are chiefly used. The house was opened with the "Prisoner of Zenda." A fourteen-piece, selected orchestra is used to accompany the pictures, and high class vocal and instrumental numbers are introduced during the intervals. John Bunny, the well known Vitagraph comedian delivered his special monologue during the first week, and Francis X. Bushman gave lectures the second week. Both these gentlemen scored big hits. Miss Florence Turner, another big Vitagraph favorite, has been booked for the week of Monday, April 14, to appear in a comedy skit, of her own composing. The admission to the Music Hall is 25 cents for evenings and Sunday matinees. For other matinees the charge is 10 cents. A. N. Smallwood and J. T. Hennegan are the managers.

FRED MACE COMING EAST.

Fred Mace left Los Angeles last Sunday, headed in the general direction of New York City. He has completed his arrangements in Los Angeles for the making of a reel of split comedy, one Western and one Indian or straight drama weekly, establishing ample studio and laboratory facilities, and is coming on to close contracts for the disposal of his negatives. He will appear in all of the comedies himself.

He planned his departure to be in time for the Screen Club ball, and will represent the Photoplayers (of which he is president) at the function of the sister society.

S. S. HUTCHINSON HAS NARROW ESCAPE.

S. S. Hutchinson and R. D. Armstrong, who have just arrived back in America from the Hawaiian Islands, relate an interesting experience with water buffalo. In the rice fields on the islands water buffalo are used, as being the only animals who can travel through the heavy muck. R. D. Armstrong, camera operator, had his camera up and was making pictures, with Mr. Hutchinson directing beside him, when the foremost buffalo charged. There followed a thrilling series of dodges back and forth behind the camera until a native rescued them. Both were thoroughly exhausted from the strenuous exercise in the ankle-deep mud.

SENNETT MAKING "COMEDY-MELODRAMAS."

The Keystone Film Company, with Mack Sennett's master hand at the wheel, is presenting a new variety of film at the present time which marks a departure in the picture game. Mack calls them comedy-melodramas, and if we are to take the word of exhibitors throughout the country they are great. The stories have a well-defined plot filled with thrilling incidents and intense moments, while a light vein of comedy running all the way through the picture provides excellent relief and much laughter.

Doings at Los Angeles

Universal Activities—Inhumane Picture Men Fined—Interesting News Notes From the Western Film Center.

NOT satisfied to have earned for the Bison brand of films the reputation of being the most expensive, on the average, now being produced in this country, the Universal company is planning still bigger and more expensive productions to be released under this trademark. It is difficult to conceive how the present productions could be greatly amplified, and whatever the plans are, they are being jealously guarded, but it has leaked out that A. M. Kennedy, general manager of the Western department, is preparing for a totally new line of Bison pictures, to be started about July 1st.

Another of the Lincoln J. Carter melodramas, "Two Little Waifs," has just been filmed by the Universal company, and Director Montgomery and Mr. Carter are now at work on "The Indian's Secret."

Frank E. Woods, who went over to the Universal camp from the Kinemacolor company recently, to become an Imp director, is now making split-reel comedies. The members of his company are Harry Fisher, Lois Howard, John Francis, Vera Sisson, Edith Bostwick, Sylvia Ashton, Lee Morris and Doc. Vinard.

George Gebhardt resigned from the local Pathe company last week, to join the Universal forces as a director.

The Universal company now claims to have on its payroll the youngest regular motion picture actor in the business. He is Elwood Horn, aged seven months, son of the traffic manager of the concern.

The mess department is not the smallest nor least important of the many activities at the Universal ranch at Oak Crest. On a quiet day there are upwards of 100 mouths to be fed three times a day, and the record is nearly 4,000 meals in a day. For the purpose of supplying the department, a portion of the ranch has been set apart for a truck garden. Joe Engle took a party of guests to visit the ranch one day this week, and among the things served them were the following from the farm department: New potatoes, green peas, cucumbers and sliced tomatoes, fried chicken, asparagus, strawberries and cream.

The motion picture production of Maurice Maeterlinck's "Pelleas and Melisande," in which Constance Crawley and Arthur Maude are to play the name parts, is well under way and begins to look more than promising.

One of the results of the recent fire at the Universal offices in Hollywood was that Director M. H. Fahrney has devoted this week to reproducing half of his first two-reel feature, "The Last Roll Call." The "last roll" was not rescued by the firemen. Another picture which was lost in the fire, and is now being retaken, is "The Tarantula." There was one picture which, unfortunately, was not destroyed—unfortunately, because if it had burned the company might have recovered something on insurance. It is the last picture in which Edwin August appeared before he left the Universal to go with the Vitagraph company. It was a costly reel, in which an army of extra people had worked and much money was spent for properties and direction. It is all done except one little scene, but that little one is the most important in the entire play—so important, in fact, that until it is finished the whole production is worthless. In the scene the leading character, who is August, is required to walk straight up to the lens, and there do a bit of business which "ties" the story in the middle. August, by the way, was the author of the script. On the day he gave in his notice he spoke of a little business matter concerning which there was a misunderstanding. He was informed that it would have to be taken up with the New York office. Pending a reply from New York the missing scene is being postponed.

Film fans are to witness another impersonation of the late President Lincoln when the Bison three-reel feature, "The Toll of War," is released. It is now in process of production. Francis Ford is playing the part, in addition to directing the picture. One of the scenes shows the interior of Ford's Theater and the assassination.

To ride a galloping horse bareback alongside of a careening, rapidly-moving prairie schooner, slash an opening through the canvas with a hunting knife, tumble off the horse through the slit into the wagon, touch off six sticks of dynamite and jump out the back end just as the prairie schooner was blown to atoms, was the business Director McRae gave Charles Bartlett, one of the members of his Bison company, to do in "The Fighting Chaplain," which is being produced. Bartlett, regarding it as a mere incident of a motion picture actor's daily routine, played the part.

Fined for Inhumane Realism.

An attempt on the part of James Young Deer, director of the Western Pathe company, to outdo all other motion picture producers in realism landed three of his employes in the police court this week and cost them $60 in fines. Young Deer had in mind a thrilling scene wherein a cowboy was to ride his horse too close to the edge of a high precipice. The horse was to be dashed to pieces on the rocks below, and the rider was to save himself by jumping from the horse's back and catching the edge of the cliff. He had a horse which injured one eye several weeks ago, and on account of blood poisoning was practically useless. The cliff was selected, the camera was placed at a point where it commanded the sheer drop, and a rider was sent up with the horse to carry out the plan. Half dead though it was, the horse seemed to sense the conspiracy and refused to go near the edge. After a number of unsuccessful attempts it was concluded to "hog-tie" the animal—that is, to fasten his legs together so that a push would send it over. The horse was led to the edge of the cliff, but while its legs were being tied it began to scream like a human being and to struggle. A number of women living near the spot thought a child was being injured and ran out to investigate. They were witnesses to the act of pushing the horse over the cliff and complained to the authorities. The horse succeeded by its struggles in prolonging its miserable existence, for, instead of going over the place selected, it rolled and fell down a steep slope at one side and was merely injured, instead of being killed outright. Jim Kid, Milton Brown and George Champion were arrested and fined. The incident has done immense undeserved harm to the motion picture industry in this city, for the newspaper reports excited public sentiment, which, unfortunately, is not discriminating and is directed against all the producing companies. Those columns of the newspapers which are devoted to letters from readers have been filled with general condemnation of the motion picture producers.

News Briefs.

Fred Mace and a company of players, under his direction, began work at the new Hollywood studio this week. The company is to produce nothing but split-reel comedies, like those in which Mace used to appear with the Biograph company. Through what channel they will be released is not announced. Harry Revier is to have charge of the photography and the factory. All the prints are to be made in this city. A revolving stage 75 feet in diameter, with a device for raising it 20 feet above the ground, is now being installed.

* * *

Rollin Sturgeon, manager of the Vitagraph company's Western plant at Santa Monica, is now an exhibitor as well as a director and business executive. He recently purchased the Majestic, the leading motion picture theater of Santa Monica, as an investment. Plans for the new studio are progressing satisfactorily. A new company and a third director will begin operations within a week or two.

* * *

The Graphic Motion Picture Company, a new independent organization, began operations last Monday and finished the first 1,000 feet in three days. The studio is located at 200 East Avenue 55, where there is a big stage and necessary buildings, such as dressing rooms, prop rooms and scene dock. The location is only about half a mile from the Lubin studio, where Wilbert Melville's company is working.

* * *

Norval McGregor, formerly director for the Utah Motion Picture Company, is director for the new concern. George W. W. Myers is president of the company, E. F. Campbell is vice-president and also cameraman, A. E. Weymouth is secretary and treasurer, and George Ingalls, a motion picture man from Boston, is general manager. President Myers says the company will make single-reel comedies and dramas. The method of releasing the product is not disclosed.

* * *

David Belasco Griffith, of the Biograph company, has a new "assistant." All the actors were notified the other day that no more frivolous diversions such as tennis, handball and croquet will be tolerated around the studio. Heretofore the members of the company have made use of the athletic field on the grounds while they were out of scenes. Lionel Barrymore, denied his daily training routine, is rapidly descending into a rotund and placid middle-aged person. His second chin is thriving. The actors expectantly scan the callboard daily for new hints on deportment and fresh ideas about their rights and privileges, and this daily diversion accounts for the charming spirit of amity so much in evidence around the place.

Karl Coolidge, photoplay editor of the Keystone company, is figuring on changing a young woman's name next month. He is very sly and thinks he is keeping the approaching event a deep secret.

* * *

Joseph DeGrass has been appointed assistant manager of the Western Pathe company, succeeding Charles French.

* * *

Ernest Shipman has sold his interest in the Utah Motion Picture Company and the "One Hundred Years of Mormonism" feature and is flirting with another motion picture project.

* * *

Irene Hunt, former leading woman with the Lubin company of which Wilbert Melville is producer, returned to New York this week. Her left arm was broken at the wrist by a fall from a horse. It was not properly set, and as a result she will have to have it broken by a specialist and reset; hence her trip East.

* * *

Kathlyn Williams, Selig leading woman, who recently became Mrs. Robert Allen, bought a large tract of land near Los Angeles this week and will have a country place.

P. M. POWELL.

KINEMACOLOR NOTES.

William Fox has signed a contract with the Kinemacolor company, whereby the nature-colored pictures will be installed in all the theaters of the Fox circuit.

Aaron Jones, of the Chicago theatrical firm of Jones, Limick & Shafer, came to New York to secure the Kinemacolor service for the Willard and Wilson Theaters immediately. Later Kinemacolor will be installed in the other houses of their Chicago picture circuit.

In response to insistent demands from the mid-western territory for another distributing station of the film service department, the Kinemacolor company has opened a Chicago office in the Morton Building, on Dearborn Street, near Madison, under the management of J. L. Kempner, general representative.

S. S. HUTCHINSON BACK IN AMERICA.

Mr. S. S. Hutchinson and wife, who have been in Hawaii for some time, are again back in America. Mr. Hutchinson is visiting the producing center at Santa Barbara.

MISS FRANCES MASON,
New Leading Lady With the Essanay Stock Company.

INDIAN WOMEN.

The writer had occasion recently to look up some points regarding the Indians, particularly the Iroquois, and was much surprised to find that the matrons controlled the ballot, even having the election of the chiefs in their hands. As a leader of his people and a really great statesman, the historical Hiawatha has had full credit. He, with Dekaniwida, consolidated several warring tribes and allotted to each the work best suited to them, and, cruel as their warfare was against the common enemy, among themselves they had a wonderful democracy, the only aristocracy being the mothers, who held the public property and outlined the policy of government. Our idea of the position of woman among the Indians has been so perverted by observations of superficial travelers that it is commonly believed the woman to have been the slave of a magnificent brute in the olden days, and the drudge of the modern decadent despot, but nowhere in the world's history has woman's position been nearer to that of man's, both in ancient and the present times. When one speaks slightingly of the Indian's treatment of his woman and children his attention should be called to the fact that in Germany, women, dressed in uniforms, clean the streets of many of the cities, and, with a cow or dog, are hitched to milk carts and plows, and even here in the land of the free and the home of the brave the great factories are filled with women and children who contribute a large proportion of the income of the family.

The Indian Players
in the
Passion Play
HIAWATHA
in Four Parts
Direction of F.E. Moore

Mr. F. E. Moore, the producer of "Hiawatha," tells many interesting stories of the modern Indian father. A child is rarely punished by him, and in case of sickness the descendants of the people Hiawatha once led are devoted nurses. "It is no uncommon sight," he said, "to see a father walking patiently to and fro for hours with the little sufferer." Nor is romance dead among them, as is shown by the looks of affection exchanged by the actors of Hiawatha and Minnehaha in the wonderful picture-mask he is showing.

NEW OKLAHOMA COMPANY.

In this issue, the Blackstone Film & Amusement Company, of Muskogee, Okla., makes its first announcement. While the name of the company is new, the management are pioneers in the business. Mr. Jake Mitchell, manager, is well known in film circles, having been associated with the largest houses in the country for many years. Exhibitors and all people connected with the business can be assured of every attention at his hands.

New York League Benefit a Big Success.

Five Thousand New Yorkers in Spite of Rainstorm Attend the Largest Flood Benefit Held in New York.

ON SATURDAY EVENING, April 12, the Motion Picture Exhibitors' League of Greater New York, again showed conclusively what it can do when it comes to doing things on a big scale. The league held a benefit that evening at the 69th Regiment Armory, 25th Street and Lexington Avenue, New York City, and the great hall was nearly filled, notwithstanding a downpour of rain. The armory will seat 6,000 people; 5,000 were in the audience. But even under the handicap of wet weather, the league, through its benefit, managed to raise the sum of $2,500 for the Ohio and Indiana flood sufferers, which is the largest amount raised at a public benefit that has come to notice. Even the large public benefit at the New York Hippodrome netted only $1,500; therefore, under the circumstances, the New York League came through with flying colors. There is no doubt that had the weather been better the proceeds would easily have reached $5,000.

The results of the benefit are still more worthy of note, by reason of the fact that the whole affair was conceived, arranged and carried out in the short space of one week. The admirable work of the committee of arrangements stands out prominently, and President Samuel H. Trigger, of the New York League, had requested us to publicly thank the committee on behalf of the league members and acknowledge the excellence of their work. The committee in charge of arrangements were: M. Needle, chairman; J. A. Koerpel, R. A. Mac Nabb, A. Bauernfreund, Rudolph Sanders, M. L. Fleischman, M. Blumenthal, Aaron Corn, Eugene Elmore, Louis Germaine, William Hilkmeier and William Brandt.

Promptly at 8 o'clock the exhibition began. Many members of the New York League were assembled in the foyer, acting as a reception committee and as ushers. All were clad in immaculate evening dress, and their appearance made it resemble a swell social function. Before the program began there was a fine concert by the New York Letter Carriers' Band, fifty strong; and what a band it was! Their services were given free and Mr. Trigger has also requested us to publicly thank the members of the Letter Carriers' Band, both for the valuable time given up by them and for the excellence of their work.

We often hear picture men, supposed to be generally wise to their business, say that people will not sit for more than two hours looking at pictures. That theory was positively exploded on this occasion, because the major portion of that vast audience of 5,000 people sat for five hours, from 8 p. m. until 1 a. m., looking at pictures, and probably would have sat there longer had there been any more pictures to run. Those who came surely got their money's worth and had a very pleasant evening. Disregarding the order of their appearance, the following photoplays, many of which have not yet been released, were shown; "Flood Scenes in Ohio," Universal; "Fred as a Soldier" and "Summer in the North," Great Northern; "Okoma," Gaumont; "The Lady Doctor," Solax; "The Prisoner of Zenda," (last reel) Famous Players; Pathe's Weekly No. 17; "War" (second reel), "101" Bison; "A Proposal by Proxy," Thanhouser; "Inauguration of Woodrow Wilson," Warner's Features; "Girls Will Be Boys," Crystal; "The Lost Memory" (two reels), Great Northern; "New York's Society Life and Underworld" (three reels), Exclusive Feature Film Company.

Between pictures the following artists and photoplay stars were introduced by Mr. Len Spencer. Doctor William Davis, by courtesy of William Fox; Little Audrey Barry, formerly of Pathe, in dances; Crane Wilbur, Pathe; Miss Edith Storey, Vitagraph; Edward O'Connor, Edison; Kenneth Casey, Vitagraph; Rogers Lytton, Vitagraph; Miss Alice Joyce, Kalem; Demetrius Mitzorias, Greek baritone, Thanhouser; David Thompson, Thanhouser, in songs accompanied by Mignon Anderson at piano; Harry Benham, Thanhouser, in songs; Helen Badgley, the Thanhouser Kidlet, recitation; King Baggot, Imp; Billy Quirk, Gem; Yale Boss, Edison; Newsboy Sextet, by courtesy of William Fox; Miss Mary Pickford, by courtesy of David Belasco. A company of Universal players appeared in a farce comedy scene, entitled, "How Moving Pictures Are Made: or a Studio Rehearsal." Director, Francis Powers, assisted by Hazel May Hall, Helen Powers, Charlotte Stanford, George Gerenier, Peter Burns, Charles Craig, William Sorrelle, H. Nielson, Arthur Peterman and Bert Phillips; incidental dance by Hazel May Hall. In the balcony were four booths occupied respectively by machines and operators furnished by the Nicholas Power Co., Standard Machine Co., Simplex Machine Co., and the Motiograph Co.

President Trigger desires THE MOVING PICTURE WORLD to extend the thanks of the Motion Picture Exhibitors' League to each and every one who helped to make the affair such a splendid success, especially to the many well known firms in the trade who came forward with large and substantial donations.

The flower girls—or flower ladies, as the case may be—helped to swell the proceeds by their energetic measures of pinning flowers on gentlemen's coats and then telling them that they owed something to the fund for the flowers. Among them the ladies raised an extra $100 for the fund in this way. Miss Jeanette Ehrenberg has the record of the largest sale, disposing of $20 worth by her individual efforts. She is the stenographer of the New York Exhibitors' League. The other ladies were Mrs. Robert L. MacNabb, Misses Lillian Ethyll, Grace Langill, Marie Smith, Emma Ehrenberg, Ruth Allen, Selma Bauer and Sydelle Fish. Miss Henrietta Bauренfreund and Miss Carey gathered in $100 between them selling photos, salad and ushering.

Benefit Briefs.

During his appearance on the platform, Edward O'Connor, of the Edison Company, drew forth a check for $100 from the Edison Company, which he was delegated to turn in to the general fund.

Len Spencer is the star "Master of Ceremonies" of New York and environs. His work in that capacity is so masterful that any Exhibitors' League racket without him would be minus a great deal of its charm and smoothness. At covering up a stage-wait he is probably without a peer. In dealing with awkward situations behind the footlights he is a genius.

* * *

Imagine that second reel of "War," by the "101" Bison Company, when accompanied by a brass band of fifty pieces. Try to imagine one of the most thrilling battle scenes ever produced being presented with the sound of ten trombones coming up the scale chromatically, with an equal number of clarinets, cornets, altos and bassos working strong on the "hurry" stuff in counter melody, and you will get an idea of the right way to put that picture on. Of all the punches and thrills of the evening, that was the knock-out.

* * *

And, speaking of bands, a blind man would have enjoyed himself that evening for no other reason than listening to the New York Letter Carriers' Band, one of the best trade bands in America. When it comes to playing for pictures, their leader seems to know just what to select.

* * *

Pearl White is doing some great work these days. She appeared in a Crystal picture, entitled, "Girls Will Be Boys," and scored a tremendous hit in the role of a street gamin. Anyone who thinks Pearl can play only pretty girl parts should see this picture. Her make-up as a tough bootblack boy was immense, and her facial expression was a scream.

* * *

Who says the public will not sit more than two hours looking at pictures? Whoever thinks so should have seen the crowd that stuck from 8 p. m. until 1 o'clock in the morning, and still willing to look at more if the supply had held out.

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The parents of Kenneth Casey are making an excellent performer out of their extremely bright young son. His act was easily the star number of the evening. He did an excellent cornet solo to start with and the most sincere applause came from the members of the New York Letter Carriers' Band. He sings well and plays a violin with much ability and his stage technique is very professional. By the way, it is funny to hear a family by the name of Casey talking among themselves in German.

* * *

Judging from applause, King Baggot was the most popular individual photoplay star who appeared. Everyone in the immense throng seemed to know him, and appeared very glad to see him. He spoke some kind words to the audience and didn't fail to mention the Screen Club Ball, to be held at Terrace Garden on the 19th of April.

* * *

Carl Laemmle, Bill Swanson, Mark Dintenfass, and also Bill Wright, of the Kalem Company, can always be depended upon to show up at any patriotic gathering of the trade. They were on hand Saturday night in their old reliable way.

* * *

The girl who deserves more credit than any of those present, and the one who did the hardest work of any was Miss Alice Joyce, the popular leading lady of the Kalem Company. She autographed and sold $100 worth of her own photographs in the lobby. She surely is a patriotic young lady.

* * *

The Kalem Company was the leader of all the others in coming forward with assistance. At the first intimation that there was to be a benefit they came across with a good-sized check and an offer to send any of their players. They also supplied several hundred photographs of Miss Joyce, which she sold in the lobby. Other Kalemites were on the job all evening.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

GOOD publicity men and advertisement solicitors are among the most clever and interesting to be found in the various channels of business life. Sometimes they appear to us as shrewd operators of confidence schemes, and they are not accorded the credit they really deserve. Many of them have heart-breaking tasks in securing audiences and holding the attention of those they are trying to interest, even when the propositions they offer are good ones, and many weeks, sometimes months, are spent in framing the prospectus into plausible shape. For persistency the craft holds first prize. A battle of wits in the office of a motion picture manufacturer of this city a few days ago demonstrated this clearly. On one side was the manufacturer's manager. On the other were two men from the South. One of them was a publicity promoter, the other an advertising agency man. Announcing that they had one of the most gigantic schemes ever offered, they insisted upon seeing either one of the head officers of the company or somebody in charge with authority to make a deal. Becoming satisfied, they revealed their scheme. A big carnival is to be held in one of the Southern cities, and among the features is to be a pageant in which floats and other contrivances are to be incorporated to advertise the products of certain concerns of national and international reputation in such a clever manner that to cut them out of the film reproduction must destroy the entire picture. "The pageant itself," said the men, "will be so elaborate and unique that no exhibitor would think of rejecting it, and the cleverly interwoven advertising features will interest every corporation and company represented, inducing them to pay liberally for the advertising and drawing hundreds of thousands of people interested in the companies and their employes to see the pictures, thereby interesting the exhibitors on account of the prospects of greatly increased box office receipts. So, you see, we have everything down pat," said the advertising man.

* * *

The office manager smiled and said he believed considerable thought and time must have been expended on the scheme. From an advertising standpoint, he said, it looked fine. "I suppose you want to know what we will charge for making the pictures," he continued, but like a flash the answer was that the visitors wanted to know how much the company would pay for the privilege of taking them. "We supply everything up to that point. You get all the money you can from the concerns advertised. That is your end of it." The manager informed them that that battle had been fought out several years ago. Film exchanges will not pay for films issued for advertising purposes, nor will exhibitors show them in their houses. For almost an hour the matter was discussed, the visitors resourceful in suggestions. The immense returns would justify the film producer in expending a part of them to induce the exchange people and exhibitors to handle the film, which would result in the latter deriving benefit in two ways. "You forget that the people are to be considered in such matters—the people who pay admission to the theaters," said the manager. "They pay for amusement and entertainment and are prompt in expressing disapproval when they learn that they have paid to see an advertising device, no matter how clever it may be." Again one of the visitors came back, stating that educational films have become very popular; that the pageant showing the progress of the various parts of the country in civic, industrial and commercial lines would make the picture a particularly attractive one in the educational sense. Eventually the visitors departed with a determination to seek "some more enterprising manufacturer."

* * *

As an effort to bridge over any objection that might possibly be raised by either film renter, exhibitor or patron of the picture theaters the scheme reflected credit upon the promoters. But it was time wasted. The most skillfully produced picture of an advertising nature must fail of success if offered to the public with regular productions. The public is keen to discover the most clever interpolation, and never fail to call the attention of managers to them. Managers rightfully claim that they cannot be expected to pay the expenses of running their houses and give free advertising space to films that concerns have with ingenuity converted to their benefit. There is no better advertising avenue than the motion picture film when properly applied. But it must have an outlet of its own. A number of large concerns discovered this some time ago. There are several that have films made to demonstrate the process of manufacture and marketing of their products, and are exhibiting them at various industrial exhibitions, conventions and similar affairs. Many of the subjects are both interesting and educational and attract attention of the people for whom they are intended. In their legitimate lines such films are successful to the fullest degree.

* * *

A well-known advertising manager stated that one of the chief reasons for antagonism on the part of the public press against motion pictures a few years ago was the impression that they would soon make inroads upon the advertising revenue of the papers, magazines and other publications. The possibilities of motion pictures as a medium for advertising were fully realized, and there was no way in which they could be successfully attacked until the advertising features were interwoven with the stories. Then the publications got busy. The country press became especially active and the informant states that almost the first complaint registered against the foisting of advertisements in films was due to a country editor in Minnesota.

* * *

A theatrical manager who overheard the remarks said he remembered that a few years ago vaudeville people would work into their dialogues and monologues references of a complimentary character to certain commercial products, but the managers soon put a stop to it, and what applies to the stage is equally applicable to motion pictures. At times drop curtains bearing advertisements have been criticised, the manager said, but he considered it legitimate, as well as the advertising slides that are used in many of the picture houses so long as they do not usurp time that should be devoted to the regular program and are not made tedious. Advertisements on curtains, programs and slides are not paid for by the patrons of the theaters, and they have no license to object to them when they are proper in a moral sense. Commercialism has always been denounced when reflected either from the pulpit, stage or platform. The people are very sensitive in this respect.

* * *

"Yes," said an exhibitor, "I say amen to that. Free advertising by means of the pictures will not be tolerated. It is not a pecuniary matter, but one of principle. I take the same stand that I have taken against the newspapers. The best of us have been caught at times and when I fall for a newspaper "ad" I feel as sore as I do when some slick one has rung in something in a picture. What is more provoking than to be caught when you are reading the paper to your wife, your father or mother, or some poor invalid. After arousing their interest in a story of how a father and son became separated in some big battle of the Civil War you reach the bottom lines and suddenly stop, so chagrined that you are unable to utter a word. 'Read on, John, how did it come out?' asks the anxious listener. Putting yourself in the boob class you crawl out. 'Fifty years later father and son met again, when the son was canvassing Squeedonk in the interest of Bluffem's Pain Exterminer, a remedy that never fails to cure all distress,' etc."

* * *

Getting the eye is the great secret of successful advertising. Mr. Edwards, formerly with Miles Bros. film exchange for several years, is now owner of the Picture Theater Equipment Company, 21 East 14th Street. He caught the eye a few days ago with a setting of the interior of a miniature picture house in his display window. Screen, seats and all were complete, a projecting machine being operated by a motor. The watching throng became so great a policeman was obliged to ask Mr. Edwards to discontinue the exhibit. Being unable to get into booths a large percentage of picture house patrons fail to learn satisfactorily how the pictures are projected, and in this case a close view of the working apparatus excited the curiosity of a crowd the policeman was unable to handle.

ENTER "MISS" SCARDON.

Usually retiring and quiet—now bold and boisterous; usually polite and considerate—now rude and overbearing; usually of noble carriage and graceful step—now strutting proudly with his chest protruding out of all proportion—thus has Paul Scardon, of the Reliance, been suddenly transformed as if by a miracle—it's a girl and weighed nine pounds!!

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Airdome Advertising.

PRETTY soon the heat waves will strike and there will be a scramble for the open. The closed theater will find itself at a disadvantage and the man with the screen at one end of a vacant lot and a projection room at the other is in the ascendant. With all due respect to Mr. Richardson, it is more apt to be a projection booth than a projection room, for all features of most airdomes are scamped and scant. Too many managements go at the enterprise with the feeling that the open air entertainment is more or less a transient affair and no more money is sunk in the scheme than is absolutely necessary to provide projection facilities and some sort of seats.

All this is a mistake. There are plenty of localities where the investment of a thousand dollars additional will bring a return of several hundred per cent. on the season, with much of the investment available for the following year.

Here in New York City the exactions ofthe police and fire departments, some of which seem to be needlessly severe, discourage the management from heavy investments, but even at that there is no excuse for some of the makeshift inclosures that we see. We know of one typical airdome that we look down into daily as we pass it on the elevated train. The lot is perhaps two hundred feet square, of which about thirty by fifty feet are covered with board benches that lie exposed to the elements all winter. The seating space is floored with boards as the law provides, but absolutely no effort has been made to improve the appearance of the unoccupied space. In a few weeks a man will spend a day cleaning up the cans and other debris thrown into the lot through the winter from the adjoining flat buildings, but otherwise the lot remains as it was when it was all a part of the wilderness; the naked rocks crop up through the bare, hardbaked soil, as barren and uninviting as the desert. At one end stands a gaunt frame work faced with warped boards over which a linen screen will be stretched, but there is no shadow box, no protection from light of any sort save a six-inch board across the top that is supposed to be all-sufficient to protect the screen from the street lamps and the bright moonlight of the summer nights.

When the doors are opened a couple of boys will wander up and down the aisles with a constant cry of "Candies! Peanuts! Five a bag," and will come to a halt to make a sale just as the situation on the screen becomes critical. When the boy has achieved his exchange he will move on, but the story will have been spoiled.

The boards of the fence may be whitewashed, as this was not done last year, but that is about all that will be done in the way of "fixing up."

Be Attractive.

No very great sum would be required to turn this place into an inviting open air theater. The loose rocks could be made into a rockery, ferns and flowers could be introduced, the ground could be leveled and sodded and instead of having to make a fight for the nickels of his patrons the proprietor could sit in his box office and watch the dimes and even quarters roll in.

It does not take much money, but it does take brains to make an attractive airdome. A rockery need not cost $10 and yet it will be worth a hundred times that in the suggestion of coolness that it affords. Tap the water pipe and put in a small hose nozzle. Build a concrete basin. Even a galvanized washtub with an overflow pipe will do. Some Saturday afternoon get in half a dozen small boys and promise them tickets for the entire opening week if they will gather up the stones in the lot. They'll work like grownups if you pick the right sort of boys, and by night you'll have a fine pile of stones. Mask in the basin and pipe with these, adjust the nozzle so that some of the spray strikes the rocks and you'll have a tiny fountain that will splash musically. If you want to go to a little more expense set a large electric light back of the fountain with a sheet of glass to cover and an electric or clockwork motor to revolve a color wheel and you have an electric fountain that can figure in your advertisements or on the streets outside of your house. Meantime you are rid of the rocks and can grade the ground with greater ease.

Spend a few dollars to turf the vacant spaces, set out some flowers, gravel your walks or lay down cinders, give the place the suggestion if not the appearance of a park, and you'll be surprised to note the difference in the calibre of your patronage if you advertise the place right.

There is a growing tendency toward larger and better photoplay theaters and this finds its reflection in the airdome patronage. The man who is used to all the comforts of a regular theater does not want to spend his summer evenings in a vacant lot sitting on the rough edge of a plank seat. Women in their light summer dresses do not want to visit holes in the wall and soil their dainty garments on board seats that have not been touched since they came from the lumber yards a few years ago. You may not be able to provide a double set of crash coverings as one manager does, but you can keep your benches clean. You may even be able to give each adult patron a sheet of clean wrapping paper to sit upon. It's a small matter, but you'll have shown a willingness to provide what comforts you may and if the paper costs half a cent a sheet and you draw a ten cent patron, the profit is apparent.

Be Attentive.

Do things to show your patrons that you watch their comfort. It is human nature to want to be fussed over and if you are there with quiet courtesy to look to the wants of your audience, you'll have a proper sized audience to watch over.

Provide light drinks and confections, but do not thrust them on your uncomfortable guests. If you do not want to run a stand yourself rent out the privilege to someone who will look after things right. Perhaps some nearby confectioner will be willing to arrange for a stand or serve cream, ices and soda from the shop, employing small boy salesmen. If you permit smoking, reserve one side of the house or certain rows for the non-smokers and ladies with no men escorts. Keep room down front for the small kiddies; they'll see better and you'll have them where you can keep them in better order.

And this season cut out the use of your park as a flirtation walk. Keep the young men and women from congregating at the rear of the seats and paying more attention to each other than to the pictures. You may lose the trade of a few, but if you check these tendencies courteously and tactfully you'll lose very few, and the straight laced who regard with disapproval the actions of these half grown boys and girls will add materially to your receipts and you'll have the young people, as well. More than one airdome scheme has failed to succeed because a short sighted manager permitted young people to laugh and carry on until the more staid patrons remained at home, unwilling to have their entertainment spoiled by shrill laughter and senseless remarks. If you are dependent on the patronage of the young people exclusively you'll soon find your place in disrepute.

This does not mean to check every evidence of enjoyment. Encourage laughter and applause for the pictures. There is a difference between that and the "mashing" to which reference is made.

Keep your entrance bright and attractive and keep the crowds of small boys away. No one wants to push his way through a score of small boys and girls thronged about the entrance to listen to the music. Make it possible to enter without obstruction.

Use Plenty of Paper.

Use plenty of lithographs on the fence, but do not merely paste them up. Get moulding and make frames and give a solid foundation to paste on. Use good strong color combinations to gain effect, but not so strong as to detract from the colors on the posters. A white fence with light blue frames is effective, so is blue on gray. Red on a rich brown is quiet. Black and yellow, red on yellow and even purple on yellow will do, but the yellow must be of a shade that will not turn dirty looking after short exposure to the weather.

Keep your "coming" attractions clearly labeled, and as soon as possible state the date when the subject is expected. If you can arrange for movable boards you will serve the double purpose of being able to move the immediate offerings closest to the entrance and to take them in during thundershowers and overnight, protecting them from being washed off by the rain or defaced by the small boy.

Don't use whitewash on the walls, particularly about the entrance. This will rub off on to the clothing in the rush and the glaring white is hot and trying to the eye. If you cannot afford paint and must have recourse to whitewash, tint it a soft green or some other glare-absorbing color, but use paint if you can afford it.

Arranging the Screen.

Mask the screen. Curtain effects are not practicable nor are they in keeping, but the bare surface should be masked in. One effective way would be to erect a trellis perhaps three feet in front of the picture. Cut an opening three or four feet larger than the picture on the screen so placed that the audience can see the picture from any section of the seats. Bank in the lower part with box trees, or non-flowering plants and train creeping vines over the trellis. Ivy is excellent for this and will last from year to year instead of requiring to be renewed yearly. This will give you a frame of growing green, but you can improve on this. Build a shadow box between the trellis and the screen. Paint the inside black; a *dead* black, as well as that portion of the screen not covered by the picture, and even on the brightest moonlight night the picture will be clear and distinct and gain wonderfully in quality. Run the trellis well above the screen and to each side, as far to the side as you conveniently can. If you cannot run it very far over, build wings on either side. This is particularly important if your screen is at the end nearest your entrance. It will keep people from passing between the picture and the seated audience and shut off the distraction of the entering crowd, enabling those already in their seats to view the picture with the least possible annoyance from the late arrivals.

Seating Arrangements.

It is not expedient to install costly seats, but some sort of a back should be provided. Do not save a couple of dollars on the paint and get pigment that will peel and crack. Have the seats washed off each afternoon in time to be thoroughly dry before the doors are opened and advertise the fact. Have a big sign stating that "Our seats are thoroughly cleaned every day" and make the "every" large enough to be clearly read. Perhaps you can obtain a supply of the rush cushions that are used on porches. These you can supply to the elder patrons or rent out for a small sum. In the neighborhood airdome, if you can arrange for the service, offer to check cushions for the regular patrons. Provide shelves and let each patron who will bring a cushion to suit his or her fancy. Take these up after the performance and be ready to hand them out quickly when the patron comes. It is an adaptation of the private cut in the barber shop, but anything that serves to give the patron the idea of regularity of attendance will prove beneficial. Get out a little circular or send out postcards something like this:

> Our seats are comfortable, but we supply cushions for a moderate fee or you can bring your own around and we'll take care of it for you. Have your own cushion. No charge for the service and no tip to the attendants. We'll take good care of it for you and hold it for your especial use.

Last year one old gentleman kept at a certain airdome one of the inflated rubber rings and declared that he had vanquished his one objection to the open air show.

If you do not supply cushions, get the white or brown wrapping paper or even paper towels. These last are thick and inexpensive, selling at three rolls of one hundred each for a dollar. They would be cheaper still in quantities. You will have to do something to counteract the prejudice against the bare benches if you want to get the best trade and you can do it with paper and advertising.

New Business.

And keep well in mind the fact that the summer is the best time of all to get the new business. The theaters are closed, people do not want to go trolley riding or to the resorts every night, yet if they must stay in town they want to be amused. Get after the people who during the winter spend their money on the dramatic theaters and if you give the right sort of performance you'll hold them after the theaters open again. If you have refreshments put chairs and tables at the rear of the seats, perhaps on a slightly elevated platform. Serve ices and sodas there. If there is a restaurant close at hand arrange to serve sandwiches and cold cuts. It will cost you nothing save the hire of a boy to run between the restaurant and your place, and many men and women who are too hot and tired to eat the heavy dinner at six will appreciate a bite as they watch the pictures. There'll be plenty light enough to see, and yet, if you use a shadow box the picture will be brilliant.

Make your place so attractive and convenient that the business man will prefer the airdome to the roof garden. If you can, provide parking space for automobiles, but avoid the noisy automobile parties. Fight all forms of summer amusement not violently but tactfully. Get after the automobilist with some catchline like "Don't bump over dusty roads. Come to the Rex Airdome. Just as much breeze, greater comfort and splendid pictures. Try it once. You'll not regret it." For the man who seeks the roof-garden say, "Why go downtown. You can drop around the corner to the Rex Airdome. There's a bite to eat, light drinks and a splendid program. Save time, save discomfort. Save money."

Each class can be reached with some such appeal and if you keep the circulars going out you'll get them in.

Free Tickets.

Send well-printed invitations to a selected list of addresses, to people whom you know are not likely to come without solicitation. Tell them you'll appreciate it if they'll be your guest some evening. Meet such tickets at the door, see that the holders are well seated, are made acquainted with all the comforts provided and made to feel at home. All of this can be done nicely and without familiarity. Be courteous but not too effusive, and once they are seated do not bother them again unless you can remember their faces and greet them as they pass out with a courteous inquiry as to whether they enjoyed their visit. If you can learn of the men who stay at home while their families go to the country make a bid for them. They are liable to drop in several evenings a week and perhaps they'll bring the family around just before the season ends. If you have a winter house you'll find them there, for if you use the right sort of program, you'll make fans of the men and women you would least expect to get.

Be sparing with your ticket distribution. Do not get the tickets all over your locality. Make them something valued because not every man, woman and child has a pocket full. You have no matinees, so make the night houses represent as much money as possible.

Rain Protection.

If you can manage it, have awnings; not tiny strips of canvas but ample rain protection. It is best, unless the seating space is narrow, to have a ridge pole run down the center aisle and drop on either side. If the space is narrow and deep have but one cloth with the slant away from the direction in which rain is most likely to be expected and a straight drop on each side.

Whatever protection you have, have it planned to be brought into operation quickly. Have regular awning drills with each man trained to drop his cloth in the shortest possible time. One park has the awning so tricked that the cutting of a single rope drops the entire system. The regular rigging is used to raise the awning later, but there is just one movement to get the curtains down. It's the first few seconds that count. If a woman gets her dress spattered, she doesn't care how dry she may be kept after that; the damage has been done.

As part of the rain protection see that the ground is such that it drains quickly. If local regulations do not require board flooring, use cinders and so ditch the sides that the surface water from outside cannot be brought into the seating space. Give the people confidence in your ability to protect them from the weather and it may mean ten dollars or more each threatening night.

Do Your Very Best.

Don't get the idea that because you run only three or four months a year that any old thing will do for an airdome. If you have a regular theater you can make business for the long winter season. If you have no covered house you may be paving the way toward that end. If you have proven your ability to conduct an airdome properly, you'll find it much easier to get capital when you look for it for the erection of a regular theater. You may even build on that lot and put a roof-garden airdome on top for the next summer.

In advertising you must work quickly and effectively. Get into the game on the jump and get all there is in it. You cannot run a long campaign as you would with a winter house. You must strike quickly and sharply. Do not trust too much to the regulars. Lots of your regulars are away and you must get in those that are left and the stranger within your gates as well. Get after the man you haven't got and you'll have two where you had one. Put pepper in your catchlines and play up comfort, coolness, convenience and cleanliness. Here are some suggested catch lines that will suggest the rest of the appeal.

> Keep cool, we'll show you how.
> Bring your overcoat—you'll need it.
> Don't sweat—shiver. We can explain.
> Come to the North Pole—it's right around the corner.
> You don't need a fan. We'll supply the breeze.
> Go to the seashore if you can;
> If you can't, come to the Rex and cool off.
> Don't sit on the steps all evening.
> We know it's hot, but we know where it's cool.

Please Don't.

Please don't run into that "Is it hot enough for you?" style of advertising. Advertise the coolness; not the heat. Don't rub it in by such irritating suggestion. Speak of the comfort to be had, not the discomforts endured. You get the same effect indirectly, but you do not collect a herd of goats at the same time. A man will catch more quickly at the suggestion of cool spots than at the bald statement that it's hot.

Get away from the idea that only the cheap people can be coaxed into your place. Make it the sort of place that will appeal to those used to luxury and they will come, too, to swell the crowd. All work along this line will appeal to your present patrons and if you get after the men who think two dollars not much for a seat at the theater, you'll get the regular spenders. Save in the poorest localities the five cent show should be dropped for the summer. Charge ten cents and give at least a ten cent show. Build up with specials, play for extra attractions, but keep the price up. You can get it, and perhaps when you go under cover again in the winter you can still get the dime instead of the nickel.

In many localities you'll find that you can erect boxes at the sides of the regular seats and get twenty-five cents for seats as easily as you can ten. Lots of people would come if the prices were higher. They do not want to sit with the ten cent people. This is snobbish, but it's human nature and you're in the amusement business not to educate snobs but to cater to them if you can make it profitable without offending the other patrons. Try some sort of box scheme this summer and see how it works. In most places where it has been tried it works splendidly.

Photographs.

In the next few weeks we shall be particularly glad to receive photographs of airdomes that are out of the ordinary and airdome advertising of all sorts. Let's have your schemes and we'll pass along to you the schemes the other managers send in.

Has a Booklet.

Here is a letter from W. S. McLaren, of the Princess Theater, Chelsea, Michigan. He says:

> Inclosed you will find our first "booklet," which we have distributed from house to house and mailed to our country patrons. We trust that you will not call us too hard on our maiden effort, as it was gotten out in a hurry. We expect to issue them every two weeks, giving our Tuesday, Wednesday and Thursday program, but not our Saturday program, as we do not get advance bookings on films except features. We are running only four nights each week now, on account of local conditions, our leading factory having failed.
>
> We note what you say in your last issue regarding "hanging a poster in the window of the corner grocery." We think we have a better one than that for small towns. We have two "A" boards, painted black, with a removable front (many fine wires drawn tight across, instead of glass, which hold poster in place), which we set out on principal corners about town, changing location of them each day. We tried putting posters in windows, but find that "A" board puts the poster "right in the person's eye" and is much better. We have a small snipe reading Princess—Tuesday, etc., which we fasten on poster and we find it's great advertising. We use three posters in front of theater and four in "A" boards on each feature.
>
> It might be of interest to you to know that we conducted a voting contest as to whether our patrons wanted the illustrated song continued. They voted it down 3 to 1, and voted for multiple reel pictures over single reels 4 to 1.

The booklet is small, even for its age, but it's a step in the right direction and we hope that the success of the scheme will lead to longer strides along the same path. Most managers know what an "A" board is, if they do not they can look at the letter and understand that the two sides of the "A" each carry a poster, the cross bar keeping the lower ends from stretching apart.

We think that most audiences would vote against the illustrated song if they were given opportunity and would vote for the multiple reel for the reason that the additional footage permits the story to be told intelligently and intelligibly.

The booklet gives the leader for each of three performances for two weeks, the back page being given to chatty paragraphs and humor, the most markedly humorous paragraph being to the effect that Maurice Costello has two children, a boy and a girl. The paragraph does not state whether Helen or Dolores is the boy. To induce a reading of the program a prize of ten tickets is offered the person sending in the longest list of misspelled words. A good catchline on the front is "keep me, and keep posted."

We think something more attractive than a line cut of a projection machine could be used on the front page in subsequent issues.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The Dinner.

REMEMBER that it is not so long before May 31 comes along and you'll be sorry if before then you do not get a ticket to the third dinner of the photoplay writers, this time given under the auspices of the Inquest Club. It is not intended to send out invitations. This is a personal invitation to you. George Hennessy, Benjamin Barondess and the editor of this department are the committee. Requests for tickets may be addressed to either of the three.

When Sending to Edison.

When you send stories to the Edison Company send them to the Thomas A. Edison, Inc., 2826 Decatur Avenue, Bedford Park, New York City. If, for any particular reason you desire them sent to Bannister Merwin, they should be sent to England, but if you are sending them to Edison do not send them to Mr. Merwin, who is a regular contributor to the Edison product, but who is no more than a contributor, differing from you only in that he sells more of his product to that company.

It is the height of asininity to address your scripts to the editor or other official of any company unless you are personally acquainted with the individual addressed. Only the very young writers still suppose that to address the editor direct is to stand a better chance of quick action and profitable sale. If you still cling to this moth-eaten tradition, drop it. Address the Manuscript Department of the company and your story will receive precisely the same treatment as though it were addressed to Jones or Smith or Brown personally. We know one writer who persistently addressed the Reliance's office boy in the fond belief that he was getting on the inside with the editor.

And we may as well repeat what we have said before. Edison has no editor of photoplays. The system followed there is different from that obtaining in other studios.

And just remember that Bannister Merwin has been in England almost a year now. It is just as intelligent to send Edison scripts to him as it is to send them to President Wilson or Mrs. Pankhurst.

For Editors.

A Los Angeles correspondent makes a valuable suggestion to editors. He sends in a clipping of a Kinemacolor story that is very much like one he wrote himself and submitted to that company. He is willing to admit that it is quite likely that the editors had their own story in hand when his was submitted, but suggests that in such a case they add to the formal rejection sheet the statement that they are already working on a similar script.

We think that with the experienced Dougherty on the editorial desk there will be no Kinemacolor complaints, but the suggestion is one that all editors should study as it so frequently happens that a story is received very much like one already accepted. The story in question follows such obvious lines that it is in a class with at least fifty that we have examined ourselves, but that doesn't take the sting out of the discovery that it is too late and the word as to production already in hand will do much to create a better feeling.

If You Live in St. Louis.

If you live in St. Louis send in your name and address if you want to help form a circle. A practical photoplay writer wants to get in touch with his kind.

Regulating the Director.

We are glad to note a tendency to direct the activities of the director. It has been a long time coming, but presently we shall see the director lifted from his present dictatorial position and the man who carries the scripts around with him to "fix up" and turns them back a couple of months later, black, crumpled and utterly ruined for further service is going to find that the old order changeth.

Here is an extract from a letter from a well-known author:

> In the interest of photoplay writers, generally, let me ask you what chance you see for a more deliberate production of photoplays, and therefore better opportunity for the author to keep his finger on the interpretation of his work. The question is one that will have to be answered sooner or later if the writing of photoplays is to become an art.

And along the same lines comes this other comment from a man who proves that several times he has been blamed in criticism for matters that are entirely foreign to his script, the interpolations of the director who put the story on. He says in part:

> Producers do as well as they can; but no matter how carefully you may work out a script, they are bound to make changes unless you are there to argue the matter with them. In many cases I have been staying away from the picture theaters simply to avoid the heart-breaking experience of seeing something which is supposed to be my own. Of course changes are inevitable in production, but the changes should be in accordance with a correct interpretation of the story.

We think that we were the first to point out the proper relation of author, editor and producer and we are glad to see others coming to our way of thinking. In a recent issue our own Louis Reeves Harrison wrote in his forceful style of the evil, but at that he only scratched the surface.

Of course there are directors and directors, but the function of the director should be to realize the author's ideas. He should be contented with that function, for it is not often that he possesses the selective as well as the reproductive faculty. He is a producer, a realizer, but he is not and cannot well be, by the very nature of his work, a competent appraiser of the work of the others.

The argument is simple. The director is the stage manager. He looks for the dramatic points, he brings out the dramatic value of situation and incident. He seeks for this and for this alone. But below the situation and incident must lie the soul of the story, the literary quality, if you will, in contrast to the dramatic values. This the director, trained to expression through voice and motion, does not and cannot see. It does not follow that because he can put into vivid action the ideas of the author, that he can as surely reach the author's ideas. To argue that would be to argue that the man who builds a house is as competent to design one as the architect who gives him the plans. It may be that he can design a house, but in the very nature of things he is apt to go on designing the sort of houses he has built instead of looking for new ideas. That house he has erected is a thorough job. He will build another like it and so make as good a job. Meantime the architect studies and plans. He produces a structure as fine, as substantial, but wholly different. He has made a study of designing. He has done nothing else. It is his specialty. It is his work.

Story planning should be the work of the author; story building, the erecting of the plan into the substantial structure of the photoplay, is the work of the director, but between there comes the editor, a man specially trained to realize the work of the story planner and the story builder. He stands a middleman, controlling the practical ideas of the producer and the fancy of the writer, the connecting link between the dreamer and the realist. He can see the literary quality of the author and the dramatic practicability of the producer and if he knows his business he can so work that the best efforts of author and producer are united in the perfect production. He knows dramatic work and he knows the art of writing. He combines the two into a perfect whole, but he can do this only where he can control both the source and the outlet, when he can restrain the director or spur him on as the case may need. He has the literary sense of the writer tempered by the knowledge of studio needs. Given proper authority and himself well qualified, he can pass the story to the director in such a form that adherence to the script will produce a perfect play in competent hands.

But it so seldom that he has this authority that the studios where the system prevails may be counted upon the fingers of one hand. As a rule the director does precisely as he pleases with a script. If he is told to make a story, no matter how carefully the story may have been worked out for him, he twists and tortures it into precisely the same sort of story he made last time and the sort of story he will make next when this is done. He makes four of two and two, but he also makes four of six and three, of seven and nine, of whatever sum he is given. No matter what the script may be at the start, he reduces it to the dead level of his own imagination on the plea that he cannot produce what does not appeal to him and must be permitted to change the script until this appeal is created.

That this is wrong, that it is an injustice to author, editor and manufacturer alike is apparent to any thinking mind. It is unjust to the author because his creation is made commonplace, to the editor because his care is wasted and he is blamed for the faults of the producer, but most of all it is unjust to the manufacturer because the artistic value of his product is destroyed. No matter how good may be the stories that are purchased, the studio product of this week is the same as that of last week, of last month, perhaps of last year, and all because a man in the manufacturer's employ proclaims himself to be superior to all rules of business usage.

We think we can reply to our first correspondent that the dawning of a new day is at hand. Already we hear whispers of changes in the relations between the studio and the editorial office. To put it into the useful slang of the day, the manufacturer is "getting wise" to an abuse too long continued. He is learning that the creative, the selective and the producing faculties are seldom united in a single person and the day of the know-it-all director is drawing to the dusk. Once more the quaint philosophy of Lincoln is being realized. You cannot fool all of the people all of the time. The next six months will see great changes in studio affairs—changes for the better.

Writing and Selling.

You can write stories, but can you write stories that sell? If you can write stories that will sell, can you sell them? You say you can, but can you? Is it your fault that the last script came back, or is it due to the thick headedness of the editor who utterly fails to recognize true merit when he sees it?

We have been watching with interest the selling schemes of a recent addition to the ranks of those who get their stuff accepted. He found a new market and was paid pretty good money for a half-reel idea. Now instead of waiting until he conceived another idea as good, he started right in to write a half-reel comedy a day and shoot them over to the obliging editor as soon as they were written. The first story got back just one day ahead of the eighth, for by that time the editor was beginning to sit up and take notice, and in self-defense he sent the stuff right back. In self-defense, because, being a wise editor, he knew that he would get one poor script a day until something of that sort was done. The writer had found a new market and was proceeding to overwork it.

In the same way he sold a drama of a rather unusual character. There was a touch of mysticism that redeemed a commonplace foundation. The story sold promptly, but the next eleven did not. They all came back home, the first at the end of the week, the second the day after it was mailed.

Not discouraged, he tried another tack. A story with some trick work found favor. For the next ten days every idea that came to him was tortured into a trick play, until the editor called a halt and explained that he wanted a little variety to the subjects put out by his company.

A melodrama with plenty of drama and not very much crime was the next seller, and immediately the typewriter streamed gore. If the mild melodrama was a bit, a "powerful" one would probably be a better seller, and so the butchery began and continued until the second story written came back with a reminder that there was a Board of Censorship waiting for such stuff with an axe.

All of this sounds like a purely imaginary story, but it isn't. The young writer merely did with enthusiasm what hundreds of others do more temperately. He simply went ahead and spoiled four perfectly good markets, and he differed from the others only that he accomplished his ruination more quickly than the others because he works more rapidly.

Don't imagine that because you manage to land a story of a certain sort with an editor any story of the same general character will sell. And don't bombard any editor with a script a day unless the editor asks you to. Most editors have "bugs," and if you feed the bug you can land stuff with him, but even a "bug" can die from overfeeding. We made the pleasant discovery once that the editor of the Sunday section of one of the New York papers would take any story about an odd room. Before we gave up writing "Sunday stuff" we had written up about fifty odd rooms, but it took us three years to get rid of them, because we knew that if we gave him his choice of three or four rooms a week he would soon tire of them. We nursed it along, and just the other day he told us that he wished we could tell him about some more odd rooms we have seen. He didn't even realize that he had the "bug," and no one else seemed to see it, so we had a monopoly simply because we did not overwork it.

It's the same way with an editor or producer. Find out what he likes, if you can, and then do not overwork the discovery. Nurse it along, but when you get a really good editor, send him only your best work. Get him in the habit of thinking that it must be good if it comes from you. Now and then give him a story that he can reject, because he'll feel there is something wrong if he takes everything you send in. Let him send back one in four or five.

That comes, of course, after you've gotten in right, but the more important matter is getting in right. Look over the stories on the screen. Study the production of the companies through the printed synopses. Select the companies whose style of production comes closest to the story form you write best. Send all your good stuff along these lines to that studio first. Do not be in too much of a hurry to get in touch with the editor. Do not try to force his friendship, but be content if gradually he sits up and takes notice to the extent of adding a personal line or two to the printed form. Thank him briefly and not too profusely for his hint and show that you are appreciative by trying to follow his suggestions. Later on he will grow more friendly and you can change the tone of your letters to correspond, but if you are in too much of a hurry to "get next" you'll spoil your chances of a market there and get your stuff declined with distressing regularity.

When you do establish a friendship do not abuse it. Because he is friendly is no reason why you should ask him to read three or four stories a week or why you should expect him to keep buying all your stuff. Vary your product as much as is possible within the lines followed by the company. Show that you have more than one style of plot.

The nicer an editor is to you, the nicer you should be to him, but its the other way around with most writers, and the moment an editor shows a disposition to be nice to an author he is flooded with the accumulation of months or years of rejected scripts and all sorts of fantastic travesties of the ideas he really wants.

It doesn't pay to write only a single style of script because you have found an easy market for a couple of the sort. That is just the reason why the market will be hard. Stick to a general style, if you will, but do not overwork a good idea the moment you get it, do not bother your pet editor and do not lay all your eggs in one basket unless you are pretty certain that someone is not going to steal the basket from you some day.

There is as much in selling a play as in being able to write one. Sometimes there is more.

Well, Well, Well!

We are indebted to George W. Terwilliger for digging out of the New York Times this little gem of a wail from a correspondent of that paper. It runs:

> Frequently within the last two or three years literary friends of mine, including book and play writers, have complained to me, more or less good naturedly, of their poor luck in selling a photoplay to any of the purchasers of such material. I knew they were capable writers, successful in their own field, and I wondered a little that they had not landed, knowing that the film firms were demanding material constantly. During the past week I have been to see a few of the moving picture melodramas shown on Broadway, and now I know why they did not. I also know, and am willing to make affidavit to it, that any one who is capable of writing a photoplay is not capable of writing anything else, unless it is a check, which I understand some of them can do quite successfully.
>
> Nobody knows until he has had a night of moving picture melodrama what a photoplay manager and a photoplay writer can do with a 5-and-10-cent public. Then he doesn't know which of the three to be sorriest for.

The reason that "book and play writers" cannot sell their scripts is because they cannot write practical photoplays. If we wanted to disclose confidences we could tell this disgruntled person the names of half a dozen authors of distinction who market their wares under another name and a half hundred who would be only to glad to do so, if they could write producible stuff. Some photoplay writers, it is true, cannot write magazine stories, but most of them can and do not, because photoplay returns so much more money for the time invested. We gave up magazine work a year ago, because we could get as much for an hour's work at photoplay as we could for a story that would take us six or seven hours. We would like to see the correspondent's affidavit that people who can write plays cannot write stories. We know of a number of scrap books we could show him. It is more or less to laugh.

Has a "Plugger."

A correspondent writes that one of the Denver photoplay fakers employs a plugger who "drops in" whenever a prospect shows up and wants to know if the alleged sales bureau has sold any of his scripts lately. The head of the concern joyously responds that he sold all three for $75 eac', then generally collects a fee from the prospect. Some of these schools and sales bureaus are doing coarse work.

One of the Los Angeles exchanges is said to be running a school "on the side." It's funny that the supply of dupes lasts so long, but the "no literary ability required" is a tempting bait.

Cutting it Down.

Now comes a Chicago "college" to offer its course for $5, instead of the usual ten. The excuse is that the pupil will act as "agent" for the college. The agent does not have to promise to sell any courses. All that is required is that he tell his friends about it. The letter runs on:

> You will probably be surprised to learn from these letters how simple, how interesting, how enjoyable writing photoplays becomes after having finished OUR COURSE. And you will be more surprised to learn how easy our students have found it to dispose of their plays, when they made it known to the film companies that they were graduates of *our college*.

Just about the easiest way to get in bad with the film companies is to tell that you graduated from a course at a college.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

A. B. D.—Use No. 10 and No. 11 envelopes and twenty-pound paper. Your question will be more fully answered in this or an early photoplaywright department.

A. S. H.—Write the company for release date and final title. We do not find that title.

CYNTHIA—We do not place the Butler. Henry Walthall is the player you ask for in "Oil and Water." Miss Clair McDowell was the mother in "A Father's Lesson," and Miss Kathlyn Williams in "A Little Child Shall Lead Them." Wheeler Oakman was the cobbler's son in "The Flaming Forge."

CHAS. L.—Miss Marguerite Snow was the Forest Rose in Thanhouser of that title. She seems still to be with the company.

A. D.—Miss Margarita Fischer was the Frenchwoman in "The Great Ganton Mystery." The Answers Man has no opinion as to the merits of any player. Universal handles scripts promptly now unless they are held for consideration.

J. M. D.—If you have had stage experience you might apply in person to the studios for work as an extra, gradually working in. It's a slow process, at best. It does little or no good to write.

J. C.—Company not in market for outside scripts.

RUBENA—Miss Lillian Logan was the detective's sweetheart in "Ferrets."

CAMERA—Write the Crouse College of Fine Arts, Syracuse University, Syracuse, N. Y., for prospectus.

W. A. G.—It was Miss Mona Darkfeather. We have not seen that Puritan film. Universal records no such title as mentioned in your third question. Owen Moore is with Victor. How can we tell how long a company will last? Be reasonable, and do not express opinions; ask questions.

H. P. B.—The first named magazine has suspended. You may get back your script by addressing A. W. Thomas, in care of the Motion Picture Story Magazine. The second magazine you name has suspended. The editor is said to have left town very hurriedly for a distant state. There were others who lost a great deal more than a quarter.

C. M. S.—The character in "The Exposure of the Land Swindlers," was an extra, whose name is not known to the company.

NORMA—The Kay-Bee identifier is still under the weather. It is as well to send a very brief note in acknowledgment of a check. It is not necessary, but it would be a courtesy.

A. W. B.—See above.

RUBENA—Miss Lottie Pickford is not in pictures at present.

RICHARD ROE—Hector Dion was the father in "A Father's Lesson." In "The Higher Duty," the wife and nurse were, respectively, Miss Edna Payne and Miss Isabelle Lamon.

E. T.—We do not know who wrote "The Equine Hero." Probably it was written in the studio to fit the horse's tricks.

C. B.—Miss Mary Charleston was Marie in "The Hat." Edwin August is now with Vitagraph. Miss Florence Barker died some time ago. Miss Bernard is on the speaking stage.

HELENE—The correct title is "A Life in the Balance." Miss Francella Billington played Florette.

H. H. P.—If you sent a script addressed to Bannister Merwin, you deserve to lose it. Scripts sent to the Bronx studios will be read for speaking or silent plays as appears from the script. Vitagraph passes on scripts the day received. Those held for consideration must wait the convenience of the men higher up.

Photoplay Writing.

The standard book on the subject is Mr. Epes W. Sargent's TECHNIQUE OF THE PHOTOPLAY.

Price, $1.00. Postage Prepaid. All Orders and Remittances to

CHALMERS PUBLISHING COMPANY,

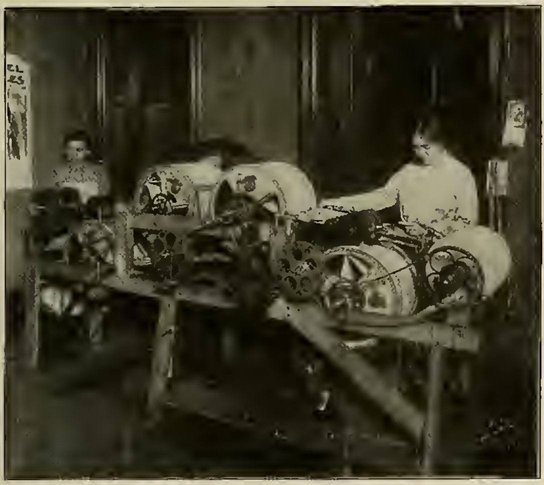
Box 226, Madison Square Post Office, New York City.

Projection Department

Edited by F. H. RICHARDSON

Film Renovator.

WE see illustrated herewith the machine made by the Rex Film Renovator Manufacturing Company. At this writing the editor has not had the opportunity of personally examining this device, but he is informed that the film is cleaned very thoroughly, without doing it any damage whatever. The first of these machines will be installed by the Lake Shore Film Company, Cleveland, Ohio, May 1st. It will be put on exhibition in the Motion Picture Exposition, New York. It is not claimed that the machine will make new films out of old, but its manufacturers do claim that 60-day films, after being treated, cannot be distinguished, except for any jumps caused by cut-outs, from 10-day stuff. Mr. R. D. Hanish, the patentee, has for a number of years made film renovating a study. When the film is treated it passes from the reel on the left on the front side of the machine to an idler and between rollers to the reel on the right. This process is designed for softening film, and it is allowed to stand on the second reel for 20 minutes to assist in the softening process. Old films which are very hard should stand for from 10 to 24 hours. After being thus treated it passes from the reel where the girl's hand is seen, at the left, over the drum located under the two upper drums, to the reel at the right, and it is during this passage the cleaning takes place. The two upper drums clean one side, and the two lower end drums the other. Three reels can pass through at one operation.



It is to be sincerely hoped that all the claims of the manufacturer of this device will be made good. A frequent, thorough cleaning of films would add very largely to the excellence of the show, since it would go a long way toward removing rain marks and kindred evils now present on all too many theater screens.

Operators, Take Particular Notice!

Letter from International President Shay.

Editor Projection Department.

Dear Sir and Brother.—The General Executive Board of International Alliance of Theatrical Stage Employees of the United States and Canada, affiliated with American Federation of Labor, has instructed me, as their Chief Executive Officer, to more thoroughly organize the men working at our craft. This organization, is, as you know, composed of over 300 separate and distinct locals, scattered in all parts of the United States and Canada, with a total membership of over 15,000 loyal men—men who have shown, and are daily showing, by their actions and speech, that they are the strongest of strong believers in real fundamental principles of organization—men who are fighting consistently and persistently for the progress of the movement, the betterment of the craft and the improvement of the conditions of organized labor in general. While we have made wonderful progress during the past twenty years, there are still certain cities of sufficient size and importance to warrant the organization of the men working at our craft, and we are very desirous of organizing these cities and towns within thirty to sixty days. We want the men who are working on the stages of theaters and in the operating rooms of moving picture theaters to enjoy the many benefits and the protection afforded by the I. A. T. S. E. We desire to improve the working and financial conditions of every man working as a stage mechanic or a moving picture operator. We want to place them in a position which will enable them to continually progress, and to secure permanent solidity and absolute protection. To this end I would ask that stage mechanics and moving picture operators in unorganized cities and towns forward to me, at their earliest convenience, the following information: (1) Your own name and address. (2) the names of each theater in your city, (3) the kind of a theater it is, (4) the names of employees working on the stage, or as operators, and (5) the age, experience and position occupied by each man; also (6) information as to whether he belongs to any union. I would like, (7) also, to have the name of the man most competent to organize a local union in your city, together with his street address.

Trusting you will set this matter forth in the Projection Department at your earliest convenience, and that operators in unorganized cities and towns will respond liberally, I am

Fraternally yours,
Charles C. Shay, International President I. A. T. S. E.

International President Shay.

The Editor of this department has met International President Shay upon several occasions, but these meetings have, until the last one, been of the most brief character. During an experience covering many years, in which I was in close touch with many labor leaders, I learned, and very thoroughly learned, the fact that the combination of real ability and genuine honesty in a labor leader was not the easiest thing in the world to find. I also was made thoroughly acquainted with the fact that, as a general proposition, labor leaders were more or less hard drinkers, though, in the very nature of things, there was considerable excuse to be found for this condition. It was therefore, with a great deal of interest that I observed our International President closely at our previous brief meetings, and the impression conveyed to my mind was wholly and entirely favorable. But I was not sure. Recently, however, I took dinner with President Shay at the Elks' Club, in New York City, and spent the evening there with him. It was just we two alone, and we spent the whole evening discussing the affairs of the International. I was more than pleased during this lengthy conference, to have my previous good opinion of Charles Shay thoroughly confirmed. I am now prepared to say, and stand by my statement, that Charles Shay is thoroughly honest; that he is a clean-cut gentleman who has the real interest of our International Union very much at heart. I want to say further that, with these facts in mind, well knowing the extreme difficulty of finding an able man (and I call Charles Shay a thoroughly able man), who is clean, honest and shrewd, to fill such a position as that of International President, I am prepared to earnestly advise his retention in that office, provided he will consent to again be a candidate. Brother Shay very rightly says that, laying aside the fact that Mrs. Shay strenuously objects to playing the part of grass-widow while he is wearing himself out chasing around over the country, enduring the many things such an official must endure, he can make more money, and make it far easier in private life.

I am speaking of this matter at this time because this conference I speak of occured very recently and the thing is very fresh in my memory; also for the reason that, as the time for our International Convention approaches and, in my judgment, *the delegates from the various unions should be instructed absolutely as to whom to support for the office of president.* Now, please do not run away with the idea that Brother Shay has in any manner prompted me to say these things. He most emphatically did *not.* I personally know, however, that in conventions it is a lamentable fact that the election of officers too often degenerates into a mere popularity contest, rather than the seeking of the man best qualified to fill the positions with honor and credit to the organization.

Let me say that it behooves the International to be very careful in its selection of officers at the next convention. The various theatrical interests have combined. They deny it, but it is nevertheless the fact. Unless I am sadly mistaken the International Union is going to be confronted with the fight of its life before very long, and it is going to take a man with a good stiff backbone and a large bunch of brains at the top of it to lead the I. A. T. S. E. through to victory.

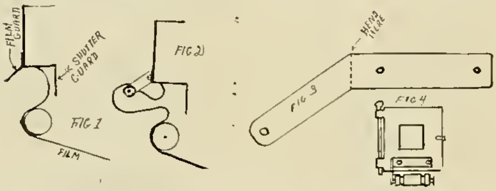
This I want to impress upon you as strongly as I can: *the foregoing is but the setting forth of my own mind in these matters.* I hold no brief for Charles Shay, or anyone else; but I do want to see him retained as the head of our organization because I am thoroughly convinced that he is eminently qualified to fill that important office in the best possible manner, and for the best interest of all concerned.

Now, before I close this matter, let me say a word on the "popularity contest" business in the election of officers. Time and again, in convention, I have been asked to vote for this man and that man, wholly and solely on the grounds that he was a "good fellow." Time and again I have seen officers elected, and International officers too, who had very little qualifications for the office, but were immensely popular with the delegates; in other words, were "good fellows" and, while it is true that this line of procedure is not followed quite so much nowadays, it is nevertheless the fact that it still prevails in altogether too many cases. There should be only one thing considered in the election of officers at the International Convention, and that one thing should be: *is the man qualified by experience, knowledge, shrewdness, tactfulness and all those various qualities which go to make up the successful executive officer?* Personally, I repeat, I would like to see the International President at least elected by semi-referendum, which can be done by the various unions instructing their delegates as to who they should support for International President and I strongly advise all unions to take that course, making the instructions ironclad.

Hands Brother Sargent a Bundle.

Mr. E. L. Cherry, Owosso, Mich., contributes the following:

I enclose rough sketch of a scheme that may help some operator who is having trouble with the lower loop of the Edison Exhibition model. This model is sent out with a plate or film guard fastened to the gate (Fig. 1), but this is seldom found on the machine after it has been in use any length of time. The piece shown in Fig. 3 is cut out of galvanized sheet iron. A nail will answer as a pin for the roller to turn on, and should be soldered to the bracket (Fig. 4). This double loop runs much smoother and quieter than the short loop, and will avoid a great amount of trouble, especially when running old film. The roller should be about 1¼ inches from gate.



Probably you have never heard of this burg, but it is on the map. There are three good houses here. Two of them use the Motiograph machine and Fort Wayne compensarc. I don't know what they have in the other house. There are about 18,000 people to draw from. They all run three reels and no song for 5 cents. Projection is mostly good. In the March 1st World, under heading "Bump, Zing, Zowie!" (page 886), Mr. Freeland expresses his sentiments on the matter of subjects. He criticises plots and perforations and blames the whole thing to over-production. The film makers may be exceeding the speed limit, but it seems there are others who are also going some. On page 673 of the February 15th issue Mr. Epes Winthrop Sargent states that he writes $50 scenarios in 50 minutes. He says that the "trained" photoplaywright should not require more than two hours to write a full-reel subject. "Trained" scenario writers will kindly take notice that the official time limit is now two hours per thousand feet of film. Mr. Sargent, under heading "The Fiction Writer Again," states there is no reason why the scenario should command as high a price as the story. He goes on to explain that the story must be written and re-written, etc., but the scenario can be ground out offhand in 50 minutes. He gives the general impression that the silent drama is a pretty crude affair and can never rise above its present level. Read the article; it will do your heart good. Probably Mr. Freeland will have a better opinion of the plots if he also reads Mr. Sargent's statements. Mr. Freeland says that not one subject in twenty is worthy of screen room. It is an unfortunate fact that the average person who patronizes the picture shows thinks about the same as Mr. Freeland does. They endure reel after reel of "hash," that they may enjoy a real photoplay—the one reel out of twenty that is almost worth while. And I think it is a safe bet that that one play was not written inside of Mr. Sargent's two-hour limit. I do not dispute Mr. Sargent's contention that the high-priced fiction writer cannot produce picture plays that are worth more than the work of the average photoplaywright. But I do say that there are reasons why the worth-while photoplay should command as high a price as the good fiction story.

Well, I guess this will hold brother Sargent for a minute. Now will you be good, Epes Winthrop, dern you? I have to apologize to brother Cherry. His letter somehow got mislaid. It was written in February, and I only discovered it a week ago, among a mass of other correspondence.

The Supper Hour.

Brooklyn, N. Y., writes:

With regard to supper hour and union matters which a recent letter of Brooklyn speaks of, in which the statement is made that "it is all very well with a single man, but with a married man it is different." I want to remark that many single men are supporting mothers, sisters, or perhaps both, and have just as great responsibilities as the married men. I am the one who wrote the first letter, saying that all men ought to see that they get a supper hour. It is quite true there are many men who will work without it, and where one has a motor-driven machine it is a different story, too, since he can then wash his hands and eat without trouble. When I wrote I had only hand-driven machines in mind. But if all operators would demand the supper hour the thing would be very quickly settled, because if a manager finds that he cannot hold an operator without giving him a supper hour he will soon wake up and give a good man time enough to eat. I read Mr. Charles Smith's statement that wobbling of the revolving shutter will cause out-of-focus effect. I noticed this same thing myself. The picture is not really out of focus, but has a slight travel ghost which makes it appear so. One night I noticed all horizontal objects were slightly out of focus, while those which stood vertical were O. K. I asked the manager to step up to the screen and see in which direction the ghost was traveling. He did not believe there was one until he got up close to the screen and saw one was really traveling down from all but vertical objects. Between reels I moved the shutter slightly backwards and everything was O. K. Another thing which causes out-of-focus effect is if gears grind very much the jarring caused thereby has the effect of making the picture quiver across the aperture, the same as a drumhead quivers when it is beaten.

As to the shutter wobbling, I do not see that that would have the effect of causing either an out-of-focus appearance or travel ghost. If there is a slight travel ghost it has the effect of injuring the definition, true, but the remedy is to set the shutter. Operators would find it a distinct advantage to have a pair of opera glasses, so that they could closely examine their pictures for slight faults of this kind. I cannot agree that there is any more reason why a man running a motor-driven machine should not have a supper hour than his cranking brother. Most emphatically every operator, whether running a motor-driven or hand-power machine, should have time to eat, and not eat in an operating room, either.

Wants to Correspond.

Mr. George S. Dalrymple, proprietor Family Theater, Youngsville, Pa., writes:

As one of the readers of the department I feel I am due to thank you for the many benefits received. I also wish to congratulate you on the new Handbook. It certainly is a very thorough book on moving picture work, and one which every operator and manager should own. I wish some way could be found to persuade the operators or managers to study that book. If they would only do so, most certainly our films would be received in better condition and many other evils would be remedied. Your reply to "Several Operators," March 15th issue, is very good. I am in a small village and see things just the way you do. For the benefit of your readers let me say that small, wire paper clips, such as are used for holding papers together, will be found very useful in connecting films in the lower magazine when the film has been torn in two. I also have a very good method for making opaque announcement slides, the same requiring only one glass. If any of the brothers wish to correspond with me I will advise them how this is done.

For your kind words, neighbor Dalrymple, accept our thanks. As to the paper clips, the suggestion is a good one. The two ends can be lapped a couple of inches and instantly temporarily fastened by these little wire arrangements, so that the show can be resumed without much delay. The patch can be made afterward, of course.

Testing For Grounds.

Brooklyn, N. Y., orders a handbook and asks how to test for grounds in the rheostat or economizer. Brooklyn will find method of testing for ground described on page 106 of the Handbook.

He Loaned It.

Mr. J. L. Magers, manager Orpheum Theater, Blackwell, Okla., writes:

Enclosed find check for $2.50, for which please forward me a copy of your Handbook, as "I need thee every hour." The Handbook is a great help to any one in the business. I had one of the old books and loaned it to a friend; therefore I now have none. Please send the new one as soon as possible, and I will loan it—not.

The moral of the above is twofold: (a) Get a handbook. (b) Do not lend it. If the "other fellow" thinks enough of the book that he wants to study it, tell him to invest $2.50 and get one of his own.

Mr. Everett Wagner, Thomasville, N. C., writes:

Our current is a. c. I had a little trouble with my light, and the superintendent of the light plant asked me what kind of carbons I was using. I told him ⅝ cored carbons above and below. He says, "There is your trouble. You should use a half-inch hard below and let it take the lead—that is to say, let it out a little farther in front in the top carbons." I told him that was the d. c. set, but he contended that it was correct for a. c. He claims that perfect a. c. light can be had using ⅝ hard carbons above and below, but that is not the best. He also says he can put a perfectly good picture on an average size screen, using a. c. with a 30-ampere fuse.

The superintendent also said a good many other things, but what is the use consuming valuable space publishing such piffle as this? If the superintendent is better posted than some twenty thousand operators; if he knows more than all the authorities on projection combined, then he is wasting his time fooling with the superintendency of a light plant. Let him come here to New York and get $200 a week, instead of that much a month. Just let the superintendent talk as much as he wants to, brother Wagner, but you keep right on using cored carbons below and above with a. c. As to putting on a good a. c. picture of "average size," using 30-ampere fuses, why, that does not mean anything. What does the man mean by "average size," and does he mean feeding the arc through a transformer or through a rheostat? If the former, most certainly he can. If the latter, he most certainly cannot, and there you are. Talk is cheap, brother Wagner, but it takes real knowledge to put the right kind of projection on the screen. All the "talk" in the world will not do that.

Motiograph Machine.

Mr. H. D. McCain, Harrison, Idaho, asks if I consider a 1909 Model Motiograph capable of projecting as good a picture as the later models. If not, can I suggest any change in shutter, lens, etc., which might improve the picture? No; I do not consider it practical to do as uniformly good work with the old model machines as with the new Nor is it practical to so change the old model machine that the same work can be done. Many improvements have been made in the lamp, lamphouse, mechanism and stand, all of which, in one way or another, make for better work, since they not only enable the operator to handle his light better, but also reduce vibration and in general enable him to produce better results, although the intermittent movement, lens and shutter have been changed very little, if any.

Machine Chirps.

Canton, Pa., writes:

> I am annoyed by a "chirp," or rattle, which has developed in my Power's 6-A machine, and which I am unable to locate. The sound is very sharp and can be heard in all parts of the house, although it is not present when the machine is run without the film. I have tested every sprocket idler and every part that the film touches on its way through the machine, and everything seems to be O. K. Do you consider it a good plan to attach a color wheel to the cone of the stereopticon? Can you suggest a plan that will enable me to use the stereopticon as a flood light to cover the entire stage? I trust you can answer the above through our indispensable Projection Department.

As to that chirping machine of yours, I hardly know what to say, but would recommend that you set up the intermittent movement as per Instruction No. 39, page 281 of the handbook. If any operator has had a similar experience, let him set it forth. Certainly a color wheel can be attached in front of the stereopticon cone, but you cannot use a stereo for flood light unless one of the condensers be removed. Even then it would hardly be practical.

One-Armed Operator.

From Indianapolis, Ind., comes the following:

> I have a copy of your latest handbook and think it is great. Did you ever come across a one-armed operator? Well, allow me to introduce myself. I have only one hand—the left. Have been running a projection machine for five years, and giving satisfaction—or, at least, everybody says I am; also they say that I have the best a. c. light they have ever looked at. Am using a B. & H. transformer that has had four years' service, and I get a spot like a rectifier spot—perfectly round and bright. Of course I use a motor drive, but have never found one that gave perfect satisfaction in speed control. Have used the Chambless motor attachment on both Edison and Power's "Six" and think they are fine. Am a member of the I. A. T. S. E., Auxiliary No. 10, Evansville, Ind.

It certainly must be considered something of a feat to handle a projection machine with one hand. Just how the brother manages to thread the machine and the lower reel, and do it quickly, is a puzzle. The man who produces good results under such conditions as these is certainly to be commended, and I congratulate him on the pluck he has displayed in mastering the profession of operating.

Has Troubles of His Own.

From New Brunswick (I cannot make out the name of the town) comes the following:

> The picture does not set square in the aperture of my Edison Model B. All the sprockets are in line, and I have my aperture plate set straight, but when titles are on the lines of printing do not set square with the top or bottom edge of the aperture, and I cannot seem to locate the trouble. It is not noticeable in the picture. We have a very good license law here, which just came into effect this year. My employer is the tallest and largest man in the moving picture business. Perhaps you think I am wrong, but I will send you his picture some time. We are building a new theater, and will also send a picture of that when completed.

As to the machine trouble, I think either your aperture does not set square with the machine, or else your intermittent sprocket is too far one way and your top gate rollers, or the top of the gate itself, too far the other way. It is probable, however, the fault is due to the aperture. I think you will find that the screws holding casting 18181, plate 5, page 238 of the handbook, have worked loose and allowed the casting to drop a little on one side, thus throwing the aperture out of line. If, however, the aperture is straight and square with the machine, then you must shift your intermittent sprocket one way and the top roller gates the other. I will be glad to have a picture of your new theater operating room; also of the heavyweight manager.

Power's Lamp Adjustment.

Mr. G. S. Guernsey, Harvard, Neb., inquires:

> Where can I secure carbon holders for the regular Power's Six lamp, with the upper holder arranged so as to permit the adjustment of the upper carbon in relation to the lower?

You cannot, Brother Guernsey, so far as I know. Power's Six A lamp has those adjustments. A number of operators have remodeled their Power's Six A lamps and supplied that adjustment themselves. You will find their methods described in back numbers of the department.

Head Twisted.

Mr. Alfred Fowler, Alliance, Ohio, writes, enclosing money for handbook and asking the following question:

> (1) My picture jumps up and down on the screen; Power's 6-A. What is the remedy? The operator's poem in February 13th issue certainly was fine. More truth than poetry, however. (Huh! Wonder what brother Clark will make out of that.—Ed.) I hand you herewith a photo of my operating room. It only shows one machine, though we have two, but if you publish it, for the love of Mike cut me out, because my head is crooked, though that is no sign that I am crooked myself. Allow me to assure you it was the photographer's fault. On May 25th we are going to have a big blowout here, and there will be men from four surrounding states attending. You are cordially invited to come to the banquet. I am projecting a 12-foot picture at 76 feet. There is just a least little bit of travel ghost at the top of titled letters. We have a mirror screen, a two-wing shutter, with a motor-driven machine, and the flicker is pretty bad.

I do not see anything the matter with that head, neighbor Fowler. Looks just like a gink who is having his phogytrap tuk. I have been there myself. You were afraid the flashlight was going to hurt your eyes, but it didn't, did it? As to the jump in the picture, be sure that there is no gum or dirt on the face of your intermittent sprocket. Be sure that your tension is tight enough. If not, tighten up screw 734, plate 1, page 272 of the handbook. I cannot answer such questions very well without having the jump more accurately described. One kind of a jump means one thing, and another kind may mean something entirely different. Your operating room looks all right, except that I do not see any vent flue, and I would advise you to hang your wall shutters as illustrated on page 78 of the handbook. As to the flicker, projecting with a two-wing shutter on a mirror screen will produce some flicker. I think you will get better results by holding your speed down below 65, using a three-wing shutter. As to the travel ghost, your shutter wants a little setting. In this connection I would recommend that you study pages 217 to 223, inclusive, of the new handbook. Meanwhile loosen screws 739, Fig. 120, page 382, and revolve the top of the shutter away from you just a little.

Moving your Lamp.

Valley, Wash., says he has a Motiograph and that sometimes the spot is large enough, and sometimes it is not, and that he moves the lamphouse backward or forward to alter the size of the spot. Supposing you try moving your lamp ahead and back, instead of moving the lamphouse.

Some Scheme.

From Minneapolis, Minn., comes the following valuable contribution:

> I have been operating about nine months and have had excellent success. The censors are very strict here, and wherever a flag shows it has to be cut out. It occurs to me that, rather than cut the flag out, we could stick a piece of tape on the lens where it shows.

All of which is respectfully submitted to our department readers as being a real bright idea.

Hallberg Found It.

Mr. T. Rauch, New Orleans, La., writes:

> Regarding the five-point star which you recently said you did not think I could get in this country, Mr. Hallberg has again proven his ability to secure, somewhere and somehow, about anything you ask for. The twenty-tooth sprocket he got for me is giving A-1 results. Your Handbook, which is right beside me now, certainly is great; in fact, it is indeed a "friend in need."

And now, I suppose neighbor Hallberg will swell up like a toy balloon. Well, he is a pretty good scout at that, so I do not mind handing him this bouquet of words; particularly since he seems to deserve it. I remove my chapeau, step two paces to the rear and make my most elaborate bow, friend Hallberg. May your shadow never grow less, or your ability to discover things suffer no diminution.

Isolated Light Plant.

Mr. W. C. Weygint, operator Pierce Opera House, Pierce, Neb., writes:

> In return for what I have received through the department, I will try and help some of the brother operators and managers who have been inquiring in regard to isolated electric light plants. When we took the opera house here last May we were unable to get good results from the city current; therefore installed a 4 h. p. Cushman 2-cycle engine and a Standard 2½ k. w., 60-volt generator—d. c., of course—costing $320, which included all wiring, globes and the installing of the plant. We are using about forty incandescent 48 and 16 c. p. globes, besides the projection arc. Have a Power's "Six" machine on a 65-foot throw and get a picture which traveling men say it is hard to beat. I have, I think, the best electric light plant on the market today. The engine has got everything that I ever saw or heard of beat to a standstill. It is 4 h. p., yet only weighs 150 pounds, and this alone is a big feature. The 2½ k. w. generator weighs 550 pounds. Anyone wishing a plant which can be moved from place to place could not get anything more suitable. I purchased this plant last July, and it has given me the best of satisfaction. I would not part with it at four times its cost and do without it. I start it going and do not see it again until the show closes, and have run it from 7:30 p. m. till 3 o'clock in the morning on special occasions, such as dances, so you see I have given it a very good test, indeed.

You certainly are enthusiastic about this plant, friend Weygint. I am publishing what you say without, however, committing myself in any way by so doing. Certainly a plant that is as light as this, and which will produce the results you claim, is worthy of investigation.

Dynamo Overload.

Mr. E. F. Dowdell, of the Idle Hour Theater and Amusement Company, Artesian, S. D., writes:

> We are projecting an 11 ft. picture with a 42 ft. throw, using an Edison Exhibition model which has been giving excellent satisfaction. Take current from a 2 k.w., 110 volt dynamo, through a rheostat. We intend to install a larger dynamo soon, however. We run three 25 watt lamps when the arc is on, but believe that the present dynamo is somewhat overloaded. We mention these facts because there seems to be a great variance of opinion as to the amount of current necessary to procure good light. From our experience a 3 or 3½ k.w., 110 volt generator will give ample illumination, unless a large number of house lights are to be used. Of course a 60 volt generator would be much more economical in the matter of fuel consumption. Have tried prepared chalk on the commutator with excellent results, using it to polish after an application of 00 sandpaper and vaseline.

All of which is respectfully referred to our readers for consideration. I have many times expressed my opinion as to the advisability of having a surplus of both engine and dynamo capacity. It pays to have it. Many thanks for your kind words of appreciation. The work of this department is by no means easy and it encourages one to know that his efforts are appreciated. There is a vast amount of work done by the editor concerning which you know nothing, but the benefit of which you reap in many different ways.

What Ought I to do to This Man?

Mr. Benj. G. Hull, Westfield, Mass. (Westfield is near Springfield, and under the jurisdiction of that union), writes as follows:

> I am glad that you enjoyed yourself on the occasion of your visit to Springfield to attend our ball. My wife asked why I did not introduce her to you. I told her that you were so busy talking to the boys that ladies did not have any chance. Here is a scheme I use to prevent "pulling down" in rewinding. Take a piece of ¾ inch gas pipe 7 inches long and to one end attach a flange. Bolt this down to the rewinding bench. Now drill a hole ½ inch from the top, small enough that a 6 inch spike will fit tightly in it when driven in and so that it will tilt up a little bit. Next get a large bolt nut, say 1¼ inch and hold this against the reel while rewinding, being careful that the three screws do not stick out or they will catch. If you hold the nut tightly against the reel the film will rewind snugly and pulling down will be avoided. In closing I must congratulate you on the excellence of the new handbook.

Now what do you think of that! I am sure this brother has a mighty good looking wife and the jealous villain did not introduce me to her. I think I will go right back up there and bite him. Now, Mrs. Hull, next time I come to Springfield you just march right up and we will introduce each other to each other and tell Mr. Hull to go away back in the corner and fan himself. Huh! As to that rewinding scheme, the idea is correct, but why bother with a crude appliance when you have exactly the same thing provided in most excellent form in the rewind shown in Fig. 154, page 372, of the handbook.

Hard to Start.

Mr. Glenn Bossard, Avon, New York, orders a Handbook and writes:

> I have a new Power's Six A projector, which is working fine. I also have a mercury arc rectifier which is very hard to start. The tube will tip but seems to stick there, but the arc burns fine when I finally get it going. Do you think the trouble is in the magnet? If you can suggest anything I would be glad to try it.

I have forwarded your letter to the Rectifier Department of the General Electric Company with request that they fix you up. Power's Six A machine seems to be giving very general satisfaction.

Light Trouble.

Excelsior Springs, Mo., propounds the following inquiry:

> Am using 110 volts d. c., with a Simplex 1913 Model projector and an 82-foot throw. Use two 6½ and one 7½ condensers, the 6½ next the arc. Have two-wing shutter and only a very slight ghost. The light is very good when not running the machine, but when running it gets dark all over. The definition is sharp, but the above trouble refuses to be remedied. Have thought of using narrower shutters. Would that help?

When the machine is standing still the lens is uncovered and you are getting all the light which passes through the aperture, but when the machine is running the revolving shutter cuts approximately 50 per cent. of your light; therefore the illumination is only half as brilliant. There is no way of overcoming this with the present type of projector. If you make your shutter blades narrower you will get more light, but you will also get a travel ghost. Presumably by "slight ghost" you mean travel ghost, which would, if only one way, indicate that your shutter needs adjustment. If both ways, the shutter blade is too narrow, or too far from the lens.

Mixing Colors for Card Work.

Mr. J. Sursh, Coffeyville, Kan., writes:

> I have not heretofore contributed to the department for the simple reason that I am not an operator or a manager, nor am I in any way directly connected with the motion picture business. In traveling over the country, however, I have noticed a great many operators are using prepared water colors for making show cards and posters for theater front advertising. I also find that most of them would like to know how to make their own colors, and although I do not believe the operator should have to do sign work and other things around a theater, still many operators are also managers, particularly in the small towns, and they seem to like to do this work. I had supposed that every one able to execute a show card knew how to mix the colors, but it seems they do not, and for the benefit of those I give the following: Buy some finely ground dry color, of the shade you desire. Dampen this color with grain alcohol (wood alcohol is bad for the eyes), and then, with a knife or flat cork, grind in dextrin mucilage or Le Page's glue. If the latter is used you will have to first thin it with a little water. Dextrin mucilage can be made by dissolving dextrin in water until a point of suspension is reached. Use boiling water and add about 20 drops of oil of cloves to every quart of dextrin. The best dry colors I have found can be procured from the Detroit School of Lettering, Detroit, Mich., the price ranging from 25 cents to $1.45 for a half-pound package, with the exception of Persian scarlet and purple, which always sell at the market price. For rapid one-stroke work in water colors this school furnishes an excellent one-stroke lettering brush, which beats anything I have ever seen.

Assuming that what the brother has set forth is correct, I desire, on behalf of our department readers, to cordially thank him for the information conveyed in his letter. I am sure it will be appreciated, especially by small town managers. Information of this kind is of distinct value.

Rheostats Overloaded.

Harrisburg, Pa., writes as follows:

> The coils of my rheostat become just red enough so I can see them in the dark. All my connections are in good shape and I clean them twice a month. We have our wall shutters arranged with a master cord, as per the handbook, and I note that in this week's World you suggested putting a piece of film across the spreader. The suggestion is already followed. You bet we are up to date in this theater! We run nothing over 12 days old, and have the best projection in town, using two Standard machines. Can you charge dry cell batteries with d. c.? I think you can.

The brother also made a sketch of his method of keeping the reels in the operating room, but I could not quite understand. Do you have a special can made, or what? As to the rheostat, it is overloaded a little, but if you can only faintly discern the redness in the dark the matter is not serious. It will do no more than shorten the life of the coils somewhat. As to "charging dry cells with d. c.," I do not understand what you mean. On page 387 of the handbook you will find a method by which dry cells may be renewed. If that is the kind of cell you are talking about, you cannot charge them with current. Storage batteries are charged with d. c.

That Quiver Explained.

From Mr. Wm. Long comes the following:

> Some time ago I sent a picture of the Atlantic City operators. Attached find a newspaper clipping which shows we mean business. Now, as to that quiver we were talking about. About three years ago a friend came to me with the same proposition, and I laughed at him, but went to see for myself. From the operating room objects really appeared to quiver on the screen. In the center of the house I could just see it a little, but down in front the quiver was entirely absent, so I walked slowly back, watching the screen all the time, and discovered the trouble, and what do you think it was? Simply the effect caused by the heat arising in the center of the house, the same as you often see it in the summer time. Very likely the brother who is troubled with the quiver will find that it is due to exactly the same thing. There are five new houses going up in Atlantic City. We now have one seating 1,900.

As to the quiver, your explanation certainly is unique, brother Long, and it is passed on to the department fans for their consideration. The newspaper clipping says that the operators' union (I. B. E. W.) was formed to assist in the enforcement of city ordinances in reference to having none but reliable licensed operators in the moving picture theaters of Atlantic City.

Comments on the Films

Licensed

"THE SHOTGUN MAN AND THE STAGE DRIVER" (Selig), April 9.—The title picks out the two heroes (William Duncan and Tom Mix) who bravely hold off a gang of desperados from robbing the stage. That is all, except the love episode at the end; but there is action all through and the picture held the attention pretty well. It is set in the same country with other recent Selig offerings by this company and the photography is fair.

"THE SHERIFF'S WIFE" (Essanay), April 9.—A fair commercial offering made by Arthur Mackley and his usual company. There is nothing new in it and the first half is rather slow. This company is intelligent in acting and the photography is fair. The sheriff's wife hiding in the trunk and springing up at the robbers got a laugh.

"THE PURSUIT OF THE SMUGGLERS" (Kalem), April 9.—A melodrama, rather old style; but with good scenes taken, it seems, around the harbor of New York and in Great South Bay. Such pictures are made by forcing a love story into a story of adventure and most of our releases of all makes are of this pattern. The story's best point is its pictures of ships and small wharves. The photography is only fair. The audience watched the picture. Earle Fox with Irene Boyle play the romantic leads and Stewart Holmes is the villain.

"THE WELL SICK MAN" (Edison), April 9.—A farce by Charles Menges that gave some laughter to a few in the audience. There is nothing new in it and we have heard audiences laugh more heartily at these same things before many times. Laura Sawyer, Charles Sutton, Benjamin Wilson and Jessie McAllister have roles. L. S. Dawley produced it.

"OUT OF THE STORM" (Vitagraph), April 9.—The best offering of today's regular releases, but it is not a great picture. Gertrude Lane is the authoress and Wilfred North the producer. The primary statement does not build up to the situation very smoothly. The first scene should have shown that the woman had a sick child and then we should have been told that a storm was brewing, so that we might have understood the woman's being so startled. The lightning scene when the telephone was cut was fine—we didn't know that it had disconnected the house. That subtitle about the little one's photograph was a bit sickly. The man ought to have asked for one that he had noticed. Rosemary Theby, as the woman, is just what was right and Harry Northrup, as the burglar, is also good.

"TOO MUCH PARCELS POST" (Patheplay), April 9.—There is newness rather than real freshness in this farce in which a country postman has to lug a stove, eggs, that are called fresh, but batch before he can deliver them; a baby, a cat and her family, etc., including a goat, dog and dynamite. There was little laughter. The picture seemed distressing rather than funny. Charles Arling deserves credit surely.

"FOUND OUT" (Essanay), April 10.—A comedy of embarrassing misunderstandings with Augustus Carney and Eleanor Blanchard in the leading roles, the one, the master of the house; the other, his Swedish cook. Gertrude Scott plays his wife, to whom some officious friends bring a false report that makes her jealous of some unknown "serving girl." John Steppling is the cop on the beat, married to Miss Willis, but flirting with Swedish Eleanor for the sake of goodies in the kitchen. The relationships in the early part of the picture are obscure and this hinders it, but as soon as we get the thread, it becomes an amusing comedy and the audience seemed to enjoy it. Good comedy-acting makes plenty of laughter. The photography is clear.

"TOMMY'S ATONEMENT" (Selig), April 10.—A pretty picture full of sweet sentiment and pleasing scenes. The story is not wholly new and is built on the plan of the old-time Sunday school book; that is, it has a good and wholesome moral. It is good to have pictures like this, if they are not too frequent; for they serve a healthy purpose and are popular with a very large block of patrons. It was produced by H. Kirkland from J. E. Hungerford's script. C. Johnson is the child; Adrienne Kroell, the mother; H. Lonsdale, the old musician, and a player who takes the role of his wife, not named but noticeable for good acting. Mac. Barnes plays a hard landlord and C. Winterhoff, the boy's father. The photography is very good.

"CUTEY AND THE CHORUS GIRLS" (Vitagraph), April 10.—A very funny picture, full of laughs, very entertaining; it pleased the audience markedly. It was written by Mrs. Breuil in a playful mood and successfully produced by James Young. Of today's comedies, it is perhaps the best and every one of today's releases is a good offering to the money-paying public. Wallie Van, as Cutey, lives up to his role and is well assisted by Flora Finch, the most tender-hearted one of the chorus; by Hughie Mack, a good natured comedian whose chortling smile is catching, and Harry Lambert, another of his companions. Leah Baird and Lillian Walker also add much. The Vitagraph tall man is in it. The photography is very good.

"THE MAGIC SHOES" (Lubin), April 10.—A pleasing little offering in comedy vein, giving us the dream of a cobbler that turns out to be only a dream. It was a bit too slight to stage in the best way; yet, if it had been done expensively, it would have been a gem. Clarence Elmer and Jennie Nelson play the leads and it is well photographed.

"ANGEL CAKE AND AXEL GREASE" (Lubin), April 10.—A well worked-up comedy with the standard ranch setting. It might have been even more amusing, if the title had not let the "cat out of the bag" before the right moment. The two on this reel make a very fair offering. George Reehm and Frances DeMoyer play the leads with Walter Stull as the villain, Robert Burns, the objecting father and a large cast including Indians, cowboys, etc. The photography is very fair.

"AN UNCLE TOM'S CABIN TROUPE" (Biograph), April 10.—A dandy comedy offering. There is a touch of pathos in the Uncle Tom even as given in this farcical setting and the laughter that springs again and still again is unforced and natural, yet compelling. The audience liked the offering, no doubt of it. Grace Lewis is Little Eva. A large number of the best Biograph players supported the picture and by personal flashes of comical characters made it very laughable. The photography is clear enough.

"A LESSON TO MASHERS" (Biograph), April 10.—Another laundry farce that pleased a good deal. It is well acted, clearly conducted and photographed and gives satisfactory entertainment. There was much laughter.

"GOD IS LOVE" (Patheplay), April 10.—A picture made after one of Tolstoy's stories and a very effective offering. It reaches a higher plane than any picture that we have seen for a long while and, in many of its scenes, is truly great. We have never seen an ascension scene that really got over: they all seem mechanical. The reason is that they all are carried up through the roof, whereas the figures ought to disappear as soon as we see them beginning to rise. We ought not to see the tail ends of robes; they are too material. Another thing would have made this picture more effective. It would have been better, if the cobbler had gone back to his hammering for a couple of strokes after greeting each of his visitors that came to him in place of Christ. Coming as they do, one after the other, makes the picture constrained. The acting, on the whole is excellent. But that starving woman was very well nourished—there are thin players in the business. The photography is very good. It is a fine, a very desirable offering, one that ought not to be missed. The producer deserves great credit.

"THE TOLL OF FEAR" (Lubin), April 10.—We have already reviewed this picture at length, before release, on page 28, issue of April 5th, 1913. It is a two-reel special offering and it certainly compels our admiration for Romaine Fielding, author, producer and cast—he plays a double role, a sheriff and brother, two characters who look alike, but are different. It is a tragic picture of fear. People of strong imagination are apt, if they have Celtic or Gothic blood, to exploit the morbid in their art (both Poe and Hawthorne did) and because this realm of unrestrained emotions offers the easiest way to affect cruder minds, to bring them in touch with that strange sense of the infinite that we northern races have developed before all people. The upspring of Gothic arches is ours and also the plummet line into the shadows. With the latter belongs this offering. It is two reels of unrelieved horror. There were people in the audience who thought it was "great and wonderful"; but some thought it was "too terrible," and one man, we noticed turning away from it, refused to give us his opinion. It affected us unpleasantly.

"THE KENTISH COAST" (Eclipse), April 9.—A short trip to several of the seaside resorts on the English south coast. It includes a fine picture of the chalk cliffs of Dover, that give the sobriquet of Albion to England. It is a very interesting offering.

"MAKING BIRCH BROOMS" (Eclipse), April 9.—On the same reel, is this little topical that is much better entertainment than the usual offering of this kind; for it was taken by the hut of as fine a specimen of English peasant as one could find. The old man makes brooms so fast and so cleverly that he was applauded heartily by the audience. The photography is perfect.

"AN UP-TO-DATE AVIATOR" (Eclipse), April 9.—A vaudeville sketch played by a clown and with trick photography. It offers nothing new and made very little laughter.

"THE CAPTURE OF A WILD CAT" (Edison), April 11.—Shows the capturing of a wild cat that had been pillaging a hen roost. Two men and a dog make a spirited chase and capture. But, considering the picture as entertainment, we are in doubt of its value. Some in the audience liked it; some didn't. The trouble is that the cat puts up a good fight and the odds against it are too great. The photography is clear enough to show what happens.

"RULE THYSELF" (Edison), April 11.—This little comedy made a good deal of laughter and its author, Frank Hart, deserves credit for hitting the mark several times in real comedy. C. J. Williams produced it with Herbert Prior in the leading role, as a man who is trying to control a bad temper. Edwin O'Connor, as an Irishman who shows him how to light a cigar in the wind, added a good deal. Mrs. C. J. Williams plays the man's wife and Arthur Housman, her brother. Richard Ridgely makes good fun in the scene in the man's office.

"THE LITTLE MOTHER" (Essanay), April 11.—A picture of sentiment with good comedy breaking through it; at times it falls into sentimentality. The little mother is Ruth Stonehouse, a girl of the tenements who is left with two little sisters to take care of and with only what help a newsboy brother can give. The charity organization, directed by Rev. E. H. Calvert, attempts to take the two girls from her; but neither the police force nor the fire department is able to get them. Then there is the usual pleasant ending. The audience liked the picture and was moved by it. Yet a much greater offering might have been made of this situation, if the writer had taken time to develop it along truly human lines.

"THE SPLIT NUGGET" (Lubin), April 11.—The two children have each one-half of the split nugget. It is an Indian story and we have reviewed a great number of pictures like it. The author is Wilbert Melville; but surely he deserves no great credit. The players are commendable—Laura Nevius, Irene Hunt, Henry King, Carl von Schiller, and Joseph Holland. The backgrounds and photography will be liked.

"THE ANALYSIS OF MOTION" (Patheplay), April 11.—This unusual offering gives us pictures of things in motion, a jet of water, a bullet fired from a gun, etc., taken a hundred times faster than the normal so we are made to see things happen that the eye alone never can catch. It most surely will interest.

"THE LOCUST" (Patheplay), April 11.—A glimpse into the life of one of our interesting summer visitors.

"WITH LOVE'S EYES" (Selig), April 11.—The beautiful actress is burned in a fire and disfigured. Her rich lover turns from her. The fireman who truly loved her and who saved her from the fire, has been blinded and never knows that she is not as beautiful as when he saw her last. This is a good, affecting situation, but not a wholly new one. It has been intelligently acted by Kathlyn Williams in the lead, fairly well supported by Harold Lockwood and others. The picture was produced by L. B. Parker from a script by E. C. Hall. The photography is clear. Most of the audience seemed to be watching closely.

"THE SCIMITAR OF THE PROPHET" (Kalem), April 11.—An interesting, but rather boldly conceived story of some brash tourists who steal the scimitar of Mohammed from a mosque in Egypt and escape to New York. The vengeance of Allah follows. The staging of this offering is remarkably fine—we don't know that the picture wasn't produced partly in Egypt. Where those scenes came from we don't know. It was brash to undertake this story; we have seen more failures than successes with stories like this. But it surely held the audience, though at the climax, stronger acting would have made it better. The photography is good. Earle Foxe with Alice Hollister plays the lead, well supported by Robert Vignola, as the Mohammedan priest.

"THE INDESTRUCTIBLE MR. JENKS" (Kalem), April 11.—A farce on the same reel that surely is a success as a laugh-getter. Ruth Roland makes biscuits for hubby. Mother never made any like them. John Brennan, who is hubby, has had an eventful day; even a steam-roller has run over him. Coming home one or two of the biscuits fall on his head and Ruth wears black.

"WANTED—A STRONG HAND" (Vitagraph), April 11.—Norma Talmadge, the child incorrigible, needs a "strong hand," so her father (Van Dyke Brooke) marries widow Price; but it makes no difference till the widow's little boy (Hughey Mack) comes. The fun comes most from the unexpected quarter from which the hand is supplied and a good deal of it is in Hughey. It surely made fun for the audience. The authoress is Widow Price herself. May she write more. The producer is Van Dyke Brooke.

"LAYING A MARINE CABLE" (Vitagraph), April 11.—On the same reel is this very instructive topical which we are sure will interest. It is clearly photographed and shows much.

"MINNIE, THE WIDOW" (Lubin), April 14.—A farce in a summerland setting and with a hotel-life flavor. It is an amusing picture, but not one that makes much loud laughter. There were some laughs and many smiles. Mae Hotely plays the lead as the widow, so charming that she quite eclipses the chances of her daughter (Frances DeMoyer) and who, when she finds how things are, dresses in a different style and the men crowd around Elsie. It was produced by Arthur Hotaling from the script of E. W. Sargent. The scene-making and the photography are commendable.

"ONE ON ROMANCE" (Lubin), April 14.—Some time ago a picture was produced in which a leading woman wore a very low-cut dress and it caused, in some localities, unfavorable comment. Now it didn't seem at all outrageous to us nor does this picture in which the same thing happens. It is a burlesque and made a good deal of laughter, chiefly, we think, because it really pokes fun at certain earnest, but very poor motion pictures. Anita Bresman wrote the script which E. Middleton produced. Eleanor Caines and Frank DeVernon play the leads.

"MR. MINTERN'S MISADVENTURES" (Vitagraph), April 14.—A pleasing picture, taken on shipboard by Maurice Costello and W. Ranous. It is a slight love story and borders on the melodramatic only to keep it interesting. Its chief charm comes from the players who are restrained and natural. The man is M. Costello; the girl, Clara K. Young. James Young plays a detective who nearly makes trouble, thinking that Costello is the man he "wants," but who turns out to be a good angel in disguise. The photography is clear enough to give the story.

"PATHE'S WEEKLY" (April 14).—It makes a good number this week, there being several items of great interest, including clear views of the devastation caused by tornado in Omaha and of floods in Dayton and Hamilton, Ohio. There is a good view of the woman police officer of Los Angeles, Cal., Alice Stebbins.

"A WISE OLD ELEPHANT" (Selig), April 14.—This offering has been reviewed at length on page 142, issue of April 10, 1913.

"A STREAK OF YELLOW" (Kalem), April 14.—Graceful, sensible acting gives character to this picture. It is one of the best offerings among today's regular releases, chiefly on account of this and of its clear photography. The situation is surely now new; for the pretty heroine is burned on the face and of her two lovers the accepted one is made to show the yellow streak. He refuses her and the other takes her. Then it is shown that she wasn't really scarred after all. There is, however, much that is new in the development and it is made very satisfactory. The audience liked it and we also did. Alice Joyce plays the girl; Tom Moore, the hero, and Stephen Purdee, the villain. There is some fine acting from all three.

"THE WOODMAN'S DAUGHTER" (Selig), April 14.—A dull picture. The acting is fair; but the story is old style and the photography is rather flat. The author does not deserve much credit. It was produced by F. W. Huntly. Herbert Rawlinson, Margaritta Loveridge and Eleanor Blevins play the leads.

"HE HAD A GUESS COMING" (Biograph), April 14.—A farce in which the joke that is coming at the end is too clearly apparent from other pictures like it that we all have seen. Grace Lewis, Edward Dillon and others have roles. There was some laughter; not a great deal.

"A HORSE ON BILL" (Biograph), April 14.—An excellent burlesque that gave unflagging entertainment. It kept a ripple going all through and there was a roar of laughter at the end. One of the best comic offerings the Biograph people have put out for some weeks. Edward Dillon and Charles West have the leads and make good in them.

"ON THE NEBI RIVER, EAST AFRICA" (Cines), April 12.—A short film that is full of merit. Some good portraits of the people of the country. It is hand-colored.

"KEEPING TAB ON SAMMY" (Cines), April 12.—A dull comedy. It has some very pretty scenes; but much talking and too little action.

"THE HAPPY HOME" (Patheplay), April 12.—A picture with an unusually poor scenario. The director couldn't save it.

"THE CALIFORNIA OIL CROOKS" (Kalem), April 12.—It is easy to write such pictures as this, which, at bottom, are only a few stock property incidents connected into a story. The cause of this one seems to have been a good view of a burning oil derrick.

"PETE TRIES THE STAGE" (Lubin), April 12.—A good comedy offering, written by Shannon Fife and produced by Barry O'Neil. As usual in these Pete stories, it features Mrs. George B. Walters and Peter Lang in a love story. Both are past masters at this sort of thing and its success is largely due to their acting. A large number of people are in the picture, as an audience at Pete's opening as Falstaff, and the producer has made a good audience of them—they don't like the play and don't mind who knows it. Before Falstaff begins the comedy business in his role, Pete's playing is charming; it makes us feel sure that he would make a hit in that part. Mrs. Walters is the agent that got him the job and when he failed, made room in her heart for him. Richard Morris plays a lodging-house keeper who finds his unpaid rent acting on the stage and demands his money right in the middle of the act. It is clearly photographed and there is no doubt that the people liked it.

"THE MYSTERY OF THE STOLEN CHILD" (Vitagraph), April 12.—A comedy that is slight, but very charming and fresh. Hazel Neason is the authoress and it was produced by M. Costello and W. Ranous. It cleverly keeps us expecting that the child (Helen Costello) is going to be stolen; for George Cooper has read that she is heir to millions and has got his gang on the job. C. K. Young has been sent to get the position of nurse in the child's family; but has grown very affectionate toward her charge. She manages to protect her at every turn. The photography is excellent and the story makes a first class offering.

"BRONCHO BILLY'S REASON" (Essanay), April 12.—A picture that has a good deal to commend it, from the average spectator's standpoint. The situation and the story are not new or startlingly interesting; but they give a good chance for galloping of horses and this is an item that Broncho Billy's men are past masters at. Audiences still like to see horses too. It is fairly photographed.

"THE MAN WHO WOULDN'T MARRY" (Edison), April 12.—The kind of picture that is likely to cause discussion among the people as they walk home. Indeed, some around us took up the advantages and disadvantages of matrimony while the man upstairs was putting the next offering in the machine. Annesley Burrowes wrote the script, which is fresh in a measure, though there is not much "bite" to it; it doesn't get very much below the surface of things. Walter Edwin is the producer. The center of interest is Marc MacDermott. who proposed to a millionaire's daughter (Priscilla Dean) and was disposed of by her sensible father (A. Phillips). Many years later he falls in love with Miriam Nesbitt, but, so it seems, is not able to propose to her and so remains an old bachelor. It is the acting and general character of the production that gives interest to it, not the story; but even it is commendable. Bigelow Cooper, Robert Brower and Richard Tucker have good roles. The photography is good. The picture first shows us the old man who then tells the story.

"THE LITTLE TEASE" (Biograph), April 12.—In this picture we see the Biograph at its best. It is a story of today and of anywhere—the story of the unsophisticated girl whose head is turned by a smooth stranger, who leaves her home and parents to go with him, only to discover that there is another, of polish and worldlywise, with whom her newly found friend and supposed protector is really in love. The charm of this story lies in the natural acting. Most of the work falls to Mae Marsh and William Christie Miller. Henry Walthall is the stranger and Robert Herron the lover who for the time is neglected. The film exceeds the regulation thousand feet, and the surplus is amply justified. There are many strong situations. One was where the old father—his daughter gone and his wife just laid at rest, her death the result of shock—renounces the Bible; a second is where the girl sees her supposed lover in the embrace of another; a third is where the girl, found by her old sweetheart working in a restaurant, declines to return to her home; the best of all, however, is where the father puts the lantern in the window and hangs out the latch-string—and the ensuing reconciliation.

"IN THE DAYS OF WAR" (Pathe), April 12.—Here is a two-reel special, made in America, based on the old, ever young,, story of the North and South. There is a sustained interest throughout the two parts. The acting is strong, melodramatic, perhaps, but the chief actors. Paul W. Panzer and Crane Wilbur, were portraying stirring times. Much may be said of the picture from the spectacular side, one of the features being the destruction of a railroad by means of ripping up the rails and ties and heating and twisting the rails and burning the ties. There are several battle scenes, which are well handled.

"GOD'S WAY" (Selig), April 15.—This is a much better picture than its title led us to expect. It tells a slight story that is not at all dramatic, but is truer to life and humanity than usual. It is sweet and wholesome and, finely acted as it is, we feel sure that it will widely please. The players are natural and most engaging in the simple way in which they embody their roles. The photography is clear and has quality. Hardee Kirkland produced it from the script of Chris Lane. Harry Lonsdale is a pardoned, innocent convict; Gloria Gallup is his wife; and a personable younger player, who deserves mention, takes the role of a girl whom they adopt. William Stowell plays a good tough, father of the girl.

"HANKOW, CHINA" (Selig), April 15.—On the same reel with the above is this clearly photographed picture of the great tea market in China. It has a thrill in a series of views taken from a tram coming down a steep slope very fast.

"THE PAWNED BRACELET" (Lubin), April 15.—The best scenarios are those that take up a bit of real life for us and criticise it; their stories have some basis in fact that we can touch, handle and examine. It is remarkable how few pictures do this and we call attention to this offering as showing what we mean. There are said to be a great many women whose husbands are rich, but who have no allowance or regular pin money. In this picture, one of these women (Lottie Briscoe) has to pawn a bracelet given to her by her husband (Arthur Johnson). In getting it back to her again, Howard Mitchell, who is acting for one of her woman friends, plays the fool and gets her into trouble with her husband; but there is a happy ending. We heartily commend the offering as worth while. It was produced by Arthur Johnson from George Terwilliger's script. Every character in it is graceful and human and the sets and photography are perfect. Miss Briscoe is growing better looking every picture and she has some pretty new gowns. A good offering.

"THE FORTUNE" (Vitagraph), April 15.—While there were very few laughs over this Bunny picture there is much of it truly amusing. The situation is good and the acting of Bunny, at times, hits the mark squarely. The development from the situation was old in Shakespeare's time and has been used in a number of pictures and perhaps this did a good deal to keep laughter down. Bunny is told by a fortune teller that he will soon be rich. He doesn't worry, but gets drunk to celebrate. Some jovial practical jokers take him home and make him think that his fortune has come true and the following evening when he is drunk again take him to his home. The photography is fair. It was produced by Wilfred North.

"THE FIRE OF VENGEANCE" (Patheplay), April 15.—An interesting picture with a new twist, a new kind of vengeance. A marchioness buys all the paintings of an artist whom she hates and, after ten years, invites him to an "exhibition" where he has to see them burn. That climax is very well done and effective and the release a commendable offering to the public. The sets and photography are good and the acting is fair. It is a picture made in France.

"THE ACCUSATION OF BRONCHO BILLY" (Essanay), April 15.—Broncho walks in his sleep and takes gold dust belonging to some miners who, next day, think he stole it. They are going to hang him when they find him asleep, but putting it back. It is not a great picture.

"THE ROCKY MOUNTAINS IN WINTER" (Edison), April 15.—Some good views of snowy hills and valleys.

"JONES GOES SHOPPING" (Edison), April 15.—This picture, by Susan Dyer, gives a woman's version of a man shopping. Mrs. Jones (Mrs. C. J. Williams) gives to the husband (Herbert Prior) a bit of cloth to match and he has his troubles in the department store. The offering was very popular with the women and they laughed heartily over it. The men grinned. It is one of C. J. Williams' productions and is a success. Mr. Prior is popular as a comedian; it is hardly necessary to say it.

"THE NEW PUPIL" (Edison), April 15.—A picture of pretty scenes and pretty acting. The story gives an impression of being cheaply written without care or much trouble and, in itself, gives little entertainment. The producer, George Lessey, might have saved it in one or two places. That tough-mug janitor didn't help to make it convincing and in no scene was there any touch that made it seem like Paris. Augustus Phillips and Mabel Trunnelle play the leads. It is clearly photographed. The author is John MacCormac.

Kinemacolor

"NATHAN HALE" (Kinemacolor).—Here is a historical drama that will more than interest—it will charm. It marks the beginning of a series that will portray the lives of great men. The best scene in the film is a panoramic view of the British camp. Many redcoats, afoot and mounted, are being drilled, and make an impressive picture. The use of the American flag at General Washington's headquarters in 1776 will be pardoned as a historical license. The photography is excellent and the acting acceptable. Gaston Bell plays Nathan Hale. The representation of Washington is well done. Much care was used in the selection of backgrounds. While the picture was made in California the topography will easily pass for the neighborhood of Long Island Sound.

"THE BERNESE OBERLAND, SWITZERLAND" (Kinemacolor).—Fine scenic, one of the best scenes being of the Jungfrau.

"KEEPING UP WITH HUBBY" (Kinemacolor).—A comedy, with a bit of fun in it, but notable chiefly for the fine gowns worn by the wife, who on the advice of her sister starts out to arouse the jealousy of her negligent husband.

"WATER BABIES" (Kinemacolor).—Pictures of animals in the water. There are seals, Himalayan and brown bears, hippopotamus, polar bears at play—and they do play, too—sea lions and Russian bears.

Independent

"THE BLACK CHANCELLOR" (101 Bison), April 26.—This product of the Great Northern company, purchased by the Universal company to take the place of a film the negative of which was destroyed in the recent burning of one of their Los Angeles buildings, is a real feature in all departments. It is more than a feature. It is a great picture. There are splendid settings—Old World settings, of castle, of moat, of mansion; there are beautiful exteriors, of flowering field and smooth highway; there are splendid actors, and those who portray soldiers have been soldiers—that is plain; there is excellent direction—the drama runs smoothly, consecutively. Above all, there is a grade of photography that is in a class by itself.

"CUPID IN A DENTAL PARLOR" (Keystone), April 21.—A short reel, in which the love episodes occur in a dental parlor. The girl is the dentist's daughter. Lots of action but a slight plot.

"A DOG IN THE BAGGAGE CAR" (Thanhouser), April 13.—Here is a railway story with certain amusing incidents in it. The husband and wife are stranded actors in the West, with only enough money to buy one ticket home. The husband gets in a trunk and rides in the baggage car with the dog. When the baggage agent misses his sandwich, he blames the dog, and finally throws the animal out of the door. Then the wife gets off the train and makes her husband do likewise to recover the dog. A fresh little plot.

"THE RUNAWAYS" (Kay-Bee), April 18.—The story of an elopement by an artist and a girl. There is the familiar irate father who tries to intercept the match, but he is thrown in jail by a friendly constable and released only after giving his sanction to the match. An old plot, handled in a fairly interesting way.

"A FISHY AFFAIR" (Keystone), April 24.—A successful half reel, full of interesting foolishness. Schnitzler's fishing experiences were certainly laughable, and he winds up in an alligator farm.

"THE BANGVILLE POLICE" (Keystone), April 24.—More laughable absurdities, in which Fred Mace appears as police captain in a home-made automobile. As a whole, this reel is very pleasing and full of laughs.

"THE DRAGON'S BREATH" (Rex), April 24.—Here is a gripping story and original enough to insure it a place of its own, setting it out from the commonplace releases as a distinctly interesting picture. It is the tragic significance of its situation that is so effective in it; but the setting is suggestively natural and the acting, especially of the two leaders, is clear-cut and powerful in bringing out its meaning and its emotional result. It is a story of the Pacific coast. The dragon's breath is opium, a need for which the young bride (Lois Webber) of a college president (Phillips Smalley) unconsciously contracts while caring for a sick servant, a Chinaman. It is a commendable offering.

"LOVE AND GOLD" (Ramo), April 23.—This picture has a quality that will be very noticeable—the beauty of its photography which gives us some new and charming scenes taken on the northern end of Manhattan. Most of them are looking out over the Hudson, but one or two give glimpses of the Harlem river. The story is wholesome, conventional and very old fashioned and gives us the girl (Mary Alden), daughter of a miser (Will Davis) and the young physician who loves her against the wishes of his father who wants him to marry money. We commend the offering for the sake of its acting and its photography.

"THE BATTLE OF LONG SAULT" (Briam).—A special two reel picture, now ready for the market. It is the initial offering of the British-American Company of Montreal, Canada, and is released through the Film Supply Company. It surely is a good beginning and can be commended as a first-class feature, a historical picture dealing with an Iroquois expedition against Montreal in 1660, which is heroically turned back by the determined resistance of seventeen brave Canadians who defend an outpost stockade and perished in it. It shows one thing that we have not seen before, except in the mind's eye when reading old ballads—the air thick with arrows. There are thrills and some are big ones. The glimpses of the war expedition of the Iroquois in their canoes is one, and there are many during the fighting around the stockade. It has, we believe, a high educational value. The photography is of good quality. We congratulate the Briam Company.

"HIS SON-IN-LAW" (Solax), April 11.—A farce with a fairly amusing ending, but too long. There is much in the early scenes that has been shown too often. The photography is good. Marian Swayne is very pretty in this picture.

"THE LADY DOCTOR" (Solax), April 9.—A farce featuring Blanche Cornwall as a lady doctor in a college town. She reads in the college library and four of the men (there seem to be only four at the college at the time) fall in love with her. Darwin Karr wins her. The trouble with it is that it has nothing new and the scenario is weak.

"POOR LITTLE CHAP—HE WAS ONLY DREAMING" (Eclair), April 20.—One of the Newlywed screams, and just as laughable as any of its predecessors—if anything more so.

"FIRE" (Eclair), April 20.—A scientific film showing many facts about fire, especially as to how it was created in primitive days; interesting.

"HIS FRIEND JIMMIE" (Nestor), April 21.—Good comedy. A youngster in college gets married against his father's wishes. In order to fool his dad he dresses the bride as a boy and carries her home. There are many amusing complications.

"BURGLARIZING BILLY" (Gem), April 22.—A lively Billy Quirk comedy.

"THE REGENERATION OF JOHN STORM' (Imp), April 21.—Here is good drama, although it seemed crowded—as if there were too plainly an effort to get the picture into a single reel. The acting was excellent. Vivian Prescott and Guy D'Ennery had the leads.

"WHEN DOLLY DIED" (Powers), April 23.—A child picture, in which the leads are taken by Matty and Early, the talented "Powers Kids." Matty especially was at his best. The story holds throughout.

"BRED IN THE BONE" (Bison), April 22.—This picture, in three reels, marks the debut of Wilfred Lucas as a Bison director. He has done well. Bess Meredith as the daughter of the General in command carries the lead.

"WHEN JIM RETURNED" (American), April 24.—There are a few promising scenes in this, but the plot is too light to hold the attention well. It is Western in setting and concerns the jealousy of some ranch hands over a pretty girl.

"BREAD CAST UPON THE WATERS" (Broncho), April 30.—A two-reel war production. Lieut. Stone, in charge of a party of Union foragers, refuses to take the small boy's pet horse. Later the boy befriends him, when he falls on the front porch, wounded. The lad and his sister black up the injured man and take him to the negro's quarters, where the searching Confederates fail to recognize him. This is an interesting story, and the war scenes are done in the usual effective manner. The photography is also good.

"THE GIRL AND THE GRAFTER" (Thanhouser), April 15.—Here is a bright little film story of an improbable but interesting character. The managing editor is badly in need of a scoop for his paper, and the girl reporter accomplishes this by getting a flashlight photograph of one man in the act of bribing another. The audience will smile at the absurdity of this, but the film is enjoyable.

"RETRIBUTION" (Thanhouser), April 18.—The country boy, who inherits a fortune, goes to the city. After six months there he writes a brutal note to his former sweetheart, breaking their engagement. She weds another, and her first lover loses his fortune and becomes a tramp. Good photography and artistic scenes help this along and altogether it is quite an entertaining offering.

"BOOBS AND BRICKS" (American), April 21.—A small town story, in which a pretty female drummer charms the rural swains. She borrows a lot of money from them and makes away with it. The village belle then refuses to take back her old admirers and weds another. The photography is very good indeed and the story a passable one.

"CALAMITY ANNE'S TRUST" (American), April 26.—In this Louise Lester, in her character of Calamity Anne, adopts the daughter of a suicide. She makes the various admirers dance to the tune of her six-shooter and finally marries the girl off to a young drummer. This picture is something of an improvement on the former offerings of this series.

"THE LEADER OF HIS FLOCK" (Imp), April 17.—A two-reel film story, featuring King Baggot as a minister and Jane Gail as an abandoned wife. The story depicts in a convincing manner the uncharitable attitude sometimes existing in church circles, and is a good offering as a gentle reminder that even the best of us are often harsh in our judgments of womenkind. The scenes in the church and later in the slum chapel are very true to actual conditions. The "near" views of Mr. Baggot added nothing to the effectiveness of his characterization, but, if anything, detracted from it. A good offering.

"A KNIGHT OF THE GARTER" (Nestor), April 14.—The discovery of a woman's fancy garter in the hall brings about a duel between the husband and his neighboring friend. The pictures are good and promised a little more than was realized, as the close of the story was rather weak.

"FICKLE PHIL" (Nestor), April 14.—A neat little comedy notion, nicely pictured on same reel with above. Phil takes his frequent love affairs very seriously and thinks he will end his existence after each one, but at last his first love accepts him and his happiness is assured.

"BILLY TURNS BURGLAR" (Gem), April 15.—In order to obtain money so he can marry his sweetheart, Billy decides to become a burglar. Instead he encounters some real house breakers and brings them to justice, thus obtaining a big reward. There is some amusement in this, though the plot is not a novel one.

"THE LAPLANDERS" (Gem), April 15.—A few interesting glimpses of this land of snow and ice, on same reel with above. It rounds up a fairly good reel.

"WHY THE RANGER RESIGNED" (Frontier), April 19.—Some very attractive views of the open range by night and day in the land of cattle smugglers. The plot is weakly devised, however, and brings down the merit of the production somewhat. The herd of cattle being driven to the boundary line was just stopped in time by the Texas rangers. The actual Western life in this is well shown, but the story value is not so good.

"THE SHERIFF'S WARNING" (Nestor), April 23.—The cabin scene in this film, where the girl holds up the bandit with his own gun, was its strongest feature. The story concerns a young man who came to grief from bad associations. It is of the conventional Western type.

"WAR" (Bison), April 15.—There is probably not a moving picture film in existence which covers the subject of warfare more thoroughly than this three-reel offering. It is almost a complete exposition of the actual fighting, the movement of troops and all the attendant features of warfare. A few years ago it would have been a revelation, but its weakness for present-day picturegoers will be its very slight plot. True, it follows the fortunes of a girl and her brother and lover, who are on opposing sides, but there are no complications, except for the dramatic scene in the hospital in the last reel. But as a big, sweeping incarnation of "war's rude alarms" this offering is worthy of high commendation.

"THE COWARD'S CHARM" (Victor), April 18.—A picture depicting the psychology of cowardice in an interesting, though not powerful, way. James Kirkwood, as the hero, believes himself to be a coward. A doctor gives him a charm to wear and while he has this he is able to fight his rival without fear. He at last learns that he is not a coward even without the charm. An idea similar to this appeared not long ago in a film called "Napoleon's Luck Stone," as we remember it.

"THE MYSTERY OF THE LOST CAT" (Solax), April 16.—This is a Burstup Homes burlesque, and there is much burlesque.

"WHERE LOVE DWELLS" (Solax), April 18.—A story of a girl from the country visiting a well-to-do aunt who tries to make the guest ridiculous when a reception is given. The titles have a strong Laurajeanlibby flavor. The picture is likely to create amusement in unexpected ways.

"THE DEAD ALIVE" (Gaumont), Special.—Fine drama. There are two reels of good story, good acting and good direction. The picture is reviewed at length elsewhere.

"SOME DOINGS AT LONESOME RANCH" (Frontier), April 17.—There is a lot of good, hearty fun in this film and it is particularly to be commended because it proves that something different can be given us in the way of a Western comedy release. There are several excellent comedy characters in this and the situations are actually funny, even though exaggerated. The homely hired girl blossomed out wonderfully after going to the beauty doctor. A very good comedy offering.

"THE EVIL GENIUS" (Eclair), April 16.—The European Eclair company has here produced a fine two-reel subject, dealing with the love of a man for his friend's wife. He plans to wreck the husband by burning his toy factory. The fire scenes were vivid and realistic. The people escaping from the factory appeared to be in real peril. The courtroom scenes were also good and in the end the tool makes a dramatic confession, completely clearing the owner of the works. A fresh subject with many points of excellence.

"ANIMATED WEEKLY NO. 57" (Universal), April 9.—Full of live subjects, including target practice at Hampton Roads, reception of the new Secretary of War on a battleship, views of J. Pierpont Morgan's various properties, an English steeplechase, etc.

"TWO LUNATICS" (Crystal), April 20.—Pearl and Chester, on their way to a house party in the country, meet with two escaped lunatics. There are several laughable situations in this.

"HIS ROMANTIC WIFE" (Crystal), April 20.—A young wife rashly decides to flirt in order to make her husband pay more attention to her. Plenty of trouble results and the picture closes with two pretended suicides. Fairly amusing. On same reel with above.

"FOR HER SAKE" (Nestor), April 25.—A peculiar film story, with some very good acting in it, but not a specially attractive plot. The Jew, who gave his daughter to a couple to raise twenty years before, tries to prevent her marriage with a Christian. His efforts are unavailing, but he is forced to maintain silence because of the agreement he entered into years before. He raises the wages of his employees for the girl's sake.

"A SPRIG OF SHAMROCK" (Imp), April 24.—This will get some laughs out of the average audience. It is a good offering of the low comedy type, with a Dutchman and an Irishman in it. The Dutchman spoils his chances for marrying the daughter when he eats her father's shamrocks. The character work is very passable, Budd Ross appearing as the Irishman.

"ON AN ALLIGATOR FARM" (Imp), April 19.—More views of an alligator farm, with various interesting performances by the big-mouthed reptiles.

"FIXING THE FAKERS" (Imp), April 19.—On same reel with above. A burlesque detective story, with no apparent motive and scarcely any situations worth while. The leading character was named Curlock Bones.

"WHEN STRONG MEN MEET" (Champion), April 21.—A very good film story, in which Ramon Ashley, known throughout Arizona as an outlaw, returns to New York and becomes a social lion. He is followed to the city and discovered by a detective and his assistant. There is a nice atmosphere of suspense about the picture, though it never becomes exciting. In the end his redemption is brought about. A pleasing offering.

"THE SERGEANT'S SECRET" (Kay-Bee), March 14.—One of the most interesting and generally pleasing two-reel productions this company has turned out. The plot centers about the Colonel's wayward son, who falls in with a gambler and stage robber. Sergeant O'Grady does a little amateur detective work in the second reel, which makes the plot clear to the observer. The son is shot, but through O'Grady's efforts is buried with military honors. Brisk, exciting and fascinating throughout. A superior offering.

"THE MOVING PICTURE GIRL" (Excelsior), April 14.—The title of this offering is really a misnomer, as it is a series of views showing how certain moving picture scenes are taken. A more general title would get the idea to the audience quicker. There are burlesque scenes, rehearsals, a burglary, fire scene, etc. It makes a good novelty.

WAS NOMEL RIGHT?

Nomel shall be his name here. He has stolen from the very bank that now employs him — re-employed him on his leaving prison, that is. You see, the president of the bank had some faith still in his erring employe and when Nomel finished his "time" for the theft, the official gave him another chance.

You will see from this that it is squarely up to Nomel to keep "straight"—to vindicate the president's faith in him.

But at the bank none of his associates have any faith in Nomel, any patience or sympathy with him. Except—

The exception we will call Hart. He is paying teller at the bank, a man with a most responsible position, a wife—and she is the girl Nomel loved before his fall from grace—and child. He proves a true friend to Nomel.

Nomel discovers that Hart is following in his footsteps — defaulting. The bank president finds large sums missing. He starts an investigation, and Hart decides to confess.

But Nomel pushes him aside and confesses "everything" to the president. That official is shocked — and Nomel is returned to the dungeon!

Nomel did not care, as he had no great future anyway.

He knew that Hart had — future, wife, baby!

Did Nomel do right?

Better have a look at the film-story, entitled, "For Another's Sin," in two Thanhouser reels released Friday, April 25th.

Motion Picture Exhibitors' League

CALIFORNIA CENSORSHIP LAW.

Sweeping Provisions Proposed By Legislature of Golden State—Approved By Exhibitors and Likely to Pass.

By P. M. Powell.

REPRESENTATIVES of the California State Exhibitors' League who journeyed to Sacramento to appear before the various legislative committees and to lobby against the bill providing for state censorship now pending before the Legislature succeeded in winning the two concessions upon which they laid most stress. The bill was reported out of committee April 10th, with the recommendation "that it do pass." This means that it will, in all probability, become a law in the form in which it was reported.

The Exhibitors' League had insisted upon a board of six members, to be divided into two sections of three each, to work independently—one at San Francisco and the other at Los Angeles. The bill provides for this. The other demand was that the provision barring persons connected with the industry from appointment to the commission be stricken out. It has been eliminated. In its present form, it is said, the bill is fairly satisfactory to the committee which visited the state capitol, although there were a number of other changes which were suggested, but were not made.

Section 1 of the bill gives its title, and Section 2 defines various technical terms used therein. Section 3 declares that "There is hereby created a commission to be known as the moving picture censor commission of the state of California. The commission shall consist of six members, who shall be appointed by the Governor from the state at large and shall serve at the pleasure of the Governor. Three of said members shall have office in San Francisco and may act as an independent board of censors, and three shall have offices in Los Angeles and may act as an independent board of censors. The annual salary of each member of the commission shall be $2,400, payable in equal monthly installments, and they shall be paid in addition all necessary traveling expenses incurred in the performance of their duties."

Section 4 provides that each half of the commission shall have the right to employ a secretary, a projecting machine operator and one other person if necessary. Sub-section (c) says: "The boards shall alternate in censoring the different makes of pictures, and shall not duplicate each other's work."

Section 5 gives the members and employes of the commission free access to any moving picture theater in the state.

"Section 6. It shall be the duty of the censors to examine and censor all films manufactured or produced in, or brought into, the state of California for exhibition, and either to approve and pass, or to reject and forbid the exhibition of every such film; provided, that the action of either board in passing and approving or in rejecting and forbidding the exhibition of any film or reel shall apply in the same manner and with equal force to all duplicates, counterparts or copies of any particular film upon which action is had by the boards; provided also, that either board may approve and pass any film subject to such excisions, amplifications or alterations as they in their discretion may direct and require to be made, and attach the seal or tag of this commission, hereinafter provided for, to such film or reel or the duplicate thereof, and after the portion of such reel or duplicate or counterpart objected to is cut out and retained in the possession of the commission; and it shall be unlawful for any person to exhibit any film which has been approved and passed by the board subject to such excision, amplification or alteration without first making or causing such excision, amplification or alteration to be made; provided, that the commission may, in its discretion, accept the decision, in any particular case, of any municipal, state, national or international bureau or commission in favor of any film or moving picture, and the commission by unanimous vote of its members may in its discretion work in conjunction with like or similar censor boards or commissions of other states as a national censor congress, and the action of such congress in approving films shall be considered as the action of the commission, a certificate of this commission given, and the seal or tag of the commission attached thereto, and have the same force and effect as if approved by the commission in separate session, but such co-operation shall continue only at the pleasure of the commission and may be discontinued at any time upon the vote of a majority of the commission; provided also, that no film or reel shall in any case be rejected by the commission unless the same shall have been viewed by at least two of its members, nor shall it be rejected except upon the vote of a majority of either board.

"Section 7. It shall be unlawful for any person to exhibit any film, reel or motion picture in the state of California unless and until the same shall have been passed by the commission and the mark or seal attached.

"Section 8 (a). It shall be the duty of the commission to adopt an appropriate seal or tag which may be employed or used as a token or sign to indicate the approval by the commission of any film, and the said seal or tag shall be exhibited immediately preceding and in the same manner, and as conspicuously, as the exhibition of any film which has been approved and passed by the board, and it shall be unlawful for any person to refuse, neglect or fail to exhibit the said seal or tag in the manner herein provided.

"(b). When any film shall have been approved and passed by the commission a secretary of the commission shall, upon demand, issue to the owner, renter, lessee or custodian of said film a permit or certificate in manner and form to be prescribed and adopted by the commission, each of which said certificates or permits shall bear a serial number peculiar to itself, and shall also bear the name or title or description of the film or reel in reference to or in connection with which it is issued, and the date upon which it was approved by the commission, and a notation designating or indicating the number of linear feet contained in such film or reel, and the said certificate or permit, when signed by the secretary or some other person designated by the commission, shall constitute full and proper authorization and permission, to exhibit the seal or tag provided for in this section in connection with the film or reel referred to in the said certificate or permit; provided, that whenever any film or reel shall not have been actually and literally examined and censored by the commission, but shall have been automatically approved and passed by reason of the approval of some other board or commission, as provided for in this act, or by reason of the action of the commission in approving a duplicate. counterpart or copy of any film as provided for in this act, then the secretary shall issue, and there shall be required, a separate certificate or permit for each separate film, and the issuance of a permit for one film or reel shall not be authority for exhibiting the seal or tag heretofore provided for, in connection or conjunction with any duplicate, counterpart or copy thereof.

"(c). It shall be unlawful for any person to exhibit the aforesaid seal or tag in connection or conjunction with any film or reel without first obtaining from a secretary or other proper officer or employe of the commission a certificate or permit as herein provided, and the said certificate or permit shall at all times be attached to the film or reel for which it was issued, in such manner that it can readily be inspected or examined by any member or other employe of the commission or boards upon demand at any time or at any place where the said film or reel may happen to be in the state of California."

Sub-section (d) makes it unlawful to refuse any authorized person the right to examine the permit as mentioned in the foregoing.

"Section 9. The commission shall charge, and the secretary or some other person designated by the commission shall collect, the following fees from the exchange controlling the reel or film to be censored: For each certificate or permit issued under the provisions of this act, a sum equal to one-tenth (1/10) of one cent per linear foot for each and every linear foot of film contained in the film or reel named or designated in the said certificate or permit for all original new reels, and one-twentieth (1/20) of one cent per linear foot for all duplicates thereof; and for reels issued or released more than ten days prior to the time this act becomes a law, one-twentieth (1/20) of one cent per linear foot. All fees charged and collected under this section shall be paid at least once each month into the state treasury, to the credit of a fund to be known as the motion picture censor fund, which is hereby created.

"Section 10. It shall be unlawful for any exchange to sell, lease, rent, give, loan or vend any film or reel to any exhibitor in the state of California unless and until the said film or reel has first been approved and passed by a board; provided, that the neglect or failure of any exchange to comply with this or any other section of this act shall not excuse any exhibitor from compliance with all the terms of this act.

"Section 11. It shall be unlawful for any person to exhibit any motion picture of any human figure in such detail as to offend public morality or decency; or of any lewd or lascivious or sensual act; or of any other matter or thing of an obscene, indecent, immoral or suggestive nature, or offensive to the moral sense, or against public policy; or of any murder, suicide, robbery, hold-up, shooting, stabbing, clubbing or beating of any human being wherein such acts or any of them are shown in gruesome detail or in a revolting manner or in any manner objectionable to the moral sense; or of any act of brutality, cruelty or barbarity shown in gruesome detail or in a revolting, disgusting or horrible manner."

Section 12 provides a fine of not less than $50 for a first violation, not less than $250 for a second violation, and obligatory imprisonment for not less than one year for third and subsequent violations. Section 13 appropriates $5,000 to inaugurate the work of the commission, and provides that all fines shall be paid into the commission's fund. Section 16 is the usual repealing section.

TO ATTACK KANSAS CENSOR LAW.

The Mutual Film Corporation will contest the constitutionality of the Censorship Act of Kansas, on the following grounds:

1. That the act is in violation of Section 10, Article 1, of the Federal Constitution, in that it attempts to lay a tax on imports into the state of Kansas.
2. That it violates Section 1, Article 14, of the Federal Constitution, as amended, in that no state shall abridge the privileges or immunities of citizens of the United States, in that it imposes a charge, duty and tax on importation.
3. That the act is in violation of the Constitution as to the freedom of the press and the freedom of speech, in that it censors, before trial, privileged matters exempt under the freedom of the press.
4. That the act is unconstitutional, being an act of pure censorship, attempting to invest the power in one man to censor the matter of films, both good and bad, and impose a penalty upon the good, as well as the bad, without judicial hearing.
5. The act itself is unconstitutional because, under the guise of inspection law, it provides a state revenue, and the act itself makes no provision by reason of the want of an appropriation by the Legislature to defray the expenses of such censorship, which makes the law impracticable and unenforcable.

The question involving the rights of censorship under the act will test the question of all such matters in the entire United States. Eugene Batavia and Thomas F. Gatts are attorneys for the Mutual Film Corporation in this action.

MURPHYSBORO, ILL., EXHIBITORS' MEETING.

A meeting of Branch No. 2 of the Illinois League, of Murphysboro, Ill., was held in that city on April 6th. There was a large attendance and matters of importance was disposed of. The organization is growing rapidly, new members being received at each meeting.

ROCHESTER EXHIBITORS' BALL A SUCCESS.

The entertainment and ball given by the Rochester Exhibitors' League, of Rochester, N. Y., on April 3rd, was a social and financial success. The grand march was led by President A. N. Wolff and Miss Pearl White, of the Crystal Film Company. There was a large delegation from New York City, headed by President Samuel Trigger and Secretary Rosenthal, of the State League, with Darwin Karr, Hugh Mack, Tom Powers, James Morrison and many others. Motion pictures and vaudeville formed the entertainment program, and the dancing continued till the early morning hours.

WISCONSIN CONVENTION.

Large Gathering of Picturemen and a Big Time at Milwaukee —A Successful Meeting.

THE Wisconsin State branch of the Motion Picture Exhibitors' League of America, held their annual convention at the Plankinton Hotel, Milwaukee, Wis., April 8th and 9th. The convention was called to order by President C. H. Phillips of Milwaukee, promptly at 10 A. M. Tuesday. The out of town members in attendance numbered about 150 and local members about 60, making a total attendance of 210. From outside of the state were Wm. J. Sweeney, President of the Illinois State League and C. M. Christenson, National Secretary of Cleveland, Ohio.

The following officers were elected for the ensuing year: President, Charles Phillips, Milwaukee; secretary, B. K. Fischer, Milwaukee; treasurer, Tom Saxe, Milwaukee; first vice-president, M. Prince, Milwaukee; second vice-president, F. H. Smith, Menomonie; third vice-president, Joseph Rhode, Menomonie; fourth vice-president, William McCenna, Appleton; fifth vice-president, Henry Goldman, Green Bay; Sergeant at arms, Frank Bruemmer, Milwaukee; delegates to national convention, Gust Frellsin, Waukesha; Roy Cummings, Madison; Frank Bruemmer, Milwaukee; H. Burford, La Crosse, and Henry Trinz, Milwaukee; alternates, Henry Klein, Milwaukee; M. B. Hackett, Stevens Point; A. V. Johnson, Milwaukee; James Cochrane, Milwaukee, and Albert Schoenleber, Milwaukee

Green Bay was selected for next Convention City, to be held June 26, 1914.

President C. H. Phillips in his opening address welcomed the members on behalf of the Chief Executive of the city and the citizens of Milwaukee.

President Wm. J. Sweeney of the Illinois League was the next speaker. He spoke of the wonderful good accomplishments of the league and the harmonious conditions existing in Illinois through its efforts.

C. M. Christenson, National Secretary of Cleveland, O., was the next speaker. Mr. Christenson took up the subject of organization. He had just received a telegram from President Neff saying that Deleware, Rhode Island and Maryland had just been admitted to the league, making a total of forty states now represented in the Motion Picture Exhibitors League of America. He touched upon the necessities of an organization of this kind for mutual protection for the Motion Picture Exhibitors of the country and for the entire industry as well. He told about adverse legislation that had come up in most of the states in the Union and how well the various branches of the league had defended themselves and had won in most every case at very little cost to any individual.

President Phillips took up the state censor bill, now pending in the legislature. A telegram was sent asking Chairman Johnson who has the bill in charge to hold same in obeyance until the exhibitors could be heard from. The convention went on record favoring a state censor board if certain charges were made in the proposed bill as now presented. The exhibitors want the appointive power in the hands of the Governor and they ask for two motion picture men on the board, they also want a reduction of salaries paid to the members of the board, they also want a reduction of cost on censoring old films now in stock in film exchanges.

The meeting adjourned at 2 P. M. and the entertainment committee had in waiting twenty automobiles. All the visitors were given a joy ride through the beautiful residence district and boulevards of the city.

Wednesday's meeting was called to order by President Phillips at 10:30 A. M. By this time many more exhibitors had arrived from up state. The Milwaukee local made a report that on Monday, March 31, every motion picture theater had turned over to the Mayor the entire receipts on that night to be given to the Ohio flood sufferers, amounting to $2,100.

Mr. C. M. Christenson on behalf of citizens of Ohio thanked the exhibitors of Milwaukee for their kind and generous donation and said he would call the Governor of Ohio's attention to the kindness and assured the exhibitors of Milwaukee that Governor James M. Cox would appreciate the gift, also he was a staunch friend of the motion picture exhibitors the country over.

At 7 P. M. the members all donned night robes and gobling caps and paraded the down town streets led by a band of 20 pieces and in their ghost appearance, they had the citizens all guessing which one was John Bunny; and the girls, of course, wanted to know which one was Francis Bushman. After the parade all were ushered to the Eagles Hall, where all kinds of gambling games were soon in full blast with "stage money." After everybody was broke the grafters and game keepers had provided a Dutch spread and everybody was introduced to Pabst, Schlitz, Blatz and High Life and after speeches and entertainment by Professor Martini, the great mystifier in slight of hand. A roped arena was the next on program, after three rattling good bouts were pulled off it was 1:30 A. M. and everybody scooted for taxi cabs.

MISSOURI LEAGUE NOTES.

The third annual state convention of the Missouri state branch of the Motion Picture Exhibitors' League of America will be held at Springfield, Mo., on June 10th and 11th, 1913.

The entertainment end of the convention will be in charge of Springfield Local, No. 2. There will be a vast amount of important business transacted, including the election of state officers and delegates and alternates to the New York convention. President Wiley looks forward to the largest attendance of any state convention in the history of the state branch.

Every credit is due to President W. J. Flynn, of St. Louis Local, No. 3, in the excellent manner in which he handled the drastic laws which were introduced at our recent state Legislature. Through the fine work of Mr. Flynn there was no laws passed pertaining to the moving picture industry.

National Vice-President G. H. Wiley is working hard perfecting arrangements whereby the state branches of Arkansas, Oklahoma, Kansas, Nebraska, Iowa and Missouri will mobilize all special cars from the different states in Chicago, and from there to New York travel in one solid special train. They will be accompanied by the Indian Band of Oklahoma, which has been secured by the Oklahoma state branch.

WHAT PRESIDENT NEFF IS DOING.

Leaving New York April 10th, President Neff went to Philadelphia and concluded arrangements for a big convention of Pennsylvania exhibitors in that city, to be held on May 27th and 28th. A meeting of Philadelphia exhibitors was held at the Belleview-Stratford Hotel, at which President Walter Steumpfig and other officers of the state and local leagues were present. Arrangements were concluded to engage the services of Clem Kerr as organizer, and it is believed that a large attendance will result.

From Philadelphia President Neff went to Baltimore and, with J. Howard Bennett, secretary of the Baltimore exhibitors' local, concluded arrangements for a convention of exhibitors of Maryland at Baltimore on June 3rd and 4th.

A visit to Wilmington resulted in arrangements for a convention of exhibitors of that state to be held at the DuPont Hotel on May 26th. Arrangements for this meeting are in the hands of James M. Ginns, of the Majestic Theater, Wilmington, Del.

At Washington, D. C., Mr. Neff concluded arrangements for a convention of exhibitors for the District of Columbia, date and place of meeting to be named later. He also visited the office of the Attorney General and paid a call upon Secretary of State Bryan.

Upon returning to Cincinnati, President Neff learned that the Ohio Censor Bill as offered in the Ohio Assembly had been amended and sent to the Senate. He immediately went to Columbus and succeeded in having the amended bill killed by the Senate committee, securing the introduction of a new bill in the Senate which subsequently passed without opposition in both houses.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Iowa State Convention—At the Auditorium, Des Moines, May 13th and 14th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention — At Baltimore, June 3rd and 4th.

Mississippi State Convention—At Jackson, May 8th.

West Virginia State Convention—At Wheeling, April 29th and 30th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

KINEMACOLOR IN JAPAN.

The rights for Kinemacolor for Japan and Korea have been disposed of to the biggest moving picture syndicate in Japan. Three Kinemacolor experts, in charge of Mr. Wark, left for Japan this week to superintend the installation of equipment for the production of Kinemacolor film, as well as for its exhibition.

OPEN LETTER TO PRESIDENT NEFF.

Cleveland Exhibitors Raise Interesting Questions Relating to Rights of Picturemen.

Mr. M. A. Neff, National Pres. of M. P. E. L. of A., Cincinnati, Ohio,

Dear Sir & Brother: The resolutions enclosed herewith were passed by unanimous vote of Cleveland Local No. 1 at our regular meeting April 9. The preamble and resolutions are self explanatory. Our members have discussed this subject with each other for a long time until the matter finally crystalized into it's present form. The committee chosen to devise ways and means to carry out the purport of the resolutions have only one object in view, thus; to establish beyond all doubt and as quickly as possible our exact status in law. The question of censorship, Local, State or National, is a question entirely separate and apart from the matter covered by these resolutions. Cleveland Local No. 1 insists upon finding out for themselves and some fifteen-thousand National Exhibitors how much longer they are to be the "goats" upon this simple question of Constitutional rights and we respectfully submit the matter to you as the official head of our organization for action.

We know that no court can or will consider a question of Constitutional Rights until someone's rights have been interfered with or jeopardized. We also know that as yet no socalled legalized censor board, local, state or national, has been enjoined or restrained from proceeding as they see fit in various localities and we think that you have plenty of available information as to where these self constituted and "privately legalized" individuals are now operating.

We think Illinois would welcome a test per the Chicago police censorship.

Michigan also, per the rights of one Baker to follow his formula in Detroit.

Ohio per Cleveland, though ours is only a temporary expediency operating with our consent and therefore not subject to the courts as yet.

This local thinks that the manufacturers should finance the proceedings inasmuch as both the licensed and independent manufacturers have expended thousands of dollars fighting each other but not one cent have they spent to make a legal stand in behalf of the exhibitor who, is compelled to take their products "unsight, unseen."

We suggest that the National Officers single out a manifestly unfair decision rendered by one of the above quoted censors, or elsewhere. It will be easy to single one out. Have the reel exhibited in defiance of the decision and make the test UPON THE QUESTION OF HIS RIGHT TO CENSOR. The police power to stop crime pictures we do not question, simply the question of OUR rights to show pictures BEFORE censoring, just as the newspaper man publishes his paper, subject to legal restrictions afterwards.

We have every confidence in you and your fellow National officers supported by the Hon. J. B. Foraker and the Hon. J. J. Lentz, our attorneys and we feel that your combined wisdom will be able to evolve a plan of action and carry the same to a conclusion satisfactory to all concerned at an expense that will fall very lightly when divided pro rata among the manufacturers and importers.

In conclusion we submit that the Exhibitors desire to be open and above board in this matter as we have been heretofore in our business dealings with the public and the authorities and for that reason we are forwarding copies of the resolutions and committee's recommendations to the trade papers and the league's attorneys.

Hoping this will meet with the approval of all concerned and that success may crown your efforts, we beg to remain, Fraternally yours,

Samuel Bullock, Erie Amusement Co.
Gustave Schroeder, Majestic Theater.
A. Mahrer, Avenue Theater.
C. M. Christensen, Bronx, Dreamland and Broadway Theaters.
W. J. Slimm, Marquis Theater.
Committee on Resolutions For Cleveland Local No. 1 M. P. E. L. of A.

Resolutions on the "Freedom of the Screen."

WHEREAS: The highest authorities, legal and editorial, have been asserting from time to time in our trade journals and public print that "The first test that is made in the courts regarding the freedom of the rights of the Motion Picture from legalized censorship will result in the rights of the Motion Picture Exhibitors being established" and similar emphatic statements and

WHEREAS: The annoyance, persecution and expense to which the a chaotic and insecure condition throughout the United States by reason of the fact that the exact status of the rights of the Motion Picture has not as yet been clearly defined by the courts and

WHEREAS: The annoyance, persecution and expense to which the Motion Picture Exhibitors are being subject in every State and City in the Union, Render it imperative and absolutely necessary that this important question be settled at the earliest possible moment therefore be it

RESOLVED: That we demand that a test be made by our National League officials as to the exact legal status and rights of the Exhibitors to the freedom of the Screen under the same constitutional rights which guarantee the freedom of the press. Be it further

RESOLVED: That the manufacturers be requested to finance this undertaking inasmuch as the Exhibitor is entitled to morally clean and unobjectionable programs without any additional expense beyond the cost of regular service. Further

RESOLVED: That President M. A. Neff be and is hereby requested to act upon these resolutions at once and arrange for a friendly action in court to settle this question for all time.

MOTION PICTURE EXPOSITION NOTES.

Mr. Frank Samuels has returned from London. He sailed from New York for England on March 15 and landed back in America on April 12. Mr. Samuels went to London as the special representative of the Motion Picture Exhibitors' League of America, to the International Kinematograph Exposition and Conference, which was held at the Olympia, London, for one week beginning Saturday, March 22. The principal object of his trip was to interest the English motion picture trade in the coming Exhibitors Convention and International Motion Picture Trade Exposition to be held at the Grand Central Palace, New York City, from July 7 to 12, 1913. As representative of the M. P. E. L. of A., Mr. Samuels was vested with full authority to close contracts with European manufacturers of all kinds, pertaining to the trade, for space or other representation at the New York Exposition. He covered a considerable amount of ground during his two weeks' stay and returned with quite a number of space reservations for some of the largest and best English firms in the trade. The British trade received him very cordially and he succeeded in stirring up a lively interest in the New York Exposition to such an extent that a good number of the English brothers have made up their minds to be in New York when the Exposition begins next July.

The idea of sending Mr. Samuels over there was a very good one. Mr. Rich G. Holloman, President of the Eden Mussee, New York, was the man who made the suggestion, and it was immediately acted upon by the Exposition Committee. Mr. Samuels was invited to be guest of the Exhibitors Association of Great Britain and Ireland at their first annual banquet held during exposition week in London. At that time he was called upon to address the British association, and he took advantage of the opportunity to tell those present of the work and aspirations of the Motion Picture Exhibitors' League of America. He gave them a good first hand idea of the general status of the exhibiting branch of the business in America and pointed out various improvements that could be made, in which both nations had a common interest, if there could be some definite co-operation and plan of action between the exhibitors of Great Britain and America. He made it known that one of the objects of his trip was to establish co-operative relations between the American and British exhibitors, and his statement met with a hearty response. Mr. Samuels is now back at his desk at the offices of the M. P. E. L. of A. Exposition Committee in the German Savings Bank Building, Fourth Ave, and Fourteenth Street, New York. He was agreeably surprised to find that during his absence many more space reservations had been made by prominent firms in the trade for exhibits at the New York Exposition.

* * *

One of the advertising schemes of the Exposition Committee is the distribution of large quantities of stickers calling attention to the Exposition, and giving the time and place. These are being sent to the many firms that have taken floor space with the request that they stick one on each and every letter they send out to renters, exhibitors and others in the trade. This scheme not only helps the exposition but it helps the man who sends the letter, by bringing more people to see his exhibit.

* * *

The H. W. Johns-Manville Company, manufacturers of portable and permanent asbestos operating rooms, has contracted for a space on the main floor. Besides this that company has decided to install one of its operating rooms in each of the "model theaters" on the mezzanine floor.

* * *

The Day and Night Screen Co., of 192 Broadway, through its Capt. A. M. Baber, has taken space in which it will exhibit its screen in daylight. This company has also arranged to have a screen installed in one of the model theaters on the mezzanine floor.

* * *

Alex A. Wall, National vice-president from Alabama comes in with a request for more literature and more stickers. The exhibitors down South are coming north in a body to attend the big show.

* * *

Western and Southern picture men have a fine alibi for being in New York next July. Incidentally a little whirl at Coney Island may be arranged and perhaps a jaunt around to the local moving picture studios, and other points of interest.

* * *

Even the suffragettes are bidding for space. They want one of the model theaters for a while each day for expostulating purposes. The application is under advisement, but it looks like "nothing didding."

PUTS THE PICTURE THEATER ON THE LIST.

Assemblyman Cuvillier has introduced a bill at Albany, N. Y., which includes "any kinetoscope or moving picture performance" in the list of entertainments to be licensed. The bill is an amendment to sections 51 and 1472 of the Charter of Greater New York, which has not heretofore specifically named motion picture shows. At present such institutions are licensed as "common shows."

The fog on the day of Lord Wolseley's military funeral cost London cameramen £30,000, for they only secured a few uninteresting lengths. Hundreds of pounds were paid by one firm alone for stands—that for a single operator over St. Paul's costing 50 guineas.

MISS LAURA SAWYER.

Miss Laura Sawyer, leading lady in the Edison company, who, as might be readily surmised by the accompanying photograph, is commonly referred to by her intimates as "Dolly Dimples," is as charming a young woman as she is a talented actress, and one whose friends in and out of the professions are legion.

Into the four years she spent before the footlights—two of which as understudy to Ada Rehan in Shakespearean roles—and the four years she has been with the Edison company in Cuba, Bermuda, the great Northwest and California, have been crowded experiences that seldom fall to the lot of so young a woman, and covering which a volume of interesting memoirs might be written.

Miss Sawyer is now in Long Beach, Cal., where, under the personal direction of J. Searle Dawley, she is doing some of the best work of her career.

Recent productions of the Edison company in which her finished work has received the commendation of the press and public alike are "Unselfish Love," Marguerite in "Faust," "The Day That Is Dead," "Lead, Kindly Light," "A Japanese Tea Party," "For the Cause of the South," "The Cliff Dweller's Romance," "'Ostler Joe," "The Crusader" and "The Relief of Lucknow."

JUVENILE FILM CONSPIRATORS NOW!

No, it isn't Laemmle and Powers.
General and Kinetograph.
This faction and that faction.
This producer and that producer.
Just kids!

This atmosphere of meeting and conference—this general air of conspiracy—that has been so marked in the film business of late, has "gotten to" the juvenile film people. At last advices, the Thanhouser Kid and Leland Benham were seen conspiring (much after the fashion of their film-business elders) to oust an unpopular school mistress who had succeeded a popular one. And no conspiring film magnate ever worked more cleverly than they! Thanhouser releases the result, entitled "The Children's Conspiracy," on Sunday, April 20th.

SMITH'S OPERA HOUSE, GENEVA, N. Y., UNDER NEW MANAGEMENT.

Jerome Cohen has taken charge of the above place and through Mr. Hallberg, "The Economizer Man," is installing a Simplex projecting machine, with Hallberg A. C. Economizer. A Simplex machine, with Hallberg Economizer, is also being installed at the new Clarendon Theater, 1105 Flatbush Avenue, Brooklyn, N. Y., together with a full line of supplies purchased through J. H. Hallberg. This is a very fine, up-to-date theater, which will be run only with high-class pictures. Mr. Hallberg also reports the sale of two Power's No. 6-A machines complete for use in Panama.

At the Sign of the Flaming Arcs

By George Blaisdell.

THOSE who favor what Mr. Thanhouser once called the natural reel—i. e., letting a picture run where it should—will find in Biograph's "The Little Tease" material to fortify their position. This film made what one operator "guessed" was a reel and a half. Probably his guess was fairly accurate. Here was a picture it would have been a shame to shorten by a hundred let alone several hundred feet. As it was released, there was opportunity for the development of unusually fine situations—time given an actor or an actress to drive into the mind of the observer what the creator and the producer of the drama sought to there instill.

Why should there be an arbitrary one thousand or two thousand feet in a picture? Why should not the exchange man issue to the exhibitor each day film based on the number of feet rather than on the number of reels? It would amount to the same thing to the exhibitor. It would mean much to the picture followers. Too often a story is marred by overpruning to keep it in the thousand feet. So, also, sometimes—but rarely—is it overextended to make two thousand feet. It will be said, of course, that a change in the present system will work havoc in the distribution scheme. Maybe it will, for a while. The problem is of no special difficulty, however; means could be devised to attain such a desirable end.

It is not a matter for a lone manufacturer to take up. It is submitted, nevertheless, that it is worthy the consideration of manufacturing groups.

* * *

Recurring to "The Little Tease." The splendid work in this drama of William Christie Miller, the gentle and venerable actor, demonstrates that on the screen, as on the stage, there is no Oslerian limit.

The Photoplayers honored themselves as well as Mr. Miller when they made him an honorary life member.

* * *

Dropped over to the Reliance studio the other day. A hundred yards away saw out in front a familiar figure actively engaged in "warming up" for the baseball season. Line drives and bounding grounders were being eaten up with catlike agility and professional accuracy. The player was Captain and First Basemen Irving Cummings, of the Reliance Motion Picture Baseball Club. Mr. Cummings, it may not be generally known, was a member of the Milwaukee American Association team in 1904-5. His value to the team as a drawing card was enhanced by a previous appearance in Milwaukee in stock. The Reliance team is ready for engagements beginning May 5th. Applications for dates may be made to Captain Cummings at 540 West Twenty-first Street.

Mr. Cummings later showed to the writer a contract which had arrived in the morning mail containing an offer for a stock engagement with a well-known theater at a good salary. Mr. Cummings confessed it had no attraction for him.

* * *

So the president of The Photoplayers is to be at the Screen Club ball! It's a safe bet that the Screeners will make such a fuss over Fred Mace that he'll never regret the four-thousand-mile journey from Los Angeles.

* * *

The Kalem Company will release probably early in June a baseball drama in which Christie Mathewson and John McGraw will appear as co-stars. The outdoor pictures were taken in Marlin, Texas, and the studio scenes in Jacksonville. Kenean Buell was the producer. The Kalem officials have not yet forgotten the great success last fall of the Marquard-Joyce film.

* * *

Announcement is made at the Kalem offices that the rights of "The Octoroon" have been purchased from Mrs. Dion Boucicault. The picture probably will be in two reels.

* * *

Arthur Hotaling is bringing his Lubin company north, and will take it to Atlantic City, where it will remain until July 1. George Nicholls will remain in Jacksonville with his company until July 1.

* * *

The Excelsior company has returned to New York from Jacksonville.

* * *

At the semi-annual meeting of the Screen Club, Saturday night, saw a hearty handshake between William Shea of the Vitagraph and William Shay of the Imp.

* * *

The Edison company will release on April 28th "When the Right Man Comes Along." Its author is Mary Fuller. As it is a comedy-drama, are we permitted to assume that if it is a little facetious it is also a bit serious—just a little bit?

* * *

Sitting in the Savoy Theater, Saturday morning, looking at Pathe's two-reel "In the Days of War," the writer gradually engaged in conversation with a substantial-looking elderly man in the adjoining seat. The stranger was particularly interested in the destruction of a railroad by the soldiers. Rails were being torn up and after a sufficient heating over a fire made of burning ties the sections of iron highway were twisted around trees. "Very good," said the stranger. "I saw between Chattanooga and Atlanta twenty straight miles of railroad destroyed by the men under General Hood, and broken up in much that fashion. I have reason to remember it, for I was in the Federal military construction corps and was employed in rebuilding the road. These moving pictures are getting better all the time, don't you think?"

* * *

Lawrence McGill, Majestic producer, is back in New York from Jacksonville, and is hard at work at the local studio.

* * *

Los Angeles is said to have the picture craze—in the worst phase. Since the recent successful ball of The Photoplayers the condition has been aggravated. As an indication of the annoyances to which the picture players are subjected, a recent letter from the coast is eloquent. Here's an extract:

"Had a funny experience the other day. In a department store I was asked to call on the manager in his office. Had no idea what he wanted. Thought I was spotted as a shoplifter. 'Sore' was no name for it. With many excuses and apologies I was requested to phone in my orders in future, as all business was held up on the floors below by reason of a great part of the girls coming up on the floor where I was, to 'pipe me off.' I beat it like a thief. It came as such a complete surprise that it made me as nervous as an Iowa farmer with the ague. This town is mad about seeing the picture people on the street. They know a great number are here and are on the lookout for them all the time."

* * *

When Arthur D. Hotaling, the Lubin comedy producer, was in New York a few weeks ago he engaged six actor persons of color—equally divided as to sex. As it was his intention to use them in pictures he designed making in Jacksonville and in order to provide against any unseemly "gallivantin'" around in the Southern city he wisely selected three married couples. These were to do the real work of the pictures and to serve as the leaders of a hundred or more others of the same race. When the six arrived Hotaling's troubles began. The "stars" found much outside the studio to interest them. When it was seen the newcomers would not show up at the appointed hour an automobile was sent for them. This worked for a few days; then the machine had no charms. Well, the four comedies are finished. It is said Hotaling thinks he has earned a vacation for the work and worry he put in on his "colored" picture.

* * *

C. Oscar Apfel is on his way to Panama for a bit of recreation. Mrs. Marian Brooks Apfel accompanies him.

* * *

Epes Sargent showed me over his workshop—or bunkhouse, or scenario brainery or whatever it may be—the other day. It is a real place. Sticking out all over the room is System—don't forget that big S. That man is wasting time writing stuff to make people laugh. He ought to be efficiency expert for some big outfit.

* * *

Talking the other day with a film man as to the effect on a person of the posthumous appearance on the screen of a loved one, the name of a well-known actor some months passed away was mentioned. "Why," said my companion, "I am well acquainted with his widow. In fact, I was talking with her only last week. She told me that whenever there was issued a picture in which her husband appeared she made it a point to go and see him. She said she felt as if she had talked with him and was happier for having seen him."

* * *

Edgena De Lespine ("beautiful Edgena"), of the Reliance company, stirred up no end of talk last week when she wrote a letter to our good and much harassed Mayor asking permission to introduce a new dance at the Screen Club ball. The epistle sparkled with words familiar to those newspaper readers who follow the Mayor's published correspondence. It was a wonderful effort. Undoubtedly the Mayor rejoiced at the discovery of a kindred soul whose thoughts found expression in his own vocabulation. Appended to the letter was a glossarial index, ostensibly for the convenience of the mayoral incubent; but really, of course, for the benefit of those Gothamites not included in the Epictetian Circle.

Flickers

WE have with us this week Mr. Ira M. Lowery, general manager of the Lubin Manufacturing Company, Philadelphia. During my recent visit to Philadelphia, I had the pleasure of meeting Mr. Lowery while at work, with his coat off and his sleeves rolled half way up his arms, inspecting negatives. One would naturally presume that the business head of such a large concern as the Lubin Company would have little time to attend to any other than the financial details of the plant; but such is not the case with our friend. He is here, there and everywhere, inspecting negatives, trimming positives, editing scenarios and, in fact, wherever help is needed, there you will find Lowery. That is the reason he is the most popular man in the Lubin plant. The accompanying likeness was obtained while Mr. Lowery was in his own office where, while always kept busy, he has an opportunity to look upon his little family occasionally, as you will see if you look closely. On his desk at the right is a photo of the Mrs., and two beautiful children look down upon him from the wall.

Ira M. Lowery.

* * *

Say, you should see my little Film Hound. It's a cute thing. I am going to show you a picture of it next week. Wait.

* * *

Albert Blinkhorn, manager of the Vitaphone Company of America, with offices in the Longacre Building, New York City, is tickled to death with the large amount of requests for prices and demonstrations for his new Talking Pictures He says that he has a shipment of five hundred on the way here from England, which will reach New York some time within the next ten days. Read his advertisement on another page.

* * *

Mr. William Sherry, of the firm of Sherry & Co., feature filmers, was in to see us this week, and though practically a new man in the film business, he has made out wonderfully well with his first State rights picture, "The Prisoner of Zenda," which he purchased from the Famous Players Company, for the State and City of New York.

* * *

I see from an article published in one of the evening papers, that a movement is on foot to do away with the old style of recording the facial expressions and actions of criminals by means of the Bertillon system, and installing moving picture cameras for the same work. The suggestion to date has met with favor.

* * *

I spent a very pleasant hour with Mr. I. Van Ronkel, manager of the Fourth Avenue branch of the General Film Company, New York, one day this week. I met Mr. Van while in Chicago last winter, so, naturally we could compare the two burgs, but he just refuses to see New York City. However, he is going to stay over for the Screen Club ball, and it is probable that he may meet some one that will make him change his mind. You know we are all that way when we are away from home.

* * *

President and General Manager F. A. Mackert, of the Knickerbocker Amusement Company, Braddock, Pa., called to see us this week. He was in New York to close a contract for talking pictures. They control four theaters and run pictures exclusively. The Knickerbocker, in Braddock, Pa., seating 700 in their largest house.

* * *

Mr. W. Arthur Northam, of London, England, advertising and publicity head of one of the largest and best known chain of strictly moving picture theaters in England, is visiting New York for the purpose of looking over the film business in general, and expects to be here for only a short time. Mr. Northam favored us with a visit this week. MAC.

VITAGRAPH STUDIO NOTES.

Miss Zena Keefe, of the Vitagraph Stock Company, will leave New York for Europe on Saturday, April 26th, on the Oceanic. She will travel with her mother and her aunt, and intends to spend probably three months there, visiting London, Paris, Berlin and possibly Vienna and St. Petersburg.

* * *

Mr. William Shea, of the Vitagraph Stock Company, is coming to the fore again. He will be seen soon in a Coster drama, showing the east-end Londoner as he really is. The title of the play will be "'Arriet's Baby."

* * *

The Vitagraph Bulletin of Life Portrayals for May will be published next week. The releases contain among their number some excellent comedies, and also the first of the photoplays sent in by the Vitagraph "globe-trotters," one of which, "The Wrath of Osaka," a thrilling Japanese drama, will be sure to arouse a great deal of attention.

* * *

"The Lion's Bride," which is now engaging the attention of the Vitagraph company, is an unusually strong drama founded on the well-known legend on which the famous picture of that name by Gabriel Max is based. Mrs. Julia Swayne Gordon will be seen in the title part. The Vitagraph lion, Nero, will be her fellow "lead."

* * *

Mr. Rollin S. Sturgeon, manager of the Vitagraph Western studios at Santa Monica, is turning out some fine work. He has sent in to New York some cracking good photoplays for release in May. In "The Sea Maiden," which was principally enacted at Catalina, Cal., there are some splendid scenic effects and seascapes served up with an interesting story of love and thwarted revenge.

HARRY WHITNEY'S BIG GAME HUNT.

These unique pictures of adventure and life in the great frozen regions are meeting with great success as evidenced by the large number of bookings already made by Northern Ventures, Limited, and the great demand for territory. The immediate dates played include Toronto, Canada, April 5th, 7th, 8th, 9th, 10th and 12th; Washington, D. C. April 17th, 18th and 19th; Baltimore, Md., April 24th, 25th and 26th, and Hartford, Conn., the following week.

In each instance a complete evenings entertainment will be given, consisting of a very interesting lecture accompanied by a few special slides and five reels of film. A special set of three reels is being arranged for smaller houses.

The Educational Society, 225 Fifth Avenue, New York, and other educational bodies are already demonstrating their interest in this series, inasmuch as the pictures are regarded as the most instructive photographic record ever taken of the animal and Eskimo life of the great Far North. In addition to wonderfully close-up pictures of Polar Bear and Seals, splendid views are given of the Midnight Sun, immense icebergs, Eskimo dog teams, the rescue of a shipwrecked crew, trading with the Eskimo, and a bright little comedy section that will appeal to all.

WOODWARD WILL REMAIN ANOTHER WEEK.

L. A. Woodward, general manager of the Enterprise Optical Manufacturing Company, makers of the Motiograph machines, has decided to remain in New York another week, owing to the large increase in business of his company in this territory, and the necessity of putting more men in the field. Among the recent installations of the Motiograph in the New York territory were two 1913 model with motor drive at the Colonial Theater, Stamford, Conn.

HETTIE GRAY BAKER VISITS SELIG PLANT.

Miss Hettie Gray Baker, of Hartford, Conn., author of many popular and artistic Selig photodramas, stopped off in Chicago last week, on her way to California. During her stay in the Western metropolis she was a much interested visitor at the Selig studios, where she witnessed the production of an elaborate picture by Oscar Eagle, the scenario for which Miss Baker recently wrote.

Manufacturers Advance Notes

"THE HOODOO PEARLS" (Reliance).

Frederick Sullivan directed this exceptionally good Reliance film, and he was assisted by the clever work of several prominent members of the stock company.

Mason and Davis, employed in a large jewel concern, both love their employer's daughter, Helen. She prefers Mason, much to his rival's disgust. On the night that Mason starts on his vacation a string of pearls is delivered to the jeweler, with the request that he place it in his safe. He carelessly drops the necklace into his ledger and places the empty box in the safe. Next day the pearls are missing, and Mason is suspected of the theft. He is arrested and brought back to town. Davis finds the pearls and carries them home, as he wants to incriminate Mason in Helen's eyes. His sister, Edna, finds the necklace and, thinking it of no value, wears it to a dance. She loses it, and Davis almost goes insane—for the pearls are priceless. Edna's sweetheart rushes back to the ballroom and finds the necklace. Davis grasps it thankfully, and early next morning he is at the office and replaces it in the ledger, where he calls his employer's attention to it. Mason is released at once, and as Davis sees Helen rush to her lover's embrace he no longer feels the old jealousy, but just thankfulness that the pearls are secure in the safe.

Scene from "The Hoodoo Pearls" (Reliance).

Naomi Childers, as Helen, and Harry Spingler, as Mason, did excellent work. The cast also included Bill Sloane, Edna Cunningham, Hattie De Laro and Messrs. De Carlton and Sarno. This picture will be released April 23rd.

NICHOLAS POWER COMPANY NOTES.

Power's Cameragraph No. 6-A, with motor and mechanical speed control, has been approved for use in Houston, Texas.

The new Bunny Theater in Flatbush Avenue, near Sterling Place, Brooklyn, has been equipped with two Power's Cameragraphs No. 6-A, with motor drive.

The St. Clair Opera House at Greensburg, Pa., one No. 6-A complete, through the General Film Company, Pittsburgh.

The Princess Theater, Marlboro, Mass., one No. 6 complete, with dissolving view stereopticon through the N. E. Universal Film Exchange, Boston.

St. Patrick's Church, Toronto, Ont., has installed one Power's Cameragraph No. 6-A through Charles Potter, of Toronto.

POWER'S CAMERAGRAPH EXHIBITORS' LEAGUE.

The R. D. Marson Moving Picture Company, of Boston, Mass., has installed in the Moving Picture Exhibitors' League headquarters in Boston one Power's No. 6-A complete.

"THROUGH MANY TRIALS" (Lubin).

This is a very beautiful and pathetic story. It is a Lubin two-reel special and cast from a selection of the best players in the Philadelphia studio. Doubtless it will be popular with the women, who really do like touches of pathos.

Guy Maurice, a young artist, goes to the country and takes board at a farm house. There he meets Emily Brown, the farmer's daughter, and they fall in love. Abner Brown objects to the engagement and turns Maurice out of the house, but the lovers elope and get married. They go to the city and live comfortably for a while, but eventually the artist returns to his companions of the cafe, and Emily is neglected.

Scene from "Through Many Trials" (Lubin).

A child is born and it brings out the better nature of Guy. He again applies himself to his work and makes a picture that wins a high award. Circumstances change at the farm, Abner's wife dies and the home is sold out by the sheriff. Silas Brown, the son, goes to the city and finds his sister. The father soon follows and is hurt by an accident. The children go to the hospital and when the old man has sufficiently recovered they take him to the artist's beautiful home to end his days in peace and comfort.

KINEMACOLOR FEATURE FILMS.

An interesting announcement is made with reference to the production of spectacular subjects on an impressive scale in Kinemacolor in the near future. These films will be based on the works of world-famous authors, and since they will be extremely costly, and at the same time make a world-wide appeal to Kinemacolor audiences, a subsidiary company, to devote its undivided attention to the production of feature subjects, will be financed. Exhibiting licensees will soon be able to include a feature film for each weekly service. The country in which the new company will conduct its operations is not yet settled; it is probable that it will have no regular home, but will travel the world in search of appropriate settings. There is no doubt that a scheme of this importance will attract the greatest talent in production, acting and scenario writing.

MARGARITA LOVERIDGE JOINS SELIG.

Miss Margarita Loveridge, who has appeared in a number of Selig pictures during the past year, has joined the Pacific Coast studios stock and will appear exclusively in the "Diamond S" brand of pictures hereafter.

"TOLD IN CONFIDENCE" (Great Northern).

In ye olden days of New England gossips were punished for their activities and the stocks and ducking stool were utilized to curb the tongues of the scandal mongers. In this Great Northern comedy we are given a "taste" of how gossip will spread and while the pictures are amusing they likewise teach a lesson that is calculated to prove of benefit. Dr. Miller is a mild mannered man and enjoys the companionship of his family consisting of his wife, mother and little girl. His next door neighbor is Mrs. Jones and she makes a pastime of peering into the doctor's dining-room. One evening as she is peeking through the curtains, she sees the doctor chide the butler and maid for placing a gravy-stained napkin upon the table. He is annoyed and shows his annoyance in his demeanor. Mrs. Jones hastens to Mrs. Brown and tells in confidence of the brutal conduct of the doctor toward his family. He is pictured as having shaken his little daughter to the point of strangulation, breaking furniture and otherwise playing the role of a brute. Mrs. Brown cannot resist the temptation for gossip and she hurries over to Mrs. Smith with another elaborated tale of the exciting doings in the Miller household. In this latest narrative Mrs. Miller and the butler are involved and the cause of the doctor's anger is ascribed to this. According to Mrs. Brown's version of the affair the doctor almost committed murder and threw the butler through a window, pointing a revolver at the supposed offender as the latter hung on a ledge far removed from the ground. And so the story spreads and is elaborated upon by each new listener. As may well be imagined, the little village in which the doctor spends his summer is in an uproar and the good townsfolk are all wrought up over the reported occurrences in the home of the mild mannered physician. A crowd of people assemble outside and while the three gossips stand in the foreground and point, while giving a description of what they thought they had seen, Dr. Miller and his family appear at the portal. Father, mother and grandmother are as happy as the flowers that grow in the spring and as they saunter forth for an outing, the three village gossips scamper off amid the jeers of the men and women who had been hoodwinked into believing that Dr. Miller was a fiend in human form. The gossipy versions of Mrs. Jones, Mrs. Brown and Mrs. Smith are included in the unwinding of the story and the photography and acting are up to the Great Northern standard.

Scene from "Told in Confidence" (Great Northern).

THE "OZONE PURE AIRIFIER."

"Ozone" is recognized as one of the best means of purifying the air we breathe and is a powerful disinfectant, working so rapidly as to make it highly useful in securing perfect ventilation. A method of applying it to the ventilation of picture theaters and other auditoriums has been devised by the Ozone Pure Airifier Company, of Chicago, which makes a machine that has the power to accomplish the desired results, it is claimed. In a certain New York picture theater an "ozonator" was installed after all other systems of ventilation had failed to remove the disagreeable odors. By passing the incoming current of air through this device an instantaneous result was obtained. The theater was entirely deodorized, even in the hottest weather. The matter is one that is worth investigating. The Ozone Pure Airifier Company makes many interesting claims for its device and will be glad to discuss the subject of its use with theater owners. Address the company at Rand-McNally Building, Chicago, Ill.

"THE MOTE AND THE BEAM" (Majestic).

This picture, directed by Lawrence McGill, with all its scenes laid in a picturesque Florida setting, is particularly good. The scenario, by George Henessey, tells the story of a narrow-minded country deacon who punishes his son for a petty falsehood, yet does not scruple to keep a purse he finds, knowing that it belongs to a poor widow.

Scene from "The Mote and the Beam" (Majestic).

His son is taken ill and the deacon thinks this a punishment for his sin. After a fierce battle his better self prevails and he returns the purse, confessing his temptation. A young man who had been arrested on suspicion is freed and the deacon forgiven. He returns home to find his boy safe on the road to recovery.

This photoplay was released on April 20th.

Double Exposure Scene in "The Dead Secret."

A remarkable demonstration of what the camera can do to deceive the eye is given in the Monopol Film Company's latest Marion Leonard feature release, "The Dead Secret." In many scenes Miss Leonard plays two different characters—one the mother and the other the daughter. Unlike some other attempts at double exposure, where the performer appears in two different characters in one room and merely poses, in the double exposures in the scenes of "The Dead Secret," where Miss Leonard appears as both mother and daughter, the room is filled with other characters who move about the stage. Quadruple exposures, showing the characters gazing into a glass globe and seeing themselves at another period, proves weirdly fascinating. Visualizing thought and conscience in a manner that leaves no doubt of what the picture tries to convey is another of the attractive features of this production.

Scene from "A Dead Secret" (Monopol).

Manager J. V. Ritchey, of the Reliance, has acquired the rights to Forrest Halsey's "The Bawler Out," which will be produced in three reels under Oscar Apfel's direction on April 30th.

CORRESPONDENCE

PHILADELPHIA.

TOM BIBLE is organizing a baseball team, which will be composed of members of the trade in Philadelphia. Already Tom is booking games with some of the fastest teams in this section.

W. B. Reynolds has just returned from a successful trip throughout the state in the interests of the Crown Feature Film Company.

There has been a report current in Philadelphia for the past week that the Adelphi and the Opera House may be turned into moving picture houses after the close of the present season. Both of these theaters, it is said, will be reopened and the Edison talking pictures exhibited, along with high-class vaudeville. No confirmation of the report could be obtained from the managers of the houses, but it is taken for granted that something is about to happen that will stir the theatrical business in Philadelphia.

The Orpheum Theater, of Williamsport, was reopened on April 5th, after having been closed almost the entire winter, undergoing repairs and alterations which make it one of the most up-to-date houses in Central Pennsylvania. The manager and owner is John A. Fourney, Jr. Mr. Fourney and his father own the largest skating rink in Pennsylvania, which is also located in Williamsport.

H. J. Paradis, manager of the Lumina Theater, of Wilson, N. C., was a local caller among the trade in Philadelphia last week.

Walter C. Lamade, manager of the Lycoming Opera House and the Family Theater, of Williamsport, was a local visitor recently.

Harry Davis, of Milton, Pa., who owns one of the finest little theaters in the country, and which shows without a doubt the very best in the picture line, was a recent visitor in Philadelphia, making numerous calls on members of the trade.

Motor-driven projection machines are now allowed in Philadelphia, much to the joy of a large number of the exhibitors. After much hard work on the part of the exhibitors, the Department of Public Safety was convinced that there was no danger in using the added equipment, and thus the order was issued that motors could be used.

The Moving Picture Operators' Club of Philadelphia will hold a second annual ball on April 26th, and from all present indications this year's festivities will far surpass those of last year. The committee in charge is working overtime in order that there will be no "fall down" of any kind.

Many residents in the neighborhood of Broad and Thompson Streets appeared in Judge Barratt's court last week to protest against the establishment of a moving picture house on the southeast corner of the streets. Work has already been started on the picture house. Just what the result of the case will be to have the place built into something other than a moving picture theater remains to be seen.

Several members of Local 37, I. A. T. S. E., operated a show for the benefit of the inmates of the St. Vincent Home recently, much to the enjoyment of the people who are confined there. The films and machine were furnished by the Messrs. Lubin and Brubran, Sr.

J. E. McEllroy, who was recently in the employ of the Philadelphia city government, has accepted a position with the Calehuff Supply Company.

E. Latisch, of the Keystone Feature Film Exchange, announces that he has dissolved partnership with W. Rosenbach, and his former partner will continue the above exchange as sole owner.

Students of history and kindred subjects in the public schools of Andnbon, N. J., will have motion pictures instead of text books, if the $30,000 bond issue asked by the Board of Education be authorized at the next special election. Films based on these subjects will be shown in a room specially constructed for the purpose, and all classes will make this a part of their regular work.

The Union Features, of New York, City have established offices in Philadelphia, at No. 15 North Tenth street.

Marcns A. Benn, of the A. B. C. theater, located at Nos. 3321-3323 Chestnut street, gave the entire day's proceeds of April 2, as a benefit for the flood sufferers of the Middle West.

The Scarlett Motion Picture Company, has been recently organized and is now producing feature films at its new studio, Twenty-third and Vine streets. W. T. Jones, formerly producer and director, is the general manager of the company. The concern has been fortunate in securing as its leading lady the dainty and versatile motion picture actress, Miss Eleanor Caines, formerly of the Lubin Company. Jerold T. Hevener, also of that company will direct the productions with a company of twenty-two persons. The first release was "Lost Identity," a thrilling western drama in two parts. The company proposes to release its features through the leading independent feature exchanges.

The M. B. Dudley Film Company has recently been incorporated under the laws of Delaware with a capitalization of $50,000.

The Plaza theater in South Broad street was sold by the Plaza Realty Company to a syndicate of investors headed by Jamea J. Springer, which will make extensive alterations to the building. The theater was built about six years ago and has a seating capacity of about 1700. It was proposed to enlarge it last year, but the plan was never carried out.

A new theater is now under construction at 835 Morris street, which will cost about $5000. Just who is back of the new enterprise has not been learned but it is rumored that a syndicate is the promoter.

M. Rittenhouse is having a store room located at Nos. 303-7 North Fifty-third street altered into a moving picture parlor at a cost of $4,000. This new play house is located in a district now fairly well supplied with motion picture shows, but competition is the life of trade and another new one will perhaps increase the standard of the shows.

Michael Stiefel, is the owner of a new theater which, upon completion, will be one of the finest in the North East section of the city. The building will be of modern fireproof construction, and will contain all the latest devices to make it a first-class picture theater. The cost of the theater will be about $50,000. The seating capacity will be more than 1500.

The Eureka Amusement Company has purchased a plot of ground at Fortieth and Market streets on which it wil have erected a picture theater. The assessed valuation of the ground is $16,000.

Cape May, N. J., is about to have an open air theater for its summer crowds and from the present plans it wil have a seating capacity of about 1000 persons. This theater will be part of an amusement park which will be called Marine Park. Other attractions will also be added.

A $10,000 motion picture theater will be erected at Twentieth and McKeen streets for James McMonigle. Work has already been started by the contractor and the new house will be opened to the public in the very near future.

Much interest was created in Vandergrift by the owners of a new theater by holding a prize contest for the best name submitted, the winner getting as a prize $10 in gold with a season ticket to the theater. When the judges made their decision the name of "Mar-Mac" was chosen.

Added improvements have been made to the Bijou Dream theater at 1205 Market street, which is under the management of Frank Buhler. It is the intentions of Mr. Buhler to make this house the most attractive in Market street.

Messrs. Levich, Woldow and Kapmer, have taken an option on a plot of ground located at 2215-23 North Twenty-ninth Street, where they will erect a motion picture and vaudeville theater at a cost of $185,000. The theater will be ready for occupancy about September. It will have a seating capacity of 2,200.

Several of the exhibitors in Philadelphia have showed an earnest effort to do something for the flood sufferers of the Middle West. In a number of the theaters the entire day's receipts have been turned over to Mayor Blankenbnrg, and he in turn has forwarded it to the governors of the stricken states.

Lieutenant J. P. Anderson, the Baltimore representative of Union Features, is now located with the United Features, 15 North Tenth Street, where he will book all Eclair subjects for Maryland, Virginia, Delaware, District of Colombia, North Carolina and Pennsylvania.

The Pelham Amusement Company has taken title to a plot of ground at the southwest corner of Germantown Avenue and Hotter Street, 45 feet by 150 feet on which will be erected a moving picture theater. Plans for a model house will be made by a local architect and it is expected that the theater will be one of the finest in the northwest section of the city.

The proposed moving picture theater, which is to be built at Seventeenth Street and Susqnehanna Avenue, is meeting with many difficulties. This theater will occupy a plot of ground next to a public school and the populace contend that if the picture house is built it will interfere with the children in going to school. A delegation of business men of that section headed by Charles L. Fluck and Dr. Russel H. Conwell, of the Temple Baptist Church, appeared before the School Committee and asked that the ground be bought for a public playground, and thus keep the backers of the moving picture theater from building the house. Just what action the School Board will take is the subject of conversation among exhibitors and the people who are opposing the erection of the theater.

CONGDON.

BUFFALO.

ACCORDING to plans recently filed at the Bureau of Buildings, in this city, Buffalo is to have several new moving picture theaters in 1913. Mitchell H. Mark, head of the Mark-Brock Theatrical Enterprises will build a moving picture theater at Grant and West Ferry Streets at a cost of $100,000. The Erie Holding Corporation will build a similar house and office building at 1367 Main Street, at a cost of $70,000. John R. Oishel is to spend $15,000 on a moving picture house at 257 Virginia Street and John J. Maher will erect one at Rhode Island Street and West Avenue, at a cost of $15,000.

A permit has been issued to Martin Pleuthner to build a moving picture theater at 943 Jefferson Street at a cost of $13,000, and G. A. Nichols will erect one at 378 Oak Street at a cost of $2,000.

Michael Shea, who features Edison's talking pictures with high class vaudeville at Shea's Theater in this city, is interested in a hippodrome to be erected at 580 Main Street at a cost of $150,000. It is expected that moving pictures will be among the attractions to be offered at this house. The theater will seat 3,000 persons. The work is to be done in the name of the McNaughton Realty Co.

The Motion Picture Exhibitors' League, Local No. 6, of Buffalo, recently called a meeting of proprietors of motion picture theaters of this city and Western New York. The members agreed to oppose any legislation unfavorable to their business. Proposed laws requiring the closing of motion pictures on Sunday, the use of concrete floors in these houses and similar subjects were discussed.

"Satan" is the title of a moving picture attracting great crowds to the Strand Theater this week. Harold Eidel is proprietor of this house.

Manager Henry Marcus of the Academy Theater is featuring Dayton flood pictures this week.

Keith's Columbia Theater of this city recently celebrated what Manager Bowe termed a "gala week." These pictures were shown: "Heroes, One and All," "A Prodigal's Return," "The Spy's Defeat," "What Happened to Mary" and "Detective Burns."

The Mark-Brock Theatrical Enterprises of Buffalo contributed to the fund recently collected here for the Ohio flood sufferers. The theaters which are owned by the company here and which sent money to the stricken districts are The Academy, Strand, Family, New Lyric and Victoria. These houses feature moving pictures.

Proprietors of moving picture theaters in Canadian towns near Buffalo are watching with interest the campaign recently begun by the Toronto, Ont. Methodist Ministerial Association against certain moving picture houses of that city. The ministers claim that they disapprove of the method alleged to be employed by certain managers. It is claimed that some of the pictures put on by these managers frequently tend to impair the minds of young patrons. It is also reported that those proprietors who conduct clean shows will receive the endorsation of the ministers.

"BILLY BISON."

PITTSBURG.

THE co-partnership lately existing between Geo. H. Smith, Fred M. Smith and Edward L. Smith, under the firm name of Smith Brothers Company, which conducted a moving picture theater at 2726 Penn Avenue, this city, has been dissolved by mutual consent, Edward L. Smith retiring and Geo. Smith taking over his interest in the firm. The business will be conducted at the old address.

A Pennsylvania state charter has been applied for by Pierre Dannals, A. H. Berg and E. L. Stillwagon for an intended corporation to be known as the McKeesport Amusement Company, which will conduct and operate moving picture theaters and entertainments.

Operations on the new Harris Theater, at Center and Sheridan Avenues, have been started. The new theater will be one of the most attractive in the city and will cater to the residents of the East End.

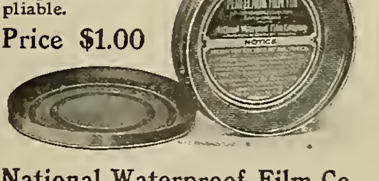
The Kenyon Opera House now runs continuous motion pictures and vaudeville as the afternoon show, the addition of moving pictures proving a profitable experience. The regular evening show, consisting of vaudeville, is then put on. The local vaudeville houses are running more and more motion pictures all the time, and the action of the Kenyon is expected to be followed by several of the other vaudeville houses.

The East End Amusement Company has received a Pennsylvania charter to do business under that name and to conduct moving picture theaters and other places of entertainment. The members of the company are David Adler, Harry Adler and H. F. Reidenback, all of this city.

D. L. MANLEY.

Softens old, brittle films in one night. Keeps new films pliable.

Price $1.00



National Waterproof Film Co.
4200-4202 W. Adams St., Chicago, Ill.

Letters to the Editor

"WORLD GIVES EXHIBITORS CREDIT."

Dundee, Mich., April 3, 1913.

Editor Motion Picture World, New York:

Dear Sir—I am just an exhibitor in a small country town; have been in the business four years, and during that time have read the M. P. World as David Harum did the good book, "From Kiver to Kiver." Facts and Comments claim my attention first of all. Especially gratifying is the stand you take in behalf of the helpless exhibitor. Unlike the manufacturer and exchanges, you give us credit for intelligence, ability to conduct our own business, and an earnest desire to bring it up to a higher standard by showing only pictures that appeal to a high class of patronage, those seeking instruction as well as entertainment.

High class comedy is wholesome and necessary for variety, but many coarse, if not actually disgusting pictures which are put upon the market by some of the best companies should not be tolerated. I do not wish to cater to the class of people who prefer them. They will patronize me any way, and their taste can be educated up; but the really refined people never enjoy them. But what are we going to do? We are treated only as inanimate parts of a huge machine, necessary, of course, but simply playing a game of chance; brains, ability, a knowledge of the business. and earnest endeavor, count for nothing under the existing condition of affairs. We have no chance of establishing a good reputation for our houses when we cannot exercise any judgment of our own; and the worst feature of it is, we take the people's money first of all, many times knowing they will be neither pleased nor satisfied. A few of the charitably inclined ones will say, "You cannot expect to have good pictures all the time," and I wonder why when I know there are plenty and to spare. Even the booking of features according to the system of my exchange gives me no variety and no choice in the matter. If I could choose my programs my friends would never have to make any excuse for me. An invitation would always be extended to the clergy, members of the Board of Education, etc., and the worst enemy of the photoplay could never find anything to censure or condemn. I believe I am voicing the sentiments of the majority of exhibitors and hope the day will soon come when we can stand on equal footing with those engaged in other lines of business and have the same chance of pleasing our patrons. In the meantime I shall keep looking for the "Handwriting on the wall" in the pages of your valuable magazine. Yours for better times,

Mrs. S. J. Gilman,
Electric Theater, Dundee, Mich.

"KEEP UP THE FIGHT."

Ironton, Ohio, Feb. 25, 1913.

Moving Picture World, New York City:

Gentlemen—Permit me to encourage you in your good work in striving to elevate the moving picture business. Your criticisms and reviews of films, I think are the most important features of your work. I rely on the reviews of your able critics and find them great aid in advertising, and my only complaints are that occasionally a film is skipped and that the reviews on regular releases are not indexed as are the synopses.

Keep up the fight for more educationals.

The Scenics and Travelogues would be in greater demand if they had more explanatory sub-titles. I firmly believe the Educational film is the backbone of the future prosperity of the motion picture as an entertainment.

It tickles me when I read your criticisms of the untrue-to-life Western and un-Indian pictures. Yours truly,

A. J. Wellmann.

ABOUT ADVERTISING SLIDES.

Fort Myers, Fla., March 18.

Editor Moving Picture World:

Dear Sir—I beg to call your attention to a thing that in my humble opinion, will soon be a great drawback to the motion picture exhibitor, unless you, as the press of the industry, begin a campaign in no uncertain terms of warning. I refer to the advertising slide, and I realize how hard it will be to prevent this source of revenue from seriously injuring the motion picture theater, as you are no doubt aware that already various advertising agencies, are realizing this effective way of getting their wares before the public, and exhibitors are not slow in accepting their slides. And unless some steps are taken to warn them, it will be only a short time when patrons will begin to fall off, and we will be asking ourselves why? perhaps little dreaming that the patron is wearied with reading advertisements.

I am speaking from experience, and while I have never taken but a limited number, yet I have oftimes heard unfavorable comment from regular patrons. I am, most truly yours,

Jno. T. Henday,
Manager Hendry's Grand.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATION WANTED.

OPERATOR, LICENSED—At liberty. References. Wire or address, F. W. CLARKE, Rex Theatre, Calgary, Alberta, Canada.

OPERATORS—In Vermont and New Hampshire, do you desire a vacation? I will fill your place while away. Strictly reliable operator. Communicate with me at once. Address C. E. FULLER, White River Junction, Vermont.

A-1 PIANIST and licensed operator desires out-of-town position. Can furnish best references. No objection to locality. Address GILBERT & FRECK, 146 W. 98th St., New York City.

OPERATOR—At liberty: five years' experience. Address H. W. CHISM, 309 N. East St., Bloomington, Ill.

MANAGER-SINGER and pianist. Young, experienced couple wishes position in small town. Best of references. Address F. ROBINSON, 600 Dearborn Ave., Chicago, Ill.

AMBITIOUS, ENERGETIC young man (30), desires to enter the amusement field. Possesses talent. Clean cut and intelligent. Would like to connect with some moving picture theatre, acting in the capacity of manager. New York or out-of-town. Have had managerial experience. Excellent credentials. Address EDWARD E. LESTER, 957 Hoe Ave., Bronx, N. Y.

HELP WANTED.

WANTED—Experienced operator on motor-driven machines holding Massachusetts license. Only competent man need apply. Address J. D. MADISON, care of Moving Picture World, New York City.

CAMERAS FOR SALE.

URBAN LATEST MODEL—Panoramic tripod and tilting top, 75 m. m. Zeiss-Tessar lens, seven three-hundred-foot magazines, carrying cases and accessories. Cost $500. Little used. Address CECIL GRAHAM, Room 1211, 145 W. 45th St., New York City.

GAUMONT CAMERA FOR SALE—Covered with black leather, Beater type, fine condition, Bansch & Lomb lens, with tripod. First $150 takes it. Guarantee express charges, will ship privilege of examination. Address COZY THEATRE, Tulsa, Okla.

EQUIPMENT FOR SALE.

FOR QUICK SALE—285 used opera chairs. Write, wire, phone. ORPHEUM THEATRE, Everett, Washington.

FOR SALE—One Portable Asbestos Booth, standard size, less than half cost. Address COZY THEATRE, Austin, Minn.

FOR SALE—Power's No. 5 picture machine, in good condition, stereopticon attachment, rewinder, two reels, five poster frames, 12 by 12 screen, good lenses, both arc and gas burners, producing good pictures right along. Price $150. Write for particulars. Address F. W. FONDA, Dorloo, N. Y.

POWER'S NO. 5—Guaranteed absolutely perfect, nearly new, $75. Address MARTIN L. FREDERICKS, 2017 North Twelfth St., Philadelphia, Pa.

FOR SALE—285 Opera Chairs, American Seating Company make. Crated and ready to ship at Winfield, Iowa. $200 takes this bargain. Address DR. CHAS. LYNDON, Homesworth, Ohio.

EQUIPMENT WANTED.

WANTED—Two 18 to 24-inch 110 v. direct current exhaust fans. Give make, condition and lowest spot cash price. Address G. BERT PEW, Blaine, W. Va.

WANTED—At once, second-hand motion picture machine in perfect condition. Prefer Edison or Powers. Must be a bargain. Address E. D. MACFEE, Petersburg, Va.

FILMS WANTED.

WANTED—Cold copies one and two-reel subjects, any age, any make. Address DR. CHAS. LYNDON, Homeworth, Ohio.

FILMS FOR SALE.

$225.00 will secure the World renowned Pathe Freres Passion Play, approximately 3,114 feet, hand colored and toned film. Fine condition. Sent subject to examination. Write or wire. WYNDHAM ROBERTSON, Settegast Bldg., Houston, Texas.

WILL SELL—"Auto Bandits of Darker Chicago," in two reels, with mounted lobby display, $25. A-1 condition, used six times. Address G. DIEFENBACH, 19 Palace Arcade, Buffalo, N. Y.

THEATRES FOR SALE.

HIPPODROME OR THEATRE—For sale or rent, in Chicago. Moving picture or vaudeville. Seating capacity 500 to 2,500. Now being built (ready May 1st). Reasonable rents, which include a magnificent Schuelke Pipe Organ, with Vox Humana and Cathedral Chimes. HUME, exclusive representative, Room 311, 608 S. Dearborn St., Chicago, Ill.

FOR SALE—Opera House property, Wisconsin city, population 10,000. Seats 800. Opposition, one picture house. Excellent opening for pictures. Owner engaged in other business. Terms, ⅓ cash. Address 13 Warren Ave., Milwaukee, Wis.

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FOR SALE—Property in North Adams, Mass. Plot of ground, 90 feet by about 257 feet. Ground floor has two large stores, hall and seven large rooms and house of eighteen rooms. First floor has theatre seating 700, newly equipped and four large rooms. Second floor has large hall and three large rooms. Central location, suitable for offices, lodge meetings, etc. Rentals over $2,000 yearly. Price reasonable. Address S. FONTI, 100 Holden St., North Adams, Mass.

MISCELLANEOUS.

NOTICE—If you want to buy or sell theatre in Southwest, communicate with AL. ALLEN, 203 Andrews BLDG., Dallas, Texas.

SOUVENIRS—Business getters that will bring boys and girls on the jump. Free samples, showing advertisement. NEW ENGLAND NOVELTY CO., Westfield, Mass.

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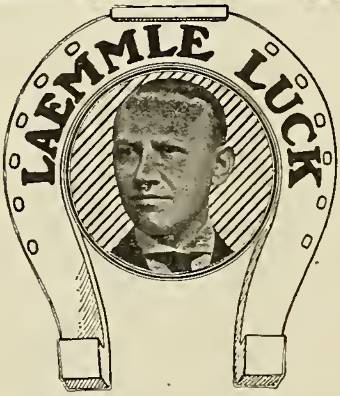

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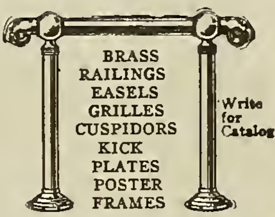

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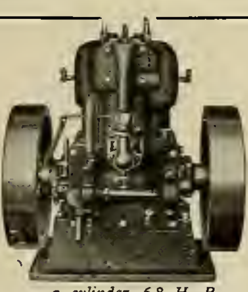

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LUCKY SCOTT

Calendar of Licensed Releases.

Current Releases

MONDAY, APRIL 21st, 1913.

BIOGRAPH—The Left-Handed Man (Drama)........
EDISON—Hulda of Holland (Comedy-Drama)........1000
KALEM—The Sneak (Drama) 1000
LUBIN—Back to Primitive (Drama)...................1000
PATHEPLAY—Pathe's Weekly No. 17 (News)........
SELIG—Canton, China (Scenic) ....
SELIG—Alas! Poor Yorick! (Comedy)..................
VITAGRAPH—Mixed Identities (Comedy) ....
VITAGRAPH—Gala Day Parade, Yokohoma, Japan (Topical) ....
VITAGRAPH—The Artist's Great Madonna (Special—2 parts—Drama) 2000

TUESDAY, APRIL 22nd, 1913.

CINES—A Heart of Steel (Drama)...................1000
PATHEPLAY—Winter Sports at Bodele (Sports)....
PATHEPLAY—Ancient Greece (Scenic) ....
EDISON—An Innocent Informer (Drama)............1000
ESSANAY—The Unburied Past (Drama)..............1000
LUBIN—A Slight Mistake (Comedy)..................
LUBIN—Sunshine Sue (Comedy) ....
SELIG—Seeds of Silver (Drama)......................1000
VITAGRAPH—The Mystery of the Stolen Jewels (Dr.)
VITAGRAPH—In the Good Old Summer Time (Com.)

WEDNESDAY, APRIL 23rd, 1913.

CINES—The Miser's Millions (Special—3 parts—Dr.)..2700
ECLIPSE—A Four-Footed Detective (Drama)........1000
EDISON—His Undesirable Relatives (Comedy).......1000
ESSANAY—The Rival Salesman (Comedy)...........1000
SELIG—Love, the Winner (Drama)....................
SELIG—Dollar Down, Dollar a Week (Comedy)......
PATHEPLAY—The Outlaw (Drama) ....
KALEM—The Secret Marriage (Drama)..............1000
VITAGRAPH—There's Music in the Hair (Comedy)...
VITAGRAPH—Crowd Attending Gods In Temple, Tokio, Japan (Typical)......................................

THURSDAY, APRIL 24th, 1913.

BIOGRAPH—A Rag-Time Romance (Comedy)........
BIOGRAPH—The Cure (Comedy) ....
ESSANAY—City of Mexico (Scenic)..................1000
LUBIN—The School Principal (Comedy)............1000
MELIES—How Chief Te Bonga Won His Bride (Dr.)
MELIES—A Trip to the Waitoma Caves of New Zealand (Geology) ....
PATHEPLAY—The Thwarted Plot (Drama)..........
SELIG—Love in the Ghetto (Drama)..................1000
VITAGRAPH—The Power That Rules (Drama)......1000

FRIDAY, APRIL 25th, 1913.

EDISON—The High Tide of Misfortune—(Being the tenth story of "What Happened to Mary")—(Dr.)..1000
ESSANAY—The Deacon's Dilemma (Comedy)........1000
KALEM—The Phoney Singer (Comedy)..............
KALEM—Japan, the Industrious (Mechanical Engrg.)
LUBIN—Diamond Cut Diamond (Drama).............1000
LUBIN—The End of the Quest (Special—2 parts—Dr.).2000
PATHEPLAY—Our Feathered Friends (Zootechnic)..
PATHEPLAY—A Trip on the Seine, France (Scenic).
SELIG—Arabia Takes the Health Cure (Comedy).....1000
VITAGRAPH—The Stronger Sex (Drama)...........1000

SATURDAY, APRIL 26th, 1913.

BIOGRAPH—The Lady and the Mouse (Drama).....
CINES—Views in Liege, Belgium (Scenic)............ 200
CINES—Forgotten (Drama) 800
EDISON—A Splendid Scapegrace (Drama)...........1000
ESSANAY—Broncho Billy and the Rustler's Child (Dr.)1000
KALEM—The Fighting Chaplain (Drama)............1000
LUBIN—The Birthmark (Drama) 1000
PATHEPLAY—The Count's Will (Drama)............
PATHEPLAY—An Exciting Honeymoon (Special—2 parts—Drama) ....
VITAGRAPH—A Fighting Chance (Drama)..........1000

Advance Releases

MONDAY, APRIL 28th, 1913.

BIOGRAPH—Blame the Wife—(Comedy)..................
BIOGRAPH—The Daylight Burglar (Comedy)............
EDISON—When the Right Man Comes Along (Comedy)...1000
KALEM—The Haunted House (Drama)..................1000
LUBIN—In the Harem of Haschem (Drama).............1000
PATHEPLAY—Pathe's Weekly No. 18 (News)............
SELIG—Roses of Yesterday (Drama)......................1000
VITAGRAPH—Hearts of the First Empire (Sp-2 pts D.)
VITAGRAPH—O'Hara and the Youthful Prodigal (Drama) 1000

TUESDAY, APRIL 29th, 1913.

CINES—Scenes and Ruins Near Rome (Travel).......... 200
CINES—The New Arrival (Comedy)........................ 800
PATHEPLAY—The Cormorant (Bird Studies)............
PATHEPLAY—Along the River Eure, France (Scenic)...
PATHEPLAY—Hidden Life in Sea Weed (Zoology)......
EDISON—The Orphan (Drama) 1000
ESSANAY—Cousin Jane (Comedy)......................1000
LUBIN—Granny (Drama) 1000
SELIG—Hiram Buys an Auto (Comedy) ....
SELIG—Chinese Scenes (Scenic)........................
VITAGRAPH—Two' Company, Three' a Crowd (Comedy)
VITAGRAPH—Street Scenes, Yokohama, Japan (Topical).

WEDNESDAY, APRIL 30th, 1913.

ECLIPSE—A Picturesque Journey in Western France (Travel) 250
ECLIPSE—Grandap's Rejuvenation (Comedy)............. 350
ECLIPSE—German Cavalry Maneuvres (Military)......... 400
EDISON—A Reluctant Cinderella (Comedy)..............1000
ESSANAY—Cousin Bill (Comedy)........................1000
LUBIN—Through Many Trials (Special—2 parts—Drama).2000
SELIG—The Burglar Who Robbed Death (Drama)........1000
PATHEPLAY—The Mexican Defeat (Drama) ....
PATHEPLAY—The Panama Canal To-Day (Engineering)
KALEM—The Eighth Notch (Drama)....................
KALEM—A Coupon Courtship (Comedy)................
VITAGRAPH—A Window on Washington Park (Drama).1000

THURSDAY, MAY 1st, 1913.

BIOGRAPH—If We Only Knew (Drama)................
ESSANAY—The Story the Desert Told (Drama)..........1000
LUBIN—The Veil of Sleep (Drama).......................1000
MELIES—A Buried Treasure (Drama)....................
MELIES—The Home of Terms (Zoology)...................
PATHEPLAY—The Parting Eternal (Drama)............
SELIG—Absent-Minded Mr. Boob (Comedy)..............
SELIG—Some Chickens (Zootechnic) ....
VITAGRAPH—Bunny vs. Cutey (Comedy) ....
VITAGRAPH—Uses of Dynamite by U. S. Engineering Corps (Scientific) ....

FRIDAY, MAY 2nd, 1913.

EDISON—Groundless Suspicion (Drama) 1000
ESSANAY—A Child's Precaution (Drama)...............1000
KALEM—Fatty's Busy Day (Comedy)....................
KALEM—Old Women of the Streets of New York (Top)
CINES—The Broken Vow (Special—2 parts—Drama)......2000
LUBIN—The Girl Back East (Drama).....................1000
PATHEPLAY—Liquid Air (Scientific) ....
PATHEPLAY—Winter in Upper Engadine, Switzerland (Scenic) ....
SELIG—Their Stepmother (Drama) 1000
VITAGRAPH—Cinders (Drama) 1000

SATURDAY, MAY 3rd, 1913.

BIOGRAPH—The Wanderer (Drama) ....
CINES—The Rival Lovers (Comedy) 500
CINES—Jerry's Rebellion (Comedy) 500
EDISON—Billy's Sweetheart (Drama) 1000
ESSANAY—The Crazy Prospector (Drama) 1000
KALEM—The Wayward Son (Drama).......................1000
LUBIN—Clarence at the Theater (Comedy)............... 400
LUBIN—Fixing Auntie Up (Comedy)...................... 600
PATHEPLAY—General Scott's Protege (Drama).........
PATHEPLAY—The Diamond Miniature (Sp.-2 pts. Dr.)
VITAGRAPH—Captain Mary Brown (Drama) 1000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, APRIL 20th, 1913.

CRYSTAL—His Romantic Wife (Comedy)
CRYSTAL—Two Lunatics (Comedy)
ECLAIR—Poor Little Chap, He Was Only Dreaming (Comedy)
ECLAIR—Fire (Scientific)
REX—A Book of Verses (Drama)

MONDAY, APRIL 21st, 1913.

IMP—The Regeneration of John Storm (Drama)
NESTOR—His Friend Jimmie (Comedy)
CHAMPION—When Strong Men Meet (Drama)

TUESDAY, APRIL 22nd, 1913.

GEM—Burglarizing Billy (Comedy)
GEM—Against the Law (Comedy)
BISON—Bred in the Bone (Three parts—Drama)

WEDNESDAY, APRIL 23rd, 1913.

NESTOR—The Sheriff's Warning (Drama)
POWERS—When Dolly Died (Comedy)
ECLAIR—Mathilda (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 59 (News)

THURSDAY, APRIL 24th, 1913.

IMP—A Sprig of Shamrock (Comedy)
REX—The Dragon's Breath (2 parts—Drama)
FRONTIER—The Daughter of the Sheep Rancher (Dr.)

FRIDAY, APRIL 25th, 1913.

NESTOR—For Her Sake (Drama)
POWERS—The Sham-Suffragette (Comedy)
VICTOR—Loneliness and Love (Drama)

SATURDAY, APRIL 26th, 1913.

IMP—Why Men Leave Home (Comedy)
IMP—Pottery Industry (Industry)
BISON—The Black Chancellor (3 parts—Drama)
FRONTIER—The Old Maid's Last Attempt (Comedy)

Advance Releases

SUNDAY, APRIL 27th, 1913.

CRYSTAL—Forgetful Flossie (Comedy)
CRYSTAL—A Joke On the Sheriff (Comedy)
ECLAIR—The Law of the Wild (Drama)
REX—The Wayward Sister (Drama)

MONDAY, APRIL 28th, 1913.

IMP—The Cub (Drama)
NESTOR—When Father Was Kidnapped (Comedy)
CHAMPION—The Clown Hero (Comedy)
CHAMPION—Life in Soudan (Sociology)

TUESDAY, APRIL 29th, 1913.

GEM—Billy's Suicide (Comedy)
GEM—Views of Cape Hatteras (Scenic)
101 BISON—The Last Roll Call (2 reels—Drama)

WEDNESDAY, APRIL 30th, 1913.

NESTOR—The Greater Love (Drama)
POWERS—In a Strange Land (Drama)
ECLAIR—The Return of Crime (2 Reel—Drama)
UNIVERSAL—Animated Weekly No. 60 (News)

THURSDAY, MAY 1st, 1913.

IMP—The Rise of Officer 174 (2 Reel—Drama)
REX—The Turn of the Tide (Drama)
FRONTIER—The Word of Jose (Drama)

FRIDAY, MAY 2nd, 1913.

NESTOR—The Ingrate (Drama)
POWERS—Neighbors (Comedy)
VICTOR—The Unseen Influence (Drama)

SATURDAY, MAY 3rd, 1913.

IMP—Her Lover's Voice (Comedy)
IMP—Opening of the 1913 Baseball Season (Topical)
BISON—The Venegeance of the Skystone (2 Reel—Drama)
FRONTIER—An Eastern Cyclone at Bluff Ranch (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, APRIL 20th, 1913.

MAJESTIC—The Mote and the Beam (Drama)
THANHOUSER—The Children's Conspiracy (Drama).

MONDAY, APRIL 21st, 1913.

EXCELSIOR—The Man From the City (Drama)
AMERICAN—Boobs and Bricks (Comedy) 1000
KEYSTONE—Cupid In a Dental Parlor (Comedy) 1000

TUESDAY, APRIL 22nd, 1913.

MAJESTIC—Not for Mine (Comedy)
THANHOUSER—An American in the Making (Drama)

WEDNESDAY, APRIL 23rd, 1913.

MUTUAL—Mutual Weekly No. 17 (News)
RELIANCE—The Hoodoo Pearls (Drama)
BRONCHO—Retrogression (2 parts—Drama)

THURSDAY, APRIL 24th, 1913.

AMERICAN—When Jim Returned (Comedy-Drama) 1000
KEYSTONE—A Fishy Affair (Comedy)
KEYSTONE—The Bangville Police (Comedy)
MUTUAL—Funnicus Is Tired of Life (Comedy)
MUTUAL—Electrical Phenomena (Physics)

FRIDAY, APRIL 25th, 1913.

KAYBEE—The Will o' the Wisp (2 parts—Drama)
THANHOUSER—For Another's Sin (Drama)

SATURDAY, APRIL 26th, 1913.

AMERICAN—Calamity Anne's Trust (Comedy) 1000
RELIANCE—A Woman's Honor (Drama)

Advance Releases

SUNDAY, APRIL 27th, 1913.

MAJESTIC—Old Mammy's Charge (Drama)
THANHOUSER—Title Not Reported)

MONDAY, APRIL 28th, 1913.

EXCELSIOR—The Surveyors (Drama)
AMERICAN—Oil On Troubled Waters (2 parts—Drama) 2000
KEYSTONE—The New Conductor (Comedy)
KEYSTONE—His Chum the Baron (Comedy)

TUESDAY, APRIL 29th, 1913.

MAJESTIC—The Whim of Destiny (Drama)
THANHOUSER—(Title Not Reported)

WEDNESDAY, APRIL 30th, 1913.

MUTUAL—Mutual Weekly No. 18 (News)
RELIANCE—The Bawler Out (3 parts—Drama)
BRONCHO—Bread Cast Upon the Waters (2 parts—Drama)

THURSDAY, MAY 1st, 1913.

AMERICAN—The Tattooed Arm (Drama)
KEYSTONE—That Rag Time Band (Comedy)
MUTUAL—The Old Invalid (Drama)
MUTUAL—Tachkent, Asiastic Russia (Political Geog.)

FRIDAY, MAY 2nd, 1913.

KAY-BEE—A Black Conspiracy (2 parts—Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, MAY 3rd, 1913.

AMERICAN—The Road to Ruin (Drama) 1000
RELIANCE—The Good Within (Drama)

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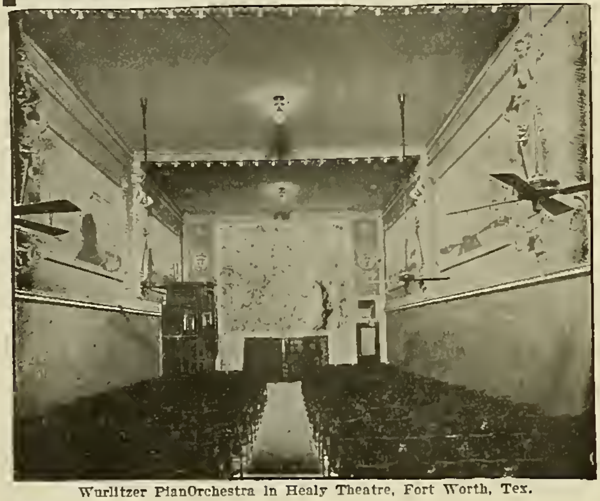

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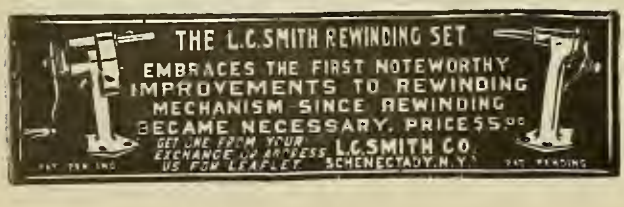

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KALEM.

THE HAUNTED HOUSE (April 28).—There is a common superstition that the picturesque old home of James Chilton, a millionaire, is haunted. One night as the nurse is telling the ghost story to Chilton's little daughter, Adelaide, Spider Pete, a notorious thief, is about to enter the window. Spider overhears the weird tale and becomes so terrified that he abandons all professional thoughts in a spectacular flight.

Chilton has married a second time. His bride, Isobel, devotes her life to society and has scant interest in her stepdaughter, making little Adelaide very unhappy by her fault-finding.

Spider reads in a paper that Chilton has presented his wife with the famous Hepworth sapphires. "Ghost or no ghost, I'll get them stones," exclaims the crook, and when the house is clothed in darkness, he enters the window.

Isobel punishes Adelaide for some trifling disobedience by locking her in a dark room. When the wife retires to her boudoir she is horrified to see Spider's reflection in the mirror. The crook is about to resort to violence to prevent Isobel from giving the alarm, when a series of strange sounds issue from the adjoining room. Adelaide, angered at the injustice of her punishment, is throwing things about. Superstitious Spider crouches in terror and Isobel, grasping his revolver, is master of the situation. Chilton returns from a late engagement and summons an officer, and Adelaide, who has unconsciously impersonated the celebrated Chilton Ghost, wins the love of Isobel.

THE EIGHTH NOTCH (April 30).—The seven notches on the handle of Ed. Grigg's gun—one for each Danver—present a grim story. For years the Griggs and Danvers have been engaged in a deadly feud. One morning as Bill Danver is hitching his horse to the plow, the animal runs away and Danver, who is dragged over the ground, suffers a broken leg. The horse returns to the stable and Mrs. Danver, full of apprehension, goes in search of her husband.

Grigg's little son, playing with a jackknife, cuts the eighth notch on the gun handle. When Mrs. Danver comes to the Grigg cabin, with rifle in hand, she sees the newly cut notch and surmises that her husband has been added to the list of Grigg's victims.

Danver makes his way painfully over the field and is picked up by a farmer. Grigg, despite his protests of innocence, is arrested and is about to be dealt with severely when the injured man reaches the scene and explanations follow. The bland looks of the two enemies soften when they discover that their innocent children are playmates.

A COUPON COURTSHIP (April 30).—Ruth finds a catalogue issued by the Smokem Tobacco Company, announcing that a grand piano will be given for one million coupons. She declares that she will marry the man who secures the piano and soon a "smoky battle" takes place. But alas, when Tom and Dick have accumulated the required amount of coupons, a law is passed prohibiting their redemption, and Harry, who has never acquired the tobacco habit, wins the day by purchasing the coveted piano.

FATTY'S BUSY DAY (May 2).—Dissatisfied with farm life, Fatty decides to visit the city and find employment. His loquacious appeal so impresses the proprietor of a metropolitan drug store that Fatty secures the position of soda-fountain attendant. Then things begin to happen. Mary, a charming young patron of the establishment, is nearly drowned by the amateur clerk, who is summarily dismissed. A confidence man sells Fatty a piano tuning outfit and when a pedestrian is injured, the crowd mistakes the country boy for a doctor. When it is discovered that the supposed medicine case contains nothing but tools Fatty is dealt with severely and he takes refuge in a house, where he claims to be a paper hanger. Cruel fate again asserts itself. It is Mary's home which Fatty has entered with such little ceremony and when he is driven away he is corralled by Jennie, who is giving an entertainment, and whose piano is out of tune. More things happen and Fatty hastens back to the farm, sadder but wiser.

OLD WOMEN OF THE STREETS OF NEW YORK (May 2).—Old women of the poor, touched by the hand of time and unable to toil longer, must make their own living in the streets. Tucked away in odd corners are many sidewalk peddlers. Odds and ends of dress goods provide a living for some, while others cry the penny papers at the subway entrances. The apple woman, the shoe-string vendor, the seller of penny cakes and candies and many other picturesque types are visited.

THE WAYWARD SON (May 3).—William Cartwell, a wealthy manufacturer, is an industrious, self-made man, and it is a source of sorrow, as well as vexation, to him that his son, Wilfred, is opposed to any kind of work. Driven to extreme irritation by his son's continued indolence, Cartwell orders Wilfred from the home, telling him, in no uncertain language, that the door will be closed to him until he has made his way in the world.

After a month of shiftless existence, Wilfred becomes a vagabond. Unaccustomed to work of any sort, he can neither find nor do any profitable labor. Discouraged, hungry and footsore, he reaches his native town. "Red," a fellow vagabond, conducts him to a cheap resort, where food is bought.

Two toughs in the place see that Wilfred has a watch—the only keepsake of his former happy life which he has been able to retain—and when they attempt to secure it, a fight ensues and Wilfred, badly bruised, is thrown into the street.

Sally, a pretty young working girl, discovers Wilfred's plight and secures quarters for him in a tenement building. During the evening Wilfred overhears a conversation between the two toughs who occupy the adjoining room and is startled to learn that a plan is being made to rob his father's office. Wilfred's presence is detected and after being mistreated by the toughs, he is left, bound.

Sally, bringing Wilfred's supper, releases him and by a daring act they thwart the thieves, who are arrested. The elder Cartwell gives Wilfred a new start in life and the young man begins to work with a will.

EDISON.

WHEN THE RIGHT MAN COMES ALONG (April 28).—Anyone seeing the handsome suite of offices on Wall Street would think the owner, J. Green, was one of the Napoleons unchanged, but they would not think that this same J. Green was a woman so thoroughly immersed in the intricacies of the Bulls and Bears of the Exchange that all other considerations were forgotten.

Her people, happily married and scattered to the four winds, wrote insistent but vain letters to her to abandon money grabbing and enjoy the felicity of normal married life. These letters she treated with contemptuous indifference. No man interested her until Arthur Roydon was brought directly under her notice.

During business hours she finds her mind straying to him, and when he enters her office one day, the warm spring tide of love fills her heart. He is all business, cold and aloof, places a check in her hands for stock investment and leaves abruptly. She resolves to win him, but though their meetings at the club are frequent, he remains unchanged. Spurned and lonely, she returns to her apartment late one night and after the expiration of many hours and the consumption of many cigarettes and brandies and sodas, she solves the question. She is too mannish. A phone message to a woman's outfitter's, a change of clothes and manners, and Arthur Roydon falls completely under the feminine charms of J. Green, his Julia.

THE ORPHAN (April 29).—John, the black-faced sheep of the Hallet family, is ill in a Western mining town, and finding that he is about to die, writes to his younger brother, Will asking him to take care of his little motherless girl. Before he can finish and mail the letter the cold hand of death stills his heart and he is found dead in his cabin by a miner friend. The miner reads the letter and takes it, with the child, back East to Will Hallett, who is a young bachelor and society man, engaged to a wealthy and beautiful girl, Betty O'Moore.

Will's first impulse is to refuse the bequest, but the winsome little three-year-old tot, with her golden curls, worms herself into his affections at first sight, and he decides to keep her.

An incident in the park the next day shows him that Betty, his fiancée, does not care for children, and he puts off telling her of his little charge.

The baby proves a trial as well as a delight to Will, as she is the cause of his breaking an engagement with Betty for the opera, then another for a luncheon, which so angers Betty that she gathers his numerous presents together to return to him.

The little Rose is suddenly taken ill and Will telephones an employment agency for a nurse, who, when she finds the patient is a child, refuses to stay. Will, in desperation, leaves the house to find a nurse, and during his absence Betty, who has decided to return his presents in person, arrives at his rooms, and finding the sick baby, realizes that here is the innocent cause of her lover's apparent remissness as to his engagements.

The real woman heart of her is awakened by the sweet helplessness of the little one, and she gathers her into her arms and comforts her in the way that only a woman can do and thus Will finds them upon his return.

He sees the presents on the table and Betty's engagement ring at the top of the heap, but as she takes this from him and coyly replaces it on her finger, he realizes that his little orphan ward has now found a mother as well as a father.

A RELUCTANT CINDERELLA (April 30).—Grace Walker, a young Miss, attends a dinner dance in slippers that are so tight they pinch her feet beyond endurance. At the dinner table she kicks off one slipper to give her foot temporary relief. The uneasy feet of some of the guests accidentally kick the slipper along until it is far out of her reach.

When the hostess gives the signal for the ladies to rise, Grace finds herself in an awkward predicament. In vain she waves her foot in all directions under the table, and is finally compelled to rise and leave the room in her stockinged foot.

In the dancing room she seats herself in a secluded corner behind some potted plants, in the hope of resuming her search as soon as the gentlemen vacate the dining room. Dick Evans is the young man who finds the slipper. He hides it in his pocket and makes up his mind to find the owner, resorting to all manner of tricks to get a view of the ladies' feet. Finally he comes upon Grace sitting behind the potted plants with one foot visible. "Here is my pretty Cinderella at last," he murmurs, producing the slipper. But the embarrassed young lady loftily denies all knowledge of it. His efforts at trying to get a glimpse of her foot prove fruitless and the situation develops into a battle of wits. He is about to give up when he conceives a brilliant idea. He goes down into the kitchen of the house and gets a servant to get him a mouse in a trap. Returning to the dancing room, he lets it loose, causing the panic-stricken ladies to climb chairs, and thus Grace reveals her stockinged foot, and is forced to admit ownership of the slipper which Dick deftly slips on her foot, enabling her to join in the merry whirl.

LUBIN

IN THE HAREM OF HASCHEM (April 28).—Maisara, a collector of revenue for Haschem, the caliph, wrongs a widow. She appeals to the caliph, and he orders that Maisara shall repay her a hundredfold and lose his place. Vowing vengeance, Maisara seeks his kinsmen, the tribal spirit being an Arabian characteristic. They counsel with him and decide that Maisara shall send his daughter, Amina, to the caliph as a peace offering, but in reality that she may assasinate him. She falls in love with Haschem and fails to redeem her promise. Maisara warns her that unless she carries out the undertaking he will do so himself. She throws the dagger from her and this is taken to Maisara by Zied, his cousin. Under pretense of seeing Amina,

(Continued on page 406.)

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Maisara gains entrance to the harem, where Haschem is not closely guarded, and where the blow can be struck before help can be summoned. Amina is horror-stricken at his appearance. Her distress is secretly observed by Haschem, who is on guard against the treachery, and takes the dagger from Maisara. On Amina's plea, Maisara's life is saved, and Amina finds happiness in the arms of the caliph.

GRANNY (April 29).—During a rehearsal of his new play, Peter Richards recognizes in Mary Walters, a well-known leading woman of twenty years before. She has met with reverses and is now employed as wardrobe woman in the company which is to produce his play. On the opening night the play is a failure, and the manager who financed it decides to take it off immediately. Mary Walters is the only one in the theater who has feeling enough to show sympathy for the author in his misfortune. Through a chance remark of an extra girl Peter gets an idea for another play, which he writes and calls "Granny," and he has enough confidence in Mary Walter's ability to offer her the leading part, which she gratefully accepts. Confident of its success, Peter's ambition is to produce "Granny" at the same theater where his former play met with such complete failure, but the manager refuses to produce it and Peter is forced to sell his home in order to secure enough money to put the play on. During his days of trouble Peter sees the worth of Mary and as he walks with her to the theater on the opening night, they pass a quaint little church and Peter asks her to share the future with him, no matter what the night may bring to them. Mary consents and they enter the rectory and are quietly married, after which they go to the theater for the opening performance. Peter's judgment is vindicated and the play is a hit.

THROUGH MANY TRIALS (Special, 2 parts, April 30).—Guy Maurice, a rich young artist, goes to the country and takes board at a farm house. He is shown around the farm by Emily Brown, the farmer's daughter, and he takes her for a drive. They fall in love and Maurice asks her to marry him. Abner Brown, the farmer, is very angry when he finds Maurice making love to his daughter and turns him out of the house. They elope and get married. The farmer turns Emily's picture to the wall.

The artist and his wife live at their city home. After a time he starts to go out with his old friends while his wife sits home waiting for his return. He neglects his work and they become poor. A child is born and Guy's better nature makes him try to bring back her love. He paints another picture, which is put in the art gallery and is given honor. Mary, the farmer's wife, is still crying for her child. Silus, the son, tells her he will find her, and he leaves home. The old home is cleaned out by the sheriff and the farmer turned out of his home; his wife is dead. The son finds his sister and they are now well-to-do after getting the prize for the picture. The old farmer comes to the city to hunt for his daughter; he meets with an accident; the notice of it is read by the daughter, who, with her husband, go to the hospital and bring the old man home.

THE VEIL OF SLEEP (May 1).—In order to secure a change of scene after a nervous breakdown, Louise Gray goes to Silver City, and obtains employment in the office of the Good Hope Mining Company, where Tom Price is cashier. Tom and Louise fall in love. Louise's happiness is clouded by worry over her mother and sister, who are very poor and in ill health. A large sum of money for the payroll is received and placed in the safe, the combination of which is known by both Tom and Louise. Carlton, the manager, is called away from the town, and during his absence word is received of some trouble at the mines. Tom starts for the mines, saying he will return the following day. After Tom's departure, Louise hears of a gang of outlaws operating in the region, and becomes much concerned for the safety of the money. In her nervous state this effects her so strongly that, in her sleep, she goes to the office, removes the money from the safe, and conceals it. Tom, hearing of the outlaw gang, has returned and sees her take the money. He thinks that she has been unable to resist temptation and has stolen the payroll. Being unable to secure the money and restore it to the safe, Tom, determined to protect the girl, declares himself to be the thief when the loss is discovered. Both Tom and the girl are heartbroken, each thinking the other a thief. The outlaws attempt to raid the town, and in a fight with the sheriff and citizens, are killed or captured. The elimination of danger from the outlaws acts upon Louise's subconsciousness, as did the original fear of them, and that night she again walks in her sleep, restoring the money to the safe. This time she is seen by the sheriff, Tom's friend. The sheriff explains to Tom and Carlton the facts, but, to save her feelings, they are kept secret from Louise, she being told that it was all a mistake, that the money was at all times in the safe. Louise gets well and all probability of a recurrence of somnambulism is removed by the elimination of worry over her mother and sister. When she returns from her honeymoon she finds that Tom has brought them West to live with them.

THE GIRL BACK EAST (May 2).—Ed. Rand and Ed. Carroll lived in Boston, and without any knowledge of each other, met and fell in love with a fickle and calculating girl named Betty Brown. To both she gave a photograph lovingly inscribed: "From your sweetheart, faithful and true." Each, with a desire to win her, went West in search of wealth. One day Carroll, who owned a cabin in the hills, started out to work his claim. He was ill from mountain fever, but overcoming his weakness, continued on the trail. During his absence, rand, who was out of water, stopped to ask for supply. Finding the cabin empty, he entered and discovered an exact duplicate of his photograph of Betty on Carroll's shelf. Realizing the girl's duplicity, he was about to leave when Carroll, who had become delirious from the fever, managed to drag himself from the claim to the cabin, where Rand, with the assistance of the country doctor, nursed him back to health, keeping from Carroll his knowledge of Betty's duplicity. After his recovery, Carroll by an accident, learned of Rand's secret and jealousy prompted him to challenge Rand to a duel. Through the accidental finding of a news paper article showing a notice of Betty Brown's marriage to a multi-millionaire in the East, both men became reconciled.

CLARENCE AT THE THEATER (May 3).—One of the clerks in the office where Clarence Lusk is employed, tells him to be sure and see a musical show that is playing in the city. Clarence hurries through the business of the day, rushes to a restaurant, eats hurriedly and arrives at the theater door just as it is opened. He is the first one in the house, but the theater gradually fills as the curtain rises. His first view of the stage is obscured by late arrivals and, when he finally gets a clear view of the stage, the curtain falls. He leaves in disgust, tearing up his programme and seat check, vowing "Never again."

FIXING AUNTIE UP (May 3).—Miss Bayne is much perturbed because her nieces, Bertha, Bess and Nan, are beating her badly at the game of hearts, and she strenuously objects to their getting married until she secures a husband. Jack Carson has a widowed father and he coaxes dad to keep an eye on the spinster. He tells him that she is rich and beautiful, but when old man Carson sees her he is much disappointed. The girls see what is the trouble and they determine to doll auntie up. By many little arts they improve her every day until she looks perfectly human, and it is not long before the old man capitulates. When he proposes, of course, auntie says, "This is so sudden," but she is too wise to lose her chance. Jack Carson is rewarded with the hand and heart of Bertha, George Radnor wins Bess and Ray Hewitt gets Nan, and the path is paved for four happy marriages.

SELIG.

ROSES OF YESTERDAY (April 28).—John Ralston, and his nephew, John Ralston, Jr., familiarly known as "Jack" live in a New York suburb, but have their business in the city.

One day Jack finds a pretty fan on the seat of a street car. Upon looking, he discovers the owner's name, "Cyrilla Drew, Glenridge, N. Y.," written upon the stick. Imagining Cyrilla to be a pretty young girl, he writes her a note suggesting that he return the fan in person. Miss Drew is a refined, pretty woman, in the prime of life, but still retains the love for romance. She lives in a rose gardened home with her eighteen year old niece, Margery. Miss Drew answers Jack's note, telling him that he can call and return the fan.

Without telling his Uncle John, Jack "dolls up" for the occasion, and departs for his romantic call. In the meantime, Miss Drew, prompted by memories of her youth, dresses in a simple gown, which she had last worn on the evening, twenty years before, when she quarreled and parted from her lover.

Jack, approaching the Drew home, sees Margery and, thinking her to be Miss Drew, falls in love with this vision of loveliness, and is much disappointed when he is introduced to the real owner of the fan. He makes the best of the bad bargain, however, and is polite to the elder woman; but when the occasion offers, he declares his love for Margery, much to the joy of that young lady. Miss Drew, later writes Jack a note asking him to meet her at "Lover's Bend." She, however, forgets to add the "Jr." to the name of Ralston, and the letter falls into the hands of lonely old Uncle John.

Uncle John, scenting a flirtation, keeps the appointment and finds Miss Drew to be his "rose of yesterday." They walk again in the old rose garden, and as memories of their youth, their love and their last parting prove overwhelming, they gladly answer to the call of cupid. Explanations are forthcoming, and the two couples agree upon the day for the double wedding.

HIRAM BUYS AN AUTO (April 29).—Hiram Hunt, a rube farmer of the very verdant variety, decides to buy an automobile. So he fills his pockets with greenbacks and visits town, accompanied by his wife and daughter, and his old chum and neighbor, Jacob Smith. The automobile agents soon learn of Hiram's presence and his desire, and they fairly mob him in their efforts to get his trade. The day's excitement finally ends disastrously for Hiram's pocket book, and almost so for his life. He purchases the cheapest little old wheezy machine in town, and from the moment he starts off with it, his career is suggestive of a deliberate intention to murder his family and neighbor, and suicide away his own life. He finally runs the machine through a stout fence and into the side of a barn, where the whole works blow up; Jacob disappears skyward with the debris. Soon he falls from the sky, and is followed by various parts of the shattered auto. Hiram dolefully gathers up such parts of the machine as he can carry, and starts to walk home, a sadder, but wiser rube.

THE BURGLAR WHO ROBBED DEATH (April 30).—A promising young physician has an inherent weakness for drink. He is devoted to his wife and child. At one full swoop, diptheria takes from him both wife and child. He loses his nerve, yields himself up completely to liquor, loses his practice, his friends and his self-respect. He finally arrives at the bottom of the ladder, where, weakened and penniless, he falls in with a gang of yeggs and is persuaded to undertake a burglary. He spots the Harrison home, observes that Mrs. Harison has been left alone this particular night, and enters by the upper balcony, first cutting the 'phone wires. He comes face to face with the mother endeavoring to save her child from dying in a violent fit of sickness which has attacked it. She can't get the doctor on the "dead" 'phone, and dares not leave the child to summon help. The burglar throws aside the rich haul of jewels he has just pocketed, trusts his fate in the hands of the woman, and works over the child with all his old professional skill. He robs death of the child. A night watchman discovers the severed 'phone wires, becomes suspicious and commences an investigation. The way in which the grateful mother shields the burglar as the latter labors over her little one, and the effect which the good woman's faith has on the unfortunate man, from the intensely sympathetic conclusion of the story.

ABSENT-MINDED MR. BOOB (May 1).—Mr. and Mrs. Algernon Boob are discovered breakfasting in their country place at Lonesomehurst. He is as small and insignificant as she is buxom and important. He is consuming the contents of the "Pup Edition," occasionally thinking of himself and taking a bite of solid food. The whistle of the train reminds him and he jumps into his overcoat, but neglects to put on his hat. He is followed to the station by the fleet and faithful maid of all-works, who jams the head-piece on him just as he climbs in the train. He has forgotten his commuter ticket so he pays cash, and then he keeps tromping his partner's ace in a friendly game in most exasperating fashion. His wife is invited to come to the city and have their child photographed. It requires a photographer and a corps of assistants to scare the baby into an attitude of restful content for a picture.

Mr. Boob arrives at the station an hour before his train is made up, so he buries himself in his newspaper. His wife comes in with the infant, but he is too much engrossed to see her. At that moment a pickpocket relieves her of her chatelaine. She grabs the man, but burdened with a baby, cannot hold him. She rushes to her absent-minded hubby and throwing the baby in his lap, starts hot foot after the thief. The big policeman outside, has happily nabbed him, but insists she must go to the station with them and lodge complaint. Mr. Boob suddenly burdened with a baby does not recognize it as his own, and trots off to the stationhouse where he leaves the waif. In the interium his wife goes home and is surprised to find he has not reported. He comes along on a late train, babbling of his remarkable experience. His wife tells him it was his own baby and consternation ensues. They spend a restless night locating the darling, finding it finaly in Bellion Hospital.

SOME CHICKEN (May 1).—An educational showing the output of an incubator.

THEIR STEPMOTHER (May 2).—Nina hardly has finished reading a fairy story to Trixie, her little sister, in which there is a horrid mean stepmother, when their father enters and announces to them that they are about to acquire a stepmother of their own. This is more than self-respecting children can be expected to endure, and taking their treasure with them, they flee from the house. They are finally found on the street by a policeman who questions them. At this moment, Constance, the sweet young woman who is betrothed to their father, rides up in her auto, recognizes the children and stops to hear their tale of woe. She is fairly aghast at their explanation to the officer that they are about to come under the away of a horrid stepmother who will beat them, starve them, and work them to death. Of course, Nina and Trixie have never seen their father's fiancee to know her as such. Constance seizes her opportunity to win the children. She tells them she will play their fairy godmother and take them to her home where no bad stepmother can ever get them. She gets them home and informs their father by 'phone of the plot she has conceived; he enters into the "game," and is overjoyed with the tact and sweetness of her attitude toward his little ones. Finally the kiddies grow homesick for Daddy, and Constance sends for him. Torn between their two loves, they make Daddy promise to marry their fairy godmother so they will not have to part from her; and thus everybody in the househod is made happy.

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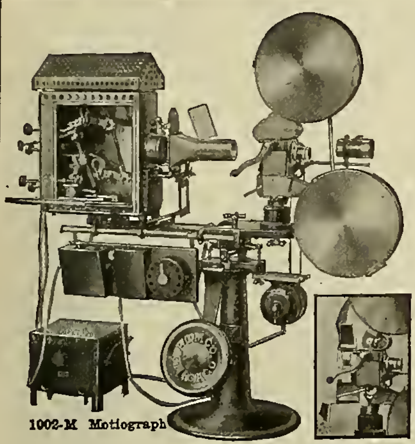

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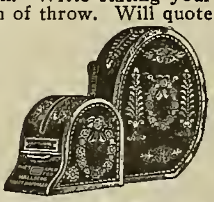

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ESSANAY.

COUSIN JANE (April 29).—Tom Allen visits his sister at boarding school where he meets Jane McArthur, and falls desperately in love with her charming beauty and personality. He spends a very pleasant week, taking the girls to the theater, skating, and making himself congenial generally. Some time later, Jane returns home to the country to spend the holidays with her mother. Jane discovers by reading the paper that the grand opera season has commenced in New York. Mrs. McArthur writes to her sister asking if Jane may visit for a few days. Mr. Lawrence, the uncle, is very enthusiastic about it, while his wife and daughter, are displeased. Mr. Lawrence finally gets the consent of his wife to write Jane asking her to come on. Jane astounds her city relatives by appearing as a country yokel. That night at the party, Jane meets Tom Allen. To the surprise of everybody the young couple are married on the spot. The clever situations leading up to the climax are unique.

COUSIN BILL (April 30).—John Steppling borrowed $3,000 from his father-in-law. He promises his wife never to speculate again. That afternoon a broker friend of Mr. Steppling's, gives the latter a good tip in corn. Bill, the idiotic office boy absorbs the conversation. Through persuasion on Steppling falls a martyr to the demon gold, and is induced to go home and get the money he has locked in the desk that morning. This he gives to Bill with instructions to deliver it to the broker. Instead of delivering the message immediately, Bill assists a young lady by giving her a stamp to mail a letter, gives a handle to an errand boy, so that he might be able to carry a heavy package. He proved himself to be a good samaritan to several, which took up a considerable amount of time. In the meantime, Steppling buys a paper which informs him of his loss. Mrs. Steppling having discovered that the money had vanished, rushes to her husband's office. Steppling confesses his speculation to her. Bill returns and is thrown bodily out of the office. He enters again, hands his employer the note which had been delivered too late to be any good and is rewarded with a crisp bill for his tardiness.

THE STORY THE DESERT TOLD (May 1).—One who has not traveled across a desert barely realizes what a trying and dangerous thing it is. The sheriff of Desert Valley, California, received a letter from Mrs. Tom Decker, requesting the former to send Marjorie to her. A volunteer is called for to risk his life in escorting the four-year-old child across the sandy plain. John Hartley steps forward and promises to protect the child with his life. That day, Bill Barratt, an outlaw, is arrested and lodged in jail for the murder of Jim Ellis' child. That night, the sheriff is informed that the men of the village are going to lynch Barratt. Sheriff Mackley handcuffs the prisoner, places him on a horse, and takes him to the desert, for safe keeping. In the meantime, John Hartley's mule succumbs to the heat. Being out of water he tells Marjorie he will go for some and return shortly. Hearing a child's cry, Mackley and his prisoner are quick to find the thirsty infant. Mackley returns to his horse, which had been left a few rods away, only to discover that the animal had galloped off. Without water, they are in a hopeless condition. Jim Barratt promises to guard the wagon, they discover the lifeless form of the outlaw, Jim Barratt, who had kept his promise.

A CHILD'S PRECAUTION (May 2).—Mr. John Cartleigh presents his four-year-old daughter, Dorothy, with a doll for her birthday. That day Cartleigh collects several hundred dollars for his employer. Finding the bank closed he takes the money to his home, unaware that he is being followed. That night, Cartleigh places the money in the buffet drawer. The child, fearing that her doll will be taken from her, gets up in the middle of the night, and places it in the buffet drawer, taking the wallet out and placing it under her pillow. Having seen Cartleigh place the money in the drawer, the robber waits until the household is in darkness. He forces the window open, looks into the drawer, but discovers the wallet missing. He is so furious that he takes the doll and smashes it on the door which awakens Dorothy. She runs into the room, just as the would-be thief is making his exit. The child's precaution saved John Cartleigh's employer's money. Dorothy is rewarded with a new doll.

CINES.

A FUGITIVE AT BAY (Special, 2 parts, April 16).—Vanni Lupo, a young villager, returning from a hunt with Baron Torrie, is introduced to the Baron's beautiful daughter, Minerva. A feeling of mutual attraction immediately springs up between them. Remembering her desire for a live pheasant, he is about to trap one when he is confronted by a gamekeeper. In his attempt to wrest the bird from Vanni, the gamekeeper is mortally wounded. Hardly had Vanni presented Minerva with the gift, when two officers appear with a warrant for his arrest on the charge of murder. Vanni seizes an opportunity to over-power the officers and makes his escape to the mountains. Incensed at the killing of the gamekeeper and provoked at the failure of the police to cause Vanni's arrest, the populace is only too ready to bring the guilty one to justice when a reward of $5,000 is offered for his capture, dead or alive.

Lending a deaf ear to all precautions, he goes into the village under cover of darkness and places bouquets on the ledge of his sweetheart's window. One day he is discovered by a couple of goat-herders, who immediately notify the townspeople. A posse is quickly formed and a vehement vengeance is their plan. Minerva learns of this and prompted by her love for him, she throws on her cape and determines to reach him before the posse arrives. The race is on! Although Minerva has chosen the more hazardous route, she courageously wins. She crawls to the entrance of the cave where her cry is heard by Vanni. He tenderly picks her up and carries her into the cave where she is revived, but, almost at the same time, he learns of his own predicament. Fumes of smoke soon penetrate the place and Vanni realizes he is caught in a trap. He runs to an exit in the cave where he can look out upon his captors. He frantically appeals to them, telling of the presence of Minerva, the daughter of the Baron Torrie, in the cave. They assure him her safety, but he must not escape and to save the life of the woman he loves, he complies with their demand and jumps from the cliff onto the rocks of the chasm below, and into eternity.

A HEART OF STEEL (April 22).—Albert Graham is very happy with his wife and little daughter, Lottie. His rich father, although strenuously opposed to his son's marriage, loves his grandchild.

Albert entertains, and is persuaded by his persistent wife to enter into a stock speculation with a number of friends. He is unaware that the United Mine Stock, which he contemplates buying, is the very stock his father has given his broker instructions to sell.

A lively market in stocks causes the inquiry, "Who is selling, and who is buying?" This question is answered when Lottie, visiting her grandparents, tells of her father's gain of fifty thousand dollars on the Exchange. This fact is verified when their maid tells them: "The one who ruined you is your own son!"

Albert learns that he has bankrupted his father, and attempts to repay him. The father, believing his son implicated in a scheme to cause his downfall, refuses, and orders him from the house.

Albert's frequent quarrels with his wife are heard of by the father. One evening, Albert and Mrs. Graham attend a Society Tableau, and Lottie, left at home, writes a letter asking her grandparents to forgive her papa and mamma. The lamp upsets, and the house is soon on fire. Lottie's life is in imminent danger. She is saved by her grandfather, who is seriously burned in the rescue.

Albert and his wife, when informed of the fire, hurry home, where they fall on their knees at the father's bedside. He rejects their advances, however, and raising himself upon his elbow speaks his last words to his son: "I will not forgive, and the only reason that I remain in your house is because I die.

FORGOTTEN (April 26).—Roger is a butler to the Duke de Melao. One day, while off duty, he comes upon Countess Ardenti and her daughter Sylvia. The Countess has sustained a slight injury to her foot. Roger and Sylvia assist her home, where he is royally treated.

Sylvia is a beautiful girl, and it is needless to say that Roger falls in love with her, but how to keep from her the knowledge of the true position he holds constantly worries him.

Meanwhile, Sylvia finds herself falling more deeply in love with Roger. Their romance, however, is short-lived, for, upon accepting an invitation to tea with the Duke, Sylvia and her parents learn of Roger's deception. Upon the protest of the Count, Roger is discharged.

Heartbroken, he leaves for Australia, where he hopes to forget the past.

Sylvia's pride, accompanied by her social pleasures, soon tends to dismiss all thoughts of Roger, and like a blessing from heaven, he meets a sudden death while at his work.

VIEWS IN LIEGE, BELGIUM (April 26).—These views are from the more important surroundings of the picturesque little city of Liege. Among the sights shown are the Hotel Curtis, St. Jacques Church, monuments of Belgium's great men, and glimpses along the River Meuse, including the famous Exposition Bridge.

THE NEW ARRIVAL (April 29).—Mr. Stout and his family learn through the papers that he is a candidate for election of County Judge. His daughter and Alfred, of a neighboring family, are sweethearts. Mr. Stout receives a letter from his cousin advising him that his Nellie is now the proud mother of a little one which will soon be brought him to see.

Mrs. Stout reads the letter when Alfred's mother calls, and in her anguish urges her to read it. Alfred's friend, a reporter on a radical newspaper, takes advantage of the assumed scandal and a degrading article against Mr. Stout appears in the next issue. Mr. Stout is censured by his political constituents, while Mrs. Stout is obliged to resign from a charity society.

Amid all the turmoil that follows, Alfred and his sweetheart are still true to each other. His father and mother disapprove of their love affair and go to the Stout home where Alfred had been seen entering. They arrive to take away their son, who is soon found with the girl. During the heated discussion between the two families, cousin Frank arrives with the innocent cause of all the trouble. "Nellie's little one' is a pretty, little Spaniel puppy."

SCENES AND RUINS NEAR ROME (April 29).—This is an interesting series of scenes of the ruins of castles and aqueducts in the Campagne Romaine, Southern Italy.

JERRY'S REBELLION (May 3).—Jerry is an unfortunate married man of small statue, and possesses an unmerciful mother-in-law. Sent to the market, he meets pretty Kitty; an appointment is made, and he returns home late to receive their usual blessing. How to keep his appointment with Kitty worries him. The Superintendent of Police, a friend of his, aids him, for on that night Jerry is arrested in his own home and set free outside of the house.

While waiting to be served in the Tip Top cafe, Kitty and he write postals. Jerry writes a pathetic letter of his suffering to his mother-in-law, while Kitty informs a girl friend that she is at that time dining with Jerry in the Tip Top cafe. Too much gum sticks the postals together when mailed, and Kitty's postal falls into the hands of the mother-in-law. She and the wife immediately set out to the restaurant and Jerry is brought home in a much dilapidated condition.

THE RIVAL LOVERS (May 3).—In which appear two young men, a girl and her irritable eccentric father. The young men, Tom and Jerry, denied the privilege of calling, resort to strategy. Disguised as a butler and governess, they are accepted by the father when the latter advertises for help. Their love-ventures in these capacities are successful until jealousy on Jerry's part brings their joke to an end. Tom feels the wrath of the father, and Jerry is found in such a ridiculous position that the father's wrath, in spite of himself, gives way to the ludicrous spectacle and a general hand shake follows.

ECLIPSE.

GERMAN CAVALRY MANEUVERS (April 30).—Aided by the excellent photography for which the producers of these pictures are famed, the Eclipse Company through George Kleine, present the Crown Prince of Germany reviewing and commanding his world-famous regiment in all its cavalry maneuvers.

GRANDPA'S REJUVENATION (April 30).—That the waters of the Fountain of Youth could be purchased in bottles at $5.00 each is the belief of Mr. Waggs after he had read an advertisement in the local newspapers. While Mrs. Waggs is sent to purchase a bottle, Mr. Waggs falls asleep. In his dream he is once more living in the age of his boyhood, and is awakened by the return of his wife just as he is playing in a sandpile. After having lived the past over again, he is only too glad to find it all a dream. Horror that his dignity would be lessened to such an extent arouses in him the abhorrence to the idea of it all, and when his wife returns, he violently throws the bottle and its contents away.

A PICTURESQUE JOURNEY IN WESTERN FRANCE (April 30).—These pictures were taken on a trip from Annecy to Chamonix, and comprise possibly the most magnificent scenery to be found in France.

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235-239 W. 23d STREET, NEW YORK

A FOUR-FOOTED DETECTIVE (April 23).—The mysterious Mr. Raffles walks into a bank with his gang. A clever hold-up is effected, and a clean get-away is made.

Detective Keene is notified, and soon arrives with his dog, "Spot," which, after having been given the scent, starts out to locate the gang, while Keene most unconcernedly saunters off.

"Spot" successfully finds Raffl and shadows him to his home, but there he finds himself shut out. He resorts to strategy, and pretending to have been run over, lies down on the pavement. In his feigned plight he is seen from the window, and is tenderly carried into the house by Raffle's woman accomplice.

When left alone, "Spot" procures some valuable clues, including an addressed envelope and some keys.

The detective returns from the theater to find "Spot" waiting for him. Together they start out, and with the aid of the keys gain an entrance to the home of Raffles.

Here lively scenes occur. Keene, desirous of capturing not only Raffles, but his whole gang, pinions Raffles down, and sends a letter to the police headquarters by "Spot." However, he allows the woman to escape. She tells the gang of Raffles' situation, and they hurry to his assistance. Keene pretends to be fatally shot, and as they leave the house they are confronted by the police, and a clean sweep is made.

"Spot," the four-footed detective, is again a hero!

MELIES.

A BURIED TREASURE (May 1).—At a boarding house in Sidney, Australia, Franz, a young artist, holds himself aloof from his fellow boarders. In vain do they try to induce him to join their picnics and frolics. Secretly he is in love with the young and pretty Dolly, but dare not make advances because of his poverty and her wealth. Secretly she loves him.

At length, peeved at the artist's reserve, the boarders decide to play him a joke, a la Edgar Allan Poe's "The Gold Bug." Even little Dolly joins in the plot, lest by refusing she betray her secret. They ingeniously steal from the artist his large, soft, black hat—his inseparable companion—which they place carefully in a large box and bury among the rocks on Mosman Point. While the artist is busily at work on a picture of Sidney Harbor, a rag blowing at his feet attracts his attention. It is supposedly an old note written by a dying sailor to his pal, giving directions to a buried treasure at Mosman Point. The artist bites.

Not a moment does he lose to seek the spot, and not a moment do the boarders lose to follow him. But on opening the box and discovering the joke, the look on his face is so pitiable that Dolly deserts the jokers, runs to Franz and confesses her love. That is revelation Number One. Number Two is in the form of a letter the artist finds in his hat, which he had neglected to open. It contains a check for 1,000 pounds in payment for a painting. The drinks are on the boarders.

THE HOME OF TERNS (Australian sea-birds)—(May 1).—The Tern, or Australian sea-bird, finds its breeding place on the little island of Oyster Key, situated about thirty miles out at sea from Cairns, North Queensland, Australia. They are so numerous that, when flying, they form a sort of fog, and are so tame that the grinding of the camera does not in the least scare them.

VITAGRAPH.

O'HARA AND THE YOUTHFUL PRODIGAL (April 28).—Denis O'Grady, Tom and Ailleo's son, is eight. His grandfathers, O'Sullivan and O'Grady, are jealous of each other, and each tries to win the child's affection and to object to everything the other does, but O'Hara, his god-father, is really the child's favorite. One day while his mother is out, Denis tries to steal a pot of jam. Aileen is going to whip him, but O'Hara pleads for him and he is pardoned. For a while he remembers his promise, then one day, near Christmas time, when he is over at his grandfather Sullivan's, he is tempted to steal some tarts. He does so, and at the same time breaks a pet pipe of his grandfather's. Sullivan would forgive the theft, but not the pipe, so he takes Denis home and tells his mother. Aileen whips him soundly and shuts him up in an outhouse. Denis resolves to run away. He climbs out of the window, steals a ride on a cart and gets out into the country. Night comes on, and he is lonely and frightened and wishes he was home.

In the meantime, his flight has been discovered and his mother blames herself for her harshness. O'Hara starts out with Larry, the policeman, to find him and they discover him curled up by a small fire, which follows out the tactics of his favorite heroes. O'Hara restores him to his mother and all ends happily.

TWO'S COMPANY, THREE'S A CROWD (April 29.)—Sadie is the favorite typewriter of the establishment. Both Binks and Bingles lay siege to her heart. Both invite her to go to the theater. Each reserves seats. Bingles, to put one over on Binks, gets the rest of the employees to make believe that he is ill. They all tell him that he is looking terribly, until poor Binks decides to go home and go to bed. Just as he is leaving, he overhears Bingles tell the boys that the scheme has worked to perfection. On his way home, he stops at the theater, and tells the ticket-seller that he can cancel two of the seats for that evening, and reserve only two for Binks.

That evening, Bingles, thinking that the coast is now clear, stops for Sadie and takes her to the show. When he and Sadie arrive they find that his seats have been sold. Sadie is distressed. Binks puts in an appearance in full dress suit and high hat. He offers to share one of his seats with her. She accepts, and Bingles, crestfallen, stands aghast.

STREET SCENES, YOKOHAMA, JAPAN (April 29).—The novel sights which these scenes portray, bring before us the activity and business thrift of a nation which has astonished the world, and shows us one of the leading thoroughfares of Japan during the busy hours of the day.

A WINDOW ON WASHINGTON PARK (April 30).—From his apartment, where he lives a cheerless widower's life, overlooking Washington Park, Alan Dale sees a refined, but poverty-stricken old gentleman on one of the park benches. Calling his butler, he instructs him to go down and tell the old man he would like to see him. When the butler approaches the elderly man the old fellow is somewhat skeptical, but finally consents to go with him. Alan receives his guest cordially and tells him why he has requested him to come and invites him to dinner. During the meal the old man tells his life's story; how he married a young woman, and after the birth of a little daughter, she died. How his daughter had married a young fellow and gone to live in New York, and how he had lost his money. The last news he had received of her was of her death. As he recites his story visions of the events appear before us and we have no trouble following them.

Alan, at the conclusion of the story, eagerly grasps the old gentleman's hand and tells him that he is his daughter's son.

BUNNY VERSUS CUTEY (May 1).—The college boys enjoy another joke on their friend, the lady-killing Cutey. John Bunny is at the play with Lillie, a girl whom he knows slightly, and Cutey makes up his mind to cut out Bunny. After the play, Bunny introduces the young lady to some of the boys. While he is talking, Cutey persuades Lillie to go to supper with him, much to Bunny's disgust. Cutey tells the boys about it.

In order to reduce his weight, Bunny is taking a series of flesh-reducing exercises and is seen by Cutey, who rushes off to tell his friends about it. Thinking that Bunny's awkward antics will amuse her, Cutey and the boys rush off to Lillie and bring her along. By no means a finished athlete, Bunny has a good deal of trouble with some of the exercises. He drops dumb-bells on his toes, hits his head with the Indian clubs, etc. With laughter, the boys watch him, but Lillie is annoyed at their ridicule. When, on entering the room, she sees Bunny humiliated by their taunting him, she gets highly indignant and orders the immediate departure of Cutey and his friends, telling them that John Bunny is quite good enough for her. The boys enjoy a good laugh at the crest-fallen Cutey.

USES OF DYNAMITE BY U. S. ENGINEERING CORPS (May 1).—Dynamite has many uses in times of peace as well as in warfare. The Engineering Corps are shown using it in stumping and felling trees and for a variety of other purposes. The ease with which this violent explosive may be handled and its enormous power when exploded in close quarters, are most strikingly illustrated.

CINDERS (May 2).—Cinders, the furnace man in a large tenement building, has no friends, with the exception of his dog, Mutt, and Katy, a poor little girl. One day Mutt is away for a long time. When he comes back he brings with him a note from little Katy, saying that she is sick in bed. Cinders goes up and she tells him that she would like some real flowers instead of the artificial geraniums that form her only garden. When he goes to buy them he finds that he has not enough money and decides to sell his dog. After speaking to several men he at last finds a purchaser, who pays him a dollar. Cinders spends the money on flowers and takes them to Katy. A few minutes later, a man comes in bringing Mutt with him. He is the man who had bought the dog and is none other than Katy's father, who had long been missing.

CAPTAIN MARY BROWN (May 3).—Plans of the new fortifications around New York have been entrusted to Colonel Brown, who keeps them in a safe. He and his secretary, Captain Kingsley, are the only persons knowing the combination, but by an ingenious trick with a mirror, the assistant secretary, Deland, really a captain in the Belgian Secret Service, manages to learn it and steal the plans. This he does on a Saturday night, thinking to return them before either the colonel or Kingsley reach the office on Monday.

On Sunday, however, the colonel receives an urgent call for the plans and he telephones to Kingsley. Kingsley is with his fiancée, Mary Brown, the colonel's daughter, when he is called and she takes him in her car to the office, waiting outside for him. When Kingsley opens the safe and announces that the plans are not there, the colonel accuses him of stealing them, knowing that the young man has recently been spending a good deal of money. Mary comes into the office, and hearing the accusation, declares that her lover is innocent and that she will find the real culprit. Meanwhile, Deland brings them back to replace them in the safe. Mary is alone there, her father and Kingsley having gone, and she guesses the reason for Deland's visit. When he leaves the office, she follows into the room occupied by the two spies. They discover and bind her, but not before she has been able to get a message conveyed to her father, who arrives with Captain Kingsley just in time to prevent the spies from making their escape.

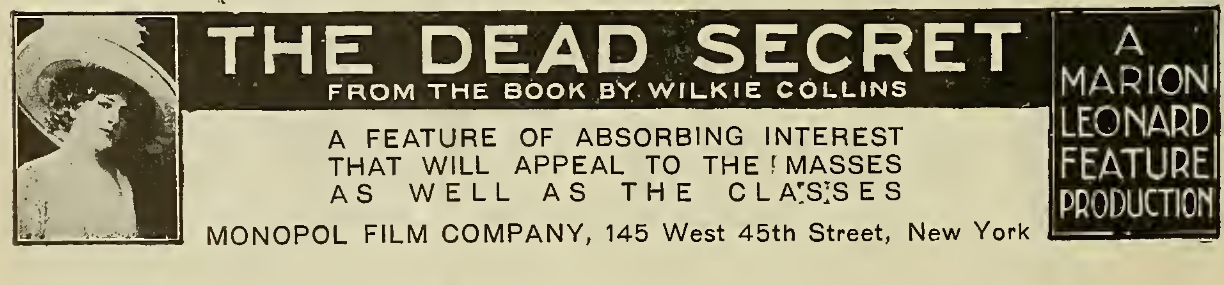
HEARTS OF THE FIRST EMPIRE (Special, 2 parts, April 28).—In the spring of 1810, the Peninsular War begins, and fearing that the Austrian Army may again take the field (he having ignominiously defeated them the previous year), Napoleon arrests the Count de Mauperg, high in the favor of the Austrian Emperor, Francis. Mauperg is to remain in Paris for six months as a hostage for the good behavior of his sovereign.

Emperor Napoleon's wife, Marie Louise, one day when driving, intervenes in behalf of a poor girl named Beatrice Dupreil, who is being cruelly beaten by an old hag, Mere Pignoue. The empress compensates the woman with a bag of money and takes Beatrice to the castle. On account of her awkwardness and unsophisticated manners, her first appearance causes much laughter.

Directly after Count de Mauperg's presentation to the courtiers by Napoleon, the empress, with her ladies, enters. Beatrice is presented to the emperor, and instead of making a courtly bow, she acts in a hoydenish manner. This arouses laughter from the court, but her part is taken by Mauperg, who conceives an admiration for her, and the emperor orders that the court dancing master instruct her in French etiquette.

Six months have nearly passed and Beatrice, now well acquainted with the French court manners, is sought after by the courtiers and Count de Mauperg, whom she favors. This arouses the impassioned jealousy of Duc de Beaufort, a courtier, who reminds Napoleon that Mauperg's hostage has nearly expired, thinking that by this way he will get rid of his rival.

Just as Mauperg is about to leave he is secretly handed a note in which he is commanded, as a true servant of Austria, to slay the tyrant emperor. Beaufort, hearing of this, arrests Mauperg's servant, obtains the note, which he brings to the emperor. Hearing that Beaufort is commanded to arrest Mauperg, Beatrice encounters the courtier in the corridor and, after a tussel, kills him with a rapier. Beatrice divests the dead man of his outer garments, goes to the apartment of Mauperg, tells him what she has done, and together they flee from the country.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PATHEPLAY

PATHE'S WEEKLY, NO. 17 (April 21).—Oakland, Cal.—Mayor Frank K. Mott, of this city, inspects the new street sweeping device, which gathers the dust instead of scattering it.

New York, N. Y.—Fire Commissioner Johnson has accumulated the evidence of his having obtained $127,000 worth of insurance on household furniture worth $3.96, with which he hopes to influence insurance legislation at the State Capitol.

London, England.—Mrs. Pankhurst leaves her solicitor's office to go to her trial in Oold Bailey Court, where she is sentenced to three years' penal servitude.

San Francisco, Cal.—Mayor Rolph pitches the first ball at the opening baseball game of the season here.

St. Augustine, Fla.—The landing of Ponce de Leon is re-enacted here on the occasion of the 400th anniversary of the event.

Madrid, Spain.—The King and Queen attend the laying of the corner-stone of the College of the Naval Officers' Orphans.

Jersey City, N. J.—One hundred and seven contestants take part in the Modified Marathon race held on the Hudson County Boulevard.

London, England.—The King goes in state to the Embankment to open the Parliament.

Washington, D. C.—The suffragettes parade up Pennsylvania Avenue to the Capitol, where they present their plea for women suffrage.

Comic Section.—Mutt and Jeff try their hands at settling the revolution in Mexico.

THE CORMORANT (April 29).—A sea-bird, purely and simply, and dwelling in the crevasses of steep cliffs, the Cormorant's chief prey is fish. Consequently, it is an expert angler and whenever a fish nears the surface of the water, the Cormorant is waiting for it. The Cormorant immerses its head and in the twinkling of an eye the fish is captured. Fishermen use these birds to help increase their daily catch. The men fasten a strap on the neck of the Cormorant and the bird, after catching the fish, is unable to swallow. When its neck is full of fish the Cormorant returns to its master and leaves the fish at his feet, then goes back for more.

ALONG THE RIVER EURE, FRANCE (April 29).—A scenic film of rare beauty and harmonious coloring.

HIDDEN LIFE IN SEAWEED (April 29).—A most interesting study of various almost invisible creatures that infest even the commonest seaweed is obtained by means of a planktonograph.

THE MEXICAN'S DEFEAT (April 30).—Out of revenge, a Mexican army captain "frames up" upon an American and his wife evidence of a conspiracy against the Mexican government. The captain, with a guard, calls to search for the evidence that he knows is in the house. The Americans seem to submit to the search, but a moment later and by clever maneuvering they have the advantage over the Mexican guard, and before the latter really knows what has taken place the Americans are fast disappearing toward the shelter of an U. S. army post over the border, where they arrive in time to dare the Mexicans to pursue them further.

THE PANAMA CANAL TODAY (April 30).—The most gigantic engineering project in the world's history is almost completed. The Milaflores locks and the spillway are opened for the first time and in this film the camera gives a comprehensive idea of the enormity of the undertaking which will link the Atlantic and Pacific.

THE PARTING ETERNAL (May 1).—When he never received her letter, Donald Morley took it for granted that Mary Leonard did not love him and left his old home. Some years later he is ordained a priest and celebrates his first Mass in a convent chapel where Mary is a nun. After the service and alone before the altar, they meet. Mary explains the circumstances of the misunderstanding, but they love each other well enough to put their worldly emotions aside (in a strongly dramatic scene) and hold faithful to the vows which their consciences tell them cannot be violated and then they part—for eternity.

LIQUID AIR (May 2).—In one of the experiments in this film two eels are placed in a tank of liquid air. When taken out they are frozen solid. One of them when placed in water comes to life, but, with a hammer, the other is easily broken into small pieces. This is done to prove that liquid air merely suspends life for the time being. Together with other experiments this demonstration has a message of interest to the masses who do not number a knowledge of scientific matters among their accomplishments.

WINTER IN UPPER ENGADINE, SWITZERLAND (May 2).—A view of the Alps in all their wondrous and glorious beauty holding the spectator spellbound by its very magnificence.

GENERAL SCOTT'S PROTEGE (May 3).—When her lover's life is sacrificed to pay the penalty for a crime committed by the chief's son, Red Wing, an Indian maiden, leaves the camp and goes to live with the family of General Scott, who is in charge of a frontier army post. The Indians do not bother her while General Scott is alive, but when he dies and the funeral procession is journeying to the cemetery the Redmen demand the return of Red Wing. She refuses to go, whereupon the savages attempt to take her from the soldiers. In as pretty a fight as one would wish to see, they are defeated and the heroine of the battle is little Red Wing, General Scott's protege.

BIOGRAPH

BLAME THE WIFE (April 28).—When the Smith family missed the train, it was the wife's fault—that's what Smith said. But the next day at train time his wife hurried off, leaving him alone. Then there was no one to answer his questions, "Did you see my collar?" "Where's my hat and coat?" Thus it was that Smith learned who really was to blame.

THE DAYLIGHT BURGLAR (April 28).—Harry returns from the club in a somewhat jagged condition and is surprised by finding a burglar in his room, who is quick-witted enough to take advantage of the situation, finally handing Harry over to the policeman as the burglar.

IF WE ONLY KNEW (May 1).—A careless nurse-girl allowing the child to wander away, made the mother realize the poignancy of the little verse:

> If we knew the baby's fingers,
> Pressed against the window pane,
> Would be cold and stiff tomorrow,
> Never trouble us again,
> Would the bright eyes of our darling
> catch the frown upon our brow,
> Would the prints of rosy fingers,
> Vex us then as they do now?

But a higher destiny watched the child and saw it safely home.

THE WANDERER (May 3).—This story is somewhat in the nature of a poetical fantasy, and may be construed as the spectator pleases. It is the story of a wanderer who prefers to seek, through his flute, the spirit of truth, that he may give it out into the world as he passes through his various journeys and experiences in life and thus make earth a better and fairer place. He prefers this to the perpetual strife for gain.

AMONG THE EXHIBITORS.

Lafayette, Ind.—This city is to have another playhouse in Main Street between 0th and 7th. Oliver W. Peirce, owner of the property will erect the theater. Cost $25,000.

St. Paul, Minn.—This city is to have a new theater, C. H. Miles, owner of the Hippodrome in Minneapolis, is the reported builder.

Dallas, Texas.—Arrangements are being made through Dallas and eastern capital for the erection of a vaudeville theater within the next few months at the corner of Elm and St. Paul Sts. The property is owned by Mrs. S. A. Gibbs, of Dallas.

Oregon, Ills.—The building on the Lyon's theater site is being razed to make way for a new opera house. Mr. Lyons, will erect it. Cost $15,000.

Baraboo, Wis.—Plans for the new opera house here are in the hands of contractors, and it is understood that Al. Ringling will have the building completed this year.

Durant, Okla.—W. A. Roberts and J. B. Berry, of Cumby, Texas, bought the Gayety theater from J. S. Jennings, and will take charge.

Corpus Christi, Tex.—Dillard R. Fant, well-known property owner of San Antonio, has completed plans for the erection in this city of an opera house in Chaparral St.

Philadelphia, Pa.—F. C. Michaelsen has filed plans for the erection of a moving picture theater at Kensington Avenue and Somerset Street. Cost $25,000. The Joseph Levin Co. is estimating on a $10,000 moving picture theater to be erected at 1426 So. 4th Street.

Bloomsburg, Pa.—This city is to have another picture theater. Wm. Hutton will erect it at the corner of Main and North Streets.

Philadelphia, Pa.—Clarence P. Wynne has purchased from Wm. Levis a lot at 2775 Kensington Avenue where he will erect a moving picture theater.

Ishpeming, Mich.—The city of Ishpeming is considering the erection of a moving picture theater.

Los Angeles, Cal.—Geo. E. Lubin is completing plans for a brick theater to be erected on E. 1st between Cummings and Chicago Sts. for M. Minkus.

Coshocton, O.—The old Manoer residence is being razed and will be supplanted by a modern theater.

Fresno, Cal.—C. O. Davies, general manager of the Empire theater, said the Empire will be thoroughly renovated this summer at a cost of $5,000.

Suffolk, Va.—The charter of the Suffolk Theatrical Co. was recorded at city clerk's office; capital stock $3,000 and maximum capital stock of $20,000.

Buffalo, N. Y.—The Columbia Realty Co. of New York are to build a $250,000 show house on the site at Pearl and Huron Sts.

New York, N. Y.—Plans have been filed for enlarging the theater at 258 W. 145th St. The 145th St. Theater Co., of which C. J. Packard is president, is the owner. Cost $70,000.

Columbus, O.—It is expected that plans for the Majestic theater building to be erected in South High St. for Max Stero will soon be completed by Architect Fred Elliott. Cost $100,000.

Wichita Falls, Tex.—This city is to have a new theater. Wren & Berry, proprietors of the Lydia Margaret, by Stamfli and Roberts will erect it.

Cincinnati, O.—The Northside Amusement Co. will build a motion picture house on Hamilton, near Lingo Street.

Wallace, Idaho.—This city is to have a new theater building.

Auburn, Nebr.—Eustice & Bousfield sold the Ideal theater to Taylor & Jones, of Shubert.

Colville, Wash.—This city is to have a picture theater to be opened in the Fair Store building. W. S. and P. E. Newport, of Spokane, will be the proprietors.

Williston, N. D.—Plans are under way to build a picture theater in Main Street.

Cincinnati, O.—The people in the western part of the city are to have a new theater. Plans for a $45,000 building on Colerain Avenue were filed. Lawrence Bueche, promoter.

Bristol, N. J.—The Lyric, the photoplay theater on Mill st., was reopened recently.

Des Moines, Ia.—Work will start soon in tearing down the Great Western Accident Association building in 8th Street to make way for the new Empress and Hippodrome theater to be erected by Albert Getchell.

Philadelphia, Pa.—A moving picture theater is to be built at 2011 Frankford Avenue for J. J. Goodstein. A syndicate composed of Dr. Geo. H. Kolher and others have purchased a lot at 1142 Passyunk Avenue and will erect a moving picture theater to cost $50,000.

New York, N. Y.—A moving picture theater will be erected by Felix Isman on 7th Avenue, between 41st and 42nd Streets.

Brooklyn, N. Y.—Arrangements were made by Wm. I. Walter, as trustee for the Adolph Bernheimer estate and the Fulton Building Co., of which A. L. Shakman is president, for a lease of property at the corner of Broadway and 81st Street. A theater will be erected on the site to cost about $200,000.

Meridian, Miss.—S. H. Floyd, who is to erect a $30,000 theater building in this city, will let the contract shortly.

Cincinnati, O.—Real estate brokers have been working for the past few weeks with John Bradlet who is investigating in this city in an attempt to find a location for a theater.

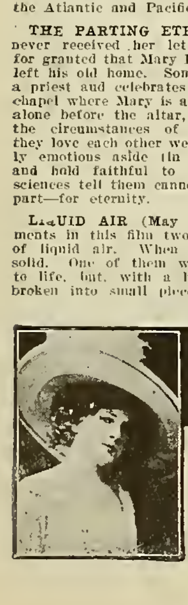
Baraboo, Wis.—Plans are being considered for the erection of a new opera house here. Al. Ringling will erect it.

Antigo, Wis.—Manager H. E. Hansen of the Palace Theater Co. will erect a new theater.

Joliet, Ills.—Plans have been prepared for the erection of a new theater in 110 No. Chicago Street. Mr. Rubens, general manager. Cost $40,000.

Minneapolis, Minn.—W. L. Harris starts work on a large theater here.

Louisville, Ky.—The contract for erecting the National theater at Louisville, Ky., has been let to the Selden-Breck Construction Co.



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UNIVERSAL

POWERS.

STRANGERS IN A STRANGE LAND (April 30).—Tony, his wife and little Rosa start for America. The wife dies and is buried at sea. Tony knows no English and has difficuffilty in obtaining work. He gets a job with a road gang. One day he sees a pretty flower, he picks it and his child is so pleased with it that the next evening he picks another, but is pounced upon by the irate owner of the garden. He is taken to the station and is unable to make them understand that he did not know he was doing anything wrong.

Eventually, he is brought to the night court, but all he can say is "I no steal'a da flower, I pick for lettle Rosa." The judge, noting the genuineness of the man's efforts at explanations, sends him with two policemen to investigate the truth of his story.

In the meantime, Rosa has made the tea and has set the lamp in the window. But her Daddy does not come, so she sets out to find him. She comes to the street excavation and falls in and is rescued by the watchman, who soothes her and carries her home. They arrive as Tony, crazy at her loss, is fighting desperately with the policemen to get away and hunt for her. The passionate warmth of the reunited Italian and his child convinces the policemen.

REX.

THE TURN OF THE TIDE (May 1).—Quarrelsome Jack gets into a brawl with some ruffians in a saloon; he knocks one down and, thinking he has killed him, rushes off to his boarding house, packs his grip and goes to another town. Arriving there he is walking along the dock when he sees a simple fisher girl waiting in the porch of a hut for her father. Old Joe, a fisherman, passes and nods to Jack.

Old Joe is on his boat in the docks and finds his man, Jim, asleep. He is tired of his lazy ways, awakes him and discharges him. Jack overhears the conversation and applies for the job which Joe gives him. Jim is angry and tries to prevent Jack from entering the boat, but Jack knocks him down and leaves him on the sand threatening vengeance.

Jack and Joe return and Joe points out a boarding house where Jack can stay, he engages a room and starts to go upstairs, but is tripped up by a drunken sailor. A fight commences while Jim, who has planned it, looks on.

Jack has fallen in love with Peggy, but she does not approve of his quarrelsome ways, although she likes him. One day he is walking along the cliffs and falls over; he is seriously hurt and is carried to the cottage where Peggy and her father live, where she nurses him back to health, and gradually gets to care for him.

Peggy's father is an invalid and dies suddenly leaving Peggy all alone. Jack, returning from his work, learns of her father's death and is told that Peggy is on the cliff; he goes to find her and, holding out his arms, she goes to him.

IMP.

THE CUB (April 28).—The cub reporter loved the owner's daughter. He learns by chance of a plot to sell the paper's power by the managing editor to a pair of crooked contractors. The owner refuses to listen to his discovery, but the girl does and believes him. Together they plan to force the owner to take some action. The dinner at the owner's house is spoilt by the girl who compells them to dine in a private room at Musceveys, where the managing editor has an appointment with the contractors. The cub plants a dictograph in the room where the contractors are and puts the receiver in the room where the owner and his party are ushered. Their entire conversation is heard by the owner. The cub is dragged from the fire escape where he has been concealed; a terrible fight ensues; the police are called in and the managing editor and his crooked friends are taken into custody. The cub is rewarded with the managing editor's position and the girl's hand.

CRYSTAL.

PEARL AS A DETECTIVE (May 4).—Chester is engaged to Grace. He had just received a letter at his office from Laura Gaines the sister of a chum of his. The letter was on two sheets asking Chester on the first sheet to help her in a business deal and arranging for an appointment on the second sheet, which bore her signature. Chester knocks this last sheet off his desk. Grace visits him and finds the compromising paper. She goes home. Chester telephones her that important business will keep him away that evening. She waxes suspicious and calls up Finder and Pinchem Detective Agency. They assign Pearl, the girl detective to the case. She trails Chester and reports to Grace that he dines at a hotel with a woman. She then goes to Chester's office and gets a job there as stenographer. The next day Chester gets a letter from Miss Gaines, asking him to meet her again. Pearl gets the letter and immediately takes it to Grace. Grace, when Chester calls that evening is very cold to him and he is at a loss to understand. Pearl believing her mission accomplished, wants to resign from her job, but Chester won't let her. Grace sorry for the way she treated Chester, decides to call at his office. However, Pearl and Chester have grown very fond of each other and when Grace calls, they are in each others arms. Grace is angry and gives Chester back his ring. He gives it to Pearl. Grace goes around to the detective office to complain about Pearl, and Preal, who is there, resigning submits her bill, which is $2. Chester meanwhile has discovered Pearl's real identity by finding her notebook, but when she confesses his heart goes out to her and all is well.

O! WHISKERS (May 4).—Mr. Baldwin was the possessor of an unusual pair of side-whiskers. He was very proud of them. He calls on Miss Hegg and presents her with his photo. She is very fond of him. His next call is on Miss Lucy Oining, a friend of Miss Heggs and he also gives her a photo of himself and his glowing face adornments. He cannot make up his mind which old young lady he likes better, on general principles he strolls into a barber shop to get spruced up. The barber, a Frenchman, misunderstands Baldwin's order, but Baldwin, who has fallen asleep is not aware of the fact until he is awakened by a frightful pulling on his face, and then he sees that the unknowing barber had cut off one of his whiskers. There is nothing left for him, but to have the other one cut also. He rows with the barber and gets kicked out. He goes on the street and meets Miss Hegg. He accosts her, but she runs away from him, not knowing him. He then runs across Miss Pining and attempts to speak to her, but she does the same as Miss Hegg. The two ladies meet a policeman and tell him of the strange man. Just then Baldwin comes up and they point him out to the cop and he chases him through the streets. The ladies go to Miss Hegg's house. Baldwin had sought refuge in her garden and climbed through the window. The ladies see him and beat him up with their fists and sofa pillows until Baldwin is all in. He at last gets them to understand and he exits vowing never to see them again, at the same time bemoaning the loss of his beautiful whiskers.

UNIVERSAL.

ANIMATED WEEKLY, NO. 58 (April 16).—**President Woodrow Wilson.**—Assists at the opening of the baseball season of 1913. President Woodrow Wilson, Manager Frank Chance of New York, Manager Clarke Griffith of Washington.

Emperor Wilhelm.—And his troops at Berlin, Germany.

The Duncan.—The U. S. S. Torpedo Boat is launched at Quincy, Massachusetts.

The Jamestown Races.—This classic event is attended by several members of President Wilson's cabinet.

His Eminence Cardinal Farley.—Officiates at laying of the corner-stone of the Church of the Good Shepherd, New York City.

Wheels of Commerce.—A strawberry farm near Beaumont, Texas.

Floral Display.—For the Lincoln Park Commissioners, Chicago, Illinois.

Christening a Motor Boat.—Marquis of Sorisno's Monaco racer—at the Isle of Jatte.

What's What in New York.—The New Municipal Building, erected at a cost of twelve millions of dollars.

King George.—Attends the opening of Parliament at London, England.

The Olympic.—First arrival in America of the only double-hulled unsinkable ocean liner in the world.

Ladies' Hockey Match.—The English team wins at Richmond.

Who's Who in Stageland—Kitty Gordon.—The winsome star poses for the ANIMATED WEEKLY.

NESTOR.

WHEN FATHER WAS KIDNAPPED (April 28).—Jack, a young artist residing in the west, paints a portrait of Nell, a ranchman's daughter. He falls in love with her, and she with him. The irascible old father has somebody else in view than a beggarly artist. There is a neighboring rancher, Porter, who has ranched wisely and well and his income is far more handsome than his features. The father sees the young couple in an artistic lover's embrace and promptly breaks up the pretty picture. Nell is marched home to be lectured and Jack goes back to his mother and sister. Sister Dolly persuades Jack to dress in her clothes and fool the father. Jack demurs, then accedes.

Mr. Porter chokes himself into a hard boiled shirt and collar and nearly twists his neck off getting his tie straight. On the way he sees a dainty dame tripping along. He raises his hat and the disguised Jack in Dolly's clothes and some of the false curls leads him on. Porter gets familiar and gets a slap on the cheek which makes him curse the athletic training of the up-to-date girl.

Mr. Porter calls upon father, who, seeing him coming, runs in and acquaints Nell of the joyful intelligence. Porter dismounts and as he and father talk, the dainty dame trips by, bows and smiles and enters the house.

Jack runs in to Nell and pulls off his bonnet and curls in order to complete the surprise. They hear father and Porter coming and Jack hastily dons the bonnet again, omits the curls. Porter sees them, sizes Jack up and puts the curls in his pocket. He says nothing to Dad. Jack leaves and on the way home meets Pedro, a half-breed. Happy thought! He will write a note and send it by Pedro. He does so, telling Nell to meet him at a fixed place at a certain hour and gives Pedro a dollar to take it to Nell.

Porter meets Pedro outside and gives him a dollar to see the note. Nell receives it and gives Pedro a dollar for the good news. She writes a note back saying she will be there. Again the miscreant Porter parts with regrets, from another dollar and reads Nell's reply. Jack gets it and in joyful ecstacy gives Pedro a dollar. Pedro departs to spend the five.

Porter makes arrangements with some cowboys to kidnap Nell at the meeting place. Father catches Nell in the act of departing and locks her in her room. He dons some of Nell's clothes to give Jack a surprise.

Jack sees the cowboys and side-steps them, and father is kidnapped, while Jack runs to Nell's home, gets her out and, going to a parson, marries her. Father is taken to Porter. Mutual surprise, when the disguise is removed. They rush home—the birds have flown—they run to the parson's, who blandly tells father he had the pleasure of marrying his daughter to a real nice young man. Father has only one thing to do and he does it gracefully. Porter exchanges his hard boiled shirt for a comfortable woolen one.

THE GREATER LOVE (April 30).—A band of outlaws are worrying the ranchmen and farmers. The sheriff and a posse are sent out to round them up. One of the band secures a position with Ranchman Worth in order to watch the comings and goings of the young heiress, with an eye to detaining her and forcing a big ransom. He is able to ride off and tell the outlaws that Mabel is going out riding in a certain direction with Farnum and King, two cowboys who are much devoted to her.

The three riders pass the outlaws, who fail to ambush them as planned. Farnum, King and Mabel manage to reach a deserted shack and bar themselves in. They hold the outlaws at bay, hoping that relief will come. They run out of ammunition and one of them must get relief. They persuade Mable to go into an inner room, when they take a pack of cards and decide that the highest poker hand dealt shall determine which of them shall make the hazardous attempt. Farnum draws a high hand. He knows that Mabel has leanings toward King. He throws his hand away, declaring that King has him beaten, shakes hands with his pal and kisses Mabel's hand and, despite her protests, he sets out upon his hazardous errand. He fails to get far, for the outlaws concentrate their fire on him and he falls. The sheriff and posse ride up, having tracked the outlaws, who are captured. King and Mabel look up their friend and sorrow over his body who sacrificed himself for "The Greater Love."

THE INGRATE (May 2).—Bill and Bess are engaged, but as Bill drinks heavily, the girl's brother, John, and his wife, together with Bess' father disapprove of the engagement John is going to the "gold country" to further work his claim and Bill asks to go. John is persuaded by his wife to agree, after she learns that Bill has promised to stop drinking. They go—months pass and nothing is heard of them. Finally they start back; but their pack mule gets away as they are passing through the desert. John goes after him and while he is gone, Bill leave the camp with the gold, he is unable to find the canteen of water—the only one left—as John had carefully hidden it. John returns, finds the gold and Bill gone, and starts to search for him. After a couple of days, the mule returns home and the father obtains a horse from a friend and starts out in search of the boys. He finds John, water gone, but still alive, they revive him and then hasten on for Bill, but death has claimed him and in his hand is a note which reads: "May God forgive me for what I have done." On the following page is written: "Tell Bess my last thoughts were of her. Bill." Taking the gold, they start back, but instead of showing Bess the entire note, he merely hands her the second page.

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ECLAIR.

THE RETURN OF CRIME (2 parts—April 30).—Martha Elliot, a young music student, meets and falls in love with Lucien Grey, who is just entering upon a promising career as a physician. After a brief interval of happiness, Grey deserts the girl. Martha soon afterwards finds herself forced to provide a living for two. She is deeply embittered against the perfidious father, and this bitterness she communicates to her son. The boy reaches manhood, and proceeds to carve out for himself a career in the law. Martha, by this time a middle-aged and chronic invalid, lives only for her brilliant and successful son. Her joy in him is gloriously crowned when he is elected to the office of District Attorney.

The sensation of many weeks comes to a finish one morning when the newspapers print in full-page headlines the story of the arrest, on a criminal charge of the eminent and wealthy surgeon, Lucien Grey. Elliot, who knows the man to be his delinquent parent, inflamed as he is with hatred against the man whom he holds responsible for his mother's years of disgrace, hardship and want, and for the resulting illness which has blighted her later life, resolves to prosecute the case in person. His passionate hatred seems to inspire him, so that he carries out his intention with such relentless skill and astuteness, that although the evidence is flimsy, Grey is soon lodged in the death cell awaiting execution.

The harrowing days during which the case is in progress so tell upon Martha Elliot's condition that her malady is seriously aggravated. At last she succumbs to the strain. A consultation of experts declare that the woman's one chance for life lies in a piece of surgery which none of them has the skill to attempt. Lucien Grey, who is awaiting the law's extreme penalty in the state prison, is the only man who can perform it.

When Elliot discovers the fact, he goes secretly to the prison and, relying on his close resemblance to his father to shield them from detection, he releases the latter and sends him to the dying woman's bedside. He himself takes the prisoner's place in the cell. Grey arrives in time to save Martha Elliot's life. But just as he is in the middle of his delicate task the lights go out. There is no moment to be lost. The hour is approaching when the warden will open the cell door and lead the occupant forth to death. Grey gropes his way to the switchboard in the hallway, but can do nothing. In despair, he prays. Instantly his hands find out the right switch in the darkness. He finishes his work and rushes back to the prison. But Elliot's fiancee, Alice Lee, fearing the truth, namely, that the young lawyer's successful prosecution was actuated by a sense of legal justice than by personal animosity, has already secured a reprieve for the prisoner from the Governor. Grey finds his cell empty and himself a free man.

FRONTIER.

THE WORD OF JOSE (May 1).—Blessing steals a horse and doctors the brand. Jose, who is a friend of the sheriff, Smiling Chrley Buck, is suspicious of the brand on the horse, but as Ynez, his sweetheart, insists upon it he buys him for her. Jose and Ynez visit town, Ynez riding in on the horse. Burns, the brand inspector, sees them and finding the horse to answer a description posted some time before, takes the whole party in charge. They go to the sheriff's office, and there Jose succeeds in having Buck, as a favor to him, free Ynez, Jose himself telling the story of his having bought the horse from Blessing.

Several loungers who saw Burns arrest Jose and Ynez rush into the hotel and declare that Buck has caught the horse thief for whom the reward was offered. This causes a large amount of excitement, and Blessing entering in time to observe it, decides to turn it to his own advantage in fastening the guilt upon the innocent Jose. He therefore incites the mob to riot, and when they are ripe for it, starts a lynching bee with Jose as the intended victim. Warned by Burns, Buck has prepared for this, sending Jose away. Jose has pledged his word to return when sent for and the sheriff tells him he will send word to Ynez when to come.

The mob comes to the sheriff's office, and after a while finds that Jose is gone. Buck and Burns, however, delay them until Jose has a good start. Jose rides to Ynez's home and there she conceals him on the roof to such good intent that the pursuing mobsmen do not find him. They return to town disgusted.

Buck sends for Jose. Ynez gets the letter and is torn by her love of Jose and her desire to have him prove the man he seems. Love wins, and she begs him to fly with her. Mindful of his word, Jose hesitates. Ynez is stung by his hesitation and tells him to keep his word to Buck then, since he has failed in his vows to her. Jose, despondent, starts for town and trail.

Ynez decides to follow Jose and seek forgiveness. Jose though has a long lead, and she does not catch him. Blessing attempts to kill Buck with whom he has had trouble and Jose arrives just in time to prevent it. An exciting chase follows, ending as it should, in the clearing of Jose from the charge of theft and the fastening of the guilt upon Blessing, its rightful owner, who however, has been killed.

Jose and Ynez are united and she loves him more than ever because he had held his word so highly.

AN EASTERN CYCLONE AT BLUFF RANCH (May 3).—Miss Bluff, boss of the ranch owned by herself and her brother, undergoes a series of interesting and humorous adventures at the ranch in which her younger brother gets mixed through his efforts to pacify the cowboys for her abuse of them. Miss Bluff decides that the ranch offers far too small a career for her brother, however, and sends him to the city to school. The welfare of this brother is her only care.

Bluff, on his arrival from the country, speedily assimilates city ways, but fails to lose his country chivalry. When he sees a drunken man attempt to force attentions upon a charming young lady he interferes. The drunken man is vanquished with ease, due to Bluff's magnificent physique and he advises the young lady to learn boxing that she may protect herself in the future from insulting persons. An introduction to the lady's parents follows the encounter and Bluff becomes a regular caller at her home. Meanwhile Miss Bluff consoles herself with Perona.

The young lady's father gets her a boxing instructor. She proves an apt pupil, for after a few lessons she defeats her instructor. Brimming with roguishness, she assaults her father with a glove, and he engages her in a match. She quickly puts him to scorn. Before she has time to remove her gloves Bluff calls on her. A love scene and the plighting of their troth follow, Bluff experiencing some difficulty in fitting the ring over the gloves.

Bluff writes his sister that he is bringing back a present which will delight her beyond measure. She dances wildly at the news, but when he brings home a wife she is disgusted and angry to such an extent that she abuses her partner in the peruna episodes, the negro wench. Bluff and his bride try expedients to escape from her continual surveillance, but Miss Bluff is always on hand and working when there are any honeymoon activities in progress.

Bluff must be gone all day on business one day soon after they have arrived, and his wife weeps at the mere thought of being left alone with his sister. This is justified in a short time by the action of Miss Bluff in locking the new Mrs. Bluff into a dark closet. Miss Bluff then inaugurates a round of peruna oblations and invites guests for a dance that evening. Mrs. Bluff tries to get out of the closet for a long time, but when the cowboys and girls arrive and are ready to dance, she can stand it no longer. By a great effort she breaks down the door of the closet and rushes forth just in time to see her husband arrive.

Miss Bluff is dancing at a great rate to the enjoyment of the guests when Mrs. Bluff enters and begins a repetition of her fistic triumph over her boxing instructor. Her husband interferes and finally succeeds in restraining her; but not before Miss Bluff has been whipped so thoroughly that life will hereafter be bearable for Mr. and Mrs. Bluff, at Bluff ranch and the cyclone having tamed the western whirlwind.

MUTUAL FILM CORPORATION.

AMERICAN.

OIL ON TROUBLED WATERS (2 parts, April 28).—PART ONE. Old Miser Benton called upon his widowed sister and her charming daughter, Bernice. When he saw the daughter in the arms of Ralph Conway, geologist, he ordered him from the place and severely lectured his aged sister. A lawyer called and made over to him a legacy to be equally divided between him and his poor sister, but the miser carefully hid the true value of the property. Bernice's mother finally died and on the day of her death Bernice became the bride of Ralph. Together they started off to the land given them by the penurious uncle, who chuckled as he thought of the barren patch of beach he had given her. Imagine their disgust and despair when a slovenly hotel-keeper pointed out the barren tract. Bernice fled, crying, while Ralph sunk to the ground thoroughly discouraged. After a time he noticed the smell of oil, took a sip of the water at his feet, straightened up with a new look in his face—for the scraggly, rocky coast had oil!

PART TWO. Several months passed—Summerland became a boom town and Ralph and Bernice were the richest of the rich. Meanwhile old Benton had trouble with the railroad. To fight them he mortgaged every piece of property he had and soon the news came that he was bankrupt. Aged, disheartened, without a friend in the world, Benton started on foot for Summerland. In the interim, Ralph had worked industriously and one day, with Bernice, walked over his oil field. He pointed out to her that this was the only region in the world where oil was mined from the ocean's bed; he showed her the long string of oil wells, in the water, their frames rising ghost-like in the sinking sun; how a 25 horsepower engine operated the forest of wells by means of an eccentric cam; how each barrel of oil contained 40% asphalt; how the railroad charged exorbitant rates for shipment, and how the oil well owners built a long pier into the ocean to transport the crude oil by boat. When a child came their happiness was complete. Then, one day an aged, care-worn figure slid, face forward into the grass on his property. He and Bernice ran to the prostrate figure and turned up the face of Benton. And then good was returned for evil and Benton found a home with the couple he had tried to wrong.

THE TATTOOED ARM (May 1).—Ben Hart, the youthful mining expert, arrived at Red Rock and promptly sought out pretty Mabel Whitaker and her mother, who had inherited a map purporting to lead to a gold deposit. Ben made an appointment to look at the deposit and did so—quite unaware that Jim Halliday, with two bad pals, kept close watch of his every movement. They met him on the road going back and remarked that it was a bad town for experts, to which sally Ben merely smiled.

That night Mabel was awakened by a scratching noise. Rising from bed she seized a butcher knife and hurried into the other room. A hand was slowly appearing through a freshly made opening under the cabin. Only the ghastly arm could be seen, but in that fleeting glance Mabel saw n American flag plainly tatooed on the outstretched arm. Without an instant's hesitation, she plunged the knife through the arm—there was a howl of pain, hurried footsteps and all was silent again. Next morning when Ben called, he was told of the nocturnal visit. He quietly mounted his horse and rode off in the direction of the claim. In the bushes he saw Halliday standing, with back toward him, an outstretched bare arm resting on a convenient tree-trunk. Ben drew his gun, Halliday faced quickly about and a few minutes later was safely lodged in the local jail. Then Ben rode back to the Whitaker cabin and his thoughts turned toward softer things.

THE ROAD TO RUIN (May 3).—The road to ruin was dismal and dreary and strewn with failures. On a great boulder, head sunk in hands, sat Jim Hathaway, when the bent figure of John Radway entered. They fell to talking and Jim soon learned that a faithless woman had pointed the way to the road to ruin for Radway. He went in search of her when Radway told him that his wife had deserted him for another. Jim saw her in the garden—saw her kiss her affinity and after he had gone, turn to the garden gate to admit a younger man.

Jim, knife in hand, sped down the path, touched the elder man upon the shoulder and led him back to where the younger man and the woman were wrapped in each others' arms. With a gasp of horror, his companion broke away and confronted her. She merely laughed—and, beat and broken, like the man he had destroyed before him, he turned away toward the road to ruin. Then Jim sought out that younger man and warned him and he, wiser than most of his kind, bade farewell forever to the faithless woman. Alone, she turned about and started with hesitating steps toward the road to ruin—and all the wrecks that strewed that dreary way smiled as she entered.

THANHOUSER.

THE CHILDREN'S CONSPIRACY (April 20).—All the children at the little village school loved their teacher, but this fact did not insure her holding her job. The most influential man on the school board was the chairman, and he found himself saddled with a middle-aged relative whom he heartily disliked. Under the circumstances he believed he was justified in shifting the burden to the shoulders of the dear public, so the lovable little teacher was turned adrift while the unpleasant old maid was given her place.

The children didn't like that: the school board did not care what the pupils thought. The son of the village banker and his little sister failing to accomplish anything by arguments, determined to try strategy. There were two persons in that village they thoroughly detested, one the new teacher and the other an old miser who continually growled at them. Consequently they determined to make both of these individuals thoroughly unhappy, and believed they could best accomplish it by matrimony.

The miser was walking along the street one day when he noticed a bankbook lying on the pavement. He picked it up and discovered that it certified to the fact that the new teacher was worth $15,000. He would have committed murder for half that amount, so he lost no time in courting the pedagogue, who accepted his attentions gratefully, but insisted on an elopement because "they are so romantic." After the marriage the bridegroom suggested that his better-half transfer her money to him, then he found to his consternation that he had been tricked and she wasn't worth a red cent.

He never knew that two children had killed two birds with one stone. The fact of the matter was that the banker's son secured a blank passbook, filled it up in the way he wanted it to read and left it where he knew the miser would find it. By doing so he made all the children in the village happy, for the teacher they loved came back to them, and remained as long as she desired to.

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AN AMERICAN IN THE MAKING (April 22).—This story deals with a young Hungarian emigrant, whose brother in America writes to him, telling of the many wonders of the new world. The young man finally comes to America, and secures employment as an unskilled laborer at the Gary works of the United States Steel Corporation. He works hard, attends night school, gradually learns the language and ways of the country, becomes a skilled laborer and marries. His happiness as the prosperous head of a family is shown, and also the interest which the great corporation takes of its employees and their willingness to advance those who are ambitious and competent.

The many safety appliances which have been installed at great expense to prevent laborers from being injured are shown, and the new laborer is seen as he is instructed in his duties.

FOR ANOTHER'S SIN (April 25).—A young bank clerk lived beyond his means, associated with vicious companions and finally attempted to pay his debts by borrowing the funds intrusted to his care. His fate was the usual one, and ten years later when he emerged from prison, a physical wreck, he realized that his follies were not worth the price he paid. He was practically penniless and old friends shunned him. After many struggles he secured a subordinate position in the bank where he formerly had been employed, and for a time worked diligently, unheeding the snubs and sneers of the other clerks, who were either honest or had not been found out.

Among the employees was a young teller, the only person in the bank who was decently civil to the ex-convict. The teller, sad to relate, was in rough waters himself. He dearly loved his wife, and longed for the day when she would have silks, diamonds and a retinue of servants. Hoping to realize his dream, he thought of speculation, and like the other man, "borrowed" the money over which he was guardian.

That very day his crime found him out, for the bank examiner paid an unexpected visit. The teller was called in, questioned, and was on the verge of making a confession when the ex-convict entered the room and said he was the guilty man. The only one who could not understand was the teller, for he had the money in his own pocket at the time. A second later the ex-convict slipped a note into the teller's hand. In it he explained that a prison term would make the teller "a friendless wreck like myself." The ex-convict knew his days were numbered, and was willing to sacrifice himself to save another from becoming an outcast. The teller accepted the sacrifice, for he had a wife dependent upon him. The other man was lonely and friendless, but the good deed he did lived after him, for the teller never forgot that the liberty he enjoyed was won by his pledge to be an honest, upright man for the rest of his days.

RELIANCE.

THE SHE WOLF (April 19).—Jules, a trapper, is in love with Toinette, wife of Pierre. Pierre goes to the trading post, leaving Toinette and her little girl, Marie, alone. Jules tries to force an entrance into the cabin, but Toinette bolts the door. Later, thinking him gone, she sends Marie outdoors to gather chips. This is his chance—for, he argues, "Take the cub and the she wolf will follow." He picks up the little one and races through the woods with her. Toinette, gun in hand, follows. But she dares not shoot, as he uses the child as a shield, protecting himself with her body. Then suddenly Jules steps into a bear trap and is held captive. The mother catches the child to her heart and rushes home.

Pierre passes on his way from town and seeing Jules, he frees him. Toinette puts her baby to bed. Taking her gun, Toinette goes out to shoot the man who is caught in the bear trap. To her surprise she finds her husband with Jules. She explains the terrible ordeal of the afternoon and in awful fury, Pierre turns upon the other man ready to kill. Then it is that her baby's prayer softens the mother's heart. She stays her husband's hand. They return home, leaving Jules' fate in the hands of Providence.

THE HOODOO PEARLS (April 23).—John Mason and Fred Ellis are in love with their employer's daughter. She prefers Mason. On the day before Mason leaves for his vacation, a string of pearls is delivered to their employer, Dallas, with the request that he keep these so-called "hoodoo pearls" in his safe. By some accident the pearls are dropped into the big ledger and repose there snugly while Dallas places the empty box in the safe. When Dallas leaves the office, Mason enters to finish his preparations for going away on the morrow. Next day, Dallas finds the empty box. Mason was the last man in the office and suspicion points to him. Ellis, glancing through the ledger, finds the pearls. Resolving to disgrace his rival, he takes them home. His sister, unknown to him, wears them to a ball and loses them. Ellis is almost crazed, but the necklace is finally discovered.

Early the next morning, he places the "hoodoo pearls" where he found them in the ledger and calls Dallas' attention to them. The employer remembers then that it was all due to his own carelessness. Mason is released and as Ellis sees him take the girl he loves into his arms.

EXCELSIOR.

THE MAN FROM THE CITY (April 21.)—Virginia Lewis receives word from her relations in the city that her grandfather has left his entire estate to her, providing she claims it within a certain date. She prepares to go to town at once and, in a letter to her aunt, states that she should have her cousin meet her at the depot, wearing a white carnation.

Ralph, her grandfather's disinherited ward, hears of this and sets about to find some way in which he can hold her until it will be too late to claim the estate which will then revert to him. The cousin's motorcar, on the way to the depot, suffers a breakdown and in consequence, is much delayed. Ralph arrives first wearing the white flower and the girl willingly goes with him. Once in his home she realizes the trap. She tries to escape, but Ralph and his wife prevent this. One day she writes a note and throws it out of the window. It is found by John Davis, a city fellow, who knew Virginia in her country home. He rushes for assistance, but Ralph has seen him and takes Virginia away in a motorcar. John's car is soon flying after them and there is an exciting chase through the town. The girl is finally rescued and enabled to claim her estate in time, while Ralph and his wife are arrested. And the man from the city resumes his romance with the girl from the country.

MAJESTIC.

THE MOTE AND THE BEAM (April 20).—A sanctimonious deacon punishes his young son for going swimming and not telling the truth about it. Taking the boy into his room he walks down to the village. A woman recently widowed, goes to collect her insurance money. On the way home she stops to do some shopping and drops her purse.

The deacon, who has come to town to beg for an extension on his mortgage, is refused and is returning home in a very dejected frame of mind. He sees the purse at his feet. Knowing to whom it belongs, he cannot withstand the temptation. He takes the money and throws the empty purse away. This is found by a young chap, who picks it up to take to his wife. The widow informs the sheriff, who finds the purse in the young chap's possession. He knows nothing of the money and is arrested on suspicion. When the deacon arrives home, he finds his boy dying of pneumonia. He thinks this is a judgment upon him for his hypocrisy and deceit. He takes the money and rushes with it to the widow, confessing the temptation.

NOT FOR MINE (April 22).—Betty is engaged to Bob and everything was running smoothly until Betty went to spend a couple of days with her married cousin. Elsa had three children. Betty, for so long used to a quiet life, found it very hard to stand their noise and pranks. Finally, unable to hear it any longer, Betty catches the last car for town. In the car she discovers that Elsa's youngest child, who had been playing with her urse, abstracted all the coin. She hasn't even enough to pay her fare. The good-looking young chap who comes to her assistance proves a masher, and in this incident adds to her discomfort.

Arriving home, her first act is to call Billy up to notify him that marriage is not a state of bliss and she has decided not to enter it!

Billy, utterly disheartened, resolves to commit suicide. He has a rope about his neck, a bottle of poison in one hand and a revolver in the other, when the 'phone rings. It is Betty who has called up to say that she has changed her mind again. With a whoop of joy, Billy fires the gun and pitches the bottle through the window!

The young fellow is released and exonerated and the widow, out of pity, prevails upon the hard-hearted rich man to give the deacon the time he needs on his mortgage. It is not long before the boy is on the road to recovery, to his father's great joy.

MUTUAL EDUCATIONAL.

THE OLD INVALID (May 1).—Mr. Ducorimer, a professor of the violin, is married to an extremely jealous woman. He flirts with Miss Lucette, one of his pupils, and Mrs. Ducormier, thinking that the lessons are too numerous, suspects her husband.

One day she finds a letter from Lucette that Mr. Ducormier had forgotten, in the violin case. Naturally, she doubts him no more.

Lucette, believing that Mrs. Ducorimer is suspicious, disguises her servant as her father, and as an old invalid.

Mrs. Ducormier calls on Lucette and is assured that she is mistaken, but the servant, thinking that he is not paid well enough for his services, writes an anonymous letter, and even calls on her and explains everything to her.

Without losing any time, Mrs. Ducormier goes to Lucette and finds her husband, who in the absence of the servant, and hearing that his wife is here waiting to be admitted, disguises himself as the old invalid. But all in vain, he is recognized. Luckily Mrs. Ducorimer is fond of jewelry and consents to forgive and forget everything when her husband presents her with a beautiful bit of jewelry. They return home and Mr. Ducorimer promises to be good for ever more.

TACHKENT, ASIATIC RUSSIA (May 1).—Tachkent has been the capital of Turkestan since 1867. The city is comprised of two sections, the old and the new. The new Russian town, with its beautiful gardens, presents the appearance of an immense park. The ancient part of the city is almost entirely surrounded by a great, crumbling wall. Mutton, wool and camel's hair are among the many articles produced here.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 16 (April 16).—**Cairo, Ill.**—Seventh Regiment I. N. G., rescuing women from the roofs of floating houses.

American Fashion.—Costumes by Kupler.

England.—Rugby Foot-ball Game. Devon beats Stade by the score of 17 to 0.

Washington, D. C.—Cardinal Gibbons at the dedication of St. Matthew's Church.

Maesboch, Germany.—King Louis, of Bavaria, shooting peasants.

Tuscumbia, Ala.—A freight car is blown into the South Express by the tornado.

Fashion in Paris.—Afternoon and evening gowns.

Baltimore, Md.—A huge fire destroys the Abattoir Buildings. 12 firemen are injured. Fresh laid eggs by the Chinese dragon.

Louisville, Ky.—In this city the flood was within a few inches of breaking the flood record of 1884.

San Francisco, Cal.—Chauncey Olcott, eminent Irish actor, selling newspapers for the "Flood Relief Fund."

Sorranto, Italy.—On the Bay of Naples, hundreds of students parading and dancing the Tarentella.

Arlington, D. C.—The four French Army Officers who are here to connect directly by wireless the Arlington Tower with the Eiffel Tower in Paris.

Moscow, Russia.—Newly invented sleigh, which will become popular in the U. S.

San Francisco, Cal.—Chamberlain C. Brun, Minister of Denmark, dedicating the site for the Danish Building at the Panama-Pacific Exposition.

Clamart, France.—Our boy scouts will enjoy seeing their comrades in France manoeuvre.

England.—Oxford defeats Cambridge for the 5th consecutive time.

Los Angeles, Cal.—The "Perfect Child," 12 years old, who was presented to Colonel Roosevelt.

Columbus, Ohio.—Just after the terrible disaster, the courageous citizens are clearing the ruins to rebuild a new city.

Tha First Shot.

KEYSTONE.

THE NEW CONDUCTOR (April 28).—The new conductor rings up four fares by mistake, and then tries to get even by making a pretense of pulling the register rope and ringing a bell in his pocket. He gets caught, however, by a passenger and is reported

THE DEAD SECRET
FROM THE BOOK BY WILKIE COLLINS
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TO EXHIBITORS! CONTRACTS NOW BEING MADE FOR

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is now being operated in every large city in the country. It is the first Talking-Picture to be generally distributed and universally successful for the reason that it is the first and only practical one made

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WHAT EXHIBITORS SAY

The pictures are proving one of the strongest box office attractions ever at this theatre.—Samuel Tauber, Colonial Theatre, New York City.

I congratulate you on the success of the Kinetophone. Never have I witnessed more enthusiastic or well satisfied audiences.—H. A. Bailey, Bronx Theatre, New York City.

This is our third week of the Kinetophone. They always hold the closest attention of the audience and close to big applause.—Benedict Blatt, Bushwick Theatre, Brooklyn.

The Kinetophone has caused more favorable comment at this theatre than any feature ever before presented here.—William Mausad, Orpheum Theatre, Brooklyn.

After six weeks the interest is still maintained and the picture subjects are getting better each week. Their value as a drawing card has never been exceeded by any headline vaudeville act.—Harry M. Jordan, Keith's Theatre, Philadelphia.

Expectations more than realized in the Kinetophone. They are the talk of the town and unequalled as a drawing card.—G. E. Raymond, Orpheum Theatre, Minneapolis.

The Kinetophone is a big success. Synchronism, the vital thing, has been perfect from the first day.—Jules Bistes, Orpheum Theatre, New Orleans.

During the week of February 24th all records of attendance and receipts were broken. Over twenty-four thousand people saw the pictures—they are still a sensation.—James A. Higler, Majestic Theatre, Milwaukee.

The Kinetophone has proven a greater success than was anticipated. We are having record-breaking audiences for this time of year.—George Ebey, Orpheum Theatre, Oakland.

The Kinetophone is a huge success and unquestionably a new era in motion pictures.—C. E. Willard, Orpheum Theatre, Sioux City.

In the five weeks we have been showing the Kinetophone the working of the machine has been perfect. Motion and sound are made to synchronize and a perfection of illusion is attained.—H. D. Buckley, Columbia Theatre, St. Louis.

WHAT THE PAPERS SAY

At the Orpheum Theatre yesterday we heard a moving picture make a speech! Sounds unbelievable, but with Thomas A. Edison nothing seems impossible. It was the first real test in Los Angeles; was a great success.—Evening Herald, Los Angeles, Cal.

The Kinetophone is the greatest novelty on the bill at Keith's and will undoubtedly prove to be the sensation of the year.—Providence (R. I.) Journal.

The great crowd was amazed as they saw the picture and heard the voices with almost as much clearness as if the players were actually on the screen.—New York Press.

I confess I was skeptical regarding the success of the Kinetophone. I saw its perfect working. It was beautiful; it was magnificent and I do not think any critic can say contrariwise.—Motion Picture News.

When the display closed it was so real, so vivid and so stirring that the audience rose to its feet. It was a spontaneous tribute to the actuality of an event that has genuine scientific importance.—Munsey's Magazine for March.

Overshadowing almost every other feature on the bill, the Kinetophone takes precedence from the viewpoint of curiosity and rises to the importance of a star act.—New York Dramatic Mirror.

The value of the Kinetophone is too obvious to be emphasized or discussed. What would we not give for such a record of Lincoln's Gettysburg address?—The Outlook.

The Edison Kinetophone proved a startling success. Through it the notes of the singer as well as her personality may be sent to every hamlet in the world; the prophecies of the statesman may go thundering down the ages and the orator may now speak to an audience of millions.—The News Scimitar, Memphis, Tenn.

Do not be confused by the numerous stock-selling Talking-Picture schemes or by resurrections of past failures, but remember that THE EDISON KINETOPHONE is the first and only Talking-Picture that has been so widely distributed and proven a practical and assured success.

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to the inspector. Amid amusing scenes, he gets many nickels, and the motorman wants to get in on the graft, and they stop the car and hide around the corner to divide. The inspectors have been watching them, and catch them matching to see who shall have the money.

HIS CHUM, THE BARON (April 28).—Smith's chum is a very poor Baron. Smith and the Baron are invited to a ball, and the Baron, not having evening clothes of his own, "borroys" Smith's dress suit. He is having the time of his life when Smith arrives, thoroughly angry, and taking the Baron in a room takes the clothes away from him. The Baron is in a terrible predicament, dodging around from room to room, as people intrude upon his hiding places. He tries to hide his face with a handkerchief, and a lady catches a glimpse of him as he dives under a bed. She screams in terror, thinking he is a mad man, and then the poor Baron is chased all over the house. Some one telephones for the police and they assist in the capture and lead him away.

THAT RAG TIME BAND (May 1).—The members of the rag-time band are rivals for the affections of Mabel, and lively altercations take place at rehearsal. They appear at an amateur night at the theater, and Krause, the leader, is bombarded with vegetables. He finally gets the hook, and in revenge he reappears upon the stage with a hose which he turns upon the audience. The results are indescribable.

SOLAX.

HIS WIFE'S AFFINITY (April 23).—A young husband deceives his wife as to his occupation and has taken up the stage. On his first night in the role of the hero, his divine lovemaking to the heroine affect the hearts of his wife and her lady friends, who have attended the performance unknown to him. He receives an invitation to tea after the performance, recognizes his wife's handwriting, but stifles jealousy, and accepts the invitation, and is the "pet" of a tea party at his own home with his wife and friends.

The ladies are called suddenly away, leaving him alone with his wife, who imagines her "husband" is coming and hides the "hero" in a closet and leaves the room. Husband removes "hero" disguise, gets out of the house and comes in the front door as the husband and accuses his wife of a lover in the house, and after a pretended search accuses wife of the lover being in the closet. To the terror of his wife, the husband fires a revolver at the closet, causing her to faint. She comes to, thinking the "hero" is dead, and shrinks from her husband, who finally unfolds the trick and they make up; the wife convinced that she does not have to go to the theater to find a "hero."

A SEVERE TEST (April 25).—Daisy Jones had been married just a year when her husband failed to kiss her one morning, and she decided that he did not love her any more. She wrote a note to her friend, Ella, telling her that she was going to leave her husband a note telling him that she had jumped in the lake. She would leave some of her clothes on the pier to make it look more plausible, and she and Ella would hide themselves by and see how he took it.

She got the notes in the wrong envelopes. Ella's went to her husband and vice versa. Ella was horrified and rushed to the husband's office, where she learned the truth. The husband and Ella carry out the plan and he decides to teach her a lesson.

Daisy took a suit-case with some clothes in it to the pier. Ella met her. They placed the clothes on the pier. The husband came down, looked at the clothes, acted horrified for a moment, then kicked the clothes, stuck his thumb into his vest and walked away whistling a tune. Daisy saw him and cried bitterly; then became indignant. She went home with Ella.

Jones decided to carry the joke further. He went to his printer friend and had him make out a wedding invitation announcing the coming marriage of Frank Jones to Isabelle Smith, daughter of Mr. & Mrs. Thomas C. Smith.

By a mistake in the composing room it got into the paper. Jones was frantic. So was Mrs. Jones. Jones looked in the directory to see if anyone by the name lived in the city. Sure enough, there it was, Smith, Thomas C., Mrs. Smith, and Isabelle. Jones rushed to Smith's to apologize. Daisy rushed to Smith's to punish Isabelle.

Isabelle happened to be Smith's cook, and she was a big negress. She greeted Mrs. Smith with a rolling pin, and when Mrs. Jones saw her she sank into a chair. Jones, in the meantime, was on his knees begging Mr. and Mrs. Smith to forgive him. They were elderly people and a little deaf, but they understand that Jones wanted to see Isabelle. They showed him to her room. The negress turned on Jones. Daisy aroused and protected him—then turned on Jones to give him a good round scolding, when he pulled the note meant for Ella from his pocket and his wife wept and pleaded for forgiveness. They made up and his wife learned that Frank still loved her.

THE SILVER CROSS (April 30).—John Smith leaves the little country town in which he was born and comes to New York to earn enough money to keep his old parents from becoming dependent upon the charity of neighbors. Before leaving home, his old mother gives him a silver cross to wear as a keep-sake.

Ten years have passed since John Smith left. He has been successful and has forgotten his aged parents. He is host at a banquet given to his friends at his own palatial home. As his guests depart, the orchestra plays "Home, Sweet Home." The strains of this familiar melody touch his conscience. He decides to return unannounced to the old homestead. He comes to the cottage. His old mother is blind, and his father does not recognize him. When the son sees that even his own parents do not recognize him, he decides not to reveal his identity until the morning. He tells the old couple that he is a traveler in search of a night's lodging. Congratulating themselves that they have an opportunity of making a few cents, they bid him enter. He eats the scanty supper prepared for him and thinking that perhaps the old couple might be in immediate need of money, he pays for the supper in advance, from his well-filled purse. The old man, watching him narrowly, is very much impressed with the stranger's display of wealth. He thinks over his own poverty-stricken condition, and decides to steal the stranger's money. When the stranger is not looking, the old man dopes the stranger's coffee with a sleeping powder. The "stranger" then retires. The old man enters the room, candle in one hand, the hunting knife in the other to kill the sleeping traveler. At this moment he is interrupted by the old mother, who intuitively feels something wrong and tries to shield the stranger. Her hand touches the stranger's bosom and the silver cross.

A HOUSE DIVIDED (May 2).—Gerald Hutton goes to his office, where a salesman spills cologne on his coat. Diana helps Maggie clean house. The milkman forgets his gloves. Rough gloves and delicate perfume—a combination begetting trouble. It arrives. Gerald and Diana agree to live "separately together." There is no divorce, but Diana and Gerald will never speak to each other again. If Gerald wants his clean pajamas, he uses Maggie for a telephone. If Diana expects company, she writes Gerald a note.

Gerald finds office work a curse without somebody to work for. A message arrives from Diana. They have forgotten the wedding anniversary and mother and other guests are coming. And it is Maggie's day out! Gerald closes the office and hurries home. Diana's mother arrives. In five minutes she has heard both sides of the story. Mother decides to remain impartial. Other guests arrive, and Gerald and Diana have a hard time keeping the scandal to themselves and mother and Obediah, the lawyer. Suddenly, Diana hears a noise in the cellar. Burglars! Without alarming the guests she hands Gerald a note informing him of the catastrophe, and Gerald hurries downstairs. Diana gets him the revolver and they wait in the kitchen for the burglar to come upstairs. The door opens. Maggie has forgotten her key, and dropped in through the cellar window. Gerald recollects the quarrel, frowns and enters the dining-room to throw the milkman's gloves out of the window. Diana follows him to beg for a reconciliation. Instead, it is Gerald who "backs down." And they had a real wedding aniversary after all.

KAY-BEE.

A BLACK CONSPIRACY (2 parts, May 2).—The story opens with the agitation just preceeding the secession of the South. John Rivers, a Union sentimentalist, is forbidden by Colonel White, a staunch Southerner, to call upon his daughter, Grace. At the slave market the following day, Old Sam and Mammy, man and wife, are bought by Rivers and Grace, respectively. War is declared and Rivers is appointed to a captaincy in the Union Army. Sam goes to the front with Rivers, and there are some amusing scenes when he is ordered by Rivers to buy some chickens, but gets away with them "in the natural way." General Butler, under whom Rivers is fighting, receives word from McClellan that Colonel White's army is concentrating at Bethel, Va. The opposing armies meet, and the Unions are victorious. Colonel White is badly wounded and Rivers sends for Grace before her father passes away. After the death of her father, Grace leaves for home. When the War is over, Rivers returns to his Southern home and Old Sam and Mammy plan to bring Grace and her erstwhile sweetheart together again. Rivers learns that Grace is having trouble with her creditors and in order to appease their wrath, her property is to be sold. He instructs his lawyer to purchase the property. The old negro parson, who has been taken into the conspiracy by Sam and Mammy, writes this letter to both Rivers and Grace, the one supposed to be written and signed by Rivers, the other by Grace. "My foolish pride has caused us a world of suffering. I have been all to blame. Will be at the old elm at noon. Please meet me and let us talk it over." Each receives the letter, they keep the appointment and in a moment they are in each other's arms. The auction sale takes place and Rivers finds the note purporting to have come from him in a sugar bowl, where Grace has hidden it. He is puzzled for a moment, and then understands how "the black conspiracy" worked out.

BRONCHO

BREAD CAST UPON THE WATERS (2 parts, April 30).—Col. Hamilton takes pathetic leave of his daughter, Edna, and his young son, James, and goes to the front to fight for the Southern cause. The opposing armies are seen in thrilling battles. One day Capt. Blake receives orders to go on a foraging expedition, and arrives at the Hamilton home. The soldiers make short work of the chicken coop, and Don—little Jimmie's pet horse—is taken. The old negro servant puts up a stubborn fight to save his young master's pet, but is knocked down by a soldier. Further punishment is prevented by Capt. Blake, who arrives upon the scene. Jimmie rushes to the captain and begs and pleads for his horse. The tenderhearted young officer is touched by the tears and grief of the boy, and finally gives him back the animal.

Edna sees Capt. Blake about to take a drink at the well and, nerved by her hatred of the North, rushes out and dashes the shell from his hands. Amused by the little spitfire, Blake solemnly bows and says: In the North our men are gentlemen, and the women, ladies," and walks away. Edna, ashamed of her conduct, battles with her emotions for a few moments, and calls the Captain back, offering him a drink with her own fair hands. After his departure, Edna learns of his kindness in saving Jimmie's horse, and the captain did not suspect the impression he had made on her heart.

Some time later the Union Army is in desperate straits, being attacked by a heavy force. The troops fight against tremendous odds, refusing to surrender, and Capt. Blake volunteers to pierce the enemy's lines and deliver a message to the Union general commanding the other wing to come to the rescue by consolidating the forces.

Blake makes a thrilling ride, pursued by Confederate soldiers, who shoot his horse and wound him. Weak and staggering, he finds himself near the Hamilton home and drags himself to the door. Edna and Jimmie do everything in their power to make him comfortable, and he is saved from capture by a clever trick, blacking his face and hands and putting him in the negro quarters. The pursuing soldiers are told by old Mammy that he is her son who has been shot by the man they are searching for.

The booming cannon in the distance greatly distress Blake, who realizes the predicament of his comrades. In desperation, he asks Jimmie to do him a favor and makes him promise on his word of honor not to tell any one. The grateful boy is staggered by the request Jim makes—of riding to the Northern general with the message—and refuses at first, but in splendid dissolving scenes visions of his pet being restored to him are seen—and he agrees.

The boy makes a daring ride, and the Union forces are saved. The Confederates are driven back through the town, and Col. Hamilton, to save himself from capture runs into the negro cabin, where he is astounded to find his daughter and a Northern officer. In an instant his gun is in his hand, but he is stopped by Edna, who explains the situation. The pursuing Northern soldiers arrive at the door and Blake hides Hamilton behind the bed, and informs the soldiers that no one is there. He rejoins his command, and rides away.

After the war is over Blake comes back to the Hamilton home and is joyfully received by Edna.

MISCELLANEOUS

KINEMACOLOR.

WATER BABIES—A realistic natural history subject, containing pictures of a number of wild beasts under conditions approaching those in which they live in a wild state.

KEEPING UP WITH HUBBY.—A wife has neglected her husband and her personal appearance in her devotion to her children. The husband has found his pleasures elsewhere. When this state of affairs has nearly reached the breaking point, a friend arrives. She takes the wife out and returns with her so beautiful that the children hardly know their mother. As the husband has invited his typewriter to lunch, his partner takes the now beautiful wife, and across from the table where sit husband and typewriter the wife enjoys herself with the partner.

The girl friend writes her brother, who takes the women to dinner and a masked ball. Husband returns early to dine with his fascinating wife, only to find her gone. Flowers and present arrive from the husband, but the girl friend takes the wife away for a visit. Husband and doctor play a trick on their own account, telegraphing that husband is sick; wife hurries home and nearly catches the tricksters enjoying themselves. All end happily.

THE BERNESE OBERLAND, SWITZERLAND.—The Kursaal Interlaken; The Jungfrau; The Lauterbrunnen Valley and the Lauterbrunnen Falls. Murren, a charming village situated on a terrace high above the Lauterbrunnen Valley. Grindelwald, an excellent starting point for excursions, and a favorite winter and summer resort, and the Elger Glacier.

NATHAN HALE.—Hale is discovered teaching school when he hears of the battle of Lexington and the call to arms. He enlists and is next seen in the camp of the Revolutionists. At school he made an enemy of the town bully, Seth Brown, which later is his undoing.

Gen. Washington desiring information as to the number and condition of the British troops, calls for a spy. Hale offers to go, dressed as a country school teacher, inside the British lines. He secures the desired facts for Washington, but is seen and betrayed by Seth Brown, who has joined the British. He is captured, the papers found on him, and is condemned to be hung without trial. The picture ends with a view of Nathan Hale's statue in City Hall Park, New York, and the subtitles—"137 Years Later, Lest We Forget."

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IN TWO REELS.

The first production in Selig's exclusive series of remarkable HOYT comedy successes.

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ROSES OF YESTERDAY

April 28th

The modern romance of an uncle and his nephew and an aunt and her niece. Delightful in conception and cleverly enacted.

HIRAM BUYS AN AUTO

April 29th

A laughable farce-comedy of automobile row. On the same reel with

CHINESE SCENES

A continuation of the Selig series of Oriental travelogues.

THE BURGLAR WHO ROBBED DEATH

April 30th

A strong drama of the regeneration of a one-time doctor who travels the primrose path downward till he becomes a burglar. Founded upon an incident in real life.

ABSENT-MINDED MR. BOOB

May 1st

A delightful comedy satire excellently characterized. On the same reel with

SOME CHICKENS

An educational subject showing some of the modern methods of chicken raising.

THEIR STEPMOTHER

May 2nd

A tale of the diplomacy used by "daddy's new wife" in her effort to win the love and affection of two little stepdaughters. Kathlyn Williams and "Baby" Lillian Wade are seen to advantage.

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"Ye whose hearts are fresh and simple, who have faith in God and Nature,
Who believe that in all ages every human heart is human,
That in even savage bosoms there are yearnings, longings, strivings,
That the feeble hands and helpless, groping blindly in the darkness,
Touch God's right hand in that darkness, and are lifted up and strengthened—
Listen to this simple story—to this song of Hiawatha."

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The Picture Masque HIAWATHA In Four Parts

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When some ignoramus tells you that Hiawatha is too tame for the theatre-going public; that they want only the howling, scalping, bloodthirsty Indian, ask him the following questions:

WHY

It has been translated into nearly every language
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LES MISERABLES.

Eclectic Film Co.

LES MISERABLES—Part One—Jean Valjean.—The story begins with Jean Valjean as an humble worker endeavoring to provide for his invalid mother. They live in a squalid home, made more wretched by his inability to provide sufficient food. He goes out in search of work, but is unsuccessful. Finally, in desperation, he steals a loaf of bread regardless of consequences. He hastens home with it, pursued by a crowd, and gives it to his mother. Valjean is arrested for the theft and sentenced to five years at hard labor. He with other convicts, is put in a stone quarry, and there makes his first acquaintance with Javert, a prison guard, who appears prominently throughout the story. The first notice Javert takes of Valjean is on account of his great strength in lifting a stone that no other prisoner can lift. In the prison dormitory word is whispered about that there is a chance for one man to escape, and among themselves the prisoners decide that they will draw lots to determine the one who shall make the break for liberty. The lot falls to Valjean, and with the aid of a small saw, he is soon in the open. The alarm is given and pursuit is begun, but Valjean eludes his pursuers. Javert is greatly vexed at the escape, for he is an automatic creature in doing his duty. He performs his duty like a machine, and his duty comes before everything else with him.

Like a hunted animal, Valjean reaches the town of Digne, in southern France. He begs from door to door, but meets with many rebuffs, until one kind hearted woman directs him to the house of the parish priest, Myriel. The good priest takes him in, feeds him, and provides him with a cot for the night. In the night Valjean yields to temptation. He steals a pair of silver spoons, and departs. On the road he meets two "gendarmes" who take him back to the town, and before the priest. To his surprise Valjean is given a pair of silver candlesticks by the priest who dismisses the police, pretending that Valjean is an old acquaintance. Myriel then gives Valjean a letter to his brother, a manufacturer of glass beads in Montreuil. The action of the priest touches Valjean's heart and he repents bitterly of his wrongful act. He goes to Montreuil and is given a position by the priest's brother and is thenceforth known as "Mr. Madeleine."

PART TWO—Fantine.—After several years, the priest's brother dies and leaves the glass bead factory to Valjean. By this time the latter is a well respected man and has been elected mayor of the town. Fantine, a factory girl, having been absent from her duties for eight days, returns to work. She is nervous about a note she has received from Thenardier, a country innkeeper, demanding payment for the keep of her baby. Fantine is shown into the office of "Mr. Madeline" and discharged on account of her absence. Rather than reveal the secret of her child, she prefers discharge to exposure.

Meanwhile, Javert, the prison guard, has been promoted to the post of Police Inspector of Montreuil. In reporting to the mayor, "Mr. Madeleine," he is struck by that man's resemblance to the prisoner who escaped from him, and makes a mental note of it. Fantine has drifted into poverty, and in order to raise funds for her baby's keep, is obliged to sell her beautiful hair. Shorn of her hair she becomes an object of derision among her associates. This leads to a quarrel among the women of the poor quarter and Fantine's arrest by Javert, the man of duty. The mayor, "Mr. Madeleine," happens to enter the police station after her arrest. He learns from the note taken away from Fantine when she was searched, the reason of her absence from the factory and her subsequent heroic self-denial in submitting to discharge rather than give away the secret of her child. He is deeply moved and now orders her to be released. This action Javert considers an affront to the majesty of the law, personified in him. He becomes all the more determined to unmask the mayor by establishing his identity as Jean Valjean. Fantine confides to "Mr. Madeleine" the story of her misfortune, and he, seeing that she is suffering with a fatal malady, has her placed in the hospital belonging to the bead factory where every possible care is shown her.

An accident, that of an old man pinned beneath a wagon, reveals to Javert the great strength of "Mr. Madeleine," as the mayor lifts the wagon and releases the man. This Javert connects with the feat of the convict who lifted the stone in the prison yard, years ago. It convinces Javert that the mayor is Valjean, and he makes a report to the authorities. Fauchelevent, the man hurt under the wagon, becomes a cripple and is helped to a position as gardener in a convent near Paris by the mayor. Just at this time Javert reads a news account of a criminal caught recently in Paris whom the police believe to be Jean Valjean. After reading this, Javert feels that he has done "Madeleine" a wrong in supposing him to be Valjean. He resigns his position giving "Mr. Madeline" his reasons. A new torment comes into "Mr. Madeleine's" life as he thinks of another man being sent back to prison for his own deed. He pictures an innocent man being condemned, and is severely conscience stricken. Rather than allow an innocent man to suffer, the mayor decides to reveal his idetity and goes before the court to confess, prepared to take the consequences. In proof of his assertion he shows the court the prison brand upon his arm, "T. F." (Travaux Forces), meaning "hard labor."

Valjean, in his few last hours of freedom, hastens to the bedside of the dying Fantine. She begs him to protect her daughter, Cosette, who is still in the care of the Thenardiers. He promises to raise her as his own, and as Fantine dies, he is led away by Javert who does not comprehend the pity of the scene, but sees only his stern duty before him. Valjean easily makes his escape from the police station, where he has been locked up by Javert, awaiting transportation.

PART THREE—Cosette.—The Thenardiers and their small daughter, Eponine, and young son, Gavroche, are seen at their dingy country tavern. Here little Cosette, the daughter of Fantine, is seen performing drudgery and menial tasks. The Thenardiers are treating their own children kindly, but are cruel to Cosette. One day she is sent for water with a heavy pail. On the way she passes a toy store, and longingly admires a doll. On her way back she meets Jean Valjean, who asks her the way to the Thenardiers. Cosette leads him toward their place. On the way she looks longingly at the doll once more, and her action is observed by Valjean. He has learned by her talk that she is Fantine's child, whom he is seeking.

Cosette runs ahead, and Valjean enters the tavern while Cosette is being scolded. He remonstrates with the Thenardiers, and goes out to the toy store and buys the doll for Cosette. Returning, he informs the Thenardiers that he has come to pay the child's board bill, and take her away. They gleefully accept the money and Valjean departs with the little girl. Thenardier, thinking he might have got more, follows him, but Valjean shows him the note that Fantine had written before she died, telling him to take care of the child.

Valjean realizes a sum of money on securities, and decides to live in an obscure house in the poor quarter of Paris with little Cosette, away from the prying police. But the janitress of the house becomes suspicious of her new tenants and calls in the police after peeping and observing Valjean counting money, an unusual thing in that quarter of Paris. Javert by this time has been appointed to the detective force of Paris. He considers this case worthy of his personal inspection and goes to Valjean's lodgings and secrets himself in the garret above Valjean's room. Valjean takes alarm at Javert's boring through the ceiling. He leaves quickly, carrying Cosette, but is followed by Javert and his men. He is cornered in a blind alley, but makes his escape with a clothes line by the thrilling and dramatic feat of scaling an almost perpendicular wall. After a night of suspense he finds himself hiding in the grounds of a convent. Here he meets the old gardener, Fauchelevent, whom he assisted from under the wagon and obtained for him his present position. The old man shows his gratitude by giving them asylum and getting Valjean a position as assistant gardener. The old man introduces him to the nuns as his brother, and thereafter Valjean is known as "Fauchelevent." Javert gives up the hope of capturing Valjean.

Years after, Valjean still known as "Fauchelevent," is living in quiet ease with Cosette, now grown up, as his daughter. The Thenardiers have moved to Paris and are living in poverty, under an assumed name. In the next room to them dwells Marius, a student. Thenardier frequently appeals to him for money, and usually gets some. Eponine, Thenardier's daughter, also grown up, has fallen deeply in love with Marius, unbeknown to him. Marius walks and studies in the park, and there for the first time sees Cosette, sitting with her "father" Valjean. The two young people are attracted by each other at once. A little later Valjean is accosted by Eponine who is begging. She tells a pitiful story and Valjean and Cosette decide to go to her home and investigate the condition she has told concerning her family. Arriving there, Valjean leaves his coat and money, but neither he nor Cosette are recognized by any of the Thenardiers. As they leave the place, Marius is just returning home and he again comes face to face with Cosette, an incident which Valjean does not seem to like. Cosette accidentally drops a rose, Marius quickly picks it up and presses it to his lips. This action is observed by Eponine who becomes intensely jealous. Valjean has left his address with the Thenardiers in case they should need any further assistance. Marius demands of Eponine to give him the address, and this she does in a spirit of self-sacrifice. Marius starts at once to the house where Valjean and Cosette reside. He writes a note declaring his love, and puts it on a garden bench where Eponine has informed him Cosette lingers every evening. At this moment Cosette appears, reads the note and is surprised by Marius who has stepped behind the bushes at her approach. Valjean coming, suspects something, though Marius gets out of the way, and Cosette is taken to task by her foster father for the first time in his life.

Marius has a wealthy grandfather who dotes on the lad provided his wishes are followed. The young man writes him of his love for Cosette and begs his sanction to an early marriage. The grandfather sends for Marius and tells him he cannot consent. Marius repudiates him then and leaves in high anger.

PART FOUR—Cosette and Marius.—The rebellion of 1832 is on. There is rioting and barricading in the streets. Marius in despair, and in the hope that a bullet will soon end his life, joins the mob and becomes a fighter in the ranks of the insurgents. Javert gets orders to investigate the extent of the insurrection. He assumes a disguise, and goes to a tavern, the headquarters of the rebellion. He is quickly recognized and seized. They search him and tie him to a wooden pillar. Documents on him reveal his identity, and the rioters condemn him to die if the barricade is taken. Martial law is proclaimed, and the people are ordered to disperse. They refuse, and a volley is fired. Eponine, in the mob, dies at the first fire. Marius thinking his death to be at hand, writes a note to Cosette, telling her where to find his body in case he is killed. Gavroche is sent with the note, but Valjean gets it at his home. He sees that this love affair is deeper than he had supposed, and he goes to the scene of the rioting to find Marius. Gavroche is killed while trying to secure ammunition for the revolutionists in searching dead soldiers for cartridges. Fierce fighting follows and the rioters, realizing that they are losing ground, order the execution of Javert. Valjean interferes and tells them that Javert's life belongs to him. Taking Javert outside, Valjean frees his hands, fires a pistol in the air, and lets Javert go, thereby sparing his life. The military take the barricade by storm. Marius badly wounded, is picked up by Valjean, who disappears into a sewer opening and escapes with him underground. Javert, in the streets, comes upon Thenardier, robbing the dead. In pursuit of this man, he comes upon Valjean emerging from another part of the sewer. Javert drops Thenardier and arrests Valjean. Valjean shows him the note of Marius to Cosette concerning the disposing of his body, and he begs permission to take Marius to the home of his grandfather before submitting to arrest. Javert consents, but accidentally drops upon the ground the order of arrest for Jean Valjean, which he has carried on his person. Thenardier pounces upon the order and keeps it for future blackmailing purposes. He also follows Valjean and Javert to the home of the grandfather of Marius. Javert observing the God-like character of Valjean, is overcome with remorse, and for the first time in his life departs from his path of duty and allows his prisoner to escape. He then writes his resignation to the police, and, as a public acknowledgment of his mortification and weakness, he ends his own life. The grandfather of Marius is deeply grateful for the boy's safe return. He sends for Valjean and asks the hand of Cosette for Marius. This Valjean grants, and transfers his property to Cosette. The lovers are married at the church, at which time Valjean shows the first signs of failing health. Thenardier thinks the time now ripe to commence blackmailing with the order of arrest. He negotiates with Marius, who buys it from him for a good sum. Marius goes to see Valjean to question him about the paper, but finds him low in health, and fondling Cosette's little dress of other days, the place lighted with the good priest's candlesticks. Marius hands him the order of arrest. Valjean feebly acknowledges it, and tells the story of his persecutions. Cosette arrives as Valjean is dreaming of the good priest who helped him to be a better man, and soon he expires peacefully in the arms of his two children.

GAUMONT.

GAUMONT WEEKLY, NO. 58 (April 16).—**General Hoshino Inspects French Artillery.**—Japanese military chief watches embarkation of war equipment in Paris.

The Fastest Boat in the World.—Infanta Eulalia of Spain, christens auto craft "Sigma IV," at Paris.

Spring Gowns.—The latest fashions from Paris, as posed by Jeanne Halke, Diemert & Co.

Baseball Season Opens.—New York Americans meet Washington team at latter's grounds.

Ludwig Visits Berlin.—New regiment of Bavaria is royally received in German capital.

Street Car Jumps Bridge.—Baltimore scene of unusual accident, in which one person is killed and 30 injured.

A Barcelona Religious Ceremony.—A pilgrimage to the Hermitage of Saint Medin.

The New Ambassador.—Mr. Walter Page, famous American publisher, accepts post at Court of St. James.

Parliament Opens.—King and Queen present on that occasion.

Bunny.—Is this a proof of evolution?

The Passing of Morgan.—Famous financier laid at rest in Hartford, Conn.

Skiing in Germany.—Athletes compete in winter contest at Schreiberhau.

WHEN SCANDAL THREATENED (April 15).—Sir John Glenavan neglects his young wife and his sister to go fox hunting. His sister, Victoria, is enamored with a dashing young blade, who in part returns her affections. But, he is engrossed in one-sided flirtation with Sir John's wife.

As Lady Glenavan and Victoria are sitting in a balcony overlooking the river, the dashing cavalier rows to where they sit and throws a note on the balcony. Lady Glenavan throws it into the river. Victoria taking a row boat, searches for the note,

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SECOND REEL—Fancy Roping; War and Love Dance; Tug of War; Maverick Race; Barrel Race; Steer Roping; Pony Express Race; Stage Coach Race.

THIRD REEL—Steer Bulldogging; Cowgirls' Relay Race; Squaw Race; Wild Horse Race.

FOURTH REEL—Bucking Contest, Restricted to most vicious outlaw horses.

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which she finds among the water-lilies. It reads: "Dear Maud, I know that you will never betray your husband but without you I have no desire to live. I shall be waiting for you tonight at the little gate in the park in the hope ———. If not —Goodbye. Jack Treharne."

Sir John with a servant is in the woodland after game. He sees a veiled woman approaching hurriedly. Her garments are those of his wife. Astonished at seeing her in this lonely place at night unattended, he draws back into the bushes and watches. He follows. He sees her meet a man, who was waiting at the cross-road with two horses. They embrace. The woman doesn't lift her veil.

The baron pursues. Changing horses at an inn, he gains on the elopers. Arriving at a road house, outside of which stands the horses on which the runaways had ridden, he is told that the man and woman are in a private room. In he dashes, disregarding the strength of the lock. There he confronts the veiled woman and the cavalier. He strikes the man. A fight is about to ensue. Sir John then snatches the veil from the woman's face. He starts back in surprise. "My sister!" he gasps. It is with a sense of relief as well as of pain to find that his sister is the runaway. He is glad, however, to know that it is not his wife, and that this action is remedial. He tells the Cavalier, who is also amazed to see whom he has met, that English convention is imperative and that he must marry Victoria, having thus compromised her. The Cavalier, believing that the worst can be the best, capitulates.

GREAT NORTHERN SPECIAL FEATURE FILM CO.

THROUGH THE TEST OF FIRE (3 reels).—Count Hardegg is faced by ruin. He obtains an interview with Goldstein, a factory owner and money lender, endeavoring to obtain a loan. But Goldstein, remembering past transactions, refuses to help Hardegg unless a certain condition is complied with. The condition is that the Countess Helena, Hardegg's beautiful daughter, shall marry Goldstein's son, Henry. Sorrowfully the count acquaints his daughter with the ultimatum, and Helena, in a spirit of filial love, agrees to make the sacrifice. Over the telephone, Hardegg accepts Goldstein's condition, and the usurer gleefully tells his son to prepare for the wedding. So, a month later, the marriage takes place, and amid the acclamations of their friends, the pair drive off. But the horses are restive, and at length, getting out of the control of their driver, they dash madly along. Just about this time, the employees of one of Goldstein's factories are trooping home from their work, and one of their number, Jack, seeing the runaways, makes a dash at their heads and effectually arrests their career.

Eight days later, Helena sends for Jack in order that she may thank him for his action. He comes sullenly enough, for, discontented with his employer's harsh methods, he has been advising his comrades to strike. Helena's whole-hearted thanks and genuine admiration completely soften him, and he becomes henceforth her devoted slave. About this time, Goldstein is killed by an explosion that occurs during an inspection of his factory. The blow of his father's death has barely fallen upon Henry Goldstein ere another comes to join it. A strike is declared at the works. A deputation waits upon Henry, who refuses, however, to accede to their demands, and Jack, the leader of the deputation, is badly humiliated before his fellows. Meanwhile, Baron Hardegg has been left a vast fortune, and now that he is no longer in pecuniary difficulties, endeavors to persuade his daughter to divorce her husband. This Helena refuses to do, declaring that to leave her husband when he is in such distress would be an act unworthy of the basest woman. Truth to tell, Helena was gradually falling in love with Henry, who, on more than one occasion, had proved his worth. While out riding, Helena and Henry are attacked by a party of strikers, but are defended by Jack, who enjoins his companions not to harm them, and so, a second time, Jack proves his worth.

The count makes another attempt to aleniate his daughter from her husband, but without success. Then comes an incident that brings the realization upon Helena that she is really in love with the man who at the outset she was prepared to hate.

A fire breaks out in one of the villager's cottages and is soon out of all control. Suddenly, with a cry of alarm, a woman in the crowd remembers her child. Henry, who arrives at this moment, volunteers to save the little one, and flinging off his coat, rushes into the burning building.

A moment later he appears at a window, the child in his arms. A pair of willing hands catch the little one as it is thrown down from above. Henry turns to make his escape, but finds all progress barred by a sheet of flame and smoke. Gradually the smoke overpowers him and he falls unconscious. Outside, Helena learns what has happened. She bethinks herself of her friend, Jack, and implores him to save her husband. So Jack follows Henry into the burning cottage, and by a superhuman effort, succeeds in bringing the unconscious man out into the open, and overcome, falls dead at his feet. So, after all, Helena and Henry realize that they love one another, and we leave them in the last scene wrapped in love's embrace.

GREAT NORTHERN.

TOLD IN CONFIDENCE (April 26).—Dr. Miller and his family, consisting of his wife, a little daughter and his mother live happily in their own home and have in their employ a faithful butler and a serving maid. Mrs. Jones, a middle-aged busy-body and gossip occupies apartments in an adjoining house, which gives her a view of the Miller dining-room. During the family repast, Dr. Miller chides the maid and butler for spilling gravy on one of the napkins and plainly shows his annoyance. Thereupon Mrs. Jones hurries over to Mrs. Brown and tells in confidence that the doctor has upset furniture and is about to chastise the entire family. The doctor is pictured as brute, pure and simple and both Mrs. Jones and Mrs. Brown are horrified. The latter loses no time in rushing off to Mrs. Smith and by the time she arrives she has enlarged upon the original story to such an extent that Mrs. Smith is led to believe that the disturbance in the doctor's family was caused by the fact that the latter's wife was caught making-love to the butler and then it was that Dr. Miller became furious and tried to murder everyone in the house. His little child, she is told, was most violently handled and his wife was tossed about like a rag doll. No sooner had Mrs. Brown departed than Mrs. Smith donned her hat and cloak and hurried to another nearby neighbor to whom she imparted the information that the infuriated Dr. Brown had thrown the butler out of the window and while the unfortunate man was clinging to the ledge, he was shot by the doctor. And so the story spread and became enlarged upon until a large crowd assembled in front of the doctor's home. Imagine the surprise of the curious ones when Dr. Miller and his family appear at the portal in merry mood preparatory to taking a drive. The three gossips slink away amid the jeers of their neighbors. The incident of the napkin and the stories told by the women are depicted in the unfolding of the story.

LUX.

A SAFEGUARD FOR BACHELORS (April 25).—Showing what kept the fair sex away from the bachelors.

THE TRUANT HUSBAND (April 25).—After having a rather one-sided discussion with his wife, Smithkins decides that t'would be better to leave that talkative lady, and go in search of happiness which he will never attain in her company. He therefore locks her in the bedroom and sallies forth. His wife, however, is waiting for him on the balcony above, and he is promptly lassoed and brought back home by the indefeatigable dame. Smithkins's next move is to pack his box and go to live at a hotel. His wife, however, gets wise to this scheme and packs herself in her husband's box. When hubby comes to open his box at the new "digs," he finds his wife waiting to open fire upon him as usual. Wifie then determines to put hubby in the box and take him home again. A porter of the hotel enters the room at this moment, and in the confusion he gets put in the box, whilst hubby gets away free. Wifie has a horrible surprise when she gets home.

Among the Exhibitors

Moline, Ills.—C. M. Larson and Louis Bernhoeft, Jr., will have a moving picture theater here.

St. Paul, Minn.—Finkelstein and Ruben, proprieters of the Princess theater will build a new vaudeville theater here.

Ida Grove, Ia.—Wilson Bender will open a moving picture theater here.

Ida Grove, Ia.—W. L. Hester will open a motion picture theater here.

Ainsworth, Nebr.—H. I. Hjelmer moving picture theater succeeded by John Stevison.

Pullman, Wash.—Thomas Milier sold the Star motion picture theater to Geo. Ewing.

Durand, Wis.—C. F. Hansen opened a motion picture theater here.

Lake Charles, La.—J. E. Pearce, of New Orleans, general manager of the Pearce amusement enterprises, announced that J. L. Troxall, who has been manager of the Arcade and Dreamland Theaters of that city for the past year, would hereafter manage the new theater in Houston and that the Lake Charles houses would be under the management of Mr. Van Wart, who has been with the company in New Orleans for a number of years.

Orofino, Idaho.—Theodore Fohl began excavating for a brick building 24 x 80 feet, one story, which will be used for a moving picture show when completed.

Port Arthur, Tex.—Permit for a new moving picture theater to be located in Procter Street was issued to A. Lombardo, proprietor of the new playhouse.

Ripon, Wis.—Funds are being raised for the purpose of erecting a moving picture theater.

Tulsa, Okla.—A theatrical company will erect a new theater here at 4th and Main Streets; it will be in charge of Frank Haver.

Barrington, Ills.—Architect Geo. E. Morris is drawing plans for a new motion picture theater to be erected here.

Colorado Springs, Colo.—Theo. Lorch. will soon open his new theater which is being erected at a cost of $150,000.

Burlington, Wis. — The Teutonia society purchased the interest of H. H. Colburn and F. W. Boulden in the Orpheum moving picture business at the Burlington opera house and is now the sole owner of the same. H. H. Colburn will continue as manager of the theater for the present at least.

Buffalo, N. Y.—M. N. Mark, 303 W. Ferry will build a motion picture theater here to cost $90,000.

Buffalo, N. Y.—Carmel Battista, 98 Dante, is altering building for a motion picture theater.

Buffalo, N. Y.—Levyn Michaels, 205 Allen is building a motion picture theater to cost $45,000.

Buffalo, N. Y.—Jno. R. Oishel, 257 Virginia is building a motion picture theater to cost $15,000.

Buffalo, N. Y.—Jno. J. Maher, 186 Rhode Island is building a motion picture theater to cost $15,000.

Buffalo, N. Y.—Jubilee Realty Co., 1284 Niagara is building a motion picture theater to cost $20,000.

Buffalo, N. Y.—Martin Pfeuthner, 943 Jefferson is building a motion picture theater to cost $13,000.

Detroit, Mich.—Schliess & Bachman, general contractors have the contract to build the new Empire theater at Detroit to cost $40,000.

Orofino, Idaho.—Theo. Fohl will erect a moving picture theater building.

Philadelphia, Pa.—S. J. Reich will erect a moving picture theater at 1708 Susquehanna Avenue for Wm. Cohen to cost $12,000.

Boston, Mass.—A new theater will be erected on Tremont St. A. L. Wilbur, manager, in association with the Shuberts.

Brooklyn, N. Y.—Shampan & Shampan have drawn plans for a new theater to be erected at the northeast corner of Bath and 20th Avenues, Bath Beach for I. Novick & Co., of Manhattan as owners.

Woodstock, Ills.—This city is to have another moving picture theater. Wittenburg & Bodenschate, will open a first-class house. Geo. L. Murphy will erect the building.

Philadelphia, Pa.—Wm. R. Dougherty, has been awarded the contract to build a theater at Berwyn for Richard Zimmerman. Plans by Stearns and Castor.

Brighton, Ia.—T. Thompson will erect a new opera house here.

Barbourville, Ky.—J. F. Hawn and others will erect a moving picture theater here.

Davenport, Ia.—Arthur H. Ebeling has plans for the erection of a moving picture theater here.

Clinton, Ia.—Hart Brothers will erect a new picture house here.

Brooklyn, N. Y.—Leo. C. Teller, manager of the Broadway Theater, will erect a moving picture theater to cost $180,000.

Meridian, Miss.—S. H. Floyd has plans for a moving picture theater.

Okmulgee, Okla.—This city will erect a new opera house.

Los Angeles, Calif.—The general contract has been let to F. O. Engstrum Co. at $105,000 for the erection of a theater for Mrs. L. Ducommun.

West Point, Va.—J. W. Owens is having plans prepared by Shepherd and Peale, Inc. and Chas. K. Bryant, of Richmond, for a theater.

Logansport, La.—C. R. and J. W. Caraway will erect a moving picture theater.

Tunkhannock, Pa.—Mr. Burkee has secured a lease on the Piatt Opera House and will open a moving picture show.

Eagle Grove, Ia.—Mr. Bottgar has opened the Eagle Theater.

Tulsa, Okla.—R. W. Castle & Son and Harry Castle, purchased the Palace Theater from Carl Gregg.

Norwich, N. Y.—Bids for the building of a new theater here will be received. The Delaney Amusement Co. will own and operate it.

Platteville, Wis.—The Grand Theater has come under new management with P. J. Williamson as manager.

Glens Falls, N. Y.—The McCarthy building has been remodeled for a moving picture theater. Jos. Delaroode, promoter.

Muscatine, Ia.—Geo. Frank Dippel, will draw plans for a moving picture theater here.

Harlan, Ia.—The Photoplay theater has changed hands, Mrs. Allen selling to Jos. Bishop and Geo. Fowler.

Lamoni, Ia.—T. C. Higgins and Henry Webb have let the contract for an airdome to be built at Kellerton.

Imperial, Cal.—Wm. McHenry has purchased two lots in 8th Street, just west of Imperial Avenue, and has ordered plans for a play-house.

North Tazewell, Va.—H. C. Peery, of this city, is contemplating erecting an opera house here.

Timpson, Tex.—P. W. McKittrick is remodeling the Johnson building, to be used as a picture show and opera house.

Eisinore, Cal.—Thos. Lee has the contract to erect a moving picture theater at Bath and Main Streets for Thos. Carmady.

Spencerville, O.—This city will erect a new opera house. M. C. Shricker, proprietor and owner of the Consevertory hotel, has instructed his architect to draft plans for same.

Little Rock, Ark.—M. Sanders has prepared plans for a $75,000 picture theater.

Catskill, N. Y.—This city is to have a new $50,000 theater and the plans for it are being made by E. C. Horn & Son, well-known theatrical architects of New York City.

Crooksville, O.—A theater to cost $30,000 will be erected in this city during the coming summer on the old Taylor lot in W. Main Street.

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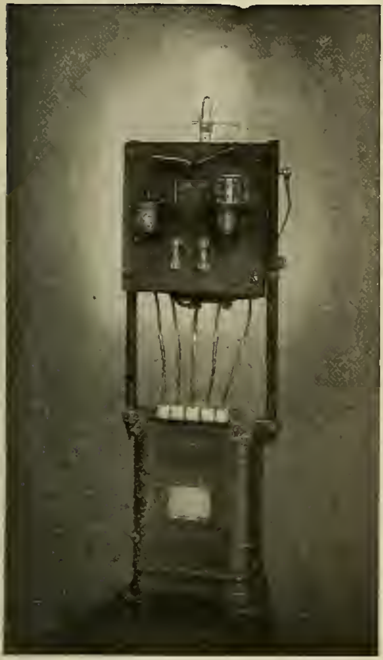

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Apr. 17—In Another's Nest (Drama)..........1000
Apr. 19—The Ways of Fate (Drama)...........1000
Apr. 21—Boobs and Bricks (Comedy)..........1000
Apr. 24—When Jim Returned (Com.-Dr.).......1000
Apr. 26—Calamity Anne's Trust (Comedy)....1000
Apr. 28—Oil On Troubled Waters (2 parts, Drama).........2000
May 1—The Tattooed Arm (Drama)
May 3—The Road to Ruin (Drama)...........1000

AMBROSIO.

Mar. 22—Love Levels All (2 reels) (Drama)
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama)
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama)
Apr. 19—Child Labor Traffic (2 parts, Drama)
Apr. 26—Golden Rain (2 reels, Drama)

AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama)
Mar. 13—Wine, Women and Reformation (Dr.)

BISON.

Apr. 5—Tap (2 parts. Drama)
Apr. 8—Bedford's Hope (3 parts—Drama)
Apr. 12—The Darling of the Regiment (2 reels—Drama)
Apr. 15—War (3 parts, Drama)
Apr. 19—The Last Roll Call (2-part's Drama)
Apr. 22—Bred in the Bone (3 parts, Drama)
Apr. 26—The Black Chancellor (3 parts, Dr.)
Apr. 29—The Last Roll Call (2 parts, Drama)
May 3—The Vengeance of the Skystone (2 parts, Drama)

BRONCHO.

Mar. 26—The Iconoclast (3 reels—Drama)
Apr. 2—The Sinews of War (2 parts. Drama)
Apr. 9—The Grey Sentinel (2 parts—Drama)
Apr. 16—A Southern Cinderella (3 parts, Dr.)
Apr. 23—Retrogression (2 parts, Drama)
Apr. 30—Bread Cast Upon the Waters (2 parts, Drama)

CHAMPION.

Apr. 7—Shanghaied (Drama)
Apr. 7—The Life-Savers of Chicamocomo (Vocational)
Apr. 14—Lena's Flirtation (Comedy)
Apr. 21—When Strong Men Meet (Drama)
Apr. 28—The Clown Hero (Comedy)
Apr. 28—Life in Soudan (Sociology)

CRYSTAL.

Apr. 20—His Romantic Wife (Comedy)
Apr. 20—Two Lunatics (Comedy)
Apr. 27—Forgetful Flossie (Comedy)
Apr. 27—A Joke on the Sheriff (Comedy)
May 4—Pearl As a Detective (Comedy)
May 4—O! Whiskers! (Comedy)

ECLAIR.

Apr. 23—Mathilda (2 parts, Drama)
Apr. 27—The Law of the Wild (Drama)
Apr. 30—The Return of Crime (2 parts, Drama)
May 4—Bewitched Matches (Comedy)
May 4—Salamanders (Scientific)

EXCELSIOR.

Mar. 24—The Legends of the Everglade (Dr.)
Mar. 31—The Romance of a Fisher Boy (Drama)
Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)
Apr. 21—The Man from the City (Drama)

FRONTIER.

Apr. 19—Why the Ranger Resigned (Drama)
Apr. 24—The Daughter of the Sheep Rancher (Drama)
Apr. 26—The Old Maid's Last Attempt (Com.)
May 1—The Word of Jose (Drama)
May 3—An Eastern Cyclone at Bluff Ranch (Comedy)

GAUMONT.

Apr. 2—Gaumont's Weekly, No. 56 (News)
Apr. 3—Marriage by the Wholesale (Comedy)
Apr. 3—Exotic Fish (Zoology)
Apr. 5—(An Educational and Topical Subject)
Apr. 8—The Angel of Mercy (Drama)
Apr. 9—Gaumont's Weekly, No. 57 (News)
Apr. 10—The Cupidity of Cupid (Com.-Dr.)
Apr. 10—On the Firing Line (Comedy)
Apr. 15—Lobsters, All Styles (Comedy)
Apr. 16—Gaumont's Weekly, No. 58 (Topical)
Apr. 17—When Scandal Threatened (Drama)
Apr. 19—(An Educational & Topical Subject)

GEM.

Apr. 15—Billy Turns Burglar (Comedy)
Apr. 15—The Laplanders (Typical)
Apr. 22—Burglarizing Billy (Comedy)
Apr. 22—Against the Law (Comedy)
Apr. 29—Billy's Suicide (Comedy)
Apr. 29—Views of Cape Hatteras (Scenic)

GREAT NORTHERN.

Mar. 29—Fred as a Soldier (Comedy)
Mar. 29—Summer in the North (Scenic)
Apr. 5—A Skipper's Story (Comedy)
Apr. 5—Under Southern Skies (Physical Geography)
Apr. 12—The Bewitched Rubber Shoes (Comedy)
Apr. 12—Spanish Towns (Scenic)
Apr. 19—The Two Convicts (Drama)
Apr. 26—Told In Confidence (Drama)

IMP.

Apr. 21—The Regeneration of John Storm (Dr.)
Apr. 24—A Sprig of Shamrock (Comedy)
Apr. 26—Why Men Leave Home (Comedy)
Apr. 26—Pottery Industry (Comedy)
Apr. 28—The Cub (Drama)
May 1—The Rise of Officer 174 (2 parts, Dr.)
May 3—Her Lover's Voice (Comedy)
May 3—Opening of the 1913 Baseball Season (Topical)

KAY-BEE.

Mar. 28—Texas Kelly at Bay (Drama)
Apr. 4—With Lee in Virginia (2 parts. Drama)
Apr. 11—On Fortune's Wheel (2 parts—Drama)
Apr. 18—The Runaways (Comedy)
Apr. 25—Will O' the Wisp (2 parts, Drama)
May. 2—A Black Conspiracy (2 parts, Drama)

KEYSTONE.

Apr. 14—A Life in the Balance (Comedy)
Apr. 17—Murphy's I. O. U (Comedy)
Apr. 17—A Dollar Did It (Comedy)
Apr. 21—Cupid in a Dental Parlor (Comedy)
Apr. 24—A Fishy Affair (Comedy)
Apr. 24—The Bangville Police (Comedy)
Apr. 28—The New Conductor (Comedy)
Apr. 28—His Chum, the Baron (Comedy)
May 1—That Rag Time Band (Comedy)

LUX.

Apr. 11—Sacrificed to the Lions (Drama)....1000
Apr. 18—The Leopard Avenger (Drama).......1000
Apr. 25—A Safeguard for Bachelors (Comedy).. 315
Apr. 25—The Truant Husband (Comedy)...... 595

MAJESTIC.

Apr. 8—The Night Riders (Drama)
Apr. 13—Pedro's Revenge (Drama)
Apr. 15—I Love You (Drama)
Apr. 15—The Leaning Tower of Pisa (Monumental)
Apr. 20—The Mote and the Beam (Drama)
Apr. 22—Not for Mine (Comedy)

MECCA.

Mar. 1—A Stranger In the Rockies (Drama)
Mar. 8—The Inauguration of President Wilson (Topical)
Mar. 15—The Fisher Lady (Drama)
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama)
Apr. 5—By the Curate's Aid (Drama)

MILANO.

Feb. 15—Out of the Depths (2 reels—Drama)
April 1—A Study in Sociology (Drama)
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)

MUTUAL WEEKLY.

Mar. 26—Mutual Weekly, No. 13 (News)
Apr. 2—Mutual Weekly, No. 14 (News)
Apr. 9—Mutual Weekly, No. 15 (News)
Apr. 16—Mutual Weekly, No. 16 (News)
Apr. 23—Mutual Weekly, No. 17 (News)

MUTUAL EDUCATIONAL.

Apr. 10—The Golden Horn, Turkey (Scenic)
Apr. 17—Willy and the Conjuror (Comedy)
Apr. 17—Village Customs in Ceylon, India (Manners and Customs)
Apr. 24—Funnicus is Tired of Life (Comedy)
Apr. 24—Electrical Phenomenon (Physics)
May 1—The Old Invalid (Drama)
May 1—Tachkent, Asiatic Russia (Political Geography)

NESTOR.

Apr. 11—The Forgotten Letter (Drama)
Apr. 14—A Night of the Garter (Comedy)
Apr. 14—Dad's Surprise (Comedy)
Apr. 16—An Affray of Honor (Drama)
Apr. 18—Paying for Silence (Drama)
Apr. 21—His Friend Jimmie (Comedy)
Apr. 23—The Sheriff's Warning (Drama)
Apr. 25—For Her Sake (Drama)
Apr. 28—When Father Was Kidnapped (Com.)
Apr. 30—The Greater Love (Comedy)
May 2—The Ingrate (Drama)

POWERS.

Apr. 9—The Elixir of Youth (Comedy)
Apr. 11—The Fear (Drama)
Apr. 16—The Lesson (Drama)
Apr. 18—The Troubadour of the Rancho (Dr.)
Apr. 23—When Dolly Died (Drama)
Apr. 25—The Sham Suffragette (Comedy)
Apr. 30—In a Strange Land (Drama)
May 2—Neighbors (Comedy)

PUNCH.

Feb. 27—Tracked to Florida (Comedy)
Mar. 6—Impetuous Jim (Comedy)
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)
Mar. 13—His First Kodak (Comedy)

PILOT.

Mar. 20—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama)
Apr. 3—In the Battle's Smoke (Drama)
Apr. 10—Across the Border (Drama)
Apr. 17—The Promoter (Drama)

RAMO.

Mar. 12—The Better Way (Drama)
Mar. 19—The Dividing Line (Comedy)
Mar. 26—The Grip of Jealousy (Drama)
April 2—The Last Old Lady (Comedy)
April 2—Rapid Transit in New York

RELIANCE.

Apr. 9—The Stronger Call (Drama)
Apr. 12—For Love of Columbine (Drama)
Apr. 16—Held for Ransom (2 parts, Drama)
Apr. 19—The She Wolf (Drama)
Apr. 23—The Hoodoo Pearls (Drama)

REX.

Apr. 17—A Friend of the Family (Drama)
Apr. 20—A Book of Verses (Drama)
Apr. 24—The Dragon's Breath (2 parts Dr.)
Apr. 27—The Wayward Sister (Drama)
May 1—The Turn of the Tide (Drama)
May 4—The Rosary (Drama)

RYNO.

Mar. 17—Memories of Long Ago (Drama)
Mar. 24—The Sea Waif (Drama)
Mar. 31—Memories of Long Ago (Drama)
Apr. 4—Classmates (Drama)
Apr. 7—The Outcast (Drama)
Apr. 11—Off the Mainland (Drama)

SOLAX.

Apr. 4—The Ogres (Drama)
Apr. 9—The Lady Doctor (Comedy)
Apr. 11—His Son-in-Law (Drama)
Apr. 16—The Mystery of the Lost Cat (Comedy)
Apr. 18—Where Love Dwells (Drama)
Apr. 23—His Wife's Affinity (Drama)
Apr. 25—A Severe Test (Comedy)

THANHOUSER.

Apr. 8—The Patriot (Drama)
Apr. 11—The Changeling (Drama)
Apr. 13—The Dog in the Baggage Car (Com.)
Apr. 15—The Girl and the Grafter (Drama)
Apr. 18—Retribution (Drama)
Apr. 20—The Children's Conspiracy (Drama)
Apr. 22—An American in the Making (Drama)
Apr. 25—For Another's Sin (Drama)

VICTOR.

Apr. 4—A Letter to Mother (Drama)
Apr. 11—Two Lives (Drama)
Apr. 18—The Coward's Charm (Drama)
Apr. 25—Loneliness and Love (Drama)
May 2—The Unseen Influence (Drama)

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Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Apr. 12—The Little Tease (Drama)............
Apr. 14—He Had a Guess Coming (Comedy)....
Apr. 14—A Horse on Bill (Comedy) ....
Apr. 17—A Frightful Blunder (Drama)........
Apr. 19—A Misunderstood Boy (Drama) ......
Apr. 21—The Left Handed Man (Drama)......
Apr. 24—A Ragtime Romance (Comedy)......
Apr. 24—The Cure (Comedy)..................
Apr. 26—The Lady and the Mouse (Drama)..
Apr. 28—Blame the Wife (Comedy)............
Apr. 28—The Daylight Burglar (Comedy).......
May 1—If We Only Knew (Drama)...........
May 3—The Wanderer (Drama)...............

CINES.

(G. Kleine.)

Apr. 12—On the Nebi River, East Africa (Physical Geography)............... 200
Apr. 12—Keeping Tab on Sammy (Comedy)... 800
Apr. 15—The Ancient Town of Gubbio, Umbria, Central Italy (Scenic) 400
Apr. 15—Anita the Orphan (Drama) 600
Apr. 16—A Fugitive at Bay (2-parts Drama Special) 1300
Apr. 19—For His Child's Sake (Drama)........1000
Apr. 22—A Heart of Steel (Drama)...........1000
Apr. 23—The Miser's Millions (3 parts, special, Drama)..............................2700
Apr. 26—Views in Liege, Belgium (Scenic).... 200
Apr. 26—Forgotten (Drama).................... 800
Apr. 29—Scenes and Ruins Near Rome (Trav.) 200
Apr. 29—The New Arrival (Comedy)........... 800
May 2—The Broken Vow (Special, 2 parts, Drama) 2000
May 3—The Rival Lovers (Comedy)........... 500
May 3—Jerry's Rebellion (Comedy)............ 500

EDISON.

Apr. 9—The Well Sick Man (Comedy)........1000
Apr. 11—The Capture of a Wild Cat (Sport).. 350
Apr. 11—Rule Thyself (Comedy)............. 650
Apr. 12—The Man Who Wouldn't Marry (Drama) 1000
Apr. 14—Jones Goes Shopping (Comedy).......
Apr. 14—The Rocky Mountains In Winter (Geography) ....
Apr. 15—The New Pupil (Comedy-Drama)....1000
Apr. 16—Seven Years Bad Luck (Comedy) 1000
Apr. 18—The Man from the West (Drama)....1000
Apr. 19—The Twelfth Juror (Drama)..........1000
Apr. 21—Hulda of Holland (Comedy-Drama)..1000
Apr. 22—An Innocent Informer (Drama)......1000
Apr. 23—His Undesirable Relatives (Comedy)..1000
Apr. 25—The High Tide of Misfortune (Being the tenth story of "What Happened to Mary," Drama)..........1000
Apr. 26—A Splendid Scapegrace (Drama)......1000
Apr. 28—When the Right Man Comes Along (Comedy) 1000
Apr. 29—The Orphan (Drama)..................1000
Apr. 30—A Reluctant Cinderella (Comedy).....1000
May 2—Groundless Suspicion (Drama).........1000
May 3—Billy's Sweetheart (Drama)...........1000
May 5—The One Hundred Dollar Elopement (Comedy-Drama) 1000
May 6—When Greek Meets Greek (Drama)....1000

ESSANAY.

Apr. 12—Broncho Billy's Reason (Drama)....1000
Apr. 15—The Accusation of Broncho Billy (Drama) 1000
Apr. 16—The Capture (Comedy) 1000
Apr. 17—The Unknown (Drama) 1000
Apr. 18—The Crossing Policeman (Drama) 1000
Apr. 19—Alkali Ike's Homecoming (Comedy)..1000
Apr. 22—The Unburied Past (Drama)..........1000
Apr. 23—The Rival Salesmen (Comedy)........1000
Apr. 24—City of Mexico (Scenic).............1000
Apr. 25—The Deacon's Dilemma (Comedy)....1000
Apr. 26—Broncho Billy and the Rustler's Child (Drama).........................1000
Apr. 29—Cousin Jane (Comedy)................1000
Apr. 30—Cousin Bill (Comedy)................1000
May 1—The Story the Desert Told (Drama)..1000
May 2—A Child's Precaution (Drama)........1000
May 3—The Crazy Prospector (Drama).......1000

KALEM.

Apr. 16—A Plot for a Million (Drama) 1000
Apr. 18—The Bravest Girl In California (Comedy) ....
Apr. 18—The Millionaires' Playground (Topical)
Apr. 19—The Fire-Fighting Zouaves (Drama)..
Apr. 21—The Sneak (Drama).................1000
Apr. 23—The Secret Marriage (Drama)........1000
Apr. 25—The Phoney Singer (Comedy)........
Apr. 25—Japan, the Industrious (Mechanical Engineering)......................
Apr. 26—The Fighting Chaplain (Drama)......1000
Apr. 28—The Haunted House (Drama).........1000
Apr. 30—The Eighth Notch (Drama)..........
Apr. 30—A Coupon Courtship (Comedy)........
May 2—Fatty's Busy Day (Comedy)..........
May 2—Old Women of the Streets of New York (Topical).....................
May 3—The Wayward Son (Drama).........1000

LUBIN.

Apr. 15—The Pawned Bracelet (Comedy)......1000
Apr. 17—The Right Road (Drama) 1000
Apr. 18—The Power of the Cross (2-parts-Special Drama) 2000
Apr. 18—Baby's New Pin (Comedy)........... 400
Apr. 18—Besting Mother To It (Comedy) 600
Apr. 19—A Florida Romance (Drama) 1000
Apr. 21—Back to Primitive (Drama)..........1000
Apr. 22—A Slight Mistake (Comedy).........
Apr. 22—Sunshine Sue (Comedy)..............
Apr. 24—The School Principal (Comedy).......1000
Apr. 25—Diamond Cut Diamond (Drama).....1000
Apr. 25—The End of the Quest (Special, 2 parts, Drama).........................2000
Apr. 26—The Birthmark (Drama)..............1000
Apr. 28—In the Harem of Haschem (Drama)..1000
Apr. 29—Granny (Drama).......................1000
Apr. 30—Through Many Trials (Special, 2 parts, Drama).................................2000
May 1—The Veil of Sleep (Drama)..........1000
May 2—The Girl Back East (Drama).........1000
May 3—Clarence at the Theater (Comedy).... 400
May 3—Fixing Auntie Up (Comedy)........... 600

MELIES.

Mar. 20—Honor Thy Mother (Drama)........1000
Mar. 27—Hinemoa (Drama) 1000
Apr. 3—The Stolen Tribute to the King (Dr.)
Apr. 3—The River Wanganui (Scenic)........
Apr. 10—The Maoris of New Zealand (Manners and Customs) 1000
Apr. 17—What Is Sauce for the Goose (Comedy) 884
Apr. 17—A Tahitian Fish Drive (Fishing Industry) ....
Apr. 24—How Chief Te Ponga Won His Bride (Drama)...........................
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology)..................
May 1—A Buried Treasure (Drama)...........
May 1—The Home of Ferns (Zoology)........

ECLIPSE.

(G. Kleine.)

Mar. 19—An Innocent Offender (Drama)......1000
Mar. 26—Fjords and Waterfalls of Norway (Scenic) 300
Mar. 26—The Crab and Lobster Industry (Industrial) 350
Mar. 26—He Saw the Point (Comedy).......... 350
Apr. 2—The Fruit of Suspicion (Drama).......1000
Apr. 9—The Kentish Coast, England (Physical Geography) 250
Apr. 9—Making Birch Brooms (Trades)...... 300
Apr. 9—An Up-to-Date Aviator (Comedy).... 450
Apr. 16—The Winner at the Sweepstakes (Drama) 1000
Apr. 23—A Four-footed Detective (Drama)....1000
Apr. 30—A Picturesque Journey In Western France (Travel).................... 250
Apr. 30—Grandpa's Rejuvenation (Comedy).... 350
Apr. 30—German Cavalry Maneuvres (Mili.).. 400

PATHEPLAY.

Apr. 14—Pathe's Weekly No. 16 (News) ......
Apr. 15—The Fire of Vengeance (Drama)......
Apr. 16—The Italian Bride (Drama)..........
Apr. 17—Glimpses of the National Capital (Topical) ....
Apr. 17—The Sponge Industry In Cuba (Industry) ....
Apr. 18—School of Gymnastics (Military) ....
Apr. 18—The Cuttlefish (Zoology) ....
Apr. 19—The Pride of Innocence (Drama)....
Apr. 21—Pathe's Weekly, No. 17 (News)......
Apr. 22—Winter Sports at Bodele (Sports)....
Apr. 22—Ancient Greece (Scenic).............
Apr. 23—The Outlaw (Drama)..................
Apr. 24—The Thwarted Plot (Drama).........
Apr. 25—Our Feathered Friends (Zootechnic)..
Apr. 25—A Trip on the Seine (Scenic).........
Apr. 26—The Count's Will (Drama)...........
Apr. 26—An Exciting Honeymoon (Special, 2 parts, Comedy)...................
Apr. 28—Pathe's Weekly, No. 18 (News)......
Apr. 29—The Cormorant (Bird Studies)........
Apr. 29—Along the River Eure, France (Scenic)
Apr. 29—Hidden Life in Sea Weed (Zoology)..
Apr. 30—The Mexican Defeat (Drama)........
Apr. 30—The Panama Canal To-day (Eng.)...
May 1—The Parting Eternal (Drama)........
May 2—Liquid Air (Scientific)................
May 2—Winter in Upper Engadine, Switzerland (Scenic)......................
May 3—General Scott's Protege (Drama)......
May 3—The Diamond Miniature (Special—2 parts—Drama) ....

SELIG.

Apr. 11—With Love's Eyes (Drama)..........1000
Apr. 14—A Wise Old Elephant (Special-2-parts Drama) 2000
Apr. 14—The Woodman's Daughter (Drama)..1000
Apr. 15—God's Way (Drama)..................
Apr. 15—Hankow, China (Scenic) ....
Apr. 16—Dixieland (Drama) 1000
Apr. 17—The Tie of the Blood (Drama)........1000
Apr. 18—Cured of Her Love (Comedy) ....
Apr. 18—That Mail Order Suit (Comedy)......
Apr. 21—Canton, China (Scenic).............
Apr. 21—Alas! Poor Yorick! (Comedy)........
Apr. 22—Seeds of Silver (Drama)............1000
Apr. 23—Love, the Winner (Drama)..........
Apr. 23—Dollar Down, Dollar a Week (Com.)
Apr. 24—Love in the Ghetto (Drama)........1000
Apr. 25—Arabia Takes the Health Cure (Com.)1000
Apr. 28—Roses of Yesterday (Drama)..........1000
Apr. 29—Hiram Buys An Auto (Comedy).......
Apr. 29—Chinese Scenes (Scenic).............
Apr. 30—The Burglar Who Robbed Death (Dr.).1000
May 1—Absent-Minded Mr. Boob (Comedy)...
May 1—Some Chickens (Zootechnic)...........
May 2—Their Stepmother (Drama)............1000

VITAGRAPH.

Apr. 5—He Answered the Ad (Comedy).......1000
Apr. 7—Bunny's Honeymoon (Comedy).......1000
Apr. 8—The Transition (Drama)..............1000
Apr. 9—Out of the Storm (Drama)..........1000
Apr. 10—Cutey and the Chorus Girls (Comedy).1000
Apr. 11—Wanted, a Strong Hand (Comedy)..
Apr. 11—Laying a Marine Cable (Telegraph).
Apr. 11—The Web (Special—2 parts—Drama).2000
Apr. 12—Mystery of the Stolen Child (Drama).1000
Apr. 14—Mr. Mintern's Misadventures (Drama)1000
Apr. 15—The Fortune (Comedy)................1000
Apr. 16—After the Honeymoon (Drama)......1000
Apr. 17—Sleuthing (Drama) 1000
Apr. 18—Playing with Fire (Drama)..........1000
Apr. 19—Seeing Double (Comedy) ....
Apr. 19—Jean and Her Family (Canine)........
Apr. 21—Mixed Identities (Comedy)..........
Apr. 21—Gala Day Parade, Yokohama, Japan (Topical).............................
Apr. 21—The Artist's Great Madonna (Special, 2 parts, Drama).................2000
Apr. 22—The Mystery of the Stolen Jewels (Dr.)1000
Apr. 22—In the Good Old Summer Time (Com.)
Apr. 23—There's Music in the Hair (Comedy)..
Apr. 23—Crowds Attending Gods In Temple, Tokyo, Japan (Typical)..............
Apr. 24—The Power that Rules (Drama)......1000
Apr. 25—The Stronger Sex (Drama)............1000
Apr. 26—A Fighting Chance (Drama)..........1000
Apr. 28—Hearts of the First Empire (2 parts, Special, Drama).......................2000
Apr. 28—O'Hara and the Youthful Prodigal (Drama) 1000
Apr. 29—Two's Company, Three's a Crowd (Comedy) ....
Apr. 29—Street Scenes, Yokohama, Japan (Top.)
Apr. 30—A Window On Washington Park (Dr.).1000
May 1—Bunny Versus Cutey (Comedy)........
May 1—Uses of Dynamite by U. S. Engineering Corps (Scientific)...............
May 2—Cinders (Drama).........................1000
May 3—Captain Mary Brown (Drama).........1000

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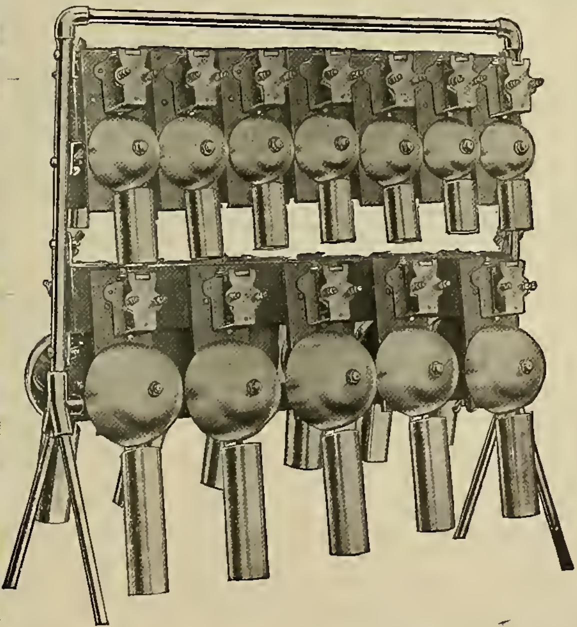

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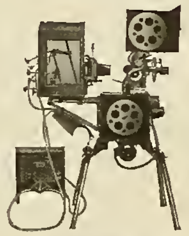
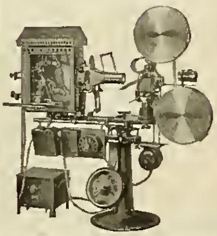


MOTIOGRAPH



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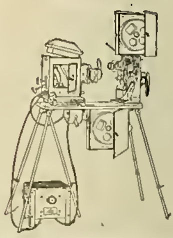

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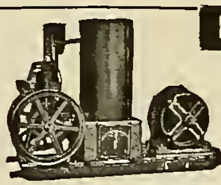

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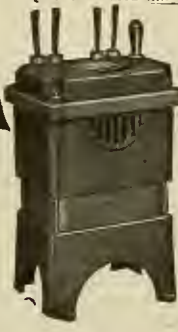

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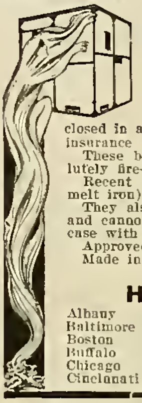

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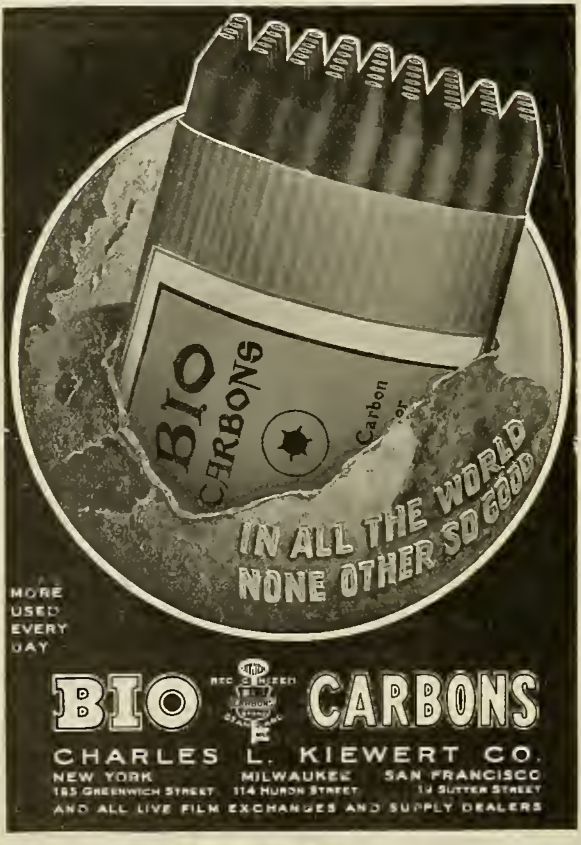

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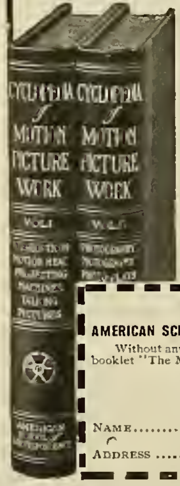
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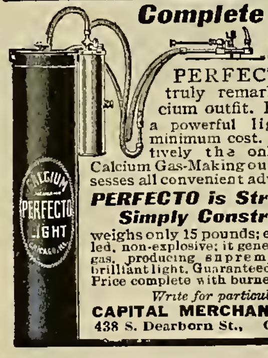

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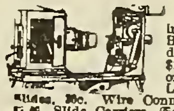

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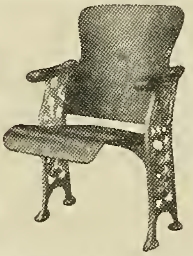

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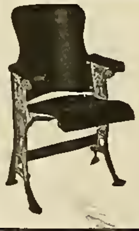

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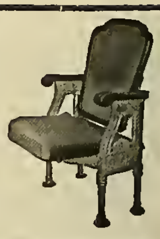

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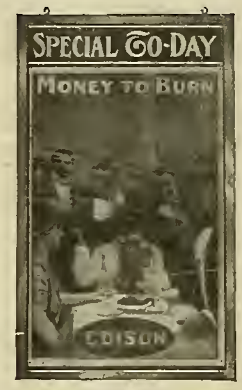

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Also seating for Out-of-door use. Address Dept. W.

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and Film Making Outfit, simplest method, none better. World's greatest productions made with this camera. Expert advice and guarantee. Tripods, Tilts, Printers, Perforators, Raw Film, Lenses, Developing done, whole building to the business. Write for catalogue.

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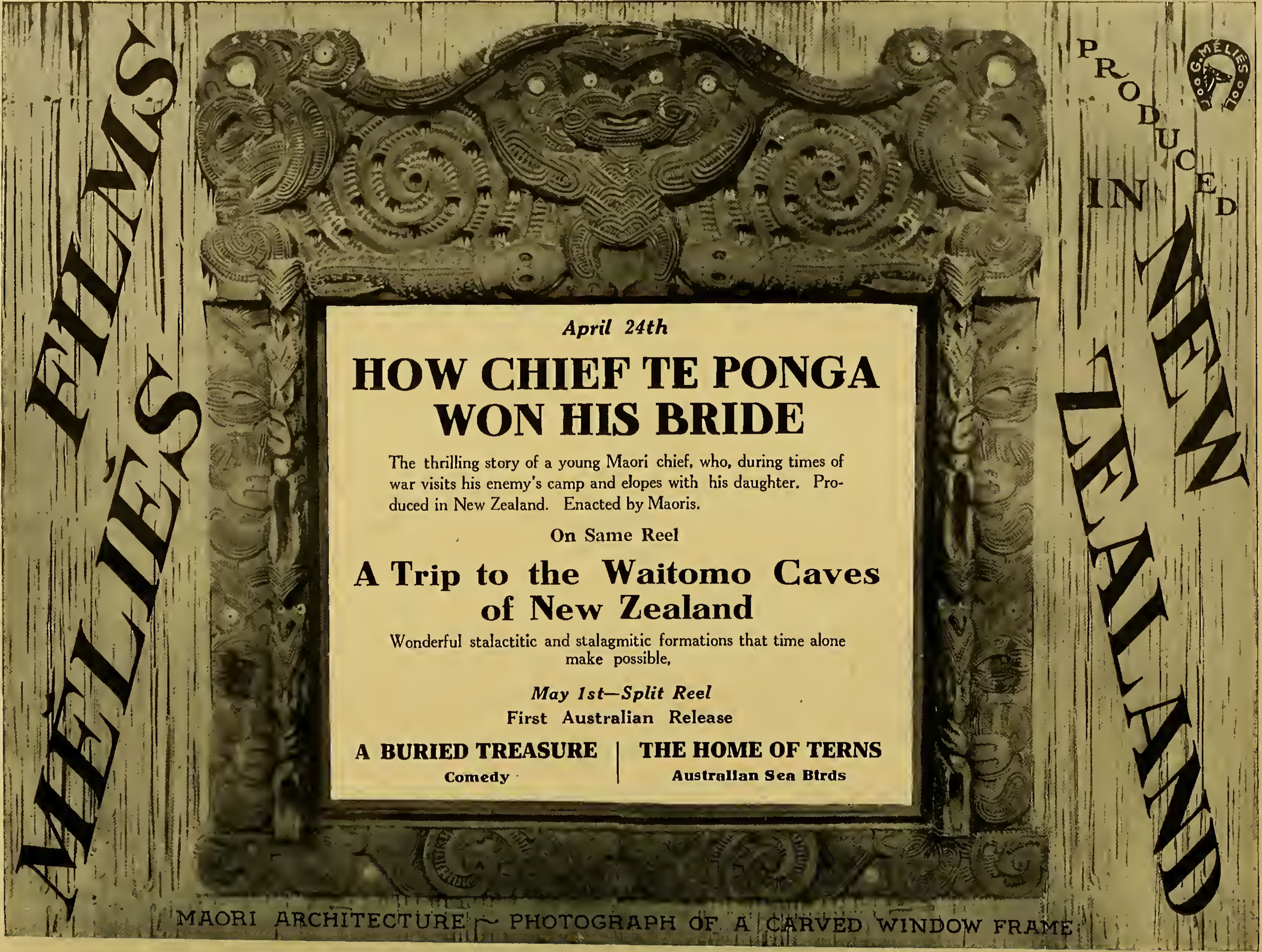

April 24th

HOW CHIEF TE PONGA WON HIS BRIDE

The thrilling story of a young Maori chief, who, during times of war visits his enemy's camp and elopes with his daughter. Produced in New Zealand. Enacted by Maoris.

On Same Reel

A Trip to the Waitomo Caves of New Zealand

Wonderful stalactitic and stalagmitic formations that time alone make possible,

May 1st—Split Reel

First Australian Release

A BURIED TREASURE
Comedy

THE HOME OF TERNS
Australian Sea Birds

MAORI ARCHITECTURE ~ PHOTOGRAPH OF A CARVED WINDOW FRAME

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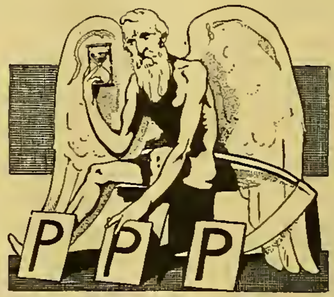

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The Machine That Wears Well
Produces Perfect Projection

Two important qualities in a moving picture machine are:

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All parts must be of the very best for the purpose—your machine is subject to hard usage; it must wear well; it has got to back you up.

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> Yours truly,
> BEN ST. CLAIR,
> Palace Theatre, Martin, Tenn.

2—*PERFECT PROJECTION*

Without this you cannot please; pictures must be clear, without flicker.

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> Yours truly,
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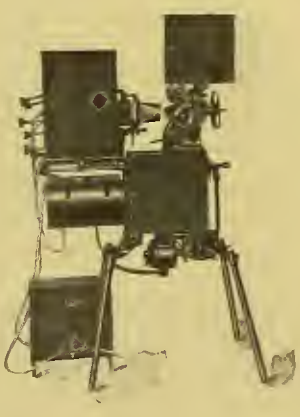

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Uncle Tom's Cabin" (Universal).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

ROSIE'S REVENGE.

GETTING 3 3 A WEEK?

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THE THANHOUSER THREE-A-WEEK

BEG TO OFFER (LATE IN MAY) THE ONLY GENUINE THANHOUSER **"CARMEN"**

With A Notable Thanhouser Cast. Easily worth waiting a couple of weeks for! In Three Handy Reels! A Regular Release at That!

ROSIE'S REVENGE Sunday, April 27

She attempted to be a stenographer and found herself "at liberty" so quick it made her head swim; but she got a job as cook and made her first employer rue the day he had discharged her. It was all in the meal she cooked for him!

THE GIRL DETECTIVE'S RUSE Tuesday, April 29

The prize female counterfeiter had been liberated; she slunk out of the prison yard and into a waiting automobile that—as soon as the driver was certain none watched—whizzed her to the counterfeiter's headquarters. But she wasn't the counterfeiter; she was a detective and the close resemblance make-up was her ruse!

THE WIDOW'S STRATAGEM Friday, May 2

She appealed mightily to the young farmer. She was from the city, you see, and there was a city charm to her that was new and irresistible to him. But the coldness of the city was not with her when his first love came and asked her to give him back; indeed, her stratagem was simply in aid of this country girl rival.

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Coming! Sunday, May 9—A Comedy of a Rose Tournament: "The Other Girl."
Coming! Tuesday, May 13—A Two-Reel Thanhouser Classic: "Marble Heart."

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Essanay

Does Your System Need Building Up?
Is Your Health Impaired? Is Your Business Failing?
℞ ESSANAY PHOTOPLAYS

Released Tuesday, April 29th.

"COUSIN JANE"

Jane plays a joke on her aunt, much to the disgust of her daughter. It's a splendid comedy.

Released Wednesday, April 30th.

"BILL"

An idiotic office boy saves his employer from destruction. The comedy situations are clever.

Released Thursday, May 1st.

"THE STORY THE DESERT TOLD"

One of the most thrilling Western dramatic photoplays of the month. Exhibitor: Jot this one down and book it for headline honors.

Released Friday, May 2nd.

"A CHILD'S PRECAUTION"

A child's precaution saves her father's employer's money. Mark this O. K. for booking.

Released Saturday, May 3rd.

"THE CRAZY PROSPECTOR"

For a thrilling and gripping melodrama of the West, this one will suit you. See that dare-devil ride with a stage-coach.

RELEASED MONDAY, MAY 19th **RELEASED MONDAY MAY 19th**

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(IN TWO PARTS)

A THRILLING AND GRIPPING MELODRAMA OF THE EARLY DAYS—IN THE GREAT NORTHWEST TERRITORY. ONE, THREE AND SIX SHEET POSTERS, MORGAN LITHOGRAPH COMPANY, HERALDS DE LUXE.

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NEXT WEEK! **NEXT WEEK!**

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(With Augustus Carney, the "Gibraltar of Fun.")

YOU KNOW THE "DRAWING QUALITY" OF "ALKALI" IKE PICTURES—NUF SED!

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to so-called state rights concerns for questionable

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produced such magnificent features or so many

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"ROBINSON CRUSOE"—(Rex)
(An absolutely faithful presentation of Defoe's masterpiece)

"UNCLE TOM'S CABIN"—(Universal Special)
(With the greatest all-star cast ever gathered for a feature film)

"BEAUTY AND THE BEAST"—(Powers)
(Even finer than our splendid "Snow White." Three fine reels)

"PELLEAS AND MELISANDE"—(Powers)
(With the famous Constance Crawley & Arthur Maude in title roles)

"THE BLACK CHANCELLOR"—(Great Northern)
(Three reels of intrigue and intense interest. Great settings)

"THE TOLL OF WAR"—(101 Bison)
(Another of the Universal's wonderfully successful war pictures)

any exhibitor pay a fat part of his legitimate profits features when he can get all the

FEATURES

exchange? No company in the world has ever of them. Demand every blessed one of them!

Coming!-2-REEL FEATURES-Coming!

(With either 1 and 3 or 1, 3 and 6-sheet posters)

"THE RISE OF OFFICER 174"—an Imp with King Baggot at his best.
"SECRET SERVICE SAM"—an Imp with William Shay in the lead.
"THE DRAGON'S BREATH"—a Rex with the Smalleys in the leads.
"THE RETURN OF CRIME"—an American-Eclair with plenty of thrills.
"TWO LITTLE WAIFS"—one of Lincoln J. Carter's best efforts.
"THE NORTHERN SPY"—a crackerjack 101 Bison feature.
"FEDORA"—a Powers feature film. High class in every respect.
"THE SMUGGLER'S DAUGHTER"—a Nestor with a corking good story.
"WHEN MOB WAS KING"—another Imp of French revolution times.
"THE COMEDIAN'S MASK"—Still Another Imp with King Baggot.
"IN SLAVERY DAYS"—one of the best two reel Rex films of the year.
"WHY"—an American-Eclair that will create a real furore.
"MATHILDE"—an Eclair dramatization of Eugene Sue's great work.
"THE VENGEANCE OF SKYSTONE"—a splendid 101 Bison.
"THE INDIAN'S SECRET"—a 101 Bison story with heart interest.
"THE FIGHTING CHAPLAIN"—here is a corker. Demand it sure!
"THE HALF BREED PARSON"—another 101 Bison with a great big cast.
"THE LAST ROLL CALL"—one of the best war pictures we've ever had.

Extra!—THE CELEBRATED HELEN GARDNER—Extra!

In a Two Reel Feature!

One of the treats of the near future will be a 2-reel feature entitled

"EUREKA"

with Helen Gardner in the leading role, supported by the splendid Helen Gardner Players. Watch the slow, natural acting in this feature and tell us if you ever saw anything finer in films. The story of "Eureka" is tremendously strong, the climax is altogether away from the ordinary. Watch for "Eureka."

America's Foremost Cartoonist

Hy-Mayer.

Kidnapped by the Universal

The Universal has rung the bell again! This time it has made arrangements whereby Hy. Mayer whose cartoons have made millions laugh, will furnish half a reel of timely cartoons every week. These will not conflict in any way with "The Newlywed" cartoons, for they are totally different in every respect. You will see Mr. Mayer's cartoons in the making and you will get the Big Laugh of your sweet young life. Watch for the Hy. Mayer stuff. Released SOON!

NOTICE *:*—The scenes showing the assassination of Lincoln and the capture of Booth in the big 101-Bison production "The Toll of War" (three reels) are handled in such a masterly manner that they not only give you a real, sensational thrill but are fully approved by the Censor Board. Don't miss this feature. It is a terrific success!

NOTICE *:*—Watch for the first picture in our new War Series, dealing with the Filipino campaign It is not only a big change from Civil War stories, but is presented in the tremendous manner made possible only by the Universal's great big organization. First picture of this series, "The Stars and Stripes Forever." Released soon!

NOTICE *:*—Two of the best things King Baggot ever did will be released soon. First "The Rise of Officer 174" (2 reels) and then "The Comedian's Mask" (2 reels). See that you get them BOTH!

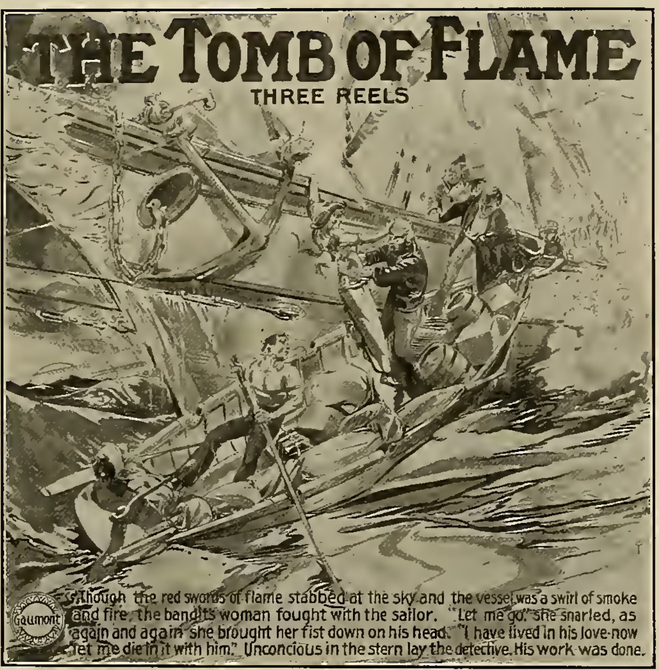
Universal Film Manufacturing Co.

1600 BROADWAY **NEW YORK**

"The largest film manufacturing concern in the universe"

THREE REELS OF THRILLS

How the seemingly hopeless task of bringing back to his life-long cell a desperate malefactor was accomplished unwittingly by way of a woman. The fight on the ship and the deed of the man who would not be taken alive, will send chills down your back.



"Though the red swords of flame stabbed at the sky and the vessel was a swirl of smoke and fire, the bandit's woman fought with the sailor. "Let me go," she snarled, as again and again she brought her fist down on his head. "I have lived in his love-now let me die in it with him." Unconcious in the stern lay the detective. His work was done.

This and other Gaumont Features may or may not have been sold in your state. You'll never know if you don't write or wire. Ignorance in this instance doesn't mean bliss, but loss in dollars, good hard dollars. Flushing, New York City, is the address.

"THE TOMB OF FLAME"

Special

Produced by

Managing Director of

The New York Motion

"THE BATTLE of

A $75,000.00 Produc

FAITHFUL reproduction of the most bitter conflict in the war annals of the world, when thousands of soldiers grappled in a death struggle amid bursting shells and terrible cannonading—where men, maddened with the fury of the combat, asked no quarter and none was given—while the whole world stood aghast at the carnage and deeds of heroism of that awful battle.

SPECIAL TERMS

CAN BE HAD EXCLUSIVELY

The Mutual Fil

N. Y. Motion Picture Co.

Release

Thos. H. Ince

K-B and Broncho Films

Picture Company Presents

GETTYSBURG"

tion in Five Reels

THE most stupendous effort ever put forth in motion pictures, consuming four months in its production, and presenting dramatic situations of heart gripping intensity and spectacular scenes of awe-inspiring sensationalism. Father and son, brother and brother, opposed each other in a maelstrom of death, the tide of battle alternating through brilliant charges and acts of daring.

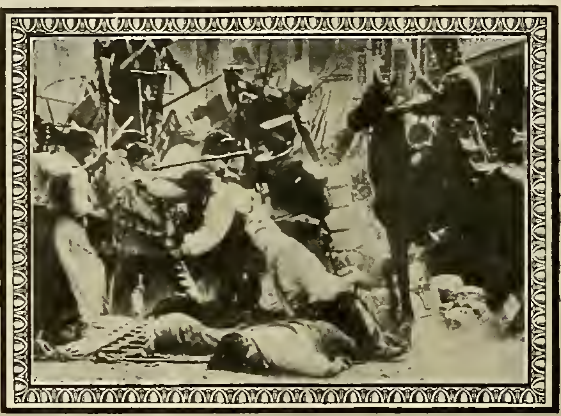
AND BOOKING

THROUGH THE OFFICES OF

m Corporation

42nd St. & Broadway
Long Acre Building
N. Y. City

Les M

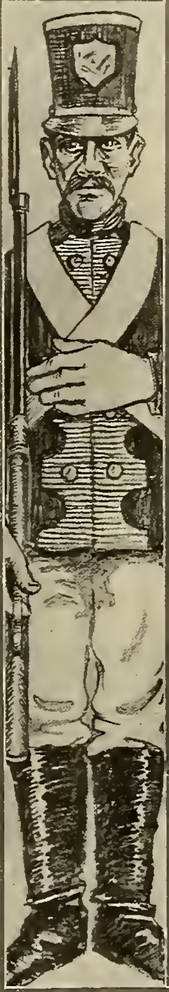


THIS PICTURE IS NO GAMBLE

Besides being the biggest production ever made it is the most adaptable for any kind of entertainment purposes. It is not limited to the theatre alone, but enters into the broader field of school and church work. One of the handicaps to motion picture exhibiting is the lack of advance sale. Here is a picture that can be shown as a whole or in parts on consecutive days, with special coupon tickets for the course. In this way the exhibitor is insured against bad weather and assured of a full house at each exhibition. "Les Miserables" is the first big all around feature ever made. With proper billing and circularizing it will pack any house. We have various styles of 1-3-6 and 8 sheets. Also 12-16-24 sheets.

HUGH HOFFMAN

iserables



IT'S A GILT EDGE INVESTMENT

Progressive and successful State right buyers always consider the permanency of public interest. Here is a standard work; one that all can understand. It is good for ages to come, therefore this production is an investment, not a gamble. No pains or expense have been spared to make it the king of all features. It has been passed and praised by the National Board of Censorship. For this production we have gone the limit in providing proper lithographs, elaborate heralds, lobby photographs, etc.

ECLECTIC FILM CO.

K. W. LINN General Manager

145 West 45th St. New York City

Scene from HUMAN KINDNESS

Poor Photographic Quality Has Wrecked Many

PROMISING NEGATIVES

How often has a Subject Delighted you in STORY but Disappointed You in PHOTOGRAPHY.

Clean-Cut Stereoscopic Photography Has Been the Heritage of "FLYING A" Pictures

ever since our first release. Mountains sharply silhouetted against a California sky—trees that make you feel you could encircle with your arms—these are mighty assets given you three times a week in "Americans." Your patrons demand photographic quality as well as quality of story and acting. Always we have specialized in Superb Backgrounds and Superfine Photography. If you ever ran a "Flying A" you know this.

"THE BROTHERS"

(Released Monday, May 5, 1913)

A Western of genuine worth. Two brothers, opposites in nature, meet a woman. The parting of the ways then commences.

"HUMAN KINDNESS"

(Released Thursday, May 8, 1913)

A heartless head gardener finds the aged gardener too old.. He is replaced by a younger man—his staff of life is removed until a kindly neighboring miss enters the story.

"YOUTH AND JEALOUSY"

(Released Saturday, May 10, 1913)

When you were courtin' Sally maybe some fresh young feller tried to bust it up! Sent anonymous notes to her and all that! Well, that's what a jealous suitor tried—but love itself branded it a failure and himself a fraud. A splendid story. You will want it.

TO THEATRES—Handsome lithos of those popular "Flying A" favorites, Jack Kerrigan, Pauline Bush and Jack Richardson. Best of business-pullers for lobby display. Ask your exchange.

AMERICAN FILM MFG. CO., 6227 Evanston Ave.
CHICAGO, ILL.

Broncho Headliners

The Way of a Mother

2 Reels, May 7

A Stirring Western Dramatic Subject, With Thrilling Battle Scenes

Fleeing from a brutal husband with her infant, a woman is caught in an Indian fight. Her husband is killed and she is left for dead. The baby is adopted by the Indians and finally becomes chief. The woman conceals her past and marries a Colonel, though secretly mourning her child. The young chief kills a soldier and is condemned to death. The mother discovers his identity and liberates him, without telling him her relationship. He returns with a large force and overpowers the fortress. In trying to appeal to her son she is struck by a bullet, but secures a promise from the chief to stop hostilities. He is grief-stricken when he learns she is his mother, and buries her with the most solemn Indian rites.

1, 3 *and* 6 *sheet posters with all releases on and after this date.*

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

The Dark Town Belle

May 8—Split Reel

The belle's sweetheart is Big Sam, the barber. She is a dashing girl and has many admirers, and Big Sam has to fight to try to keep her. After a particularly strenuous time with a new rival he finally gives up in disgust when he sees her accepting the attentions of still another new aspirant for her wandering affections.

On the same reel:

A Little Hero

A clever comedy in which a tiny dog and three big collies act with human intelligence. The small dog routs a cat which is seeking to devour a canary, and gets all the credit for the heroic deed.

Algy on the Force

May 5—Split Reel

Algie captures a supposed thief in a thrilling encounter and then discovers, to his chagrin, that his prisoner is the new chief of police.

On the same reel:

His Ups and Downs

A unique and instructive comedy, utilizing an aeroplane and a big gas balloon. Ford Sterling takes a ride in the aeroplane, and views are shown of Los Angeles and vicinity taken at a high altitude.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

Past Redemption

2 Reels, May 9

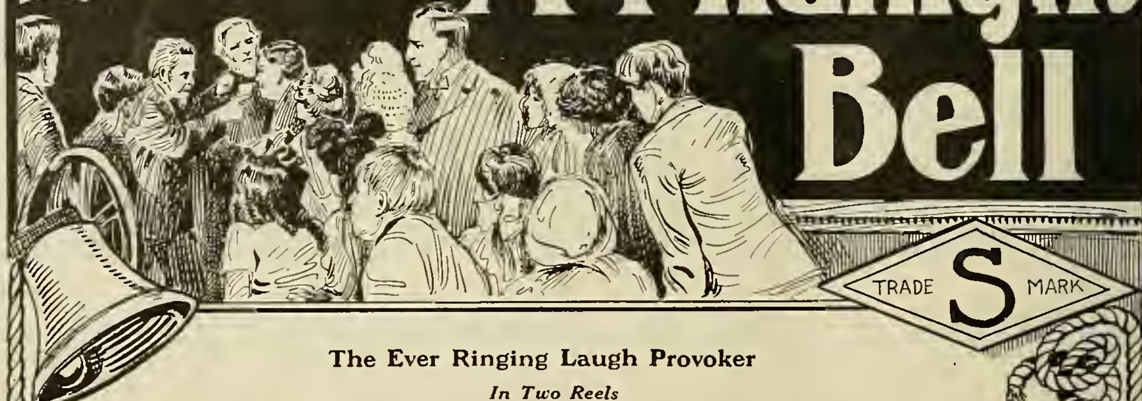
Sensational Western Story, Showing the Tragic Fate of a Girl, Reclaimed by a Minister, Who Makes Her His Wife, and Who Meets Her Death Through Gossiping Tongues

Nell Howard's father, gambler and liquor dealer, brings his daughter up in a rough atmosphere. He is driven out of business through the efforts of the minister, and arrested after a hard fight. Her maternal instincts are aroused by the little son of the minister praying for his dead mother and his daddy, and she accepts a home with the minister. Her character is completely changed, and he falls in love with, and marries, her. His congregation refuses to recognize her, and gossiping tongues cause a flaring up of her old nature and she violently attacks one of the women, and, to save her husband humiliation goes away, becomes lost on the desert and dies.

1, 3 *and* 6 *sheet posters with all releases on and after this date.*

N. Y. MOTION PICTURE CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Selig's Masterful Adaption of Hoyt's Famous Comedy A Midnight Bell



TRADE S MARK

The Ever Ringing Laugh Provoker

In Two Reels

A BUBBLING FOUNTAIN OF RIOTOUS MIRTH

An ambitious pictorial revival of the late Charles H. Hoyt's foremost comedy success. A play whose situations are fraught with charming imagery. A play which abounds in good council and is tremulous with the romance and contrivings of happy, care-free, simple villagers.

Hoyt's A MIDNIGHT BELL

Special Release for May 5th. BOOK IT TODAY

Selig's Money-Bringing Bookings

May 5th

AN OLD ACTOR

The pathetic story of an old player's lonely midnight triumph in the character of Cardinal Richelieu.

May 6th

A WELDED FRIENDSHIP

An Alaskan romance depicting the life, love affairs and follies of two generations. On same reel with

HATCHING CHICKENS

Demonstrating in an educational manner some of the modern methods of chicken raising.

May 7th

BELLE BOYD—A CONFEDERATE SPY

A historic story depicting some of the remarkable exploits of the foremost woman in Confederate history. Big battle scenes. Thrilling escapes. A feature military picture.

May 8th

HER GUARDIAN

The story of a lonely old bachelor and his adopted child. A true-to-life example of the call of youth.

May 9th

IN THE DAYS OF WITCHCRAFT

A story of puritanical New England in the days of Cotton Mather. Picturesque and gripping in the extreme.

Coming Special Feature

"FRANK CHANCE DAY"

Weather permitting, Selig will secure the authorized, exclusive pictures of "Baseball's Greatest Day." The gala festival in honor of Frank Chance's return to Chicago, on May 17th. *Watch for it. Book it Sure.*

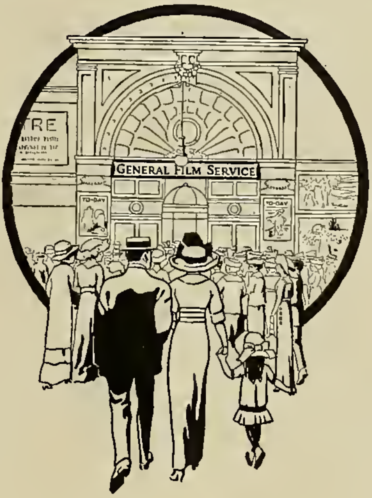
THE SELIG POLYSCOPE COMPANY

"The World's Foremost and Largest Motion Picture Producers"

Executive Offices
No. 20 East
Randolph St.

TRADE S MARK

CHICAGO
ILL.



General Film Service is the magnet that draws the crowds

WHEN you were a kid you had a magnet. Every youngster had. You marveled at the way objects of steel were attracted to it. You didn't worry much about the principle of the thing or attempt to analyze why they fairly jumped at the magnet. They did — and that was enough.

General Film Service is the magnet of the exhibiting business. It draws the crowds right in your door. The reason is easily explained; but here again you needn't worry. The continued popularity of General Film Service is dependent upon our maintaining its present high standard. And that standard will be maintained so long as motion pictures are exhibited. We put the stuff in our programs that insures the success of your show. About all you have to do is arrange for the service.

Just the other day an exhibitor in Kansas said: "We have tried out other services, but the General beats them all." His case is not unusual by any means. The staunchest friends General Film Service has to-day are exhibitors who first tried some other service, and, in some cases, several others! Why not investigate now?

We have printed a little booklet that we'd like you to have. It's a concise review of the things that stamp General Film Service as superior. The colored cover alone is worth the stamp it will cost you to get it. Mention the World when you write.

General Film Company

200 Fifth Ave., New York   Distributing offices everywhere

"The Diamond Miniature"

PATHEPLAY—TWO REELS

A young society man about to join a secret order, is required to steal a miniature from his prospective father-in-law. He succeeds, but not until after he has passed through a series of trying experiences.

Released Saturday, May 3rd.

IN

General Film Service

200 Fifth Ave., N. Y., and everywhere.

"A Midnight Bell"

SELIG—TWO REELS

A masterful adaptation of Hoyt's famous rural comedy, that, in its day, delighted thousands. Produced with a big cast of prominent players. Two reels of good, clean comedy. One of the best features of the year.

Released Monday, May 5th.

IN

General Film Service

200 Fifth Ave., N. Y., and everywhere.

"The Deerslayer"

VITAGRAPH—TWO REELS

The thrilling tale by J. Fenimore Cooper of the pioneers and the Indians, in the early, unsettled days of America. A sure winner. Photographed in authentic locations at Cooperstown, N. Y. Florence Turner and a notable cast.

Released Wednesday, May 7th.
IN

General Film Service

200 Fifth Ave., N. Y., and everywhere.

"The Cheyenne Massacre"

KALEM—TWO REELS

A stupendous historical feature. The vivid portrayal of the spirit of daring and fortitude which overcame the ravages of marauding Indians and settled our Western frontier. Carlyle Blackwell in the lead.

Released Friday, May 9th.
IN

General Film Service

200 Fifth Ave., N. Y., and everywhere.

THE PUBLIC WANTS

REQUIRE THAT YOU SERVE

THE NEWS OF THE WORLD

IN YOUR THEATRE

PATHÉ'S WEEKLY

KNOWS ALL; SHOWS ALL THE NEWS OF THE WORLD

BOOK

PATHÉ'S WEEKLY

THE MOST POPULAR FILM MADE

COMING EDISON FILMS

BILLY'S SWEETHEART

Western-Drama (1000) Released Saturday, May 3, 1913.

A young cowboy finds a baby girl only to lose her after becoming very fond of her. She is picked up by an old freighter who, twelve years later, stakes her against a Mexican's winnings in a poker game and loses her. Billy, not knowing who she is, wins her from the Mexican and later captures her heart.

THE ONE HUNDRED DOLLAR ELOPEMENT

Comedy-Drama (1000) Released Monday, May 5, 1913.

A young boarding school girl becomes fascinated by a village youth and arranges to elope with him. The principal notifies her father who, on learning the character of the fellow, buys off the ardent lover for $100.00 and appears at the meeting place in his stead.

WHEN GREEK MEETS GREEK

Drama (1000) Released Tuesday, May 6, 1913.

An obstinate, over-bearing, hot-tempered financier meets his match in a young stenographer who has all his qualities—and a few more. His first angry surprise slowly gives way to admiration for her character and good sense. Then the inevitable happens.

AUNTY AND THE GIRLS

Comedy (400) Released Wednesday, May 7, 1913.

The girls decide to dress up in boys' clothes and kidnap Aunty while she is out for her usual walk. But Bobby tells Aunty the scheme and the girls find themselves in the hands of two desperadoes who later prove to be Aunty and Bobby in disguise.

WITH THE ASSISTANCE OF "SHEP"

Comedy (600) Released Wednesday, May 7, 1913.

A beautiful collie proves the salvation of a young couple who are continually being interfered with by the girl's aunt. After playing the piano, singing and doing other useful things for their benefit, he slams a door in the spinster's face and enables them to elope.

THE GOLDEN WEDDING

Reverie (975) Released Friday, May 9, 1913.

Dozing before the fireplace on their golden wedding night, an old couple see the vision of their life together from childhood—school-days, courtship, marriage and then the cruel Civil War. He is wounded—her tintype saves his life—and then sent home where happiness once more reigns.

AN ACCIDENTAL ALIBI

Drama (1000) Released Saturday, May 10, 1913.

Convicted of murder on circumstantial evidence which seems strong, a young man is saved by his sweetheart who sees him in a moving picture which is proven to have been taken in New York on the day of the supposed murder. The film is projected in court.

THE HEART OF VALESKA

Drama (1000) Released Monday, May 12, 1913.

Valeska, the daughter of a poor Russian cobbler, is driven by poverty and the illness of her mother to offering herself for sale at public auction. A nobleman previously attracted by her, buys her and after hearing her story, falls deeply in love with her and weds her.

THE PROPHECY

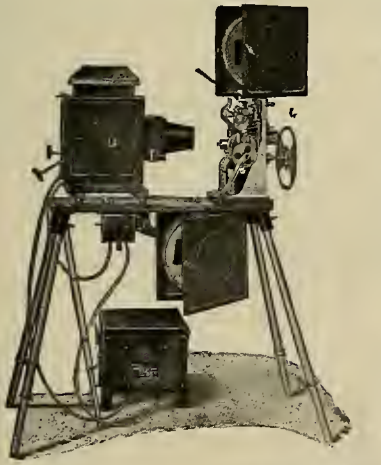
Drama (1000) Released Tuesday, May 13, 1913.

Having been warned to beware of a woman in black, a young man falls desperately in love with the Countess Morowsky and nearly breaks his fiancée's heart. At the girl's request the countess leaves the house-party, but Dick pursues her, only to prove himself a cad.

THE TWO MERCHANTS

Drama (1000) Released Wednesday, May 14, 1913.

Two rival merchants in a small town hate each other like poison. The kind act of one in helping the other's daughter brings on a hand-to-hand encounter, but they realize their folly and unite to fight the invasion of a new store.



The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

THE BEST SHOW is the show that gets the money, and the moving picture machine that will make yours the best show is the Edison Kinetoscope. With it you show the sharp, flickerless pictures which do not strain the eyes.

The Edison Kinetoscope is easy to operate and it is built to stand the grind. There are no "intermissions for repairs" to provoke the crowd. Take the first step toward bettering your show by sending today for full particulars and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, . 245.00

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

FIVE RELEASES EACH WEEK

With Perfection in Every Detail

"GRANNY" 1000 feet Tuesday, April 29th

A pretty story of the theatre—failures and successes.

"THROUGH MANY TRIALS" Two Reel Feature Wednesday, April 30th

A simple story of plain people—with plenty of heart interest.

"THE VEIL OF SLEEP" 1000 feet Thursday, May 1st

A girl's fear while awake causes serious complications when she sleeps.

"THE GIRL BACK EAST" 1000 feet Friday, May 2nd

Showing that the love of a fickle girl is not worth quarreling over.

SPLIT COMEDY REEL, SATURDAY MAY 3rd

"CLARENCE AT THE THEATRE" 350 feet Saturday, May 3rd

His view obstructed by late arrivals—funny and true to life.

"FIXING AUNTIE UP" 650 feet Saturday, May 3rd

Three nieces cannot marry until they get their aunt married.

"PEDRO'S TREACHERY" 1000 feet Monday, May 5th

The treachery of a Mexican cowboy causes trouble extraordinary.

LUBIN TWO-REEL FEATURES

"A GIRL SPY IN MEXICO"

Saturday, May 10th

A Powerful Two-Reel Story of the Mexican Border

The war is on between the Insurrectos and Federal troups in Old Mexico and the intermittent firing is playing havoc. The Senorita Armaje not hearing of her lover, Lieut. Blanco, goes to the Insurgent Camp and, to assist his cause, dresses as a Red Cross Nurse and enters the Federal Camp as a spy. She is, however, discovered and arrested. Through the aid of Armaje, Blanco captures one of the Federal spies and, using him as a guide, he himself enters the Federal Camp. There he succeeds in effecting his sweetheart's escape. Col. Ferro declares he will capture them again and accomplishes his wish. Blanco and the Senorita are marched onward to what end—we know not.

"A Girl Spy in Mexico"

"THROUGH MANY TRIALS" Strong Two-Reel Feature Wednesday, April 30th

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH

"O'HARA AND THE YOUTHFUL PRODIGAL" *Comedy-Drama*

Monday, April 28th

His heart is all wrapped up in his little godson. The boy runs away from home and his godfather restores him to his anxious parents.

1. "TWO'S COMPANY, THREE'S A CROWD" 2. "STREET SCENES, YOKOHAMA, JAPAN" *Comedy and Educational*

Tuesday, April 29th

1. Binks and Bingles are rivals. Binks turns Bingles's trick just in time to have Sadie all to himself. Bingles isn't in it. 2. A busy day on a Japanese thoroughfare.

"A WINDOW ON WASHINGTON PARK" *Drama*

Wednesday, April 30th

Through an act of charity a young man finds his grandfather and unexpectedly learns his family history. A touching story of life in a great city.

1. "BUNNY VERSUS CUTEY" 2. "USES OF DYNAMITE BY U. S. ENG. CORPS" *Comedy and Educational*

Thursday, May 1st

1. Instead of making Bunny ridiculous in the eyes of Lillie, Cutey is the butt of ridicule and loses another conquest. 2. The wonderful and miraculous uses of a dangerous explosive.

"CINDERS" *Drama*

Friday, May 2nd

Through love and self-denial, a poor man brings happiness to himself and a little child. Gives his all and accomplishes much.

"CAPTAIN MARY BROWN" *Drama*

Saturday, May 3rd

By quick wit and action a nervy girl saves her father from a military intrigue. Proves her intended's innocence and brings the guilty ones to imprisonment and justice.

NEXT WEEK SIX-A-WEEK

"BINGLES MENDS THE CLOCK"—On Time
Monday, May 5th

"OMENS AND ORACLES"
Signs of Good Luck
Tuesday, May 6th

"DISCIPLINING DAISY"
"QUEBEC POLICE"
Comedy and One of the Finest
Wednesday, May 7th

"THE WRATH OF OSAKA"—Japanese Drama Thursday, May 8th
"CUPID'S HIRED MAN"—Comedy Friday, May 9th
"THE SEA MAIDEN"—Vision of Loveliness Saturday, May 10th

SPECIAL FEATURE, "THE DEERSLAYER," FROM THE TALE BY J. FENIMORE COOPER, IN TWO PARTS; RELEASED WEDNESDAY, MAY 7th.

SPECIAL FEATURE, "THE VAMPIRE OF THE DESERT," IN TWO PARTS; RELEASED FRIDAY, MAY 16th.

SPECIAL FEATURE, "THE STILL VOICE," BY GEORGE CAMERON, IN TWO PARTS; RELEASED SATURDAY, MAY 24th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC FOR ALL VITAGRAPH SPECIAL FEATURES, BEGINNING WITH "THE STRENGTH OF MEN," MARCH 19th.

NEW YORK,
LONDON AND PARIS.

VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

The Adventure of an Heiress

Miss Alice Joyce in a Romantic Society Drama

Vexed at parental restrictions, a young heiress goes in search of adventure. Through a startling incident she captures a society crook.

Released Monday, May 12th *Special 1 and 3-Sheet Posters*

Man's Greed For Gold

Blinded by avarice, a janitor unknowingly delivers a miser's hidden wealth to an antique dealer. Later the fortune is the means of redeeming an unscrupulous bank clerk.

Released Wednesday, May 14th

Pat, the Cowboy

Pat, fresh from the ould sod, outwits the cowboys who make him the brunt of their jokes, and carries off the belle of the ranch.

On the Same Reel

Food Inspection

Produced in co-operation with the Commissioner of Health of New York City.

Released Friday, May 16th

The Poet and the Soldier

Based upon Herbert Trench's Celebrated Poem

Wounded in a spectacular battle of the Boer War, the soldier tells the poet the thrilling story of his life.

Released Saturday, May 17th *Special 1, 3 and 6-Sheet Posters*

The Cheyenne Massacre

Feature Indian Classic in two parts. Special release Friday, May 9th.

Special Piano Music 15c, postage prepaid. Special 1, 3, 6-sheet posters

KALEM

Kalem Company

235-239 W. 23d Street New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. .... President
E. J. Chalmers .... Secretary and Treasurer
John Wylie .... Vice-President and General Manager

The office of the company is the address of the officers.

Western Office—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

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Saturday, May 3, 1913

Facts and Comments

Mr. W. Stephen Bush, of the editorial staff of The Moving Picture World, is making a business tour of England and the Continent. He sailed April 12th, and will remain abroad from six weeks to two months inspecting productions and making a study of the European market generally. It is expected that Mr. Bush will contribute some interesting stories upon the various phases of the motion picture business in Europe as presented to his critical eye for the benefit of readers of The Moving Picture World.

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As is already well known, The Moving Picture World has declared itself as unalterably opposed to any sort of official censorship for motion pictures upon the ground that the very idea of censorship of anything we do is distinctly un-American, and should, therefore, be repugnant to all true Americans. So far we, citizens of the United States, have successfully combatted all attempts to impose this paternal institution upon the body politic as it relates to the press, the drama or the rostrum. It is true that we have laws calculated to regulate individual action and, in some instances, these laws seem to approach censorship; but careful analysis will prove that their purpose is to establish and protect the rights of the individual, not to circumscribe them. By this means public morals are amply protected, and anything else would be an invasion of that freedom of speech and action which is guaranteed under our constitution. For these reasons and an abiding faith in the ultimate good sense and judgment of the American people in whatever community they may abide we have opposed and shall continue to oppose any and all forms of official censorship as applied to motion pictures.

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Notwithstanding the deep-seated feeling against censorship that exists in this country, there has come from a source influential in the moving picture trade a distinct demand for official censorship of pictures. So insistent has been this demand that, in the State of Ohio in particular, a law has been passed which provides that all motion pictures shown in that State shall first be approved by a board of censors appointed by the Governor of the State. Action of a similar nature has been taken in other States, but in this case it was taken at the instance of the proprietors of motion picture theaters, the text of the act being drawn by the president of their trade organization. Other States have followed suit, and there promises to be a crop of laws, more or less burdensome to the exhibitor, enacted by the lawmakers of the several States of the Union. While disclaiming all desire for censorship the sponsors of the Ohio law allege that they were compelled to appeal to the State to head off the multiplicity of local censorship boards with which they were threatened; that, if they did not secure a State board, they would have to accept numerous other boards of censors appointed by the police authorities of each city.

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Without questioning the motives of those responsible for the laws passed in Ohio and other States, The Moving Picture World is inclined to disbelieve the allegation that there is a general demand upon the part of the public for a censorship of pictures. There is no evidence in the public press or in the wide and voluminous correspondence that reaches this office to indicate such a demand. On the contrary, wherever the exhibitors have united to oppose proposals to establish boards of censors, either by State or local authorities, the opposition has been successful, for it has been proved time and again that there is no real need for a distinct official censorship of pictures, and once the public has been fully advised of the true conditions it has failed to support the few who have urged the necessity of such measures.

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The Moving Picture World is inclined to the conclusion that where the exhibitor has become, or appears to be, sponsor for official censorship, he is acting upon a mistaken conception of the attitude of the public toward motion pictures or has been deceived as to the true state of affairs and has thus been induced to invoke the assistance of political power that is certain to prove more troublesome and burdensome in the end than local censorship, which is, in the main, an imaginary menace. In the instances where censorship laws have been forced upon the trade the fine hand of the politician is plainly discernible seeking to provide a lucrative position for some henchman. Reference to the provisions of such acts as have been printed in these columns proves this contention. With that evidence at hand The Moving Picture World feels justified in branding every attempt at official censorship as a distinct effort to levy political toll upon the motion picture business. In no sense are such efforts calculated or intended to protect the morals of the community; they are, in fact, but the reaching out of the grafting politician for more spoils, and should be fought to the last ditch.

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Our sympathies are with the exhibitor who opposes all such invasion of his rights, and our congratulations are for the exhibitor who has been successful in defeating such measures. We regret that some have been cajoled or dragooned into giving consent to the passage of censorship laws, but we believe that there is still a legal remedy and hope that remedy will be invoked in all cases.

* * *

A FRIEND and correspondent of THE MOVING PICTURE WORLD writes to us from California complaining of a film which shows the torturing of a horse for apparently no other purpose of giving a touch of "realism." It appears that the horse was taken to the top of a hill, where there was a grade of sixty per cent. A number of men, supposedly in the employ of a motion picture company, then threw the animal to the ground and tied his legs in such a manner as to render him entirely helpless. Leaving the saddle on his back, these inhuman persons pushed the animal over the edge and started him rolling down the hill over stumps and stones, while the cameraman turned the crank. Our correspondent encloses a newspaper clipping, from which we quote the following:

"At every turn the horse would bound off the ground and strike it again with a sickening thud, and after rolling perhaps two hundred feet, he lodged in a huge stump of a tree and laid there groaning with pain in the most pitiful manner."

*

It is hard to stay within the bounds of moderation in commenting on such an act of inhumanity. We are sorry we do not know the name of the company which encouraged or permitted such a shocking outrage in the name of the motion picture. If ever a concern deserved the pillory it surely is this concern, which has been guilty of such horrible and revolting cruelty. Happily the motion picture has in all these years kept itself free from such reproaches. If our memory serves us, there was but one similar instance in the early days. A French producer introduced a bit of "realism" in which an old horse was the sufferer, but the French government took action in the case and the offense was never repeated. There are legal ways of punishing such barbarity in this country as well as in France, but more powerful than any printed statute is the feeling of pity for suffering animals which is implanted in every human breast. We have no doubt at all that if a picture portraying this sickening spectacle is ever thrown on the screen of an American motion picture theater the patrons will turn away in loathing and disgust and avoid such a theater ever after. We do not think that the picture, if it is released, will ever get as far as the screen. Exhibitors nowadays are too careful and conscientious for any such thing to happen.

* * *

THE clerical enemies of the motion picture are not always as sincere and as consistent as they would like to have the public believe. We know of a clergyman in a neighboring city who devoted whatever time he could spare from his regular vocation of saving souls to the indiscriminate denunciation of the motion picture. Right in his neighborhood were several exhibitors conducting a clean entertainment and taking good care of the safety of their patrons. This we assert not as a matter of assumption, but as a fact well within our own personal knowledge. Naturally these exhibitors prospered. The reverend person kept on inveighing against motion pictures, but the attendances on the moving picture shows were just as good as ever. The thought of so many parishioners spending nickels in these picture houses harrowed up the pious soul of the priest. He decided he would have motion pictures in the parish hall. Without paying any license and without bothering himself much about the regulations governing the exhibition of motion pictures. It is said that the seats are loose, that the number of exits is insufficient and that until recently there was not even a booth in which to enclose the machine. These shows run Sunday afternoons, and are by no means confined to pictures in keeping with the character of the day.

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We mention this case because it is typical. There are reformers whose only objections to the motion picture is their inability to derive some personal profit in the matter. We are very glad indeed to see churches using motion pictures, but why should the church, which makes a regular practise of showing motion pictures for profit be exempt from the rules and regulations which the law imposes upon the ordinary exhibitor. If through the carelessness or connivance of the authorities a panic occurs in a church or school which is not properly safeguarded, the blame will be put not upon the church or school but upon the motion picture. Where the motion picture is used for educational purposes only, no license ought, of course, to be exacted, but a wholly different situation is presented where the church or any other institution goes into the business of exhibiting motion pictures for profit only. A conscientious exhibitor, who rigidly observes every provision of the law and who pays his license into the treasury of the city, has a right to expect that every competitor must comply with the same provisions of the same law. It makes no difference whatever who the exhibitor is.

* * *

ELSEWHERE in this number of the MOVING PICTURE WORLD will be found an appeal from the Executive Committee of the Motion Picture League of America for aid for the members of the trade who suffered loss by reason of the recent floods in the states of Indiana and Ohio. It is declared that only two picture theaters of nearly forty in the city of Dayton escaped serious damage and that many are a total loss even to the buildings, which were so badly damaged by the rush of water that they will have to be torn down. It should also be considered that the owners of these houses have not only lost their places of business and their personal effects, but that it will be some time before picture theaters can be conducted at a profit in Dayton and many other towns in the flooded district, so that the unfortunate picture men are not only destitute in many instances, but they are also deprived of earning a livelihood. We can think of no better occasion for cheerful and liberal giving and would urge all members of the trade to come to the front with their contributions.

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For this purpose the MOVING PICTURE WORLD will be pleased to receive and transmit to the proper authorities any sums that may be contributed in its care. The example of the New York exhibitors is worthy of emulation. A benefit held by them raised a sum of $2,500, which is now in the hands of Mayor Gaynor, and which will be used to enable some of the sufferers in the flood district to resume business. If every member of the League would contribute a day's receipts to this cause it is more than likely that an amount sufficient to restore all the damaged picture theaters would be quickly realized. Now is the time to show your fellow feeling. Dig down into your pocket as deeply as you can.

Apostles of Nothingness

By Louis Reeves Harrison

CONSIDERING moving pictures as a means of entertainment, acknowledging that they must interest to be of value, we cannot get away from the fact that they are for the communication of facts, ideas or emotions, and are therefore a form of visualized literature. Producers are publishers; exhibitors are distributors; the public pays for reading whatever is presented, whether poetic, romantic, historic, scientific or amusing. Only a part of the public, however, finds the pictures worth while, and many of those who do, or who go to the theaters for a little inexpensive recreation, are dissatisfied.

What is the trouble?

It is quite possible that the fleeting character of motion-picture presentation—it is shown one day and vanishes the next—is responsible for much of its wearisome repetition and lack of variety. It exhibits too much of the peculiarities of journalism and not enough of true literature, because the best photodrama soon becomes a mere legend driven into oblivion by less worthy successors, overpowered by the force of numbers rather than by superior quality. A journalist records pretty much the same kind of news every day. Even an editorial writer is obliged to keep hammering away until he drives his nail home, because it is his business to rouse and convince his readers by repetition, with only such variations as different points of view permit. The scenario writer possibly resembles him because there is no element of permanence in his work.

What is the remedy?

I do not see why we should dispose of short stories on the screen because some splendid feature plays have drawn the crowds. When twenty-minute skits are good, when they are smart and bright, they fit in little niches of their own. The best of them are quite as entertaining as short stories in the magazines. Veritable O. Henrys will sprout up in time, screen tangos and hitchy-koos, when brain food is placed on the free list and authors are permitted to pay rent in tabloid form.

But this is not the remedy.

Iteration may be all right in photoplays—possibly you have seen the seven hundredth presentation of one in which the villain plugs father and leaves the hero's weapon, glove or other misleading testimony near the victim for the sake of revenge—but it becomes annoying at times. We feel that what should be perishable is becoming permanent. No one who writes that kind of brain fag need suspect himself of authorship, and we need authors. We need men who know how to create new and varied picture plays for the enjoyment or edification of plain people.

Delicatessen drama is beginning to pall.

We need something fresh from the garden of bright and original thought, a mental diet that will fill the theaters to overflowing in baseball season. Some of the canned goods we are now struggling to digest are so old that they are beginning to ferment. A number of gentlemen profess to teach the young idea how to shoot for a consideration—there are so many of them that business must be good—but the best they can do is to indicate the technics. Some of them may really be able to teach picture expression to those who have nothing to express, but they are kindling high hopes for a low standard of work, and the few releases that result are born and die the same day.

While the motion-picture art is differentiated from the drama by silence and from photography as formerly constituted by its representation of action, it is generally regarded as their child, because, like them, it attempts to represent the visible world. It is certainly not to be estimated by the tests applied to either. Still, photography can only be judged by the principles of its own art, and the same is true of the stage presentation. What does the average scenario writer know about either? The most successful ones know little about photography and less about putting on a play.

The difference between a story in silent action and one of oral discourse is even more pronounced than the difference between words written and those spoken. I have elaborated on the distinction from a dozen points of view—it is not to be told in a sentence—and I incline more and more to the idea that an entirely new art has come into existence, a powerful means of thought distribution capable of disseminating the beauty of truth to all parts of the earth. Moving pictures are destined to go to all organized nations, irrespective of their forms of government or religious faith, messengers sent out on important business, not, as many of them now are, Apostles of Nothingness.

All the blame cannot be put on any class of men handling this new method of thought interpretation and distribution. The author who writes a meaningless scenario is as guilty as the producer who authorizes it, the director who materializes it, the exhibitor who projects it on the screen. All are contributory to the weakness of what is going before the public, and I may as well include that benighted creature, the critic of no ideals.

Bearing in mind the youth of this art, especially when it is compared with hoary-headed stage presentation, a great deal has been accomplished by those far-sighted producers who are now striving for leadership. I have critically reviewed the best of their work, and have accorded it full measure of praise in these columns because development of the art is only a thing of yesterday, and many do not yet know how to take it. It is a younger brother of the arts, and is richer in possibilities than in precedent. Presented as it is to the eyes of many millions of people, is bound to grow more interesting and more important when it begins to take a part in our social and political improvement. When it comes to be generally known how immense, how far-reaching, is its influence, it will become apparent to its publishers that they must set up no false standards if they would command public respect.

The remedy?

I do not know what better to suggest than what the French call a *rapproachment,* a getting together, of all concerned in production and exhibition. Any sort of unity of spirit may seem out of the question at first glance, but it would be far more profitable in the end if it broadens and beautifies the field than the maintenance of unreasonable antagonisms for purely selfish purposes. What is true of painting, sculpture, literature, of all that enriches existence, must eventually apply to moving pictures. The creative artists must be remunerated according to quality if the art itself is to be self-respecting. There is a direct medium here for genius, one which will eventually broaden our sympathies and quicken our minds.

"The Tiger Lily"

A Strong Three-Reel Vitagraph Feature Drama.

Reviewed by Louis Reeves Harrison.

A STARTLING and beautiful drama of the screen, so well constructed and developed that it is far above the average, set with exquisite taste and portrayed by veritable artists, "The Tiger Lily" is sure to seize and hold the interest of any audience to which it may be presented. There is visible in every scene that fine and exhausting attention to detail which characterize releases requiring brains, skilled labor, money and time to produce. When the added risk and danger are considered, turning out such a production is little short of a heart-breaking business.

I suppose that is one reason why we get so few pictureplays of real merit. Time is a tremendous factor and the average studio is little more than a factory—some of them turn out a string of sausage-like variety and beauty—and the application of time in conjunction with taste in this case is in evidence from start to finish. This photodrama enjoys the undeniable advantage, if not distinction, of starting well. Characterization of a delicate sort is indicated before a scene of action is presented. A beautiful tiger-lily appears on the screen—it dissolves and is reincarnated in a magnificent tigress—again there is dissolution and a woman embodying both the lily and the tiger is gradually materialized. This artistic bit of characterization will have its charm for people of cultivation yet be within the comprehension of the lowly, a spur to the interest of all classes in a mixed audience.

The human tigress is portrayed—is illuminated—by an actress whose advance to this high opportunity has been gradual. Miss Julia Swayne Gordon's acting was at one time too fervid, but a decided and unexpected improvement came last year, when she began to acquire the hundred indefinable, subconscious little arts that make visible the reaction on character of crucial events. As the photodrama proceeds and suspense becomes quickened, she easily rises to each occasion presented, the more forceably because of previous suppression, yet without varying the mastering passions which sway her in the role. The principal motive force in the nature of the human tigress grows in intensity according to the requirements of the action.

Supported by Miss Florence Foley, Roger Lytton, Charles Kent and Earle Williams, it may be seen that Miss Gordon is in good company, but she easily dominates while there are human beings only in evidence. Her rival is Princess, a tremendous tigress—the cameraman managed to keep on turning his crank at an exciting moment in the play when Princess yielded to early instinct and set her teeth on Miss Gordon's arm—for the great beast is formidable-looking in her most peaceful moments. The play is not written around Princess, and her role is not one of particular importance in most of the scenes, but she holds the attention every second that she is in action.

When Princess descends the grand staircase at a bal masque, no directorial instructions were needed to make the dancing guests "look frightened." From in front they were really and truly scared, and no one can blame them. One can not help feeling that both director and cameraman must have been endowed with iron nerve in most of the scenes—as for that of Miss Gordon—it was incomparable at all times. I am not in favor of plays written around wild animals or mechanical accessories, but "The Tiger Lily" is no such production.

The story presents varied and interesting phases of sex character in the woman who is sister of the flower at moments and at others, those of her jealous rage, as savage and pitiless as the beast she counterfeits. The futility of vengeance is as powerfully shown as in the Durand photo-

Scene from "The Tiger Lily" (Vitagraph).

Scene from "The Tiger Lily" (Vitagraph).

drama by Rex Beach—the subtle workings of destiny are more admirably depicted—but it is the outrageous jealousy of the Tiger Lily that leaves the strongest impression. Her intended victim is her own daughter, though the relationship is unknown, and the conspicuous failure of the mother to recognize the rights of others easily justifies the retribution that overtakes her. Such jealousy is usually masculine, as well as the direction of consequent schemes of vengeance, but it is made consistent in this case by the admirable characterization. The scenic beauty throughout is of a very high order, and the entire production an advance over previous work of the kind.

"At the Risk of Her Life" (Apex).

THERE is, it seems, a perennial demand for "good, old melodramas," and the Apex Film Company's new three-part feature, "At the Risk of Her Life," has been produced to fill that demand. It is not a legitimate dramatic picture; but a connected series of sensational thrills and hair-breadth escapes in which we find all the old breath-holding situations and new ones. For American spectators, the settings and backgrounds will have a good deal of fresh interest. It opens with some fine views of a great ship-building plant in Germany and carries through some lovely scenes from German roadsides, views along a railroad, docks, a harbor and at length back again to rural places, with most interesting farm houses and then to city back yards.

As the picture opens, we are introduced to Fred Watkins, an inventor who is perfecting a device that will revolutionize ship building. He has interested a big contractor, in whose shop he has an office. This man's daughter is in love with the inventor and we are given a few pretty love scenes, photographed along some quiet stream and under the green umbrage of leafy trees. The day comes when the invention is complete and we see the trial of it in the great works, a most interesting scene. It is a proved success; but there is an accident which results in the injury of the young inventor. He is carried by his friends into the house, connected with the office of the works. The accident keeps him confined to his bed and he is tended carefully by the girl.

A scene in New York is flashed to let us know that an American firm of ship builders there, warned of the new contrivance and concerned for its prosperity, has determined to secure it. A man is sent to obtain photographs of the machine and of the plans, so that one can be made by the firm. The man arrives in Germany and interviews the contractor with the pretence of being a reporter. Not being able to get any information, he finds from an employe where the plans are kept and, slipping back, obtains the desired photographs.

In the sick room, the inventor having need of a note book, sends the girl to his office for it and she finds the villain at work with his camera. Running back, she tells and the inventor exclaims that unless the camera is recovered from the man their future is ruined. The girl promises to get it, come what will, and keeps her word; but we hardly believe that she will be anxious to repeat her exploits or even willing to do the same thing over again for twice the money. The thief makes good his escape by climbing from a window and dropping to the ground. He has taken a carriage so the girl has to follow on foot, running all the way to the railroad station.

A combination train, half passenger, half freight, is waiting and he secures a seat in it. The girl reaches it only in time to catch the end of the last car, from which she works her way, now along the top and now along the running board, from which she discovers where the man is. She can not take the camera from him by force, so she secretly follows him on board the ship by hiding in a case which is transferred from the dock to the hold. Later, by reaching her arm in through his port hole she gets possession of the camera. To get to the port she has to lower herself down over the side of the vessel by a rope. He sees the camera going out and hurries to the deck only to find that the plucky girl has jumped into the sea. Not to be outdone, he, too, leaps overboard and the chase, turned backward now, is continued swimming.

The girl reaches a launch and is darting away; but the man, too, contrives to come by a faster one and is on the point of overtaking her's when she makes a landing. In a lonely country road she finds a horse tethered near a thatched cottage and uses its help, the man following on a bicycle. Galloping under a bit of woods, she is caught by her hair and hangs; but just before she is overtaken, manages to work free and we have, in the rest of the third reel, thrill after thrill of the same sensational nature, with which are also woven a good many freshly clever and freshly interesting incidents, until at length she gets the precious camera home and the man is foiled. It is surely a successful offering of its kind, not cheaply produced. At one point, we ourselves were made to jump up. It is not a high-brow offering; but an exciting melodrama for the people.

"QUO VADIS" AT THE ASTOR.

George Kleine's Big Feature Production Attracting Increasing Business at Leading New York Theater.

WITH the distinction of being the first big dramatic motion picture, or photoplay, to open for a run in a first-class New York theater, "Quo Vadis" was given its first public presentation by Mr. George Kleine at the Astor Theater, Broadway and 45th Street, on Monday, April 21. Two performances were given on that date, to large, fashionable and enthusiastic audiences. The picture was simply staged with an accompaniment of appropriate music provided by a Wurlitzer unit orchestra. There was no lecture to detract from the picture and the audience seemed to enjoy every scene of this truly wonderful picture. The entertainment lasted two and one-half hours; the picture being run in three parts, or acts, with brief intermissions between each act, the length of the picture being about 9,000 feet.

A review of this production, which is by the Cines Company of Rome, will not be attempted at this time, but will appear in a later issue. But it is timely to remark the beautiful photography and the realistic effects that place "Quo Vadis" in the highest rank of motion picture classics. Notable among the effects were the scenes depicting the burning of Rome. At this point the audience was unable to longer restrain itself and burst into loud and prolonged applause. There were thrills in almost every scene; some calling for enthusiastic applause and yet others which commanded profound reverence. Altogether it was a delighted people who rose reluctantly to leave the theater when the curtain fell on the last scene.

Since the opening, the business done at the box office of the Astor has been steadily increasing, which fact, considering the prices of admission ranged from 25 cents to $1.50, gives reason for the belief that "Quo Vadis" will have a long and successful run in New York.

Having thus successfully launched the New York presentation it is Mr. Kleine's intention to open at McVicker's Theater, Chicago, Ill., on May 5, where an equally enthusiastic reception may be expected.

DEATH OF ROBERT FERGUSON, COMEDIAN.

Robert Ferguson, the well-known comedian, whose last engagement was with the Imp Company, died at his home, 308 West 111th Street, on Monday, April 21. Mr. Ferguson was present at the Screen Club ball on the Saturday evening previous; he was feeling ill at that time. Mr. Ferguson's last appearance was as the henchman of Robespierre in the forthcoming three-reel production of that title. His work in pictures had been marked by the same high degree of skill as that for which he was noted on the regular stage. His funeral took place on Wednesday evening. The Screen Club, of which Mr. Ferguson was a member, was represented at the services by Herbert Brenon, Matt Snyder, William E. Shay and Frank Smith.

"The Bawlerout" (Reliance).

By George Blaisdell.

HERE is a story to approach which is a pleasure. Forrest Halsey is the author. It is not a one-part drama, nor yet a two-part. Provision is made for many characterizations demanding intelligence in interpretation. Such a condition necessarily imposes responsibility upon a director; likewise, also, it presents opportunities. Oscar C. Apfel, who made this picture, shows in his selection of types, in his management of ensembles, in his skill in bringing out on the faces of his people a realization of a given situation, and in his logical presentation of the story throughout the three reels that he has met both these factors.

"The Bawlerout" is a tale of the city—built around conditions from which smaller communities are comparatively free. It portrays the train of evils flowing from the maleficent activities of the loan sharks, and incidentally reveals the real backer of the unscrupulous "brokers" as none other than a bank president. It is likely that this phase of the story will not find favor among some in an audience. However, the complainants will have difficulty in disproving its "inherent probability." One noticeable thing about the whole story is the working out—you don't instinctively feel what the next move will be; you are in doubt.

The title role is carried by Edgena De Lespine—and the way she carries it takes the observer with her. She has the dash, the absolute disregard of everybody and everything, the pushful, smashing quality that breaks down all opposition. It is a splendid portrayal. That the manner of the Bawlerout softens in the end merely serves to disclose the real woman under the rough exterior. Irving Cummings plays Dick, the young bank clerk whose kindness to a friend in distress starts a long train of disaster. His work measures up to the standard that his friends have come to expect. Throughout the play it is natural—showing the light-hearted youngster with all things coming his way. He has a good position, a good home and a good mother, and he has a sweetheart who seems to be in love with him—anyway, the average young man would feel justified in thinking so. We see him gradually broken down by worry and real trouble, everything going against him, and when the tide turns become as buoyant as of old.

Other characters deserving of special mention are those of the mother of the bank clerk, Sue Balfour; the bank cashier, Ralph Lewis; his daughter, Muriel Ostrich; the philanthropic investigator who brings about the downfall of the shark, Thomas R. Mills; President Bendis, George Siegman; the tool of the real shark, E. P. Sullivan.

There are many fine situations in "The Bawlerout." One of the best is where the Bawlerout goes to a factory and, in the presence of the employes and in the most offensive manner, discloses the fact that one of the number is not paying his debts. It is a dramatic scene and will make strong appeal to every audience. There is another scene, in which the comedy element enters. This is where the Bawlerout administers to the bank president a tongue-lashing in the presence of the entire bank force, not knowing that the president is her actual employer. Over the telephone, word is immediately sent to the dummy head to "fire" the pugnacious woman. There are other scenes that stand out, many of them in which pathos is marked, and in which are portrayed the tragedies, minor and major, in the lives of everyday people.

The picture is one which will make the widest appeal. It cuts into and discloses in some of its worst phases an ulcer which has drawn many tears from its victims and caused much thought on the part of legislators. While dramatic in the highest and best sense, it is also educational in marked degree. As such it will be as heartily welcomed in settlements, in schools and in churches as it is in the theater.

AMERICAN ADOPTS NOVEL METHOD TO ADVERTISE ITS NEW STUDIO.

The American Film Manufacturing Company is building a new studio at Santa Barbara, Cal. During the process of construction a few feet of film are made each day. This will be shown in a short release, giving the effect of the entire studio being constructed in seven or eight minutes. Thus exchanges and theaters as well as patrons will get a wee glimpse of the home of their favorite pictures. The pictures are being made under the personal supervision of Mr. Hutchinson.

McKEESPORT, PA., TO HAVE NEW PICTURE HOUSE.

M. Komnas is building an exclusive picture theater at McKeesport, Pa. While the house will not be of the large type, it will be equipped and decorated to compare favorably with any of the larger picture houses. The Olympic, which is to be the name of the new theater, will be under the management of Mr. Komnas.

Scene from "The Bawlerout," Forthcoming Three-Reel Reliance Feature.

"The Diamond Miniature"

Fascinating and Original Two-Reel Pathe Release.

Reviewed by Louis Reeves Harrison.

FASCINATING describes it not only on account of its original plot and entertaining incidents, but in what weighs heavily on the merit side of a screen presentation—delightful pictorial beauty. The soft tints of interiors give a subtle charm to the settings of rare taste. These settings are so carefully chosen and arranged that the element of time evidently plays a part—the director took a month instead of a week to lay his scenes. That is the way it ought to be—and I hope it will be—with all good photodramas.

Equally good are the exteriors. Most of them are located in and around the park of a French country house, and they are very sweet to the eye. The grounds of our own village are quite as beautiful, but they are more formal. Those of the French are only formal—almost formidable—in the matter of approach. High walls guard them from the gaze of common people; tall iron gates exclude all but the bidden guest; footmen in livery receive at the gate instead of at the door; all is impressive to the outsider. Once within, once welcomed, there is something so delightful democratic about the wealthy French of good descent that they resemble our kindly and hospitable Western and Southern families. All this is obvious in the picture play and correspondingly edifying to Americans. We get acquainted with the people of our sister republic.

Scene from "The Diamond Miniature" (Patheplay).

Scene from "The Diamond Miniature" (Patheplay).

The plot is not intended to point a moral. It is ingenious in detail, but is so light and dainty that it seems to merely serve the purpose of transferring to the screen a series of animated pictures of an interesting phase of life. I do not mean by that statement that the theme is devoid of the principles of proportion and composition. To the contrary, it is a bright one, complete and well rounded, and that high essential of the drama, the pitting of one human will against another builds up an amusing sort of tension. In order to have the hero involved in a daringly impossible and highly ingenious struggle with an amateur detective the play is started at a gathering of the "Booster Club," an organization devoted to helping along any worthy aspirant for successful marriage.

Before "Booster Club" members will give their services they require a severe trial of nerve and courage. The hero goes it blind, promises everything, and is instructed to break the safe of his intended father-in-law and abstract therefrom a miniature of his daughter set in a diamond frame, a priceless treasure of high intrinsic and sentimental value. In order to make the task difficult, the "Boosters" exact that the deed shall be done at an expected garden party, and they inform an amateur detective that a designing thief has planned to lift the treasure on the specific occasion, challenging him to arrest the culprit.

To even up matters the club members provide the hero with a costly set of tools, including an acetelyne gas apparatus for burning a hole through the safe door.

The detective has no clue to the thief, but makes himself known to the owner of the country house and is given ample opportunity by the latter to do his work. His suspicions are at first distracted by a theory that one of the servants has planned the robbery, but he finally trails the right man. Finding himself followed, the hero hides behind a curtain, where the outlines of his moving form are visible. Satisfied that he has cornered the criminal, watches the moving figure behind the curtain—the hero has no accomplices—yet the safe is opened and the miniature stolen while he is watching. He has been ingeniously fooled.

The robbery is discovered, and an incriminating clue points to a servant. The latter is arrested in the presence of the host, the daughter, and the aspirant for her hand, the real thief, the hero. Rather than have an innocent man convicted of his crime, he makes a confession, gives up the miniature and submits to having one handcuff fastened to his wrist. A letter from the "Boosters" enlightens the host that the guilty man committed the folly through love for the host's daughter, and a reconciliation follows when she fastens the other handcuff around her own wrist. The tension, though amusing, holds tight to the last and adds materially to the sum of attractions in a very entertaining photoplay.

IMPROPER USE OF KALEM POSTERS.

The Kalem Company, as is well known in the trade, spends a large sum of money in the production of suitable posters to advertise its moving pictures, and has for a long time been very much annoyed by the unauthorized use of these posters by theaters to advertise pictures not produced or manufactured by the Kalem Company, and the company finally decided that it will no longer permit the use of such posters, and violation of its copyright, by persons not authorized to use the same.

The company on the tenth day of April, 1913, obtained a summons from Magistrate Appleton, of the Second District Magistrate's Court, summoning the manager of a theater on Sixth Avenue, New York City, upon the complaint of the Kalem Company, for violation of the provisions of the penal code relating to unlawful use of trade marks.

The case came up for hearing before the magistrate on the eleventh day of April, 1913, and the Kalem manager having stated that such use of the posters was unauthorized, the Kalem Company through Mr. William Wright, its vice-president, requested permission of the magistrate to withdraw the charge. Magistrate Appleton stated at the time that he thought it was the duty of the Kalem Company to prosecute the case and protect its property, but upon the promise of the defendant that similar violations would not occur in the future, permitted the Kalem Company to withdraw the charge and dismissed the case.

It is the intention of the Kalem Company, however, in future to vigorously prosecute the unauthorized use of its posters to advertise moving pictures not manufactured by their company. The Kalem Company believes that the public should be protected in this matter, and that all reputable moving picture houses will co-operate with them in stopping this practice of improper use of posters.

NEW PICTURE THEATER COMPLETED.

Greenberg Bros. have recently opened at 311-313 Market Street, Chester, Pa., a high-class moving picture theater. The theater, including both realty and improvements, aggregates an expenditure of $50,000. The house has a frontage of 40 feet and a depth of 120 feet. The place is thoroughly fireproof. Greenberg Bros. are also building a new moving picture theater in Camden, N. J. This will also be an expensive picture house.

Motion Picture Exhibitors' League

AN APPEAL FOR FLOOD SUFFERERS.

National Exhibitors' League Seeks Aid for Picture Men in Ohio and Indiana.

SINCE the subsidance of the waters which wrought great damage to property in the cities of Dayton, Columbus and Hamilton, Ohio, and several other towns in Indiana, the executive committee of the Motion Picture League has been busy collecting information regarding the condition of the picture theaters owned by members of the league in the stricken cities and devising means to enable the proprietors of the damaged houses to resume business. Writing of the scenes in the wrecked cities, President Neff finds himself unable to adequately describe conditions. Every one is busy doing what they can to bring order out of chaos.

Regarding the condition of the theaters he writes: "Our committee visited many picture theaters and heard the stories of the narrow escapes of the sufferers when the flood came. Many had to run for their lives, saving nothing but what they had on their backs. With the exception of two, all the picture theaters in Dayton lost all their furnishings, everything being destroyed except the building, and in many cases the building is a total wreck."

As a result of the inspection made by the committee, the following appeal has been drafted:

"After visiting many places and personally consulting with members of our league who have suffered from the floods—some of them losing not only their entire theater, but also their homes—it has been decided by the National Executive Committee to ask your co-operation in raising funds to assist the members of our league in re-establishing their business. If they are given assistance at the earliest possible date it will not only encourage them, but it will make it possible for them to reopen their theaters. While there has been, we are informed, $1,600,000 contributed to the flood sufferers up to date, however it is only a small amount to be compared with what has been lost, and if pro-rated to each sufferer it would not exceed $100. This statement is made to give the public an idea of the magnitude of this great disaster. The societies who have charge of the large fund to be distributed are handling it very carefully, judiciously and effectively. The fund that we ask will be given directly to the members of our league, and a committee representing the press and the members of our organization will distribute the money donated, and the journals will print the name of each contributor.

"The committee to distribute the funds will be announced in the next issue. The money should be contributed at once, owing to the fact that we must act quickly to relieve our brother and to help him to re-establish his business. We do not expect to build a theater for those who have lost, but we expect to receive enough contributions to assist him whereby he may reopen his theater, although it may be a year or two before he will have his theater entirely paid for.

"We call upon every member of our league to give as liberally as they can. The reason for this call has been delayed because it was the desire of the national officers to first investigate and be sure they were right before they went ahead, and now that the investigation has been made and there is a positive need for contribution, we appeal not only to our members, but every one connected with the motion picture industry to contribute as liberally as possible. We assure all that every cent will be accounted for and an itemized statement made through the press to those who donated.

"We ask all contributors to make checks or money orders payable to J. J. Rieder, treasurer. Very truly yours,

"M. A. NEFF, President,
"C. M. CHRISTENSON, Secretary,
"J. J. RIEDER, Treasurer,
"G. H. WILEY,
"L. F. BLUMENTHAL,
"Executive Committee."

Supplementing the foregoing appeal, the Moving Picture World wishes to emphasize the necessity of immediate assistance. It will not be a great hardship for every member of the Motion Picture Exhibitors' League to contribute the proceeds of one day's business for the relief of those members of the trade who have been practically impoverished by the floods. Such sums might, in the aggregate, be sufficient to enable the picture men to resume. It is to be hoped that there will be a liberal response to the executive committee's appeal.

NEBRASKA EXHIBITORS TO MEET.

The Nebraska State Convention of the M. P. E. L. of America Will Be Held in Omaha, May 8 and 9.

William F. Stoecker, president of the Nebraska branch of the Motion Picture Exhibitors' League of America, writes that the Paxton Hotel, Omaha, Neb., has been secured for the use of the convention to be held May 8 and 9; also that during the two days previous, exhibitors and representatives of supply houses, etc., will be given a chance to arrange their instruments and appliances for exhibition. The privilege of using the gallery, as well as the main lobby for exhibition purposes, has been granted by the hotel management. President Stoecker looks forward to a very successful meeting. He believes that everyone of the exhibitors of Nebraska will attend the convention. All the film exchanges in Omaha are co-operating with Mr. Stoecker by sending out circular letters to every exhibitor in the State. E. C. Preston, secretary of the Nebraska branch, in addition, will send out official notices to every exhibitor.

A banquet will be held in dining-room No. 2 of the Paxton Hotel, with plates for 250 people, on the closing night of the convention. The Governor of Nebraska, the Mayor of Omaha, and M. A. Neff, president of the National League, will be present. President Stoecker is exerting all his energies and influence to make the coming convention a credit to the State of Nebraska. He has advised all concerned, by letter, to attend and participate in the proceedings.

ALL READY AT WHEELING.

Everything is now in readiness for the second annual convention of the Motion Picture Exhibitors' League of West Virginia, which is to be held in Wheeling, April 29th and 30th. The convention was originally scheduled for April 15th and 16th, but the heavy floods made it necessary to change the dates. Mr. Clem Kerr, who was sent from Dayton to take charge of the work, had to leave on account of the flood. Mr. George Spragg, president of the Spragg Amusement Company, of Bellaire, was chosen chairman of the convention, and the work had to be started over again. However, everything is in shape, and the Little Mountain State expects a convention that will be a credit to the picture industry.

It will afford the West Virginia exhibitors a chance to see everything that is new in the profession, as the talking pictures, the Kinemacolor and other novelties will be seen. Essanay, Gaumont, Universal, Mutual and other cameramen are expected, and the usual convention and industrial pictures will be made. Among the exhibitors will be the Wurlitzer Company, Power's, Enterprise Optical, several of the poster companies, as well as other branches of the trade. The entire convention is to be held in the big McLure Hotel.

SOUTH DAKOTA CONVENTION.

There was a meeting of South Dakota exhibitors held at Huron on April 9th, with practically all of the state league members present. The work of the winter before the Legislature was considered, and it was decided to have the executive committee prepare a general bill regulating the moving picture business in this state and have it initiated under our state law to present at the next session of the Legislature, so that the same could be voted on by the people. The same bill that the league presented this winter, with some slight changes, will be adopted.

South Dakota escaped any radical legislation against picture exhibitors or makers, although our Legislature passed more reformed laws at the 1913 session than any former session. The exhibitors will also initiate a repeal of the present State Sunday law, so that any kind of pictures may be shown on Sunday. The Bijou, at Pierre, is operating regularly Sunday nights, showing educational and topical pictures, and charging admission, which, it is conceded, can be legally done, although no pictures which contain any dramatic work can be legally shown on that day. C. C. Baker, of Britton, was elected treasurer of the State league; several new additions to membership were reported, and those present were encouraged at the prospect of a growing membership. The General Film Company, of Minneapolis, had two representatives on the ground, looking after business.

PENNSYLVANIA CONVENTION COMMITTEES.

Arrangements for the big Pennsylvania convention, to be held in Philadelphia, May 27th and 28th, are progressing finely. At a recent meeting of local exhibitors the following convention committees were appointed: General arrangements, E. A. Jefferies (chairman), M. J. Walsh, Charles Segall, H. Hessar Walraven and George B. Roth; exhibit committee, Walter Steumpfig (director), John Greenbaum and Walter Jacobs; entertainment committee, J. Weinreich (chairman), A. R. Cavanaugh and John Smith. Clem Kerr has been elected general director of the convention arrangements.

The members of the Pittsburgh Local are working hard at their end of the State and will make a canvass for the purpose of getting out a large attendance.

LEGISLATION IN OHIO.

As briefly noted in the Moving Picture World of last week, the Ohio Legislature passed the bill providing for a state censor board. This bill was introduced during the final sessions of the Legislature and took the place of another censorship bill that was killed. Through the energetic efforts of President Neff of the Exhibitors' League, and the cooperation of Governor Cox, the new bill was hustled through just before the Legislature adjourned.

Six other bills bearing upon the motion picture business, but which were not favored by the exhibitors, were killed. One of these bills prohibited the showing of pictures on Sunday.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Iowa State Convention—At the Auditorium, Des Moines, May 13th and 14th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention — At Baltimore, June 3rd and 4th.

Mississippi State Convention—At Jackson, May 8th.

West Virginia State Convention—At Wheeling, April 29th and 30th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Nebraska State Convention — At Paxton Hotel, Omaha, May 8th and 9th.

MISS TURNER ENTERTAINED AT CINCINNATI.

On the occasion of Miss Florence Turner's recent visit to Cincinnati, Ohio, where she went to appear at the Music Hall picture show, the Exhibitors' League of that city entertained her and Mr. Lawrence Trimble, her manager, at the Sinton Hotel, where an elaborate dinner was served. Miss Turner also received several beautiful floral tributes at the close of her engagement at the Music Hall; one large bouquet of American Beauty roses from the league, and one from A. C. Dingelstedt, president of the local.

MOTION PICTURE EXPOSITION NOTES.

At a recent meeting of the exposition committee many plans were talked over. It was decided to award a prize of $25 for a comedy scenario to be used during the week of the show. This scenario must be suitable for either a man or a woman, and must not take more than five minutes to act. This competition is open to all, and the manuscripts are to be sent to Frank E. Samuels, second floor of the German Bank Building, Fourth Avenue and 14th Street, New York City.

* * *

Mr. W. A. Northam, general manager of a large circuit of theaters in England, is in New York. Mr. Northam is greatly interested in our coming exposition and says that, although he cannot stay here until July, he will surely return in time for it, and that most of the influential manufacturers and exhibitors in Great Britain are planning to attend the coming international exposition here.

* * *

Committees have been appointed by President Trigger to take care of hotel accommodations, railroad time tables, steamship lines, etc.

* * *

Letters are coming every day from exhibitors from all parts of the world, asking for more information about the exposition and convention.

Space is being sold rapidly now, and there is not a line in the business that will not be represented.

* * *

Some of the designs drawn by the G. H. Masten Realty Company look very attractive on paper, and no doubt the different exhibitors will have very pretty booths on the main floor.

* * *

The theaters on the mezzanine floor are being looked after by Mr. Samuels, and by the time he gets through with them they will be models of perfection.

ALFRED WEISS STARTS INDEPENDENT EXCHANGE.

Following the sale of the Kinetograph Company to the General Film Company last week, Mr. Alfred Weiss, the well-known New York exchange manager, has become a free agent. Mr. Weiss formerly conducted a licensed exchange at 219 Sixth Avenue. This exchange was later purchased by the General Film Company, and Mr. Weiss was retained as branch manager. In January of this year, when the Kinetograph Company was formed, he affiliated himself with that organization and ceased to be identified with the General Film Company. The Kinetograph Company did business until last week on the eighteenth floor of the Masonic Building, on West 23rd Street. After the sale Mr. Weiss decided to return to his old quarters at 219 Sixth Avenue and open an Independent exchange. He moved into the premises this week, but the General Film Company ordered him out, on the claim that their lease does not expire until May 1st. There was an altercation between men from the General Film and the Weiss employes, and Mr. Weiss, yielding to force of numbers, moved his belongings to the offices of Alfred Harstn, on the floor above, from which place he will serve his customers until he is permanently located in his old quarters.

Alfred Weiss is one of the most popular exchange men in New York. He has a great following and will no doubt soon be doing a thriving business. Mr. Herman Schmidt, his able and popular lieutenant, will be at his old stand behind the counter, and all of the former Weiss staff will be in their old places, just as though nothing had ever happened.

NEWMAN FRAMES TO BE DISPLAYED.

The Newman Manufacturing Company, of Cincinnati, Ohio, and 101-103 Fourth Ave., New York City, have contracted with the managing director of the International Exposition Company for space at the Moving Picture Convention to be held at the Grand Central Palace in New York from July 7th to July 12th. They will have on display some of the very latest ideas in brass lobby displays, brass railings, interchangeable signs, etc. During the Exposition the Newman Company will throw open their entire first floor of the New York branch to the use of visiting exhibitors, and every courtesy will be extended them. Mr. S. J. Newman, Secretary of the firm, states that his salesmen on the road report that a great many exhibitors throughout the country are making preparations to attend the Convention, and it will be the biggest thing ever attempted along this line.

NEW THEATERS INSTALLING HALLBERG ECONOMIZERS.

Carl Michelfelder will soon open his beautiful New Theater at Montclair, N. J. Through J. H. Hallberg "The Economizer Man," he will install a Hallberg 60 amp A. C. to D. C. Economizer, two Power's No. 6A M. P. machines with motor drive, spot light, bunch lights and full theater equipment. Mr. Hallberg is also installing a 60 amp A. C. to D. C. Economizer in the New Star Theater, Geneva, N. Y. F. H. Burt has taken the lease of the Columbia Theater at Bath, Maine, and purchased through Mr. Hallberg a Power's No. 6A machine.

Screeners Hold Their First Ball.

It Is a Most Successful Function, Socially and Financially—Kessel & Baumann Pay $1,000 for Souvenir.

HUNDREDS of gay dancers in serried ranks of sixteen marching across a ballroom floor, stepping to the strains of "Members of the Screen Club We"; over their heads and falling among them, interrupted in flight by tiny wires crossed at regular intervals, hundreds of unwinding reels of serpentine ribbon thrown by the applauding occupants of the gallery boxes; showering also on the happy throng are handfuls of confetti; held aloft by the men and swinging to the music are canes bearing Screen Club banners, by the women small parasols; illuminating and enhancing the charm of the spectacle are the flashing, dancing rays of spotlights—ribbon, confetti, souvenirs and lights all in the red, white and blue which marked the color scheme of the occasion. Such was the climax of the grand march of the Screen Club ball at Terrace Garden on Saturday, April 19. It was a scene to linger in the memory.

The hall was well filled at 9 o'clock. By midnight, when the grand march started, there were present as many as could be comfortably accommodated. Who were there? Well, it is a much simpler matter to enumerate the few in filmdom and picturedom who were not there. In the boxes were Siegmund Lubin, who, by the way, was much in evidence all over the house throughout the night and at the breakfast in the Screen Club long after the sun-up; King Baggot, Herbert Brenon, William Robert Daly, John Bunny, C. O. Baumann, A. J. Kessel, Herbert and Mme. Blache, Carl Laemmle, William J. Ivory, P. A. Powers, Jules Bernstein, Moe Streimer, Frank Tichenor, W. F. Haddock, Alec B. Francis, O. A. C. Lund, Miss Jordan, James Kirkwood, William E. Shay, "Pop" Rock of the Vitagraph, A. C. ("Doc") Willat, "Billy" Quirk, J. C. Graham, Harold Shaw, J. V. Ritchie, Harry Raver. Among other boxholders were the "Billboard," Edison, Ryno and Thanhouser.

Miss Swayne, Jane Gail, Lottie Briscoe and Florence Hackett sold during the evening many copies of the Screen Club Souvenir. This creditable production contained forty-seven pages of text and sixty pages of advertisements of manufacturers and cards of directors and players. The cover is of green suede. The edges are of gilt. There is a history of the club and sketches and photographs of the officers. There are also photographs of sixty-six of the members. The roster of the club as printed in the souvenir reveals 327 names, showing that many members failed to furnish the committee with likenesses. Four pages are devoted to sixty-six self-drawn photographs. The result is as startling as it is amusing. Following the "mugs" department are sketches of some of the manufacturers and "Club Stuff."

The grand march was conceived by Herbert Brenon and William Robert Daly. The former was in command of the marching hosts. In the front of the dancers were King Baggot and "Little Mary," as blithe and sunny as ever, and sharing the honors with the president of the Screeners. Others were John Bunny and Florence Hackett, Arthur Johnson and Lottie Briscoe, Tom Moore and Alice Joyce, and Mr. and Mrs. C. Jay Williams.

Also in the front ranks was Exhibitor "Bill" Aldridge, of the Piedmont Theater of Charlotte, N. C. Mr. Aldridge, who is one of the big film men of the South, has been a strong admirer of the president of the Screen Club, but had never met Mr. Baggot until the recent gathering of exchange men in New York. When they came together it developed the regard was mutual. Mr. Aldridge made such a hit at the club and was so impressed by the "bunch" he met at the rooms that he made a return trip for the ball. On the night before the event a special meeting was held to elect Mr. Aldridge to membership. The popular Southerner said he would not have missed the occasion, and furthermore would be on hand for the second annual even if he had to travel further than from North Carolina.

From Philadelphia besides the players already named also came Charles Brandt and Howard Mitchell, of Arthur Johnson's company. From the New York studios came practically every prominent artist stationed in the East.

Frank Smith, chairman of the committee of ushers, did yeoman service all night at the door, and he was assisted most ably by Matt Snyder and Lee Beggs, who were stationed at the gallery entrances.

The program besides the grand march included the singing of the Screen Club Anthem, with "Bob" Daly on the platform wielding the baton. Following came the auction by Mr. Baggot of the first copy of the souvenir, attested by the signatures of many of those present. After spirited bidding the book was declared sold to Kessel & Baumann of the New York Motion Picture Company, for $1,000. The announcement was greeted with hearty applause and three cheers for the buyer.

Mr. Baggot next introduced Fred Mace, president of the Photoplayers, the Pacific Coast organization of the screen men. Mr. Mace made a spirited plea for the bringing into one club of all the film men and players—"make it a great, big, overwhelming organization, a world-around organization, the greatest ever," he said.

The excellent electric effects were arranged and executed by Joseph O'Donnell, electrician of the Imp Company.

It was 5 o'clock when the orchestra ceased playing. It was a half hour later before all good-bys were said. Then many of the dancers adjourned to the Screen Club for breakfast. The rooms had been tastily adorned with ferns and flowers and throughout the day and night were open to the women friends of the members. At the head of one of the breakfast tables was the bride of the president, entertaining a party of her friends—a charming hostess. Tables were arranged in all of the rooms; there were no vacant chairs.

Among those who came early and joined the survivors at the club was Samuel H. Trigger, president of the New York State Exhibitors. Mr. Trigger was as pleased with the occasion as if it had been one of his own division of the industry—and it may be said he did his full share to help the Screeners.

The ball was a success in every way. The wisdom of the committee in placing the price of tickets at $2 was amply justified. Had there been any greater attendance, discomfort would have resulted. There is no question, however, that for the "second annual" provision will have to be made for a greater throng. That this is so is due to the intelligent work of those who planned and executed the arrangements of the Screen Club's first annual ball.

A THIRD "RELIANCE."

As the result of urgent demands for Reliance films, Manager J. V. Ritchey has decided to make a third release. So the Reliance program, beginning May 12th, will be a release every Monday, Wednesday and Saturday. Mr. Ritchey has succeeded in securing one of the best known leading women in the picture world and is about to close a contract with a leading man of international reputation to be featured in his third Reliance.

A beautiful new studio is being planned, the location of which will be announced in a few weeks. The Reliance policy will continue to be the production of strong, high-class drama. Several prominent magazine writers are already associated with the company as regular contributors, and the Reliance's present slogan, "Great Dramas by Famous Authors," will be religiously adhered to.

MR. R. F. OUTCAULT VISITS ESSANAY STUDIO.

R. F. Outcault, one of the most talented and best known comic supplement artists, visited the Essanay studio in Chicago last week, and drew several pictures of Buster Brown and Tige, the famous characters made popular by him. His work at the plant caused so much excitement that Theodore W. Wharton, an Essanay producer, suggested that Outcault draw pictures especially for an Essanay release, which he did willingly. So on Tuesday, May 20th, the above-mentioned company will release "Buster Brown and Tige, With Their Creator, R. F. Outcault."

Scene from "The Helping Hand" (Ramo).

CHICAGO LETTER

By JAS. S. McQUADE

CHICAGO film circles have been much interested in the recent appointment of Major M. L. C. Funkhouser as second deputy chief of police and mentor of morals in Chicago. With the announcement the rumor was circulated that important changes would be made in the board of censors for moving pictures, which naturally created alarm, because of the damage that might be wrought by the inexperience of new members. On the initiative of Joseph Hopp, of the Standard Film Exchange, a delegation representing manufacturers, exchanges and exhibitors called on Mayor Harrison, Friday afternoon, April 18th, and pointed out the danger that threatened the industry. The Mayor assured the visitors that no sudden change in the censor board was contemplated and that the matter had been placed in the hands of Major Funkhouser, to whom he referred the delegation.

During the discussion between the Second Deputy and the film men it was soon seen that there was no disposition to introduce destructive measures. "With the approval of Mayor Harrison, I have already served notice that we will not pass films that depict crime, that ridicule constituted authority or that deal with vice or women of the underworld," said the Major.

Attention was then drawn to the smut songs in certain picture theaters, and the Major was assured by those present that they would work hand in hand with him to abolish such evils. Representatives of exchanges promised that they would go so far as to refuse furnishing films to the offending houses. The Major was much pleased by this offer. "That will give us a strong club over the exhibitor who tolerates the smut song and who permits his theater to become a meeting place for foolish girls and designing men," he said.

Major Funkhouser has invited representatives of the churches, the legal, medical, teaching and newspaper professions and of the reform organizations to meet with him to discuss the organization of his board of censorship. The date of the meeting has not yet been fixed, but the Second Deputy gave an invitation to a committee, selected from the film men present, to attend.

Serving on this committee are the following: Representing manufacturers—John Pribyl, Selig Polyscope Company; V. R. Day, Essanay Film Manufacturing Company; R. H. Nehls, American Film Manufacturing Company; representing exchanges—Harry Cohen, General Film Company; F. A. Farnham, Mutual Film Corporation; Joseph Hopp, Standard Film Exchange; representing exhibitors—R. R. Levy, W. J. Sweeney and John Duffin.

Major Funkhouser is not confining his attention alone to moving pictures. Theatrical performances, billboard advertising, cabaret performances, nickel novels, dance halls, smut songs and animal dances are included. He thus explains the object of the morals bureau:

"To stop crime before it starts; to catch the crime tendency and strangle it to death; that is the business of this department. We are going to try to improve moral conditions because that will decrease crime.

"In going about the job of regulating morals and moral atmosphere we must first find what it is best to do, and then do it with all the emphasis possible. Just now we are in the inquiring stage for the most part.

"The criminal history of Chicago in recent years shows that most of our criminals are young criminals. Our most desperate law-breakers are young men. Poverty and environment cause some of these young men to get a wrong start, but my study of the subject convinces me that a great many more receive their impulses to crime from the cheap novels of crime, from the moving pictures depicting crime and ridiculing all constituted authority, and from dance halls and theaters of the lower sort.

"Motion picture men appear to have acquired the idea that the proposed board of censorship is aimed at them and that we are out to destroy their business. Nothing could be further from the truth, and, incidentally, I want to remind the public that the censoring body has not yet been appointed. Let us not cry out before we are hurt. I ask the public to suspend judgment on the board of censorship until its personnel is made known and its methods announced."

Miss Kate Davis Praises Chicago Censorship.

According to a special from Washington, D. C., dated April 21st, Miss Kate Davis, president of the National Regulation League, has stated that Chicago is the only city in the United States in which youth is not subject to the immoral and criminal influence of objectionable moving pictures. Miss Davis had just arrived in Washington, after completing an investigation of conditions throughout the entire country.

Miss Davis continued: "Conditions in motion picture theaters in Chicago, so far as the character of the films is concerned, are practically perfect. I was unable to find a single place displaying pictures to which the least objection could be made. This is the result of a strict municipal censorship, such as ought to be adopted by the state of Illinois and by other states.

"Chicago is the only really clean city in the country in this respect. I tried in vain to find something to criticise in the pictures exhibited in the cheapest theaters of the poorest sections of the city.

"Some settlement workers told me I would find the bad pictures in South State Street, if anywhere. I visited all the nickel shows in that quarter. They were all clean, and the entertainment good. At noon I found the places crowded with laborers with their dinner pails, and they were getting something educational and uplifting, when otherwise they might have been in saloons.

"The credit for these admirable conditions is due to the police censorship bureau, headed by Sergeant O'Connor, and to the man who actually passes on the films. Sergeant O'Connor catches a bad picture every time."

Exhaustive Moving Picture Records of Panama Canal.

The Isthmus of Panama and its attractions are being filmed to an extent never before attempted. H. H. Buckwalter, formerly manager of the General Film Company's branch in Denver, is now at the Isthmus, representing the Selig Polyscope Company. He has with him what is probably the most complete picture making set of apparatus ever taken out on the road and used outside of studio work. Mr. Buckwalter was one of the first dozen camera operators in the world, and his present visit to the Isthmus is to make a pictorial clean-up before the actual opening of the canal. It will require 10,000 feet of film to cover properly the different points of interest and construction, and the pleasant features of every day life in the settlements. The films will be finished in about a month and will be released in the United States in about three months, coming just at a time when the world's interest in the canal will be at fever heat.

"The canal is rapidly nearing completion, and a full and carefully studied photograph record should be made," writes Mr. Buckwalter. "The films will be placed at the disposal of lecturers, as well as shown in all the Licensed picture theaters throughout the United States and Canada. The Selig Polyscope Company's branches in England and the continent will put out the films simultaneously with America. The ability to secure very late and accurate motion views of the great work will be a boon to hundreds of lecturers and within a very short time the effect will be noticed in the increased numbers in the audiences.

"Thousands would like to visit the canal, but they have been scared away by unfortunate statements made by lecturers who got the idea that the rainy season starts in February and that it is unhealthy and almost impossible to live here after that. It is a positive wrong for these inexperienced persons to spread such reports and deprive thousands of citizens of the pleasure of seeing the greatest work in the history of man. My short experience here of one week has shown me the astonishing fact that Panama has a better climate than Colorado and vastly superior to the summers in Chicago, New York or Washington. The people here can scarcely realize what it means to suffer with the stifling heat and lack of breeze in the north.

"I may not be able to show the climate in the pictures, but I certainly have found a number of very pleasant customs, sights and scenes that will promote even more harmonious relations opening of the canal. It will require about 10,000 feet of film to and feelings between the people of the two sections of America. There are some startling and thrilling features on the canal that have never been photographed, but there are also some exceedingly interesting subjects in the cities and among the people themselves and the pleasure in photographing them can scarcely be described. The Panamanians show a friendly spirit and warm interest in the work and when they get in the picture there is a wonderful glance of friendly feeling behind their smiles that will have an exceedingly favorable effect when seen on the hundreds of screens in the north during the coming summer. Did you ever notice how well pleased you were when you looked at a moving picture of some people away from home and found a pleasant smile on the faces? Notice it next time you go to a picture show, and then you can realize what good fellowship can be created by the pictures now being made. And for the canal and its wonderful accomplishment motion views will make millions of warm friends."

Old Theory of Stomachic Digestion Disproved by Moving Pictures.

By means of a combination of the Roentgen rays and the moving picture camera it has been recently discovered that the old theory of digestion, as it takes place in the human stomach, is incorrect. The apparatus employed in registering the movements of the stomach is known as the bio-roentgenograph.

The patient under examination is given a meal of digestible food, which remains opaque under the Roentgen rays. He stands with his back opposed to the rays and the camera, with a film considerably larger than the regulation size, records the movements of the stomach from the front. Instead of several exposures a second, about twelve pictures are taken in twenty seconds. From this negative a positive film of the regulation size is made.

The former theory of the movement of the stomach was that the food was gradually worked to the end of the organ and there simply emptied by the opening of a valve. The pictures have shown this theory to be utterly wrong. There is a contraction which divides off part of the food just above the discharging end of the organ, and, by the pumping and writhing of the stomach, the undigested food works its way up to this contraction and pushes it further along, as though it were a collar that was gradually being worked off. The contraction finally disappears after the portion of food is discharged into the small intestine through the pyloric valve. So the pictures show the stomach very arduously at work pushing the segregated food of this rapidly diminishing pocket through the valve.

The bio-roentgenograph has also great value in making diagnoses. In the normal stomach there are no contractions or collars, except in the normal discharge of food; but in the diseased organ there are added contractions which interfere with the pumping. When, after an unusually heavy meal, a feeling of great discomfort disturbs the eater, the stomach is protesting against new contractions which delay the passage of the food, and the pictures would show the stomach being tightly squeezed by a collar in the middle as well as by the regular collar near the pyloric end.

The machine has been used in Germany for three years, and one apparatus is already in America, the property of a Battle Creek specialist. It had just been invented when the late E. H. Harriman, railroad magnate, was in Europe before his final illness. Moving pictures of his stomach were taken in Munich and his trouble was diagnosed positively for the first time. Dr. J. Rosenthal, a famous specialist of Munich and one of the inventors of the bio-roentgenograph, has stated that, in all probability, Mr. Harriman's life might have been saved had the examination been made four weeks earlier.

Chicago Film Brevities.

Benj. F. Riley, who managed the Jeffries and Johnson fight pictures throughout the United States and South America, died at Henrotin Hospital, this city, at 8 o'clock, Monday evening, April 21. He suffered from cancer of the spleen and was sick only two weeks. He was 23 years old.

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At the present writing it looks as if there will be a meeting of the executive committee of the Independent Exchange Company in New York, about Friday, April 25

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George Cox, who has been with the Selig Polyscope Company in the capacities of actor and director for several years, has been engaged by the Advance Motion Picture Company, 122 S. Michigan Avenue, this city, to take full charge of their dramatic productions. Mr. Cox is a genial gentleman with a host of friends, and the World wishes him the greatest success.

* * *

H. G. Whitton, of London, England, paid a visit to the World office last week. He has charge of Alfred West's "Our Navy," and gave a performance at the U. S. Naval Training Station, Great Lakes, near this city, about two weeks ago. The presentation of "Our Navy" was received with great enthusiasm, and Mr. Whitton has received the following letter from George R. Clark, U. S. N., commander of the station: "The entertainment recently given by you at this station was very interesting and instructive, and well worth while in every respect."

* * *

N. J. Zurawski, owner of the Lux Theater, 35th and Michigan Avenue, visited the World office last week and subscribed for that publication. The Lux was erected at a cost of $50,000 and seats 800 people. The admission is 5 cents on week days and 10 cents on Sundays. Mr. Zurawski is well pleased with the volume of business done with Independent programs.

"The Road to Ruin" (American).

Reviewed by James S. McQuade.

QUITE an unusual one-reel subject, of a mystic, allegorical character, will be released by the American Film Manufacturing Company, on May 3. The Western Company, No. 1, engaged in the production, and the members have realized all the possibilities offered by the characters. Warren Kerrigan has a rather thankless part, one that permits but small scope for the exercise of his fine histrionic talent. We hope to see Mr. Kerrigan shortly in some strong dramas where his ability as a leading man will be shown to better advantage. The woman in the case is well drawn by Miss Charlotte Burton, and the victims of her perfidy are strongly presented by Jack Richardson and George Periolat.

"The Road to Ruin," shows us the downward course of a woman vampire, who wrecks the lives of three men, and in the end join the ranks of the hopeless derelicts who long for death to end their sorrows. Two of her victims succeed in turning their backs on the ruin that faced them and in regaining the heights of restored happiness. We see them in the picture toiling up these heights, while far below, in the valley of shadows, we catch sight of the listless shades that people it.

Scene from "The Road to Ruin" (American).

The film is marked by fine photography and several artistic backgrounds. The scene depicting the road to ruin has been well selected. Indeed, the perspective of this scene impresses one by its uncanniness. It is a most fitting setting for the weird, ghostly residents of that land where hope and sunshine have forever set.

A CORRECTION.

On page 168 of the issue dated April 12 we printed a notice to the effect that the Dixie Theater, of Houston, Texas, has turned independent. This is an error. The manager of the Dixie Theater, F. W. Peters, says that he has no intention of turning from licensed to independent, for he is thoroughly satisfied with the service he is now getting.

Doings at Los Angeles

General Film Company Gains Many Theaters—Interesting News Budget From California's Great Picture Center.

AS MANY theaters as it lost, during the recent assault upon its business made by the combined independent exchanges, were regained this week by the General Film Co., in this city, and for good measure the company took over two or three extra houses so that the licensed program is stronger in this city today than it has been at any time since the first independent exchange opened.

The fact that so great a number of exhibitors deserted the independent manufacturers and flocked over to the licensed group in so brief a time makes the change revolutionary. Two weeks ago the only downtown houses in Los Angeles, which were showing films handled by the General Film Co., were Clune's, Tally's, Horne's, the Liberty, the Union, the Metropolitan and the California. All the other downtown houses were being supplied by the independent exchanges. The switch began last week when seven big and important downtown houses went over to the General within three or four days. They are the Optic, the Isis, the Plaza, the United States, the Novelty and the International. The Majestic, which is one of the leading theaters of the San Pedro district, and the Idle Hour, the principal Hollywood theater, made the change about the same time. The Independents still have the College, the Garrick, the American, the Shell, Mozarts, the Bijou and the Picture theaters, in addition to half a dozen or so of lesser importance.

Meanwhile, although the General Film Co. is prospering, A. P. Tugwell, president of the California Exhibitors' League is digging a deep pit for it. Tugwell has originated a plan which he has been explaining to the exhibitors all over the state as his position has brought him in contact with them, whereby he believes they may get back a part of the money they have paid the General Film Co. in the past. Before he became an exhibitor Tugwell was a lawyer and he has delved deep into the law relating to the fee of $2 a week which the General Film Co. charges exhibitors for their licenses. He believes that this charge is illegal under the laws of this state and that exhibitors who have paid it in the past can compel the exchanges to refund all the license fees which have been paid. His plan is to unite the exhibitors who have claims against the company and to bring a suit in the name of one of them. The case will be taken to the supreme court as quickly as possible and if the plaintiff is given the decision it will establish a precedent under which all the other exhibitors will be able to collect.

* * *

The members of the Edison producing company under the direction of J. Searle Dawley departed for New York this week having been recalled to the Eastern studio. The company came here last fall at the end of a long trip across the continent, having made stops of varying lengths at many cities on the way. Originally the intention was to remain here only for a month or so, but the climatic conditions and the variety of scenic backgrounds resulted in the stay being prolonged until this time. Another factor that had an effect was the fact that the company found comfortable studio quarters at Alamitos and Sixth Streets in Long Beach.

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The Long Beach studio which the Edison company vacated on its return East was retaken on the same day the departing players moved out, by the Balboa Amusement Co. This company has one of the costliest amusement concessions at the San Francisco Exposition and was organized primarily to operate the concession. Included in its scheme is a theater on the fair grounds which will have a seating capacity of 4,000 and will be used for motion picture productions of magnitude, one of which will be the story of Balboa, discoverer of the Pacific Ocean. A large part, if not all, of this picture will be made in Southern California. In addition the company has decided to undertake the regular manufacture of motion pictures and will put on three producing companies at once—a Western, a dramatic and a comedy company.

* * *

In order to be able to congratulate "Pop" Lubin in person on his birthday April 20, Wilbert Melville, producer of the No. 1 Lubin Company in Southern California made the trip from Los Angeles to Philadelphia, leaving here April 15. Since the birthday will be past before this reaches print it may be added that Melville took with him a substantial sum of money which was subscribed by the Lubin employees in this vicinity toward the purchase of the loving cup which had been ordered as a birthday present.

Both companies are still at work although it is reported that the Grandon section at Glendale is soon to return to Philadelphia. The Melville company, which is being directed by E. B. Bracken during Melville's absence, will remain here for several months longer, and may possibly become a permanent institution. The improvement being made at the studio at 4550 Pasadena Avenue, all of a permanent character, seem to indicate that the company expects to stay.

* * *

Members of "The Photoplayers" Club entertained their women friends April 9, when the first "Ladies' Night" in the new club home was held. The rooms were filled with cut flowers, there was special music and refreshments and after the reception which occupied the early hours of the evening there was an informal dance lasting until midnight. About 200 women guests were entertained, many of them famous in the motion picture profession.

* * *

Richard Garrick, formerly a motion picture man, later a director with the Universal group, and now head of the Garrick Dramatic Exchange in this city, is reported to be at the head of a new motion picture producing company which is being formed. He says that he is not ready to discuss the subject. "The whole thing is entirely tentative at this time," he says, "and it may be that there will be no announcement to be made."

* * *

The new offices of the Universal Film Co. at Sunset Boulevard and Gower Street in Hollywood, opposite the site of the buildings which were burned a month ago are now nearly completed and will be ready for occupancy the first of next week. A week later the company will be serving meals in the new cafe which is being erected on the grounds for the exclusive use of employees. Another convenience which is being prepared for the actors is a barber shop.

At Universal City on the big Oak Crest ranch there is to be a general election May 20. With more than 300 permanent residents and a floating population of from 100 to 1,000 a day more the city has become large enough to have a government of its own. At the forthcoming election a mayor, a board of supervisors, a district attorney and many other officials will be elected. The republicans, the democrats and progressives have all signified their intention of putting full tickets in the field and the conventions are to be held within the next week. An exciting campaign is in prospect.

* * *

For a couple of days this week it seemed highly probable that the Kinemacolor company would have to suspend operations and lay off the members of the company. Something went wrong with a shipment of raw film from New York and the supply began to run low. Although there are no unusually big productions in the course of making at the present time, three regular companies working every day use up film rapidly. Cameramen were told to be sparing with the rapidly diminishing supply on hand and Producer David Miles nursed it in every way he knew, but finally the last foot was used. While arrangements were being made to lay the people off a message came from the freight depot saying that the new stock had reached town. The company was obliged to suspend operations only for about two hours.

* * *

A bill providing for the censoring of vaudeville acts has been introduced in the legislature at Sacramento at the instance of the motion picture exhibitors of the state. When the motion picture censorship bill was before the senate committee on public morals the representatives of the California Exhibitors' League protested against the discrimination which censored motion pictures and permitted vaudeville to go free. Their complaints resulted in a bill being introduced to cover the other form of public amusements, but, since the legislature is rushing to get through and has more legislation than it can possibly handle before the day set for adjournment, there is little probability that the new bill will ever come out of committee. P. M. POWELL.

WATCH OUT FOR IMPOSTER.

Many young women have called up the American Film Manufacturing Company recently asking for a Mr. Hart, who claims to be its manager. This party has evidently left business cards giving such misinformation in beauty parlors and other places where girls congregate. The Chicago police are after this man who is evidently attempting to entice pretty girls into Texas, where he claims the American is operating a company. The American is, of course, in no way responsible for anything this party may do and issues this warning in the hope that it may prevent imposture.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IF SOME of the self-appointed guardians of the public welfare would spend some of their wasted time in looking about for some really good work to perform they could find a big field for their efforts among some of the so-called schools for the grinding out of actors and actresses for motion picture producing companies. The subject is not a new one, but each week there are developments showing that many of the so-called schools are becoming more daring in their operations. It is pitiable to note the plight of some of their victims. It is the old, old story of stage-struck people allowing themselves to become victimized by shrewd scheming people, who are always watching for opportunities to live well with the least possible effort in earning it, regardless of the loss to the victims. It is by no means unreasonable to ask the consideration on the part of the municipal, or state authorities of some measure whereby many of the so-called schools could be placed under official supervision. Hundreds of innocent young women and men, and many older people, who feel they possess some talent in the theatrical line that needs only the coaching of a professional to develop it and bring them fame and fortune are daily put in the ranks of dupes. Many of them are hard working people who have been induced to part with a good portion of their savings in the hope of bettering their condition, stenographers and typewriters form a large percentage of the victims and many of them resign from good positions to devote their whole time to the development of what some school manager has told them is a rare talent that requires only the magic touch of experienced actors and actresses. The anguish of victims created by the discovery that they have been duped has touched the hearts of many managers to an extent that a short time ago one of them wrote a personal letter to the manager of one of the so-called schools that drove the latter under cover.

* * *

"I do hope I am not too late," said a well dressed young woman, who entered the office of a motion picture producing concern in this city a few days ago.

"What do you mean?" asked the party addressed.

"Why, the try-outs. I know I am a little late, but I hope you will be able to give me a chance this afternoon. It is a matter of great importance to me, in fact I feel that disappointment would ruin me. I have been taking instruction in the ——— school for the past three months and the manager tells me I am now ready for a try-out."

"We have no try-outs here," the young woman was told.

"I do not mean here, right in this office. I am ready to go into your studio and make good. What! Do not say that. There must be some mistake. Why, Mr. ———, the manager of the school told me your company devotes Saturday afternoons to the trying-out of the graduates of his school. I have tried several studios, but was turned away because I could not show professional stage experience. Your company was pointed out as my final hope."

* * *

This young woman had given up a lucrative position in one of the western cities and came to New York to become a moving picture star. Her savings were almost exhausted and the grief she displayed when finally convinced that she had been sent on a fool's errand showed that the future had a most discouraging aspect for her.

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"It is a shame," said the producing manager. "This is but one of scores of cases that come before us each week. The producing companies that do not draw the lines on amateurs are very few. Professional people are plentiful. Every studio of reputable standing has a long list of them awaiting assignments and it is like taking money under false representation, to lead non-professionals into the belief that a field awaits them. Even the number of professionals willing to work as "extras" exceed the demand, yet some of the schools tell their pupils that their lists are drawn upon by the producing companies. Some years ago it became necessary to place employment agencies under certain legal restrictions, and it seems to me that some of the schools for instruction in motion picture acting could be reached under these laws, as many of them promise the pupils positions on completion of the course."

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Mayor Gaynor, Police Commissioner Waldo, Fire Commissioner Johnson and Street Commissioner Edwards made their debut in motion picture studio work one day last week. They figured in talking moving pictures and, while some people look upon it as a joke, the event will do much towards demonstrating the value of the pictures in the exemplification of the work attached to the various civic departments. Communities finding it impossible to secure the personal attendance for lectures of men who become prominently identified with municipal, state and national departments will find a valuable acquisition in such pictures. Chatauqua circuits and lecture platforms will be particularly interested in the development of this branch of the industry. It is to become one of the most important factors in the educational line. Each day brings forth some new development or undertaking, showing clearly that the day is not far distant when the motion picture will become as indispensable in educational circles as it has become popular in the world of entertainment. It is no longer a question as to how long the pictures will survive. Truly they are in their infancy.

* * *

And yet many leading lights of the theatrical profession refuse to look upon motion pictures seriously. Lewis Waller, the well known English actor, is one of them. Before leaving our shores last week he took occasion to say, "New Yorkers have very light taste"; that they do not want good plays, or even good comedies. He says they want light musical comedy or sensational drama to take the place of moving pictures, and if they do not get either they will take the "movies."

Mr. Waller shows that, despite his success upon the stage, he is not in touch with the pulse of the people of the world. New York is not alone in the "light taste" brigade. Reports come continually from all quarters of the globe showing gigantic strides by motion pictures and the conversion of theaters for their exploitation. Among the latest of European cities to fall in line is the City of Berlin. Five of the largest theaters in the cities have become picture houses. New Yorkers like good plays and good comedies. Their taste in that direction is as strong as ever, but the productions must be good, real good, to hold their own with the photoplays of today. In other words, the motion picture is setting the pace. That is why so many well know theatrical managers and players, as well as play writers and authors are flocking to the picture standard.

* * *

Watch the public sentiment and you will find an inclination to forget that photoplays, as they are more frequently called today, are moving pictures. The people formerly said, "I guess I'll take in the movies tonight." Now they either mention the photoplay by name, or the actor being starred in it, just as they used to say, "I am going to see Marlowe, Drew, or Hamlet," or some other play. The other night I heard a well known newspaper man say to a friend, "Come over to the Crystal. They have ——— billed." The interest manifested in the results of studio work is even greater than the most sanguine promoters anticipated a few years ago. The offices of manufacturers, film exchanges and exhibitors are kept busy answering inquiries by letter and telephone as to where this or that picture is being produced and it seems a certainty that the time will soon be at hand when the newspapers will devote space to announcements as to when and where certain photoplays may be seen. This initial step has already been taken by many vaudeville houses. Heretofore they simply announced at the bottom of their list of attractions, "motion pictures." Now they announce the title of the photoplay. Many people are now subscribing for the descriptive pamphlets issued by some of the producing companies so as to keep posted on coming releases and they also acquaint themselves with the class of service handled by the various theaters so they will not miss seeing certain films.

A FOUR-REEL ROUND-UP PICTURE.

"A real breath of the virile Golden West" is the way the Oregon Motion Picture Manufacturing Company describe their Pendleton Round-Up in advertisement this week. For genuine hard work it would be impossible to beat the action in these annual round-up pictures and American audiences, especially those in the Western States, never seem to tire of them.

"Pelleas and Melisande"

Great Drama Admirably Produced by Universal in Three Parts.

By H. C. Judson.

TRULY here is an encouraging picture. It is so; because, although it tells a better story than nine-tenths of the melodramas, it has been produced and acted to please the most discriminating lover of beauty and to appeal strongly, to that best part of the average spectator, which is worth while doing. It is a photoplay of Maurice Maeterlink's great drama, "Pelleas and Melisande" and is full of tragic poetry. The name of Maeterlink on the heralds and billboards announcing this picture will count for much. The world makes a good deal of such authors and their work and it must be valuable. For some reason, people are glad to pay for what they give and we promise the exhibitor that the average spectator, who may come in to see this photoplay will not leave feeling that any catch penny imitation of something good has been sold to him. It is a very artistic and lovely picture, a true three-part, feature offering.

In putting on the screen such a drama, something is almost necessarily lost and something is gained. It happens that, without words, the role of Pelleas loses something of its charm. He is the lover and is one with Tristam and with Paolo. Such characters live in their burning words, and one thing for which Producer MacDonald can take credit is in his being able to suggest so much of the poetry in Pelleas' part in the situation. In this, the backgrounds count for much; in fact he has found an ideal setting for the whole story in the poetic scenes of California. We can not deny that the photoplay is weakened a little by this absence of speech in the characterization of Pelleas; but it doesn't spoil the picture; it keeps it from giving all that some may expect. It makes his elder brother, Golaud, the most interesting character and we don't believe a better choice of a player to take the role could have been made than Arthur Maude. There is something royal in his portrayal, a dignity that protects it from all that is brutally rough. He is every inch a prince, a courtly, charming figure. Melisande is taken by Constance Crawley, an actress who has full command of herself and skill in utilizing her art. We have not been able to get the entire cast of players; but have only commendation for each. Though Golaud's mother should have been older.

The picture opens in the drinking hall of King Luchi, Melisandi's father, and we find Prince Challant offering to throw dice with the old man for the hand of his daughter. The vile prince wins and attempts to force his suit upon the high spirited girl and at the door of the palace is stabbed by her. Now we are shown the wood through which she is fleeing from the prince's wild followers. A scene, flashed in, gives us Prince Golaud's departure from his parents in their castle and now he, in his hunting, finds the princess whom he takes to the cell of a monk, the God man, where, after wedding her, he protects her from the three villains in well produced and dramatic scenes. The story is now set in and around the castle of Golaud's father, King Arkel, and his mother, the queen. There are one or two acceptable interiors and some lovely outside views including a glimpse or two of a beautiful mansion.

The marriage of Melisande was one of convenience; yet she loves her lord and is never untrue to him. But, meeting the younger brother, Pelleas, the dreamer, she finds a soul kindred to her own and a warm, but innocent friendship is the result. Golaud, at length, becomes suspicious and his jealousy, increasing by what it feeds upon, drives him temporarily insane. The growth of this distemper is developed by severely dramatic and wholly legitimate means, step by step to its tragic end and makes a tremendously effective story. Subtile contrasts are not wanting; for the tragedy is drawn against the background of the castle's pleasing and stately life. Little Yniold, son of Golaud in a former marriage, is effective in brightening dark moments with his affectionate courting of his father's attention, on one hand, while the old king's friendship for his daughter-in-law relieves her position as a newcomer, far away from her home and kindred without the help of other counsel. At the climax, Golaud finds his brother kissing Melisande farewell; for the king, to avert a tragedy, has sent him away. This embrace seems to Golaud proof of guilt and, in a sudden rage, he runs Pelleas through with his sword. In the next moment he knows that he has been unjust and repents. Harrison Del Ruth is responsible for the adaptation.

In the photography, as in all other departments, the picture shows finish and care. As entertainment pure and simple, it will rank very high; but it is also a most instructive offering and one that will appeal strongly to educators. Surely, it is worthy of being featured strongly and we feel certain that it will generously repay any reasonable expenditure to promote it.

Scenes from "Pelleas and Melisande" (Universal).

Foreign Trade Notes

BRITISH NOTES.

THE activities of the American Producing Company seeking suitable places in this country for the establishment of a plant and studio, and to which I referred some time ago, are again in evidence. Actually there were no less than three names mentioned at the time, those of the Vitagraph, Lubin and Kalem concerns. Whatever the two latter are doing in the matter seems shrouded in secrecy, or it may even be that these rumors were accellerated by the appearance in this country about the same time of Mr. John Bunny in his Cockney sketches, the Kalem Company's Irish players and the visit of Mr. Siegmund Lubin. But now the Vitagraph have definitely moved and are shortly, I hear on best of authority, to establish new premises in London. Whether these are to be employed in the actual work of production is improbable, as the company already own a site in Paris much better equipped for the work.

* * *

The famous New York detective, Mr. Wm. J. Burns, is at present in London on business in connection with some bank frauds. He has evidently other business, for he states that he has written a real-life detective play, the only thing of its kind. It is, I understand, to be called "The Argyll Case," and the characters are drawn from people Mr. Burns has encountered in the American business and criminal worlds. The play of four acts will probably be staged at a London theater, but there has also been some mention made of "filming" the same story in which Mr. Burns himself appears under the name of Detective Ashe Kayton. I do not wish to attack too forcibly any contiguity between this and the foregoing paragraph, but probably readers can draw an inference of their own.

* * *

A novelty capable of extensive development is being employed at the Majestic Picturedrome, London. It is an appliance to the projector for perfect synchronisation between the orchestra and the films. As an illustration of the very fine degree to which the contrivance can be regulated a film is now being shown of a well-known conductor conducting the calisthenics of the rag-time couple on the picture. But in addition the conductor also directs the living orchestra of the theater and makes it keep time with the movements on the film.

* * *

Mr. Vijalur Steffansson, the Arctic explorer who is undertaking an expedition shortly to the Arctic under the British flag, is to include one or two kinema cameras and an operator in his equipment. Probably the explorer will make considerable additions when passing through the States on his way to Victoria, B. C., from whence the expedition starts.

* * *

Mr. Geo. R. Sims, a journalist and author of some note, has written an article in a London newspaper on silly blunders made by film producers. American manufacturers are singled out for a large share of Mr. Sim's satires. Amongst other instances he mentions that of a prominent New York company who, enacting an arrest incident in a picture they were producing at Dartmoor, Eng., caused the prisoner to be arrested by officers in the uniform of the New York police! Another Western company in a scene supposed to have a fifteenth century setting forgot to remove a line of telegraph poles, while attention and condemnation is directed on to one American firm who will persist in printing their sub-titles in a form of spelling of their own.

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A film founded on Daudet's novel, "Sapho," has been officially banned in Leeds as unsuitable for exhibition.

* * *

Showmen here are asking "what is kinoplastition"? the new attraction at the Scala Theater, in London. It is really a kinematograph show without either curtain or screen. A stage with scenery and effects as in an ordinary theater are used and the images from the machine projected thereupon. The effect is remarkably realistic for the scenery and furniture give a clear, stereoscopic vista. The figures (which otherwise would be on the screen) appear to enter from the wings, use the furniture, and gesticulate with almost lifelike facility. Mr. Chas. Urban, of Kinemacolor fame, both in America and England, is the producer of the novelty in this country.

* * *

London will shortly enjoy another moving picture distinction. A huge motor-polo tournament has been arranged by one of the sporting clubs and the rights conceded to a producing firm for taking animated records of the game from a motor car that will follow the players. As polo in any form is not by any means as popular in this country as in America, I should forecast greater success for the film in the latter country.

* * *

Many gentlemen well known to the American trade were present at a meeting the other day in London which pledged itself to resist all the actions of the film combine. In order to put the scheme contemplated into operation one exhibitor proposed a general closing down of all picture theaters during June and July, but the suggestion was not adopted.

* * *

"The Picture Girl" is the title of a new musical comedy produced at the Gaiety Theater. It deals with the world of film and several light opera "stars" have been cast for principal parts. The first scene is laid in the office of an American film producing company, while to create the proper kinema atmosphere the third act consists of a reproduction on the screen of the second.

* * *

It is calculated that if picture palaces multiply here at their present rate we shall be a nation of blind people before long. When a gentleman in the trade read this he caustically observed that it was high time some other source than saloons ceased to monopolize the affliction.

* * *

The Lancet, the principal British medical publication, this week makes a furious attack upon the moving picture theater as a disease den, and urges sanitary authorities to give urgent attention to the matter.

* * *

Mr. Arthur P. Grubb, of the "Methodist Times," speaking before a religious conference, said that some so-called religious films were simply preposterous, but films such as "From Manger to Cross," reverently prepared, were valuable auxiliaries, but were rare and expensive. Mr. Grubb was full of praise for the Kalem company.

* * *

The Lubin Company's pictures of the floods in the Central States have been received here with an enthusiasm that I have never seen equalled for an American topical subject. I saw the films at an East Anglian picture house and in that district which was similarly water swept last year, the damage done was brought home in painful truth to many patrons.

* * *

After the recent International Exhibition at Olympia we are to have smaller local kinematograph trade exhibitions at several provincial towns here. Those at Glasgow and Manchester will no doubt be the most important.

J. B. SUTCLIFFE.

PAULINE BUSH BACK AT WORK.

Pauline Bush, the popular leading lady of the American Film Manufacturing Company, is again back at work after a long and serious illness in a Santa Barbara hospital. The charming personality of Miss Bush has been missed from "Flying A" pictures for some time and her many admirers will hear of her recovery with genuine pleasure.

A cablegram from the Campbell Amusement Company, of Southport, England, to the J. H. Genter Company says: "Your Mirroroid screen sent us is the best on which a picture has ever been projected in the whole of Britain."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Approved by the Schools.

C. R. BLUBAUGH, of the Vaudette Theater, Fort Scott, Kan., gives a weekly educational matinee on Friday afternoons from 3.30 to 5.30 to which school children are admitted for the nominal sum of two cents, all of the teachers being on the free list. The superintendent of schools is a broad minded man, who recognizes the value of this feature and co-operates with Mr. Blubaugh by permitting him to telephone the program to the schools and having the teachers announce the same to their respective classes. The fee just about covers the cost of the extra service, the return coming in the tremendous advertising value of the idea, which carries the endorsement of the school system and sends each child out an advertisement for the house. The attendance is as heavy as the law permits.

Mr. Blubaugh is getting his weekly program into excellent shape, a uniform publication in brown ink on brown paper. He has standardized the type sizes with the result that the sheet looks like a real program and not like a type sample. A few outside advertisements are carried, not many, but enough to make it self-supporting.

It's Nic.

It's the "Nic" end of Hay and Nicholas, that writes the Haynic poetry and other advertising for the Haynic, Fairmount, Minn. He writes:

> We note with interest the editorial comment in this week's issue upon the free farmers' matinee stunt being pulled by the exhibitor at Weeping Water, Neb.
>
> We don't know whether Weeping Water is the originator of the scheme, but we first got hold of it through a communication from Gregory, S. D., to the projection department in the March first issue.
>
> We got the March first issue out of the post office at 10:30 and at 11 o'clock we were out soliciting support for the scheme. We have been running it three weeks, and it is the biggest thing ever pulled off in a country town. Forty-five business men each pay us 75c per week for putting on the matinee; we furnish each subscriber all the tickets he wants to give away, and they are given absolutely without condition. In fact, our merchants make it a point all through the week to get the tickets into the hands of the country people, the theory being that if the country children once get the tickets into their possession they are very apt to bring them in and use them. As a trade getter for the local merchant, it is proving the biggest thing ever attempted, and as a means of making picture fans of the farmers' families, we believe that it has any other scheme backed completely off the boards. With this matinee we are drawing trade that never came here before, and we are gettings hundreds of people into the house who never before saw a moving picture.
>
> By broaching the matter as a booster proposition for the town we were able to work all three of our newspapers to donate a half-page display advertisement, copy of which we enclose, and these papers reach practically every home in the county.
>
> We take off our hats to the man who thought up this stunt. It is sure a dandy. Any country exhibitor who has a fairly large house can do something for his town, get all the business men in the town boosting for him, and at the same time get paid for pulling off the best advertisement of motion pictures that has yet been found.

We Had It, Too.

This department ran a somewhat similar item some months ago, but we are glad that "Nic" found it and made good use of it. There are hundreds of small towns where this scheme can be worked. It is good for the theater, good for the business men and good for the farmers. In the long run it will be found that they will come in at other times than Saturdays. But Hay and Nicholas have another proposition.

Want Big Stencils?

They want a large stencil and believe that they can get them if there is sufficient demand. We have taken up the matter here in New York and can get 18-inch stencils for $25.50 per alphabet or $35 for the 24-inch size, brass plate. Meantime you might write Hennegan if you are interested. Here is the letter:

> Can anybody tell us where to find sets of stencil letters ranging from 12 inches to 24 inches in height with which to block out cloth banners?
>
> The small town exhibitor so often needs a good banner, but the price charged by the local painter (even when the town is fortunate enough to possess one competent to do the work) is prohibitive. It seems to us that sets of block letter stencils with which the exhibitor could quickly and cheaply paint his own banners would be a great thing for the small town exhibitor.
>
> We have taken the matter up with Hennegan & Co., but they assure us that there would be no demand for this kind of thing. We don't agree with them, and we want to ask every exhibitor who may be interested in the matter to drop Hennegan a postal card. If a sufficient number respond, Hennegan will make the stencils and we shall be able to get our banners for the cost of the materials. If you think the stunt worth while, drop a card to Hennegan & Co., and DO IT NOW.

Most theaters prefer to hire banners ready painted and where these may be had quickly and at a reasonable price it would pay to hire rather than to make and divide the cost among many houses, but places so situated that banners cannot be had quickly should welcome such a stencil. Meantime the single block letters on paper supplied by Hennegan can be used to good effect. These can be pasted on cloth or board and present a really handsome appearance, particularly if someone around the house can put in ornamental scroll work. If they cannot, common wall paper of a design running in strips will do very nicely for a frame and given a finish that will greatly enhance the appearance of the home-made sign.

Wants An Anniversary Week.

Nat Charnas, of the Opera House, Curwensville, Pa., writes as follows:

> This is my first attempt in writing your department, although I've read The Moving Picture World ever since I went into the theater business. I am a pretty young and green manager, being only nineteen. I am always on the lookout for "helping hints" from your department and I can truthfully say it has helped me wonderfully.
>
> I am enclosing you some of my dodgers and printed matter, I hope you will tell me wherein I can improve. This was formerly a five-cent house, but I wish to make a ten-cent house out of it and am doing so gradually. I think that way is the best. I charge ten cents on Saturdays, and on every Wednesday I have a "feature day" and also charge ten cents. This makes my Wednesday every bit as good as Saturday.
>
> This being the only house in the town I must accommodate all good road shows and also good vaudeville. Pertaining to vaudeville, I never take any "over the 'phone." I always run down and see the show if it is close by and if it is good I take it. In that way I very seldom disappoint the people.
>
> I contemplate having an "aniversary week." I will appreciate it very much if you will give me suggestions by return mail as how to run it. I would like to give some kind of a souvenir each night.

Some Suggestions.

We are sorry that we cannot reply by mail to Mr. Charnas' request, but it is not possible to conduct an extended correspondence, much as we should like to. In a recent issue we spoke of an anniversary week run by a Brooklyn manager who booked in a series of multiple reels and then got out an illustrated booklet, the advertising in the program enabling him to break even on the added cost.

It goes without saying that the interior and exterior of the house should be decorated, the front being made gay with bunting. The souvenirs might be postal cards of the favorites or a booklet carrying cuts of the photoplayers. With Mutual service taken, there are plenty of Kay-Bee, Thanhouser, Broncho and other specials for added attractions and we think it might be possible to borrow or rent some of the cuts to illustrate the program. If there is only a piano orchestra, three or four pieces might be added for the week and the exact anniversary day could be marked by special exercises with a soloist or two, and an address by some prominent official. Most of the leading tradesmen will come in on the advertising end, if the price is not too high, and the cost of the book will be reduced to little or nothing at all. Perhaps the Hennegan covers could be used to advantage, these being had in several different designs and at remarkably small cost considering the excellence of the color printing.

There should be a greeting, calling attention to the excellence of the pictures, the improvements made in the past year and similar points, winding up with a paragraph of sincerely worded thanks for the patronage of the public. Mr. Charnas will find plenty of material in the back numbers of this department if he needs a little help.

Work the curtain with a series of slides announcing the coming celebration. Get every man, woman and child in the town interested in the anniversary and make certain that all promised will be given. For a windup give a free special matinee Saturday with an all educational program. The present release programs of the Mutual do not supply much in this line, but the series of nature studies put out by the Reliance some time ago, will probably be available, even if not in very good shape, and enough scenics may be had. Give a two-hour show, say at eleven o'clock, the tickets being distributed by the teachers. Very probably the superintendents can be interested and their co-operation secured. It is surprising what a lot of noise can be made with comparatively small outlay.

Pick the Features.

We think that Mr. Charnas would find it easier to raise the price to ten cents, if he will leave the ultra-sensational alone and go after the really good things that have been put out. Such bloodthirsty specials as Petrosino will be far less likely to attract and hold the ten cent patrons than the Thanhouser Jess, scheduled for another night.

His Jess dodger looks more like a type specimen sheet than an advertisement. The printer seems to have put in a little of everything that he had in the shop. One reason for this is that the advertisement is set as an acrostic spelling, "Feature Day, Opera House." The lines are of such varying length that all sorts of lower case letters are used to fill out the lines. There is a knack in writing lines that will fit, but an acrostic in a regular hash of type is not attractive. We think that Mr. Charnas will improve as he goes along.

A Chatty Cuss.

Bertram I. Williams, of Ponca City, Oklahoma, sends in some advertising for the Wonderland theater, with the suggestion that we'll find some of the stuff in the back pages of this department. That's very true, but he puts back something in place of what he takes. This seems to be new:

TWO CENTS!

Two cents for a reel of pictures. Two cents for a song.
MUSIC FREE
and heat, light and the "House Cozy" thrown in.

> Four reels of moving pictures and an illustrated song for a dime. It's most as cheap as the air you breathe, and take a tip from us, you're going to be entertained. You don't know who lives in town till you see them at the theater. All the live ones will be there.

This is part of a chatty column advertisement of the house. One good like reads:

It's a STEVE picture. You'll "get" it.

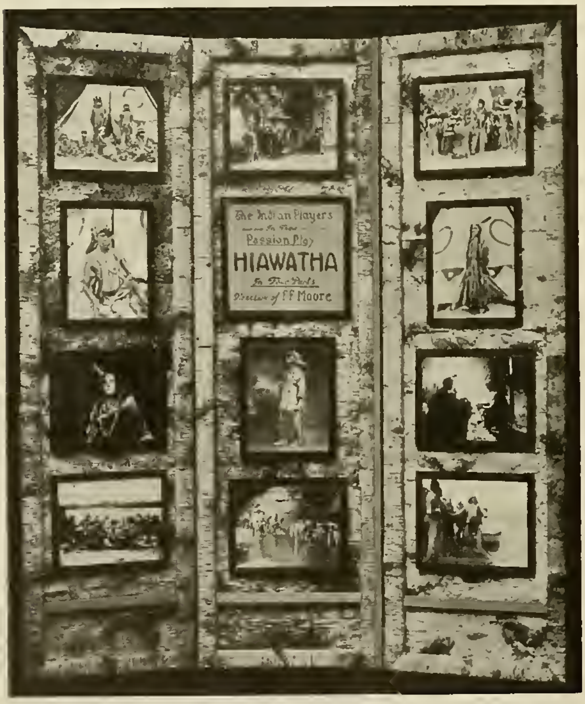
Another reads:

> The greatest comedy you have ever seen. Cast a glance at these snaps from a ginger-snappy film. They only tell part of the story, the film tells the whole story. Introducing sensation battle scenes and a topical subject into a comedy that will cause screams of laughter. An old veteran and a farmer.

This is what is generally known as the Howard Athenaeum style, and is most valuable if you can be chatty without becoming offensive. Mr. Williams toes the mark.

A Novel Frame.

F. E. Moore, of the Hiawatha pictures, is booming this notable production in many novel ways. One attractive scheme is shown in the accompanying cut, the photographs being framed in birch bark. The bark was peeled by the Indians and shipped to New York so carefluly packed that the moss was not disturbed and the frames give a genuine touch of the woodland to the lobby of the theaters where Hiawatha is to be run. Not all feature film handlers give proper care to lobby displays, but Mr. Moore is going to do things right outside of the house as well as within. You have to see the frames to appreciate them to the full. It's not merely birch bark but bark that's worked up properly.



All But the Title.

We like all but the title of The Movies, a paper published in Austin, Texas, apparently in the interest of the pictures generally. The Movies is not the sort of word that is going to help the photoplay business gain the dignity it deserves. It has been adopted from the children's street slang into general use because it is convenient, but it cheapens the picture theater and is doing more than most persons will realize to associate cheapness with the photoplay in which nothing is cheap but the admission price. The majority of the text devoted to pictures presently to be shown at the local theaters, though the dates are not always given. There is a reasonable amount of miscellaneous matter and the paper is clean looking and well printed. It lacks the snap of some of the smaller sheets, such as the Isis News, for example, but it interests and helps the cause. Only one theater carries an advertisement, the remainder seemingly trusting to the reading matter. We think cards giving the location, hours of opening, prices of admission and other details would very greatly increase the value of the issue to the managers even though most persons in a town the size of Austin may know all about the theaters.

The paper is still in its early issues and shows a gradual improvement. There is no reason why it cannot be made an important factor. One point of importance is that it gives both Licensed and Independent news.

Easy Guessing.

The Olympic theater, Louisville, Kentucky, doesn't believe in giving its patrons brain fever. Manager Joseph Goldberg sends in a contest sheet that carries this "puzzle."

```
. M . . . C . .
. . T . . . N .
M . . . . T . .
. . . N . . O
. . U . . . T
P . . . .
```

You are supposed to fill in the letters missing to form the names of brands shown at the theater. The first ten answering correctly get ten tickets each. A little study will show that Mutual service is used. We think the puzzle is a little too simple. It would have been better to have taken the names of the brands, mixed the letters up and then asked the patrons to form the letters into words. Anything that gets them guessing is good, but give them a halfway decent chance to guess. One syndicate editor never took a puzzle for his page that he could not solve mentally instead of putting it on paper, but they never came as easy as this to him.

Still Growing.

The Isis News, Trinidad, Colorado, still progresses. We think we mentioned that they had stopped commencing a new volume with every issue. The editor sends the first issue and the last for the purpose of comparison. We did not need that to note the improvement. In the last issue it is announced that the kiddies will have a chaperone at the Saturday matiness. There is a growing use of local items and pretty soon the city editor will have a reporter on his staff and the advertising man will be busier than ever. There is plenty of really readable miscellaneous stuff and the paraphrase on the postoffice entry that states that the paper is

Entered as first class Matter in
Every Home in Trinidad, Colorado.

is something more than a joke. It's getting to be a fact. What Jack Nash has done, others can do, if they'll take the time or hire someone else to take the time. If you do it right there is no better advertising and with eleven advertisements we think that this publication is not costly, though it is well printed on good paper. We think Mr. Nash will be glad to send one to any brother exhibitor who will send a No. 10 envelope addressed and stamped.

Getting Out Copy.

Bertram I. Williams, "the man who makes his own words," of Ponca City, Okla., writes these words of sound sense:

> During my experience in the printing line, I have always found it to be a fact that if an advertisement is properly written with some regard to the various type values, and the printer himself, it is always easy to secure a good, well-set ad in almost any newspaper. I am enclosing you an ad from our leading daily here, and am also sending a carbon copy of the advertisement as I turned it into the office. You will note that in almost every case, the printer has followed the instructions of the copy. Of course, in doing this, it is necessary for you to be familiar with the type faces and sizes in each shop, but after all, that is not much of a job.

We do not think that many managers can turn in copy the way that Mr. Williams does, but there is no reason why they cannot learn. His copy reads in part:

> 6 col. 7 in. 6 pt. rule border.
> 1. WAR IS DECLARED (72 pt. B. B. Bold).
> And in this, the THANHOUSER COMPANY'S latest and greatest success, we have the actual battle scenes as they were taken reproducing the most famous battles of the BOER WAR! MARGUERITE SNOW and JAMES CRUZE in (12 pt. Cheltenham medium c. and lc.).
> 3. JESS (12 line wood gothic).
> 2. H. RIDER HAGGARD'S (18 pt. B. B. Con. caps).
> Wonderful story Transposed into The Greatest Fotofilm of the Age (12 pt. Cheltenham, medium).

There are six divisions all written in straight lines on the typewriter. A key at the bottom gives the layout of the advertisement, each box being numbered to correspond with the copy. It is a lot easier than hand printing everything to scale and with a sample sheet of type at hand it is easy even for the novice to approximate the choice of type. B. B. is an office abbreviation for Boston Breton, but the rest is self-explanatory.

The resultant advertisement is well balanced and well displayed. We think, however, that Mr. Williams is tampering with the truth just a trifle when he announces a supporting company of 8,000. That's putting it on a bit too heavy.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

That Inquest Club.

THE next meeting of the Inquest Club will be held at the Savoy Theater, Thirty-fourth Street, just west of Broadway. If you want to belong, witness the performances Monday evening, April 28th, and come into the lobby about 9:30. You will readily recognize the Coroner's Jury. Join them and come along.

B Stands for Boob.

We are favored by a splutter from a correspondent who signs himself B B and BBB. We think that B stands for Boob in this case, though we have some adjectives to go with it that the editor will not permit us to use. Were it possible we would have a cut made of the letter, but the typing is about as poor as the spelling. Anyhow, here's the way it looks:

> Dear sirs could you please tell me why so many of your plays are rejectd by the moving picture cos. They tell you they want the plays had enough and when you send themn, plays they keep them about three or four weeks then send them back and tell you they are in vailahle to them. As far as i can make out of it, poison would be to good for some of them, I think they are nothing but a dirty bunch of dead beats, robers, crooks and such pet names are to good for them, I got this right of off an old actor, that they will change your plays and, pruduce them andy way, aand i do beleive it is true. I would like to see a half a doz. or more of them choke to death , by getting thier films run down thier t throats. I would enjoy it more than thier movies. . kindly publish this in the Moving Picture World so they can see this and if they have any thing to say about it i my self, alone , will writ to ther amd give them a little of this sayings, yours very trully,
> B, B and B B B.

The Capacity for Care.

We just persuaded an author to rewrite a story. We pointed out that he had about seventeen words of leader that meant three had breaks in scenes and he had a couple of people acting as no human beings would act. He was strong for sending it out because he had written three pages of stuff and wanted to sell it. We presuaded him that it was better to write six pages of stuff to sell three than to write three and not make a sale.

That's the trouble with a lot of writers. The typing is a torment. It is a torment to most persons and our own idea of hell is a place crowded with strange typewritting machines that we have to work in turn, but since typing is an essential evil, don't be afraid of running the machine and don't be afraid to do it two or three times to get the story just right.

If a script sells it means anywhere from $15 to $50 unless it is an exceptional story, but let's take the minimum. Suppose that it is only $15. Wouldn't you work for anyone else for a day of six hours for $15 a day? Then, why expect to knock out a $15 story in an hour? If it doesn't look just right, pick out the flaws and do it over again. You can't afford to ship the first copy in the belief that it will be good enough.

In the script in question there were lots of bad breaks, things that people would not do, excess leader, badly handled scenes and all the other things that go to make for rejection. By revision the author got most of this out and bettered his chance of a sale a thousand per cent.—and yet we had to coax him to do it.

The capacity for taking infinite pains, the ability to do things just right is worth more to the author who is just starting than the greatest plot that ever happened, because he cannot develop that plot without taking pains.

Too Bad.

An author we know sold six scripts in eight days. Instead of offering congratulations we offered condolences. That doesn't seem to be a very nice way to act, but we think that for a comparatively new writer to make a lot of sales in a short time is about the worst thing that could happen.

In the first place the acceptances give the newcomer an idea that he is a world beater. No matter how sensible he may have been, the fact that he can sell six in eight days is bound to go to his head. He gets the idea that anything he writes is going to sell. He starts in to "crowd his luck" and the first thing he knows he is getting all of his stuff back and he gets discouraged and so far down in the dumps of disappointment that it takes him several weeks to get back into writing form again.

Even without this forced production he would, in the natural course, strike a slump, and fail to make as many sales as he anticipated and again discouragement would have him in its grip.

The man who has been through the mill learns to regard with suspicion the sudden acceleration of his sales. He knows that it is not normal, that back of the cumulation there is bound to be a slump to justify the law of averages and he is prepared for it. He knows his capacity for work and his capacity for sales. He knows that in six months there is bound to be an averaging up and he feels no special joy in the sales that come crowding in. The inexperienced writer who goes through the experience for the first time does not see this coming and when it does happen he sinks the deeper because he falls from greater heights. If you average one a week and sell five in one week, figure that somewhere ahead there may be four bad weeks waiting for you—and don't get excited.

The Synopsis.

Miss Hettie Gray Baker, who by the way is enroute to Los Angeles to study photoplay making at close range, writes of the synopsis, and very probably voices the thoughts of many others. This is what she says:

> If the synopsis is, as we are told, the thing by which the editor judges whether or not he wants the play, should we not put a good deal more into it than merely an outline of the plot? It is really an advance notice, a press notice of the play, and should contain not only the plot, but any other items which make it attractive. Hundreds of good plays are produced whose plots are, in outline, purely conventional, but which contain at one scene or another, unique photography, an emotional climax affording great opportunity to the leading man or woman, some little bit of business or twist of circumstance which lifts it out of the commonplace. Just a skeleton plot of one of these plays would not bring any of these facts distinctly to the editor's mind, and he would never know about them because the synopsis would present only a story resembling hundreds of others—and there he would stop.
>
> It seems to me it is well worth while using forty or fifty of our precious two hundred and fifty words in an opening paragraph which, like the opening paragraph of a newspaper story, tells the most striking thing about the play before starting on the plot itself. Such as "Scene 19 is unique in that......etc;" or "This play is based on a romantic incident in the Confederate secret service which has never before been used in pictures;" or "The climax of this play, Scene 31, affords opportunity for......etc."
>
> I think it is a mistake, too, to follow the development of the play in exact, literal order in our synopsis, merely stating one fact baldly after the other. Literary excellence, taboo in the scenario proper, apparently, still has a place in the synopsis, in my humble judgment. Of course, it is of no avail if the play lacks ideas, but it would seem as if good ideas clothed in attractive language are to be preferred to good ideas clothed in language that is strictly useful but not ornamental. I may be wrong about this, however. But I know I am not satisfied, and wish I knew some short cut way of attaining the perfect synopsis. I wish, too, the Inquest Club or some of the other circles would discuss this and give the rest of us the benefit of their conclusions.

This is precisely what we have said right along. The synopsis does not have to be a catalogue of scenes and the incidents in those scenes. It would not always be possible to get the synopsis within 250 words were that the case. We have repeatedly pointed out that in the synopsis alone does literary style help. The synopsis is not really a synopsis any more than the happily extinct "scenario" represented a scenario within the definition of the word. In clearer expression the sketch of the story is the advertisement of that story and is not, or rather should not be a synopsis.

It is not only admissible, but advisable, to call attention to the big point of the story even at a heavy cost of words. That's what you want to sell the story on. That's what you want the editor to see.

In our own practise, most of our synopses are very brief condensations of the plot, running from fifty to two hundred and fifty words. If we send in to a strange director we would use more advertisement. The synopsis of "Dolores' Decision" (see page 1124, issue dated March 15th) would read something like this to a strange editor:

> Her sister's life was more to Dolores than an offer of $70,000. It cost Richard Marston more than that to lose his train for the north when he received telegraphic warning that his opponents were raiding his pet stocks in his absence in Florida in search of health, but he realized that a girl of Dolores' determination would make a good wife for his son, and so he gave his consent to the wedding that followed the little romance on Snake River, Florida, where the Marstons went when the physicians ordered him into retirement. A drama, mostly outdoors, in pretty settings, with plenty of romance, the legitimate and effective use of a child, and plenty of appeal to heart interest. Dolores runs the motor ferry and she goes up river for the doctor instead of taking Marston down the river to the railroad. The child's life is saved, and Marston realizes that her decision was best.

That's only 157 words; 97 less than might have been used, but it tells all the real story and enough of the story to get the interest. If the interest is obtained, the plot of action will be read. If the story is what is wanted it will be taken, but the point is, that the editor must learn from the synopsis enough of the story to be able to decide whether or not the story is the sort he wants.

And don't say it is easy for a trained newspaper man to write a brief synopsis. The trained man was without his training at one time. He got the training through practise just the same as you can. Proceed.

An Investment in Film.

Here's a new way of looking at the proportioning of film to scene that may help the beginner to realize the importance of not wasting film. Instead of dealing with film at the trade price, let us suppose that we have a thousand dollars with which to purchase film at the price of one dollar a foot.

First of all we must buy some film for the title. We cannot afford to be stingy and use only a couple of feet. We must use the regulation ten feet. That leaves us only $990. But we must have a tail piece. This runs from five to ten feet. Most makes use ten because it carries the announcement that the picture has been passed by the Board of Censorship. Now we have but $880 for film for the story proper. Knowing that a foot and a second are interchangable terms, let us proportion our investment to the story. Like all good buyers we want to get the most for our money; we want to buy to the best advantage.

First we need to buy a scene one. Here's a nice little scene, only $90 marked down from $110. It looks pretty much like a bargain but let's look around. Here's one for $80, but stil we feel that $80 is rather much to pay for an opening scene and we look over the stock. Here is a piece that will do just as well. It costs only $22. We might have gone ahead and spent $90 when we can get something precisely as good for less and have saved $68 that we are going to need later on.

Here's a fine little scene two for $27. It is a little gem, but it will not be sold without a strip of scene three which costs $18. That's $45 for the two, rather more than we expected to pay. Let's shop around and see what we can do. Here's a strip for $35 that will serve both for scenes two and three. We're about to buy it, but we happen on a perfectly good little scene two for only $29. By buying $3 worth of leader we can make it do for scenes two and three. The cost is $32. We have saved $3. By buying closely, when we come down to the big scenes for which we must pay $40 and $60 apiece, we find that we have the money left with which to make the purchase, but if we buy the first thing that comes along in the way of early scenes, we'll find that we've spent the entire thousand and we have only about enough to half make the story.

That's just another way of telling you that if you can make a short leader and a short scene tell two scenes in the early part of the story instead of using two thirty-foot scenes, you'll save the film for later and more urgent use. It is not easy to tell exactly how the film will run, but you can tell about how long a scene will run and if you'll save the length for the real need and condense the early run you'll find yourself with a story more likely to sell—plot being equal—than the one that would run two thousand feet as written and yet not be good enough for a two part release.

Don't just write a picture. PLAN it.

"The Reward for Reading."

By Mrs. Beta Breuil, Vitagraph Editor.

Some years ago, when motion pictures were yet in their infancy, and the ten-twenty-thirty melodrama reigned supreme, the public seized upon the novelty of trick pictures, absurd chases, and fairy spectacles, as a relief from the dark deeds of the desperate villain, and the plaintive pleading of the Lady Gwendolyn. For some time, this class of pictures flourished,—but with the growth of the new industry, and the consequent broadening of its scope, the need grew for a real basic plot—a logical, well-planned, interest-holding story, the sort that would appeal to the ever-increasing number of intelligent audiences.

A new field of writers blossomed forth, timidly at first, but as time passed, growing in volume and efficiency. At the present day motion pictures hold an enviable place among the world's standard amusements, appealing to every class, from the simple untutored mind, to the most highly developed intellect. World-famous plays have been reproduced,—with more faithfulness to detail than would be possible upon the more limited speaking stage. And not only the most famous writers gladly contribute their share of plots, but from every part of the country humbler genius submits its efforts.

As a result, the different companies have found it necessary to establish scenario departments—where all manuscripts are considered as to their availability. Each company naturally has a system of its own, for this line of work; and in some cases, it takes from three weeks to two months and sometimes longer, for a script to undergo the whole process of consideration.

As time means money to the Vitagraph Company and such a delay in reading would cause the manuscripts to pile up annoyingly, the scenario force was increased some time ago, and all scripts are considered *the day they arrive* (arranging in numbers from seventy-five to one hundred a day), receiving sound judgment from two well trained readers. Those that are deemed worth while are submitted to the editor, the rest being returned immediately. The editor keeps only the best, and has the rest sent back. Those she chooses are submitted to the heads of the firm, who consider them and fix a price. It is only in this last stage that any delay is likely to occur—for the head-office is a very busy one.

Yet, despite this well-executed system, there are those who declare that their scripts have had no consideration, because they were returned with such promptness. In every case, where a manuscript is returned, there is at least one good reason for its unavailability—sometimes there are twenty,—and often nineteen out of the twenty are that it is just plain "bad!" Of course, every author has the idea that his script is a gem,—but he wouldn't write it if he didn't!—and the reader knows best the needs of the company.

A short time ago, one lot of thirty-one manuscripts were handed to the reader,—after a long day's struggle against a Monday flood of mail. The whole office staff groaned—for here were violations of every variety—No return postage, heavy colored cover-pages, gorgeously hand painted, brought personally, with explicit directions to hold till called for and to keep lying flat. The reader sighed and regarded them with a hostile eye—but rules are rules and she was conscientious—so these must be read. She took them all tenderly home with her and waded through them. As a rule, when manuscripts are so flagrantly heedless of law and order, they prove unworthy, but these were an exception, for out of the entire number, seventeen were returned to the author for various reasons, either something impractical in them, or not just suitable for our needs, and the other fourteen, some of them full reel subjects, and some split reel, went through with flying colors,—and are now in the hands of the "bosses" for consideration.

And the exclamations of rejoicing at the discovery of a new author of such promise, far exceeded in volume the groans at the receipt of the threatening pile!

Photoplay Writing.

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Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

MARY ANN—Give a real signature next time. Miss Marie Weirman played the woman lead in "Memories of His Youth."

G. J. S.—The Kinematograph Weekly, or the Bioscope, both published in London, give the English releases. You can subscribe direct or order through the International News Company. Selig and Vitagraph use lions. Selig would be most likely to take such a script.

E. L.—We do not know the professional antecedents of the player named.

MRS. R.—We have no list of local houses showing Kinemacolor. Try the Proctor houses. We do not know where you can find the film named. We don't answer questions that mainly consist of a rave about some favored player. This is a question box, not a press agent column.

KAY-BEE—Those who have asked Kay-Bee questions that have not been answered will please ask again. We are glad to say that the Identifier is once more on the job.

W. H.—Miss Blanche Sweet had the part in "Oil and Water." Richard Stanton was Lieut. Bell in "Wheels of Destiny," and Miss Hazel Buckham was his grown daughter. In the "Scout," S. Clifford Smith played Bob Worth and E. L. Morrow was Lieut. Bruce in "Wheels of Destiny." You appear to think they are one person.

M. E. H.—Miss Hazel Buckham played opposite Joe King in "The Lost Dispatch." S. Clifford Smith was Lieut. Lane in "The Lure of the Violin."

SENORITA—Ford Sterling was Dad in "Saving Mabel's Dad."

W. J. K.—Don't try to be a comical cuss. Just send a courteous inquiry. The suggestion is amusing, but might be regarded as sarcasm. It would be well to write, however.

HELENE—Miss Gertrude Bambrick was Marie in "Near the Earth."

J. L.—The way to get into a studio is to ask the boss to give you a job. The probabilities are that he won't, but that's the only way you can get in.

M. T. J.—Write the Advertising Department, Thomas A. Edison, Inc., Orange, N. J. We do not know Yale Boss' age. Perhaps Essanay will reply to your third question. We cannot.

P. R. P.—You have the wrong point of view on the states rights matter. The General Film and the Universal are both "big enough" to handle states rights. They have an established outlet for their product and so they call them specials. Makers not having a regular releasing connection must find some other plan to distribute their product and so sell state rights as the next best thing.

F. J. M.—You probably have as much time as we have. Take the recent issues and look up the Lubin release yourself. If you are certain it is a Lubin you can find it quickly enough.

F. W. L.—Next time you paste a clipping on a postcard, put another one cent stamp on, as that subjects the card to letter postage. Static, used in the sense you show, means the serpentine lines appearing in the film like tiny snakes wriggling across the screen. Static is electricity produced by friction, and is most pronounced in a cold, dry atmosphere. It is the same electricity you produce by stroking a cat's fur or rubbing a celluloid comb with a bit of silk. Film is akin to celluloid, though not exactly that material, and the friction of the film on itself or against the velvet-lined light traps of the film boxes, produce an electrical discharge, very tiny, but sufficiently strong to "expose" the film. This makes the marks that are sometimes seen in pictures. Thousands of feet of film are spoiled each winter by static, and that is the reason the companies drop below the frost belt when cold weather comes on.

H. M.—The companies mentioned are not now releasing, but they still have some sort of business entity. Do not send script, if that is the reason for your question. The Historical Film Company is not using outside scripts. We have not the casts asked for. We have stated half a dozen times that the Keystone wants synopses only.

O. T.—We do not keep record of the places where particular subjects are filmed. This is more or less a trade secret of the company. The Pilot Company has a studio in Yonkers. The nearest studio to San Francisco is at Niles, Cal., where Essanay maintains two companies.

ORCHESTRA—L. Rogers Lytton was Durand in "The Vengeance of Durand." We do not recall that he was ever with Edison.

E. L. S.—The mere fact that you took your story from actual life does not make it impossible that the same idea may have been thought out by someone else. If the editor says it is a magazine story, you will do well to take his word for it and retire the script. We do not read manuscripts not accompanied by a fee.

A. J. B.—Keystone answer next week. Romaine Fielding was Fernandez in "Courageous Blood."

G. H.—We do not place that title in the Vitagraph releases. Lubin used the title lately, but there was no Paul. The son was Roy. The part was played by Edwin Carewe. Irving White was the father. Perhaps it is this you mean.

D. L. W.—Miss Mae Marsh, now of the Biograph, is the player to whom you have reference.

W. H. K.—You might try Universal Western, Kay-Bee and Kalem, but the subject has been overworked.

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Strong, Gripping Photoplays of all classes for two (2) Reel productions. Good prices for good plots.

Address:

American Film Mfg. Co.
Scenario Dept.
SANTA BARBARA, CALIFORNIA

Projection Department

Edited by F. H. RICHARDSON

Operators Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here one per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included in each list, as well as the time and place of meeting.

Moving Picture Operators, Memphis Local No. 144, I. A. T. S. E.

President, H. H. Huddleston; vice-president, A. Schwalbe; financial secretary, E. B. Grace; Corresponding Secretary, L. T. Williams, box 57; treasurer, J. B. Amis; delegates to I. A. T. S. E. convention, J. B. Amis; business agent, A. Finley.

To the Film Producer.

For more than four years the editor of this department has waged a battle for improvement in projection. For the first year this was done through the medium of occasional articles, a small handbook he put out, and a series of "Plain Talks to Operators and Managers." During all this time he has, in place and out of place, consistently and continuously insisted upon better operating rooms, improved projection machinery, and particularly better men in charge of projection.

During all that time he has had little or no active support from those from whom it might best be expected. It is quite true that almost everybody has acknowledged, in a half-hearted kind of way, that his position was correct and that there was urgent need for improvement along the lines he has advocated. But this is not enough, and I am going to give you, Mr. Film Producer, Mr. Playwright and Mr. Film Exchange Man, a little good plain talking to, but I want more particularly to apply this directly to the manufacturing film producer.

Did it ever occur to you, Mr. Film Producer; did you ever stop and seriously consider how very much, from your point of view, depends upon the moving picture operator? If you have not done this it will be well for you to think deeply upon this subject. Put the question to yourself something like this: "I am a film producer, and the permanency and future of my business depends absolutely upon how well my product pleases the public of this and other countries who pay a price of admission to be amused or instructed by it. If my product pleases them, then they will continue to pay the price of admission to see future releases, and the permanency of my business is established. If, on the other hand, it does not please them, then the future of my business must inevitably suffer. But in this connection I am placed in a peculiar position. I may spend any amount of money in producing what is really a magnificent film. It may be perfect in photography, accurate in perforation, and the acting may be splendid. In fact, the whole thing is beautiful, and, provided it be shown to the public as it should be shown, cannot fail but please them, even to the extent of arousing their enthusiasm, thus adding to my reputation. But what really happens to this magnificent piece of work of which I am so proud? It is sent up into an operating room to be projected by a $15-a-week 'operator.' Now, in our cities, at least, we do not expect the $15-a-week man to be in possession of any large fund of ideas. He may be able to successfully drive a truck, or do certain other things the planning for which has been all done by other men, of higher attainments, and in which he is not called upon to originate ideas. But in the operating room things are different. My actors interpret a certain role, and do it perfectly; but the moving picture operator, through the graduation of speed of his machine, *interprets the actor*. But, more than this, it lies in the operator's hands whether my splendid production will be produced on the screen clear-cut, sharp and brilliant, or whether it will appear before the audience 'fuzzy,' shadowy and dull."

Now, Mr. Manufacturer, just roll those ideas around in the top of your cranium for a while and see if you cannot grasp the idea that it will be well for you to actively co-operate with the Projection Department in educating the moving picture theater manager up to the point where he will realize the vital importance of perfection in projection. There are many things you could do to help in this matter, Mr. Manufacturer, if you would but wake up to your own interest and do them. Up to date, however, I am sorry to say you have done practically nothing, although, through the medium of handbooks and the Projection Department, we have done much for you and your business. I do not say this through any spirit of egotism, but as a statement of a fact which no sensible man will deny.

The time has come, however, to demand the co-operation of those who are being benefited by this work. Exhibitors are erecting beautiful moving picture theaters, some of them at a cost of many thousands of dollars. The store room theater is slowly passing. Soon, except in the smaller towns, it will be but a memory. The tendency now is to increase the price of admission, but while immense strides have been made in the perfection of projection, projection machinery, operating room and operating room equipment in general, still the results on the screen, while vastly improved, are not what they should be, except in a comparatively few isolated cases. Now, gentlemen, I want your active co-operation in this matter; therefore, in the language of the street, "come across" and let us all work together for the good of the business in general, and *your* business in particular, to the end that your productions be placed before theater audiences in the very best possible manner, and the business not only retain its already strong hold on the amusement loving public, but be placed still higher in their esteem and affections.

Lots of Help.

Chadron, Neb., orders a handbook and says:

> Business is excellent out here in this part of the country. We are looking for an extra good year for moving picture theaters. We are using Power's 6-A, getting excellent results, though we are always trying to improve. Have found several things in the recent issues of the Projection Department which were a lot of help to us. We think a whole lot of the department.

We sincerely trust your expectations of good business will be fully realized, and that 1913 will prove to be a banner year for moving picture men, not only in this city, but in other localities as well.

Carbon or Metal Filament Lamps.

While it is the intention of this department to use nothing but original matter, still occasionally something is found which seems to be well worthy of reproduction. In the February 27th issue of the Bioscope, a London, England, publication a correspondent asks whether carbon or metal filament lamps are to be preferred "in the long run," and the answer is so excellent that we reproduce it. It runs as follows:

> It is impossible, Light, to answer your question definitely without consideration of all the facts relating to the particular installation. For instance, as an extreme illustration, if electricity can be obtained at about 2 cents per unit it is very doubtful, under the conditions of burning metal filament lamps, if a saving can be shown. Consider the life of both metal filament and carbon lamps to average 1,000 hours. The electricity consumption of a 16 c. p. metal lamp, with an efficiency of 1¼ watts per c. p., would be 20 watts per hour, and so the lamp would run 50 hours for 2 cents. On the 1,000-hour basis, then, 40 cents would be consumed in electricity before the lamp failed. On a high voltage supply—that is, between 200 and 250—the price of the lamp would be 75 cents, and the total cost for the 1,000 hours burning $1.12. Now, in the case of a similar candlepower carbon lamp, consuming 60 watts, 1,000 ÷ 60, or 16⅔ hours, would be the lighting time with one unit of electricity costing 2 cents. So, for 1,000 hours burning, 60 units of electricity, at a cost of $1.25, would be consumed. A good carbon lamp could be obtained for 20 cents, which, added to the cost of current, brings the total up to $1.40. So we see that, under the conditions referred to, there is a saving of 26 cents, but, even admitting that the metal filament lamp is any more fragile than the carbon, there is little in hand for contingencies.
>
> Now do not consider that we are by any means advocating the use of the carbon lamp, but only enforcing the point of consideration of all details, which frequently are overlooked. Metal filament lamps mean low current consumption during business hours in return for high capital outlay. Carbon lamps, on the other hand, mean increased current consumption, but minimum of expense. There seems to be a popular fallacy that the use of the metal filament lamp gives the consumer three times the light at one-third the cost. This, of course, is not the case—one can either obtain practically three times the light at the same cost, or a similar amount of light as one may have been previously obtaining with the carbon lamp at one-third the cost. It is a fact that, through ambiguity of many advertisements, many householders or small consumers change from eight candle power carbon lamps to 25 c. p. metal lamps, and then wonder why the electricity bill is not reduced. Until the advent of the drawn wire metallic lamp, which has come into popularity only during the past few months, metal lamps were notoriously fragile, and, unless the greatest care was exercised in handling, a short life, even if a bright one, was the inevitable result. The new drawn wire filament is considerably stronger, and less liable to fracture. At the same time, there are conditions where its use is not advisable. The greatest disadvantage with the metal lamp is that, when cold, the filament has a very much lower resistance than the running normal resistance. For this reason, every time the lamp is switched on, a big rush of current occurs, which tends to rupture the filament. So, for flasher sign work, a very short life can be expected with the metal lamp and it may quite easily be more economical to use carbon lamps. Sign work, indeed, imposes the severest strain upon metal lamps, which, from the point of view of life, show up very badly in comparison with carbon lamps when fitted horizontally and in exposed positions. Nevertheless, it must truthfully be said that the position is exceptional where the metal filament lamp does not pan out cheaper in the long run than the carbon one, and so we think it is safe to say that you can have no qualms of fear in using metallic lamps.

The I. A. T. S. E. Convention.

The time for the convention of the International Association of Theatrical Stage Employees approaches. It is, therefore, right and fitting that we now take up and discuss the various things which it may seem desirable, from the operators' point of view, to bring before the convention. I therefore invite all unions, or individual operators who may have ideas which they wish to discuss, to set them forth in the department. There is very good reasons for this. I am not a believer in the supremacy of the delegate. The delegate who goes to the convention without previous knowledge of what other delegates from other cities purpose to bring before the convention, must rely wholly upon his own judgment, since he is not then in a position to secure the opinion, ideas and views of those he represents. It may therefore be that he will take action which will be at wide variance with the views of the members of his local union. Now, there is no dark, deep, dense, mystery about these matters. There is no reason in the world why they should not be discussed in the department. We are not a band of anarchists, black handers or high-binders, but a body of respectable American citizens, holding a convention for only one purpose in the world, viz: to regulate the affairs of our profession, just as the doctors regulate theirs, and the lawyers regulate theirs, and the bankers regulate theirs and the exhibitors regulate theirs, through their various organizations. To illustrate, let us cite an example. Suppose a small union in some state, Texas for instance, conceived some scheme which it intends to present to the convention through its delegate. Nothing is known of this particular matter by anyone except the union propounding the proposition. The delegate goes to the convention and there springs the scheme. At best it can only be studied by the comparatively few delegates there present. The great body of members know nothing of it until it is enacted into law or thrown into the discard. Now this particular proposition might be highly beneficial to the union in Texas, but it might not work out well with the Union in New York, Cincinnati or San Francisco. But in the rush of business it perhaps goes through the convention and becomes law.

Now had the Texas union, instead of taking this kind of procedure, sent their proposal to the Projection Department for publication, it would thus have been placed before the entire operator membership of the I. A. T. S. E., and could have been and would have been discussed in the various meetings. Without a doubt many unions would have instructed their delegates how to vote on the matter, or at least the delegate would know what the sentiment was in his own organization, with regard to that particular thing.

To sum this whole matter up, the offer, or rather the request I make, is that the various unions and individuals set forth their views and ideas in the department at once, to the end that they be discussed all over the country and that the delegates go to the convention prepared to act intelligently and to voice not only their own individual opinion but the opinion of their local unions on the various propositions presented.

And now, to start the ball rolling, I will spring one of my own. I do not like the name of the organization. In my opinion it should be changed. It will be a comparatively short time when there will be as many or more moving picture operators in the I. A. T. S. E. than there will be stage employees. But, as the matter now lies, the name of the organization includes only stage employees. Personally, I am not a believer in long names. International Association of Theatrical Stage Employees is something of a mouthful. A man wants to take a good deep breath before he starts in to pronounce it. Now if we make it International Association of Theatrical Employees and Motion Picture Machine Operators, the first page of every letter would be consumed in setting forth the name of the organization. I think the name should be shortened. The International Association part of it is superfluous anyhow. It is a useless waste of good ink. I would like to have suggestions as to a short, impressive name which would include both stage employees and operators, without consuming a ream of paper to do it. How would Stage Men and Operators' International Union do? We do not need the "theatrical," because we all know that both operators and stage men are theatrical. Stage Men, Spotlight and Projector Operators' Union would not be so bad. Let us hear your ideas on this subject and on other things you think ought to be brought before the convention.

And now, while I am about it, let me finish this article by calling your attention to the importance of sending delegates to the convention. We all fully realize that the convention will be a comparatively small one, since the great bulk of large unions lie in the East, and it will be impossible for these unions to send their full quota of delegates. To send the delegate from New York will cost approximately $300; in fact, the delegate can hardly get through on any less than that sum, though I think $300 would be sufficient. Possibly he might do with $275, but it would be tight squeezing. Now even the most powerful unions cannot afford to send five or six delegates at $300 per. The idea is out of the question. But, notwithstanding the expense, every union should be represented—particularly, every operators' union. A vigorous campaign is now being waged, the intent of which is to thoroughly organize both the stage employees and the operators. Matters of the utmost importance will come before the convention and you, brothers, should by all means be represented by at least one delegate. I know it is a hardship to the eastern unions to send delegates so far away, the same as it has been a hardship to the west to send delegates to the extreme east. It is possible that I may attend that covnention myself, and, if so, I propose to try to get a law enacted either fixing a permanent convention place in some city near the center of population, or else define certain eastern and western lines beyond which the convention must not go. It is all very well for cities in the East or in the West to want the convention, but in either case a hardship is worked on one section of the country or another, as well as upon the organization itself, since it is, in either case, deprived of a full attendance of delegates at the annual conventions.

As a sort of a post postscript, I want to add that I, personally, am opposed to annual conventions. It costs approximately $35,000 to hold a convention and I do not believe it is worth that sum every year. My idea is to hold biennial conventions and use the money thus saved for organization purposes. The money that would be saved by doing this would very nearly pay the salary and expenses of five general organizers, and *you will have to show me that a year's work by five general organizers would not be of more value to the organization than an annual convention.*

Unions' and Operators' Attention—Important!

I believe I have evolved a scheme which, if the various local unions will lend their assistance in the matter, will be of vast benefit to operators, in that it will cause them to study and learn the technical side of their profession. I now purpose, beginning within the next few weeks, to propound a series of questions, three or four each week, and when the entire list is completed I can assure you that the man who has been able to answer them all, and answer them right, will have demonstrated the fact that he possesses thorough technical knowledge of his profession.

In order, however, to get the most out of this matter there must be something which will stimulate the individual to study and seek out the correct answers. To this end I would suggest that local unions take action and appoint a committee to whom their members shall return the answers to the various questions from week to week. The answers to these questions will be printed either one, two, three or four weeks after the questions themselves are printed. I shall begin with comparatively easy queries, but, believe me, before I get through I will give you some corkers. I should like to at once hear from all unions willing to take action along the lines suggested and co-operate with me in this matter. It will be, in effect, a correspondence course, and, as such, cannot but be of vast benefit to the men and to the organizations taking part. In this connection let me say to you that the time has come when *the union slide ought to be made to stand for excellence in projection in the mind of the public.* It is for the benefit of the organization and the individual member that this be brought about. If the union slide be displayed on the screen, and be followed by poor work, there is no difference in the mind of the public when there is a strike or trouble and the green man, who *also* puts poor work on the screen, steps in. The public misses the slide, yes, but inasmuch as there is no change on the screen its absence does not mean anything. If, on the other hand, the union slide is followed by the excellence in projection, then when the union slide is missing, and the projection suddenly becomes bad, the public will be very wide awake to the fact that something is wrong. Now, gentlemen and brothers, let us all pull together in this matter and make it a huge success. But I do not want the small town man, who is unorganized, to for a moment imagine that he is barred. This matter is open to all. Certainly the small town man can study the questions and evolve their answers if he wishes to. But the greatest good can be reaped where there is an organization and a certain amount of rivalry is set up among the various members. Possibly the union committee could offer prizes to those making the best general average. The answers of members could be posted up in the meeting hall each week, and then when the answers arrive they could also be posted, so that there could be no accusations of favoritism made against the committees. The posting of the answers of the members would also stir up much exceedingly valuable discussion.

From Memphis Union, 144.

Brother L. T. Williams, Secretary Local union 144, I. A. T. S. E., Memphis, Tennessee, calls forth the blushes of the Editor with the following:

> I hand you herewith names of officers elected to serve our local during the ensuing year. You will oblige us by printing the same in the Department Directory at your easliest convenience. The members of this union are ardent supporters of the Moving Picture World, and are also very fond of the latest edition of the handbook, of which quite a few are the proud owners. You have our congratulations upon the completeness of this book. It is doing more towards perfecting projection than anything else up to date. My brother operators let me tell you that while you may hear one talk of the handbook, you cannot realize its value until you get it in to your hands and read it. I myself would not be without it.

For all of which both yourself and the members of Local 144 will please accept my thanks. The list of officers appears in the directory at the head of the department this week.

Great Scott!—Next?

Mr. Joseph Boden, Cumberland, Maryland, writes:

> Permit me for the first time the liberty of encroaching on the sacred columns of the department. I noticed, in March 22nd issue a sketch and description of a polarity indicator. Would like to suggest another process which I use, and have used, successfully. It is as follows: take an ordinary Irish potato and cut it in half. Into the newly cut surface of one of the halves insert both wires of a circuit, first having stripped the insulation back from the end of each wire. Close the switch for a half minute and there will be a greenish circle around one of the wires in the surface of the potato, and that side is the positive. This, I think, is a quick and simple process.

And now, I suppose there will be a raid on the potato bins all over the country. I would earnestly advise the wives of operators to lock up the potatoes before their husbands use up the whole works experimenting. Joking aside, however, if the thing really works, it is a great scheme, and the most simple method of finding polarity I have ever heard of.

Shutter Blade Perforation.

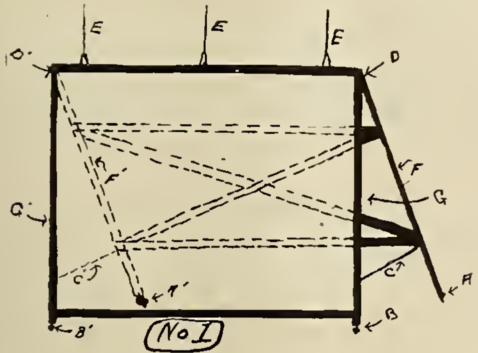
Tampa, Florida, orders a handbook and sends in sketch of a three wing outside shutter he has made and claims it reduces the flicker. The shutter appears to be nothing more than Power's Six outside three wing shutter, with three rectangular spaces cut out of each wing, the same being probably about half an inch wide by two inches long, the long way running with the diameter of the shutter.

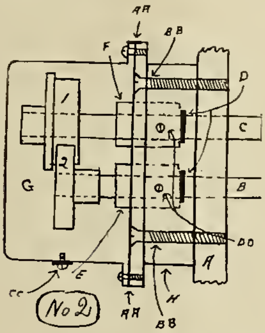
For the benefit of Tampa, I will say that all these schemes have been tried out and discarded long, long ago. It is quite true that such a shutter might, to some extent, reduce flicker, but it sets up other troubles not the least of which is the injuring of the sharpness of definition, due to slight travel ghost.

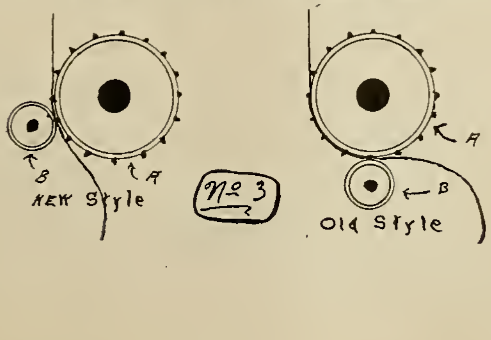
Various Things.

Mr. H. S. Klink, Canton, Ohio, one of our old contributors, sends in the following:

One of the brothers asked, some time ago, about a screen he could set on an angle and still raise it into the fly-loft. In sketch No. 1, I think he will find his answer. The black border G. G. represents a good, strong frame of wood. A A are sharp spikes fastened to legs F F. B B are strong casters set in legs G G. C C are ropes or chains made to any length desired to give the screen the proper angle. D D are heavy hinges to hold the back frame F F and the front frame G G together. E, E, E are lines used to raise the screen into the fly-loft. A little study will show us that, as the screen is let down from the fly-loft, legs F. F., containing the spikes, strike the floor first. This will have the effect of keeping the screen from slipping and at the same time spreading it as far as chain C C will permit. Sketch No. 2 shows the details of an oil casing for the intermittent movement, which can be attached to any Edison machine. A is the left hand side-frame of the machine. B is the intermittent shaft, carrying the intermittent sprocket and star. C is the cam shaft. Of course these shafts are longer than the original shafts, but are the same size. D are small collars turned on the shaft to hold bearings. E is the eccentric and F is the plain bearing. G is the oil casing. H is a casting made to carry the bearings. A A—A A is where the box fits to the casting, both surfaces being planed perfectly true, with screws provided for fastening the parts together. B B—B B are screws to fasten H to frame side A. C C is a screw and rubber washer for the purpose of draining and cleaning in the oil box. 1 is the cam, 2 is the star. D D are set screws holding the bushings, the same being headless. The sketch is just about actual size. There is also a hole in the top of the casing to put in oil. Now, why cannot the Edison Company put such an oil casing on their machines if some scrub of an operator can do it? It reduces wear and cuts down that awful hammering between the star and cam. Sketch 3 shows the old and new intermittent idler on the same make of machine, (Edison). Now it stands to reason that the old style is the better, since the film is gripped by more teeth and has a wider bearing on the sprocket face. With the old style, we get a steadier picture than with the new; also there is less strain on the sprocket holes.







Neighbor Klink has long since demonstrated the fact that he is a man with ideas. His tilting screen is very clever. The oil casing shows real ingenuity. Brother Klink has lengthened the cam and intermittent sprocket shafts, and has placed the bearings in a separate casting, with the star and cam outside, all of which is thoroughly practical, and, provided the star and cam set up close to the bushing, without any serious objection. His drawings set forth the plan very clearly, so that anyone can construct one of these casings for himself, if he so desires. Also these drawings were done in black draftsman's ink—a very rare thing, indeed—and are printed just as Neighbor Klink made them. As to sketch No. 3, I thoroughly agree that the old style is much the better, since the film, as Neighbor Klink says, has a much greater bearing, both as to the number of teeth engaged and on the face of the sprocket, all of which will make for steadiness. Moreover, the old style would, I believe, form a better lower loop.

Amperage.

Fort Worth, Texas, writes:

> I see on page 1102, March 15th issue, Brother Hayes suggests that I measure B's screen again. I still say screen is 12 x 14, but B projects a picture 15 feet wide and 11 feet 4 inches high, throwing over on each side six inches. Brother Hayes says he would not use as much current as A. Now that is not the point. My argument is, which of the two uses, or should use the most current to get the same, or as near as possible, the same illumination, A having a mirror screen 9 x 12, and B 12 x 14, but the real size of the picture is 15 x 11.25. If you look at my other letter you will see I said B projects 168 or 174 square feet and A 108 square feet. I still contend that A should use but 22 amperes or, to be more exact, 21.6 amperes. B should use 33.8 amperes on d. c., or mercury arc rectifier on a. c. A should use 32.2 amperes and B 50.7 amperes. B then should use 11.2 amperes more than A on d. c., and 18.3 on a. c., on the same kind of projection surface. But as A has a much better screen than B, B would only be using about .216 amperes to the square foot if he used 15 amperes more than A. What I was trying to get at it this: A covers 108 square feet of mirror screen, at about 90 feet, while B covers 169 square feet at 63 feet. Who should use the more current, and how much more should B use to get the same illumination as A? You can imagine A using 2.6 amperes on a mirror screen and B using less than A and projecting 61 square feet more than A. I am sending a few samples of film containing "high class" patches. Samples No. 1 and No. 2 you cannot keep in frame without it showing a dividing line. Sample No. 3: imagine running a comedy (Crystal), and see the camera man's feet hanging over the lens for about 15 feet at the beginning and the ending, thus spoiling 30 or 40 feet of film. Why not devote a half a page to camera men? It would help the projecting machine operators a whole lot. Anytime I write for information or suggestions, or write the Projection Department, you are at liberty to use my name.

I wouldn't doubt your word, brother, but all the same I smelt fish when I read your explanation of the picture size. As to the cameramen, some of them most certainly have a few things to learn. The pictures were beauties—of their kind.

Aluminum Screen.

Brother Sargent, Editor of Advertising for Exhibitors' Department, submitted to me a sample of what is supposed to be an aluminum coated screen, made by some company on 14th Street, New York City. Mr. Chaney, Hillsboro, Ohio, had sent the same to him asking him to get my opinion of it.

Once and for all, let me say in the most positive manner that I absolutely will not express a favorable opinion upon things of this kind until the manufacturer has proven to me that his goods are what he claims them to be. In the present case, the surface of the screen is excellent. Its coating appears to be aluminum, but this may not be the fact. However, I would advise all purchasers of aluminum screens to insist upon an iron-clad guarantee as to two things, viz: (*a*) That the screen will not tarnish; that is to say, it will retain its original color and brilliancy, and (*b*) that if it is of rough surface type, which will catch and hold dirt, it can be readily cleaned.

That Screen Problem.

Philadelphia, Pa., contributes the following concerning Fort Worth's screen problem, or rather, light problem.

> The illumination of the picture depends partly upon everything the current might pass from the time it leaves the power plant until it reaches the arc, and what the light must pass from the time it leaves the arc until it strikes the screen. Aside from this, B's picture is the wrong size and Fort Worth does not say what kind of current is being used by A or B; a. c. or d. c., nor does he give the voltage or cycles of the current. There are also other things which have a bearing, such as the kind of carbons, their size and how they are set, kind of machine, shutters, condensing lenses, etc., resistance, wiring, how the inside of the theater is painted or decorated and whether the screen is outlined in black; also whether the lamp is in good condition and the lenses clean, the speed of the intermittent, etc.

Well, Philadelphia, most of those who have answered this problem have erred in not naming all the things which might have a bearing. You go to the other extreme. In such a problem we must assume the current and the theater decorations to be essentially the same in each case. However, your letter is of value, since it calls attention to the very large number of things which may possibly have to do with projection light in one way or another.

Soapstone for Condensers.

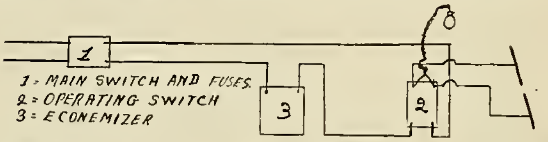
Here is one from Mr. J. C. Long, 197 Adams St., Rochester, N. Y.:

> I am operating in a place which just opened five weeks ago. It is called "Fitzhugh Hall" and used to be a bowling alley with a picture show in one end, seating 300, but has been remodeled to seat 1,000. We have a throw of 138 feet, and project a picture 20 feet wide, on a painted screen. On one machine I have a Power's 75 ampere grid rheostat; on the other one Power's 25 ampere grid rheostat and one Power's coil rheostat, using six coils. I apparently get the same light on both machines. Am using two Power's Six machines with the 6A lamp and lamphouse, using ¾ inch Bio carbons. These machines are proving entirely satisfactory. I have considerable trouble with breaking condensers. The first three weeks I tried several ways to prevent this trouble, and finally got a soapstone 7 x 9 x 1¼ inches, and cut two inches off the long way, making it seven inches square. Drilled a hole 1½ inches deep in one end and attached an eight inch rod. Drilled a hole in the top of the lamphouse ¾ of an inch from the front and in the middle sideways. Attached a rope and pulley with a weight on the other end. I let the soapstone down in front of the condensers, and light the lamp for about twenty minutes before starting the machine. As soon as I pull the switch I let the soapstone down over the condensers. I also completely packed the condenser jacket with asbestos. In three weeks running, without the soapstone, I broke twenty-one condensers. In the two weeks I used the soapstone I haven't broken one. I would like to get in communication with Film Exchange or theater manager in Missoula, Montana. That is my reason for giving my full address.

The soapstone protector is passed along to the department readers for consideration. You do not say whether the two rheostats are connected in multiple or in series, but inasmuch as only six coils of the coil rheostat are in use, I assume it is in series. Most certainly there is something twisted with your resistance, since, if all those rheostats were made to work on the same voltage, the thing does not stack up right at all. As to the back number of the World you ask for, send ten cents in stamps and it will be forwarded to you.

A Joke On All Of Us.

On page 46, January 4th issue, in a letter from Hays, Kan., the following sketch appears. Now I am going to be honest enough to admit that I myself did not notice anything wrong, though I re-drew the thing. Apparently nobody else has noticed it, except one man who asked me last week if I were asleep or day-dreaming when I passed that particular thing. Now, some of you fellows wake up and tell me what is the matter with it.



Has a Booth.

Park Falls, Wisconsin, contributes the following:

> I have both of your handbooks and most certainly would not be without them. Is it possible for one to get one of the first ones, and if so, what is the price? Some time ago, I had occasion to use colored slides and seeing some colored light globes started me thinking. I took the cover glass off a few old slides and dipped them in lamp color solution. It worked fine. Is there any device, other than a motor generator set, for reducing d. c. from line to arc voltage? We have *some* theater here. The booth (I use the word "booth" for that is what it is) is about 5½ feet high by 4 feet 6 inches by 5 feet 4 inches. The operator has to stoop when he stands up.

It is a strange thing that theater managers will expect results from a man working in a cracker box of that kind. As a matter of fact, theater ***monogers*** do not expect anything of the kind. They know better than to expect results under such conditions. It is inhuman to ask a man to work through the hot summer months, jammed into a little 4 x 5 space beside what is, in effect, a heating stove. Park Falls also, for our private ear, gives some other interesting information about the "operator" employed. Among other things, it seems that "Jimmy, the usher" visits a nearby saloon every once in a while, carrying a very suspicious looking lard pail. If this is true and that lard pail reaches the operator, that is an elegant combination. Inflammable film—arc-light—can of beer. Fine! Let us hope, however, that either the "manager" or "Jimmy-the-usher" consume the contents of the lard can instead of passing it up to the "operator." The small handbook was a vest pocket affair. I don't know where you could get one now. No, a motor generator is the only thing.

Oil Stains Film.

Mr. W. A. Daniels, National Waterproof Film Co., writes:

> In your answer to "Oily Film" complaint, March 22nd issue, you say this trouble can be avoided by kicking the Exchange man. I believe it will be difficult to find any part of the anatomy of an exchange man that has not metaphorically been hit by kicks because of this trouble with oily films, but for all of this the oil continues. You know, of course, that some films are easily stained with oils and that once on some oils can never be removed, so, instead of suggesting ineffectual kicks as a remedy, why not tell the unenlightened, that the only real remedy for oily films lies in having films waterproofed, for oil cannot then reach the emulsion of a waterproof film, and oil which gets on waterproof films can be easily washed away with warm, soapy water and a rag?

In the first place, Neighbor Daniels, I do not suggest kicking the exchange man. What I said was "put up a kick to the exchange man" and my idea was that the exchange man would kick the operator who is guilty of flooding his machine with thin oil, which flies off and becomes smeared on the film. As to the waterproofing of films, you have never yet, my dear Mr. Daniels, taken the trouble to prove to me that the waterproofing process has not some serious objections. Others have told me it has. Now, my mind is open on this proposition, but the waterproofing process has been in use for a matter of three of four years, and has not been generally adopted, which is pretty good evidence that there are serious objections to it. Now, Friend Daniels, this is not a knock, but simply a statement of fact from my point of view. If you can show me and prove to me that your process is wholly and entirely good, and has not serious objections, I most certainly will recommend its adoption, but I say and say again that all manufacturers, no matter who they may be, who want the endorsement of this department or of its editor, for their product, must prove to me that their product is all they claim for it.

Colored Ink Drawings.

Mr. Bertram Williams, Ponca City, Okla., sends in a very interesting letter and five drawings, none of which are available for publication because the lettering, and much of the drawing, is done in colored ink. I have told you before that the only kind of a drawing we will reproduce is that done in black. Brother Williams' letter contains two original ideas. One is he has removed the framing lever of his Edison Exhibition Model and placed it at right angles to its original position by the use of bevel gears, so that it extends out on the operating side of the machine, the lever itself being reduced to fourteen inches in length. The other idea has to do with some sort of a tension for the handling of large reels of film, but the drawings are largely in color, and anyhow I do not fully understand his idea. Come again, Brother Williams, but be a little plainer and cut out that colored ink business, especially blue writing fluid, which will not reproduce at all.

Who is the Inventor?

Mr. C. J. Kaho, Trinidad, Colorado, who recently welded the point on a broken star, has an idea that Mr. Edison did not invent talking pictures. He sets things forth as follows:

> Thanks for the information you gave me through the department. I welded the point on my star as follows: at the Novelty Works I attempted to fix the point so as to get a day or two's work out of it until I could get another. Their machinist told me he thought he could fix me up, so I let him go to it. The point was welded on with an Autogenous Welding Torch, using saltine and crude oil for flux. You said, in a recent issue, that you were not ready to pass an opinion as to Mr. Edison's latest invention, the talking motion pictures. Let me say that if Mr. Edison is the inventor of talking motion picture, which he is not, then who is this man Captain Kouade, of Paris—see article, July 31st, 1909, issue?

So far as I know, Brother Kaho, Mr. Edison never claimed to be the inventor of talking motion pictures. What he has done is to invent a method of reproducing the sound so that the words of the actors are recorded on the phonograph record as the actual act proceeds, and in this he has been marvelously successful. For this part of the invention, most certainly he is entitled to great credit. He has also invented a method of synchronizing the phonograph with the picture, but of this I do not think so much, since the actual synchronism still, to all intents and purposes, lies in the hands of the operator, and as long as the operator controls synchronism, talking moving pictures cannot, in my opinion, be pronounced a success except for the projection of an occasional short film during the running of which the entire attention of the operator can be closely concentrated on the synchronism. To put the ordinary operator in charge of such a machine and expect him to project one film after the other for hours and keep the thing in even approximately exact synchronism, would be expecting the impossible. It simply could not be done. I do believe this, however: Mr. Edison's method of reproducing the sound marks an immense step in advance towards real talking pictures, but, in my opinion, talking pictures will never be a reality except with absolutely perfect films and positive mechanical synchronism. By this, I mean films from which nothing has been cut out, or even if one picture has been removed, it has been replaced. I look for a big future for talking pictures, but only as a high-class proposition of that kind, in theaters where good prices of admission are charged, and nothing but perfect reels are used. I have witnessed the performance of the present talking picture on six different occasions, and I have yet to see a single 500 foot reel run through with the synchronism perfect all the time—and there you are! I set forth my views because I have received an immense number of inquiries and requests for my opinion as to the Edison talking pictures. I have refused to express any opinion until I was thoroughly satisfied that I was right. I believe Mr. Edison's invention has a future. I think he will perfect it. But I do not think it is an entirely practical proposition for the ordinary moving picture theater in its present stage, though as a novelty, in the large houses running only one short film in the evening, it is most emphatically making good.

Making Motion Picture Camera.

Mr. J. L. Aney, Worcester, New York, writes:

> Some time ago a correspondent in Ogdensburg, N. Y., inquired about the making of a motion picture camera. If the Brother in Ogdensburg will walk to the red building at the foot of State Street, and look in the files of the Scientific American, volume 103, page 483, issue of December 17, 1910, he will find an article "How to Make a Motion Picture Camera."

The above is submitted for the benefit of the Ogdensburg brother. As to the practical value of the article in question I, of course, know nothing. I do not believe, however, that an amateur would stand much chance of constructing a really practical motion picture camera which would do good work. Perhaps he could, but you would have to show me.

Comments on the Films

Licensed

"THE MYSTERY OF THE STOLEN JEWELS" (Vitagraph), April 22.—A picture taken mostly in mid-ocean. Plainly a studio was rigged; interiors are shown as clearly as if the scenes were taken in Flatbush. Two of the officers of the ship are in the cast. It is another of the Lambert Chase series, in which Maurice Costello plays the detective. The picture will interest.

"THE UNBURIED PAST" (Essanay), April 22.—It seemed to the writer as if in this picture there was insufficient identification of the characters at the beginning, thereby marring throughout the coherency and clearness of the drama.

"SEEDS OF SILVER" (Selig), April 22.—The first half or more of this picture, while well photographed and containing pleasing scenes, seemed rather slow. The latter part, however, was better, and carried over the story. Hobart Bosworth and Margarita Loveridge have the leads.

"A SLIGHT MISTAKE" (Lubin), April 22.—A story of a drunken young man who gets into the wrong room and makes trouble. A half reel seems to be sufficient to tell the story.

"SUNSHINE SUE" (Lubin), April 22.—On the same reel is this comedy, showing the difference on the temper of an office force exerted by a woman of pleasing appearance compared with one of lesser charms. Frances Ne Moyer has the title role. Walter H. Stull is the boss. Between these two and the office force much hearty laughter is created. Arthur Hotaling produced the comedy, and E. W. Sargent wrote it.

"AN INNOCENT INFORMER" (Edison), April 22.—Good drama by the Western company. Sydney Ayres, Charles Sutton and Betty Harte play the principal parts. The story is of a Kentucky moonshiner whose daughter innocently leads the revenue men to her father's still; the father escapes arrest through the act of the sweetheart, who in miraculous fashion avoid the revenue officers also.

"WINTER SPORTS AT BODELE, AUSTRIA" (Pathe), April 22.—Fine and interesting scenes. Many pictures illustrate the dangers of skiing. There are also well photographed panoramic views of snow-covered mountains.

"ANCIENT GREECE" (Pathe), April 22.—On the same reel as the foregoing are many interesting pictures taken in and about Athens. One of the best is of the canal between Corinth and the Piraeus. A good reel.

"THE WRONG ROAD TO HAPPINESS" (Patheplay), April 19.—Two reels of strongly emotional melodrama. The story is of the daughter of a sea-faring man who, against the wishes of her father, marries a man from the city and rejects the proposal of a man in her own station. Her married life is unhappy and she returns to her father. Rejected by him, she accidentally falls over a cliff. Before she dies she is reconciled to her first lover, the man of the sea. The picture will hold all the way. Paul Panzer plays the seaman lover. His work, as well as that of the woman who portrays the daughter, is excellent.

"THE POWER OF THE CROSS" (Lubin), April 18.—One of the most powerful dramas this writer has ever seen on the screen. It is always a pleasure to see Arthur Johnson in a picture, but when he puts his energies to a two-reel subject we are certain of something unusual. This drama is splendidly staged and splendidly acted. Most of the scenes are interiors, and they are elaborate. Mr. Johnson always is skillful in plotting a restaurant scene. So also he is here. Above all, however, in this picture is the holding power. From beginning to end it keeps the onlooker on edge. While Mr. Johnson personally dominates the two reels, there are several who yield him the strongest support—Florence Hackett, Lottie Briscoe, Charles Brandt, Harry Kendell and Clara Lambert. Exhibitors should not fail to give their patrons an early opportunity to see this picture.

"THE LEFT-HANDED MAN" (Biograph), April 21.—A very cleverly worked up picture dealing with bright detective work that brings a criminal to justice. This criminal has fixed things so that his crime will be traced to his friend, and it seems as though there can be no escape except by the culprit's confession. The detective finds it an easy one—he knows how. It has been made convincing by carefulness in even small details, and the interest has been heightened by weaving a love story in as a natural part of the whole. It is well acted by Lillian Gish, Charles West and Harry Carey, as the left-handed scoundrel. These are supported by a large cast. Finally, it is well photographed. The offering took strongly with the audience.

"THE SNEAK" (Kalem), April 21.—In some ways this picture is the most artistic offering of today, but it has some astonishingly weak places and doesn't hold together. Its best quality is quiet, restrained, sensible acting, while its sets and photography are perfect. It held well until its villain (Stephen Purdee) said to the heroine (Alice Joyce): "Your brother (Jack Pickford) is a thief, and unless you marry me I'll expose him." The hero is Tom Moore.

"ALAS, POOR YORICK" (Selig), April 21.—A fairly amusing picture with a good situation that seemed to give entertainment to the audience. A man who thinks he is an actor has escaped from an asylum, and a well-known manager is notified by the authorities that he may receive a call. A real actor, "at liberty," is mistaken for the crank and has an unpleasant quarter of an hour, but is given a meal ticket. Thomas Santschi plays the crank, and Wheeler Oakman the actor, and both do well. The author and producer is Colin Campbell. The photography is fair.

"CANTON, CHINA" (Selig), April 21.—A few views mostly of a populous canal. The photography is not very clear.

"HULDA OF HOLLAND" (Edison), April 21.—Perhaps this picture was suggested by the old story of the boy who put his finger in the leaking dyke and saved the city. The great trouble with it is the artificiality of its backgrounds, which give no suggestion of Holland. It has some freshness. Its heroine (Laura Sawyer) is charming in this role. The author is Charles Menges, and the producer is L. S. Dawley.

"MIXED IDENTITIES" (Vitagraph), April 21.—A little farce that tickled the audience; there was a good deal of laughter. The Nash twins have just graduated as stenographers and get jobs in different offices. Their employers are friends, and much fun is got from this situation by working up the possible misunderstandings. It is naturally acted by W. Humphrey and Wallie Van, the employers, and others. W. Humphrey produced it from the script of Eliza G. Harral. The photography is good.

"GALA DAY PARADE, YOKOHAMA" (Vitagraph), April 21.—On the same reel with the above are these street scenes in Yokohama on what seems to be the great advertising holiday. Many carts pass, mostly with some make of beer. The photography is poor.

"BACK TO PRIMITIVE" (Lubin), April 21.—An old style picture melodrama with its hero an Indian chief; a college graduate, and its villainess, a white woman, hired to inveigle him into signing away to some capitalists a valuable water power right. The white woman falls "back to primitive" and wants to marry the Indian, but he is wise enough to send her back to her people. Joseph Holland plays the chief; Irene Hunt, the woman; Clara Von Schiller, a squaw. H. F. McDonald, James King and B. A. Nevius also have roles. The photography is clear enough, but lacks quality.

"ALKALI IKE'S HOMECOMING" (Essanay), April 19.—The very popular comedian comes back with one of his delightful old-time cowboy pictures, and it clearly pleased the audience. We found it enjoyable and dare predict that it will be the most popular of today's releases. The author who thought up this picture to fit Augustus Carney's homecoming to his old friends, the old crowd, deserves credit. The photography is clear.

"THE PRIDE OF INNOCENCE" (Patheplay), April 19.—The photography of this picture is of excellent quality; there is none of today's regular releases that equals it. The story is artificial, but will interest. It was watched closely by the audience here. The acting in part is very good, but all of it is intelligent and fairly acceptable. The staging of the story is perfect and it is full of interesting scenes and pretty sets.

"THE FIRE-FIGHTING ZOUAVES" (Kalem), April 19.—A war picture that will surely win favor with the public. It has the Kalem fighting scenes, that are popular, and as a point of special interest it deals with the famous Zouave regiment, recruited from the fire laddies of the Bowery in New York City. These Irish laddies behaved so well in battles of the war that the remnant of them form the most popular section of every G. A. R. parade. The regiment, as shown in the picture, is at first looked down on, but has a chance to show its mettle in a fine scene, and at the climax it helps its captain rescue the fair heroine from her home, set on fire by shells of the enemy. The photography is clear. The picture is full of action, and the acting acceptable. Guy Coombs and Marguerite Courtot have the romantic leads, ably assisted by H. Millard and H. Hallem.

"A MISUNDERSTOOD BOY" (Biograph), April 19.—A good, interesting picture with clearly drawn characters and a well-developed story which, in itself, offers nothing noteworthy. Circumstantial evidence plays a big part in too many pictures to affect us deeply any more. Of course this is true only for those who have seen pictures for a long while. The speed with which this picture is carried to its climax, and the acting of most of its characters makes it a very fair offering. The photography is clear enough.

"THE TWELFTH JUROR" (Edison), April 19.—The twelfth juror is the man who really had committed the murder, and is played by B. F. Wilson, who is also the author of the story. It is not a very original story, but gives a good chance of doing strong dramatic work, and in this case has an effective ending. Yet the early scenes, while done well, are not of really great interest. The acting is fair. Laura Sawyer plays her role—the romantic lead—finely. Jack Conway and Robert Grey, as the two rivals, show intelligence. The setting is in the orange country, and the photography is clear.

"SEEING DOUBLE" (Vitagraph), April 19.—There were one or two hearty laughs during this farce in which Bunny's wife (Rose Tapley) gets the two Nash girls to make her "hubby" think he is seeing double, and so frightens him into reforming. It was written by Mrs. Breuil and produced by Wilfred North.

"A FLORIDA ROMANCE" (Lubin), April 19.—A picture set in Florida orange land and with an interior or two in "the city." It is well acted in part, but doesn't strongly convince as romance. The story is well written on a strictly conventional plot by George Nicholls and produced by him. It makes a passable offering. The leads fall to Ormi Hawley and Edwin Carewe, supported by John Ince and Irving White. The photography is clear.

"JEAN AND HER FAMILY" (Vitagraph), April 19.—On the same reel we find this very acceptable picture of Jean, the Vitagraph collie, and six puppies.

"THE MAN FROM THE WEST" (Edison), April 18.—Good drama. There are several notable situations, the one at the end being the strongest. In this scene are Augustus Phillips, William West and Mabel Trunnelle.

"PLAYING WITH FIRE" (Vitagraph), April 18.—The best of the day. It is the story of a coquette, whose affection for her husband was diminished by his amiability and unwavering concern for her welfare. The flirtatious woman was encouraged by a former suitor, who had never really ceased his attentions. Dorothy Kelly is the woman, and she does splendid work. Harry Morey is the indulgent husband, whose patience finally is exhausted; he gets out of his role all there is in it. Harry Northrup is the trouble-maker. It is a difficult part, and an unpopular one, but Mr. Northrup gives a strong portrayal. The climax stirs the heart and thrills. A splendid release. Mrs. Breuil is the author. Bert Angeles is the director.

"THE BRAVEST GIRL IN CALIFORNIA" (Kalem), April 18.—Rather slight comedy, in which Messrs. Brennan and Neilan and Ruth Roland take part.

"THE MILLIONAIRES' PLAYGROUND" (Kalem), April 18.—On the same reel as the foregoing are scenes of Palm Beach, Fla., showing how the winter colony enjoys itself.

"BABY'S NEW PIN" (Lubin), April 18.—A burlesque which will amuse some.

"BEATING MOTHER TO IT" (Lubin), April 18.—On the same reel is this good comedy. It did seem as if the fun might have been extended by having the self-substituted chauffeur, accompanied by his bride, drive the major and the widow to the minister's and stand up with them E. W. Sargent wrote the script.

"SLEUTHING" (Vitagraph), April 17.—The second of the "Belinda" series, produced by Bert Angeles from the script of Mrs. Breuil. It brings out very clearly the imitative faculty of Norma Talmadge, who has the role of the slavey, Belinda, and whose work in this picture furnishes most of the fun. There was no hearty laughter, and for the most part it was watched silently by an East Side 10-cent audience. Florence Radinoff is the boarding house keeper; Wally Van, the star boarder; Kate Price, the cook; Mr. Dowling, the tall man, and Hughie Mack, the cop.

"A FRIGHTFUL BLUNDER" (Biograph), April 17.—The situation in this picture surely is nothing new, but because it has been carefully developed and kept speedy by flash scenes it makes a good offering. A druggist puts up carbolic acid instead of boric acid, but it is discovered in time to avert in a dramatic way the catastrophe. The photography is fair.

"WHAT IS SAUCE FOR THE GOOSE" (Melies), April 17.—A farce-comedy that has a number of fresh and amusing twists and that brought out a good deal of laughter. It would have been even better if it had been conducted more naturally, and not so conventionally. One or two of its scenes are a trifle vulgar. Most of it was taken on ship, but it has a few scenes in Tahiti. The photography is clear enough to tell the story.

"A TAHITIAN FISH DRIVE" (Melies), April 17.—A very interesting and well-photographed picture of islanders. We see them driving the fish in, but we see no fish speared, and we don't even know whether there were any fish there or not. The fishermen had a day's sport, if no catch.

"THE CAPTURE" (Essanay), April 16.—A farce that made only two good laughs—not a big showing for a thousand feet of film. Lack of freshness is its chief difficulty; it makes use of many old treadmill incidents that have been used and used. Billy Mason, Ruth Hennessy and John Steppling play the leading roles, with the help of Dolores Cassennili, Joseph Allen and others of the Essanay stock. The photography is good.

"DIXIELAND" (Selig), April 16.—A picture illustrating the words of the South's famous song. It has not been made dramatic, but carries a thread of pleasing sentiment that holds the attention. It might have been done better, for it shows little real atmosphere of the South and the scenes seem bare—the whole might have been made in the studio and in a back yard or two in Chicago, with the one exception of the view of the old Mississippi steamboat at its mooring. The acting is only fair, the photography is not always clear, and the action is not at all times convincing. It was produced by H. Kirkland from the script of G. Willets. William Stowell plays "Will de weaver," and Winnifred Greenwood plays "Belle." Miss Johnston plays Will's wife, who dies when she finds that he is "a gay deceiver." Jack Nelson plays her brother, who in the end marries Belle.

"THE ITALIAN BRIDE" (Patheplay), April 16.—This offering is perhaps the freshest of today's releases (we haven't seen the Eclipse yet), but there is very little in it that has not been used a number of times already. The situation is not at all fresh, but it has been freshly handled. It is the same old triangle found in these Italian-American pictures, of which we have had plenty, but Paul Panzer and others play it pretty well, and the photography is fair. It has a pleasant ending.

"SEVEN YEARS BAD LUCK" (Edison), April 16.—This offering pictures a series of comical incidents following the breaking of a mirror. They are not convincing, and stand each by itself. Only the rough ones of the ill luck part made any laughter, and then only from isolated parts of the audience, while, if the truth must be told, isolated expressions of contempt were heard from the more fastidious spectators. When the luck turns the picture becomes more entertaining. The producer might have treated the story in a more consistent way. The photography is clear.

"A PLOT FOR A MILLION" (Kalem), April 16.—The story of this picture has been illustrated a number of times, and no longer has edge. Yet it has been worked up as effectively as possible and may be commended as a fair offering. The backgrounds are the New York office of a rich broker, and Florida, where he has his yacht. The broker's son loves a tug captain's daughter, who is not acceptable to the broker, but when plotters, manipulating stocks, try to keep the broker from communicating with his office, the girl plays an important part in saving the situation. James Vincent and Irene Boyle play the leads; H. Hallam, the broker, and H. Millard, the villain, his secretary. J. B. Ross plays a pilot, bribed to run the broker's yacht on shore. The photography is clear enough, but not up to Kalem standard.

"AFTER THE HONEYMOON" (Vitagraph), April 16.—A farce-comedy by the Western company that amused a part of the audience. It is commendably acted, but lacks the freshness to capture an audience that has seen many pictures. R. T. Thornby and Mary Charleson play the leads. Miss O'Connor plays a typical shrewd landlady, with Florence Weil as a good slavey. The photography is clear. R. S. Sturgeon produced it from W. H. Durham's script.

"THE UNKNOWN" (Essanay), April 17.—A picture that can be commended as exceptional rather than for its artistic merits. The situation is one not often used in pictures, and at first is kept in part from us, but as it develops, more and more light is thrown on it, till it stands wholly revealed. Ruth Stonehouse plays a maid in a house of which E. H. Calvert is the master and Dolores Cassinnelli the mistress, the former being much older than his wife. Ruth's mother (Helen Dunbar) comes to visit her, and she and Calvert come face to face. They recognize each other, and the spectator guesses what each knows, and at the end it is stated that Ruth is Calvert's daughter. Mr. Calvert is not at his best in this role, which he has made a morbidly self-conscious man who acts as though he had committed some terrible crime; but perhaps he had; the story doesn't go deeply into what the circumstances of Ruth's birth were. It makes a fair offering.

"THE RIGHT ROAD" (Lubin), April 17.—A love story, not wholly new, but fairly pleasing. It is set in a mining country and was produced by F. J. Grandon from a script of W. C. Clifton. Edgar Jones and Clara Williams play the romantic leads, ably supported by Franklyn Hall, as the villain, and C. Burton and Emma Bell, as her parents.

"THE TIE OF THE BLOOD" (Selig), April 17.—An interesting picture of Indians. It tells a melodramatic love story and deals with life at Carlisle College. It interests chiefly because it shows the life of these Indians just as though they were white men, and so makes it seem as though we were getting more from it than we really are. The players are very natural redmen; they seem to be real Indians, especially Harold Lockwood and Amy Trask, who play the romantic leads. A. E. Garcia plays the villain. H. Otto and A. W. Filson play two chiefs most naturally.

"A FUGITIVE AT BAY" (Cines), April 16.—A two reel special offering that has a good deal to commend it among the other releases of the day; yet it was guyed during the first reel. The exhibitor stopped us as we were entering the theater to tell us that it was not worth reviewing. The only trouble with it is that the story is very old style and ultra-romantic. It is acceptably acted, perfectly staged in unusually interesting backgrounds, and is well photographed. It has a moment of breathless thrill at the end, when the hero voluntarily throws himself over a cliff near the foot of which we stand—we see the dummy fall all the way. The act is done to save the heroine. We ourselves enjoyed it.

"GLIMPSES OF THE NATIONAL CAPITAL" (Patheplay), April 17.—The photography of this picture seems to us better than usual. We dare call it the best views of Washington that we have seen. It surely is a very pretty picture.

"THE SPONGE INDUSTRY IN CUBA" (Patheplay), April 17.—Though we have seen other pictures of this industry, there will be a large number of spectators who will be thankful for it, we feel sure. It is clearly photographed.

"THAT MAIL ORDER SUIT" (Selig), April 18.—A ranchman, inspired by pictures, buys a dress suit and wears it. He makes no hit at all. When it is discarded a Mexican gets it, and trouble with it. There is some laughter at the conclusion, when two men take turns kicking each other.

"CURED OF HER LOVE" (Selig), April 18.—On the same reel is this story of a girl in love with the family chauffeur. Her infatuation is dissipated when she sees her lover misbehave at a dinner party. The laughter seemed to come from those of the chauffeur's sort.

"THE CROSSING POLICEMAN" (Essanay), April 18.—A good dramatic story with strong heart interest. It seemed strange, though, that a policeman could be dismissed from the force for leaving his beat to visit a sick, crippled little girl friend without summoning as witnesses at his trial the doctor and the mother of the child. Frank Dayton, Helen Dunbar and little Eleanor Kahn have the principal parts.

Independent

"IN A STRANGE LAND" (Powers), April 30.—A human story, without very much plot to it, but following so closely to real life that it makes quite an appeal to the observer. We see the young Italian father arrive with his daughter in this country, and later after he has obtained work, the child is lost, but only temporarily. Well pictured and entertaining.

"NEIGHBORS" (Powers), May 2.—With one exception the scenes in this comprise a bright, attractive comedy, showing the love story of a boy and girl whose parents have quarreled. The musical flirtation was nicely handled. The rip in the young man's trousers was a coarse touch, entirely out of keeping with the rest of the story, and could be cut out to great advantage. Otherwise this is a decidedly attractive comedy film.

"THE DAUGHTER OF THE SHEEP RANCH" (Frontier), April 24.—The photography in this offering is very good, but the Western story is rather conventional. The murderer employs the old device of placing the hero's pistol near the dead man, in order to have the blame thrown upon him, but in the end the truth comes out. The glimpses of the great flocks of sheep were interesting and might have been more comprehensive.

"THE OLD MAID'S LAST ATTEMPT" (Frontier), April 26.—This story of how the old maid goes west to marry her correspondent with a matrimonial turn, is well enough acted, but lacks freshness. The theme has been used so frequently that it is hard to get up much interest in it. The photography is good.

"LONELINESS AND LOVE" (Victor), April 25.—An excellent little film story is this, showing the friendship of the neglected little girl for the servant, Tillie. The animal views in the Bronx Zoo will please childish observers, and the later scenes, where the parents awaken to their lack of interest in the girl, bring a mist to the eyes of observers. Edith Haldeman and Gertrude Robinson have the leading roles in this offering, which was produced by James Kirkwood. A desirable release.

"THE LAST ROLL CALL" (Bison), April 29.—This two-reel offering tells a grim war story, which lacks romance, but undoubtedly adheres closer to the actual conditions than the average film of this character. Sergeant Hale, being denied the privilege of going to the bedside of his dying wife, deserts after a strenuous battle has been fought. He hides in the chimney of his home while a search is being made for him. When he comes down his wife is dead. Twenty years later he returns, to find his daughter grown up and ready to marry. No one knows him but the old negro mammy, whom he swears to secrecy. At the last he dies in a coughing fit. A pathetic story, giving an unvarnished view of warfare as it was in the early '60s.

"THE MAN FROM THE CITY" (Excelsior), April 21.—This story gets a conventional start, but later becomes more interesting. It concerns a girl about to become an heiress by a change in her uncle's will. She is taken and held by her rascally cousin and his wife, but rescued after an exciting automobile chase. The latter part of the story is stronger than the beginning.

"NOT FOR MINE" (Majestic), April 22.—Paul Scardon and Miss Crall picture for us an engaged couple. The girl is invited into the country, where three mischievous children show her very plainly that married life is not "all beer and skittles." She refuses to marry, but repents just in time to save her fiance from suicide. A fairly amusing film.

"THE BAWLEROUT" (Reliance), April 30.—A strong three-reel film story by Forrest Halsey. It contains a large number of well-defined characters, including a bank president who also conducts a loan shark business on the side. The "bawlerout" is a girl employed as collector, the part being well played by Eugena de Lespine. Other members in the large cast are Irving Cummings, Muriel Ostriche, Sue Balfour and E. P. Sullivan. The story is rather involved and the interest of the observer jumps from one plot thread to another, which renders the situations somewhat confusing at times. But it has a good, live theme and gives an insight into loan shark manipulations, as well as showing the danger of getting into the clutches of such men. There are two love stories running through the film.

"THE HOODOO PEARLS" (Reliance), April 23.—A girl leaves a string of pearls in an office ledger. One of the clerks hides the pearls in order to embarrass his rival, but is glad to return them after the misfortunes which follow this action. Well pictured, but rather slight in plot.

"OLD MAMMY'S CHARGE" (Majestic), April 27.—This picture shows us a Southern man casting off his daughter because she marries a Yankee. They elope, and a year later their child is born. The scenes showing the accidental death of the father were very jerky and badly timed. Later the mother dies, and the three-year-old child goes to a negro mammy. The closing scenes, where the grandfather comes to the court and claims the child, are full of strong human interest and bring up the average of the film very much.

"THE SURVEYORS" (Excelsior), April 28.—A reel in which Southern darkies are employed to represent African tribes in native garb. One tribe attacks the headquarters of the white people, and the hero makes up as a native to bring the other tribe to their aid. The attack on the cabin was exciting, and the reel is quite a "thriller" in its way. The photography is good.

"A DARKTOWN BELLE" (Keystone), May 8.—A half reel, showing Fred Mace as a negro barber. He has many rows with the dusky wooers who come to see his flirtatious intended. Not especially interesting.

"A LITTLE HERO" (Keystone), May 8.—A novelty, showing Mabel Normand and her three pets—a cat, a dog and a bird. The cat makes many efforts to catch the bird, and the dog gets three others and gives the cat a run. It is unique and, though a little rough on the cat, will pass muster. On same reel with above.

"MABEL'S AWFUL MISTAKE" (Keystone), May 12.—In the first part of this reel Mabel comes very near marrying a man who already has a wife and numerous children. Mack saves her just in time, but the would-be bigamist plans a terrible revenge and places her on a planing table in a sawmill, near the revolving saw. Mack, by brute force, holds back the entire machinery till help arrives. The latter part of this reel makes very good burlesque.

"THE WAY OF THE MOTHER" (Broncho), May 7.—This is a very strong and convincing two-reel offering, giving us the story of a mother who was parted from her baby in its infancy. The boy fell into the hands of Indians and became known as Running Elk, the chief's son. His mother married the colonel at the fort, and twenty years later she learns that Running Elk is her son. The lapse of time is not well shown here in some of the characters, particularly the mother. After a stirring engagement in battle, Running Elk claims his mother, who dies in his arms and is given an Indian burial. Good photography and altogether a desirable release.

"AN AMERICAN IN THE MAKING" (Thanhouser), April 22.—This film, as announced at the beginning, was gotten up to aid the work of the National Social Betterment Association. It shows a young Italian immigrant arriving in this country. His brother meets him at the Ellis Island dock, and the later scenes show him at the model factory city—Gary, Ind. The picture then shows many devices used to protect workmen, such as goggles to protect the eyes in the steel works, guards attached to saws, belts, etc. Six years later he is seen happily married, with a son going to a model school. Such a film as this makes an interesting novelty and distributes valuable information concerning industrial matters.

"FOR ANOTHER'S SIN" (Thanhouser), April 25.—A two-reel story, notable for the strength of its acting. The story is rather obvious, but nevertheless it grips the observer and holds his attention closely throughout. Harry Benham gives a very commendable characterization of the embezzling bank clerk who serves ten years and then appeals to the bank for re-employment. The scene between him and the president was particularly effective. Later he assumes the blame for another man's crime because the man had befriended him when others shunned him. The scenes in this move in a leisurely, well-ordered way and give the story a chance to sink into the mind of the observer. A good offering.

"A SOUTHERN CINDERELLA" (Kay-Bee). April 16.—The Cinderella situation is here brought into the midst of warfare. The colonel's daughter finds herself suddenly possessed of a supercilious stepmother and stepsister, who force her to live in the servants' quarters. The Union officer discovers her, however, and falls in love with her, much to the disgust of the stepmother and daughter. The idea, which is nicely entertaining, rather than powerful, extends over three reels. The plot is interspersed with war scenes handled in typical Kay-Bee fashion. An interesting mixture of war and polite drama.

"THE LAW OF THE WILD" (Eclair), April 27.—This shows us the American Eclair company at its best in a one-reel story of the Northwest. Johnson, Truesdale and Barbara Tennant work out an interesting series of dramatic situations. There are some splendid scenic effects and the close is very effective. A good offering.

"FORGETFUL FLOSSIE" (Crystal), April 27.—Flossie has a very short memory. She forgets everything, gets coats and hats mixed up, leaves her lover in the street to go auto riding with another, and finally forgets she is engaged. An amusing idea in this.

"A JOKE ON THE SHERIFF" (Crystal), April 27.—The sheriff's prisoner bests him at cards and then wins his lady friend away from him. This is an interesting comedy offering and, with the above, makes a very presentable reel.

"THE INGRATE" (Nestor), May 2.—A consistent film, in which a man befriended by a girl tries to rob her brother of his gold. The desert scenes are strong, and the ingrate comes to his bad end in accordance with the laws of justice. The photography is good.

"THE CUB" (Imp), April 28.—A brisk, modern newspaper story, written and produced by Harold Shaw. The dictagraph is employed, and there are some good dramatic moments of a plausible character. The title of "The Cub" was not well chosen, however, as the reporter-hero was really a veteran at his job. A good offering.

"ANIMATED WEEKLY No. 58" (Universal), April 16.—President Woodrow Wilson is seen in this, opening the baseball season in Washington. Other baseball pictures are shown, also views of the Jamestown races, Cardinal Farley laying a cornerstone, an interesting strawberry farm near Beaumont, Texas, etc. The Kaiser reviewing troops. and King George of England appear in this again, and are not especially new.

"THE SQUASHVILLE LADIES' FIRE BRIGADE" (Nestor), May 12.—This makes a fairly good burlesque, though there is not quite enough action to stir up the laughs. The ladies pose as firemen, but take so much time to dress that the fire is out before they make their appearance on the scene. The latter part of the film is very entertaining.

"THE CLEAN-UP" (Nestor), May 21.—A Western offering similar in some respects to a picture produced some time ago. in which the villain steals the child in order to induce its mother to follow him. He locks her in the cabin, but her woman friend comes to the rescue. The film is strongly melodramatic.

"HER HERO'S PREDICAMENT" (Nestor), May 19.—There is an extremely funny situation in this, where Eddie is pushed into the ballroom minus his trousers, which his girl is mending for him. He then flees from room to room and out upon the street to his home. Not every performer could have taken this part without jarring the sensibilities, but it passes very well as played by Eddie. A laughing success.

"THAT RAGTIME BAND" (Keystone), May 1.—This pictures the doings of Prof. Smeltz and his German band, Mabel being in love with one of the members. The vaudeville acts contain coarse touches, which are unfortunate, and the "rough-house" ending will not appeal to a refined audience.

"THE NEW CONDUCTOR" (Keystone), April 28.—Schnitzel creates considerable amusement by his antics as a street car conductor. The spotter catches him and the motorman dividing up the day's receipts. An amusing half reel.

"HIS CHUM, THE BARON" (Keystone), April 28.—This, on same reel with above, is not so good. The garb in which the French count appears after the dress suit is taken from him makes a poor impression on the observer, and the picture will scarcely pass for good comedy.

"THE CHILDREN'S CONSPIRACY" (Thanhouser), April 20. — In this the Thanhouser Kid and a small boy friend fix up the new teacher's bankbook, making the village miser think she is well off. He marries her, and their old teacher is re-employed. This plot is an amusing one, but the scheme was one that children would not have devised.

"THE GREATER LOVE" (Nestor), April 30.—The "make-up" character of the situations in this rob it of suspense. The rounding up of Black Jack and his gang. who are trying to abduct the heiress for ransom, gives a very conventional setting, and the attack on the cabin was not very convincing. Some of the scenic effects and riding in the open were attractively shown.

"TOLD IN CONFIDENCE" (Great Northern), April 26.—A story of gossiping women, showing how a story will magnify in retelling. It will make some fun.

"THE SHE WOLF" (Reliance), April 19.—This is a good story of the woods, wherein Jules sets a spring steel trap for a bear, but, instead, catches the man who is trying to lure away his wife. The woman's pursuit of the man running through the woods with her child was well done, and the climax very effective. A strong story of its type.

"UNCLE TOM'S CABIN" (Powers).—A special three-part feature offering. This picture gets value from its subject and will make a strong appeal. Even a full set of drawings illustrating the pathetic story of Uncle Tom would be acceptable, and this is very much better. Its character drawing is fine. Uncle Tom is a most worthy darkey; little Eva is sure to win every heart; Simon Legree is Simon Pure villain with a heart as black as the blackest slave he ever lashed until the victim died. There is marked Southern atmosphere in the home of the St. Clairs and in the steamboat scene. There are some small weaknesses, and the escape across the ice is too artificial. On the stage, dim light makes it effective, while for a photograph strong light is needed. Yet it might have been taken in a snowstorm, which would have kept us from seeing how it was made. Producer Otis Turner, deserves credit for what is, on the whole, an artistic picture. The photography is clear.

"BEAUTY AND THE BEAST" (Powers).—A three-part special release for children, produced by H. C. Mathews. This will be, if it is rightly exhibited, a fine offering for young folks and will interest their elders, too. For a fairy story it has an ideal setting in the scenes of California, which add greatly to its value, and they are beautifully photographed. The story is told at length, and the sole criticism we can make is that some of it will be over the heads of all but exceptionally bright children. If the exhibitor has someone to tell the story as the picture is unrolled it will be perfect.

"THE WAYWARD SISTER" (Rex), April 25.—A story that distantly resembles Jekyll and Hyde, in that it has two characters, sisters, who look so much alike that the fiance of the innocent one is deceived into thinking the wayward sister the one to whom he has plighted his troth. She leads him down to the "dregs." It is not an offering that could be made convincing, and it has no character with whom it is possible to sympathize. Yet it surely has scenes and situations that hold strongly because of acting mostly. Margarita Fisher plays both sisters in a perfect double exposure scene at the climax. Bob Leonard plays the man. The producer is Otis Turner.

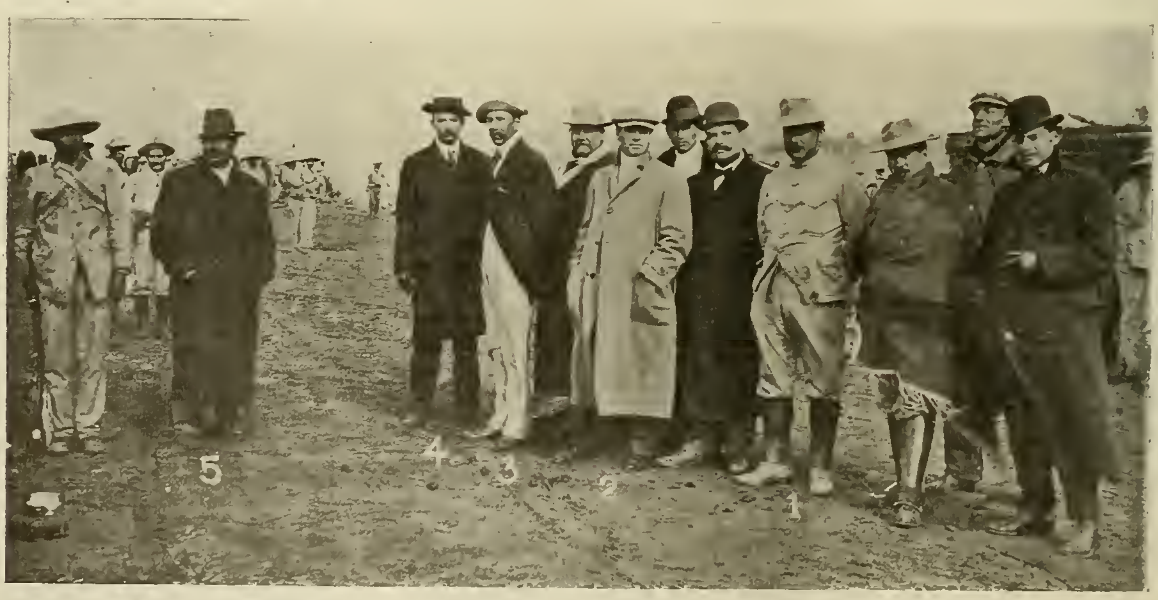
"WHEN FATHER WAS KIDNAPPED" (Nestor), April 28.—A comedy that has not a great deal of real freshness, but gives fair entertainment, because it is acted with a feeling for character by a large cast, all of whom seem to be people of ability. The backgrounds are well photographed and are often either full of interest or of beauty. The whole is unconvincing, but is done in a light-hearted way—the players had a good time together, and it goes toward making us all have a good time. Al. Christie is the producer.

HOPPER TAKES TO VAUDEVILLE.

E. Mason Hopper, known in practically every city in the United States as "Lightning Hopper," the cartoonist and comedy producer for the Essanay Film Manufacturing Company, has severed his connections with the above mentioned firm and will tour the United Vaudeville Circuit in a sketch entitled "Making the Movies." Mr. Hopper has produced such notable and clever comedies as "Alkali Ike in Jayville," "Bound to Occur," "Bill" and "The Capture." His success as a producer has been a phenomenal one. Those who know Hopper are sorry to see him leave the Essanay, but are sure he will achieve success on the stage.

GLADYS FIELD.

Miss Gladys Field, once leading woman for G. M. Anderson, went into retirement a couple of years ago, owing to a prolonged illness, and it is only lately that she has resumed film work. When the Mackley section of the Essanay company went to Los Angeles to work, Miss Field assumed the leading parts. She will presently be seen in a number of Essanays, and later may be seen under another trade mark.



Romaine Fielding at the Battle of Nogales. 1—Col Alvaro Obregon, 2—Romaine Fielding, Lubin director, 3—Pedro Trelles, 4—Charles L. Montague, 5—Juan Sereano, diplomatists.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

It Fills a Need.

THE following letter from Mr. Oliver Kohrlein, of the San Jose Theater, San Jose, Cal., one of the Turner and Dahnken circuit, which is said to be the largest chain of theaters on the Pacific Coast, is not given because we wish to blow our own trumpet, but because it shows the need for just the kind of work we are doing and because we believe that other exhibitors will send in their criticisms, experiences, suggestions and needs, now that one of them has led the way.

> After admiring your work in our trade journal and hearing from our great booster, E. W. Sargent, your enthusiastic praises sung, and also from Dr. Miller, whom I might call a local coworker, I feel that I want to know you and impose on your good will by referring to you when I need assistance. The need of an intelligent catalog has struck me so strongly and so often that I had undertaken just such a task. The results, however, were so imperfect that I received with joy the news of some competent person taking it up with an object, for then I knew that it would be done conscientiously. Our present catalogs are done by office boys I am sure. San Jose is beginning to realize the possibilities in the films and there is very good response lately. The Sunday-school association is now considering ways of opening a show of their own, which is a splendid indication. As for your catalog, I would be very glad to hear under what conditions it is available. Allow me to express my appreciation of your good work in The Moving Picture World and to thank you for all I have already derived from your section.

The Dr. Miller referred to is the Reverend George A. Miller, D. D., pastor of the First Methodist Episcopal Church of San Jose. We have written Mr. Kohrlein that we shall be very glad to answer all inquiries we can, provided a self-addressed and stamped envelope is enclosed for the reply, and by this time he ought to have received our letter thanking him for his appreciation of our efforts. What we said to him we say to all, even at the risk of having everybody speak at once.

Health Pictures Wanted.

Mr. Harry E. Downer, the head resident of the Friendly House, 1228 West Third Street, Davenport, Iowa, has sent a long letter in regard to the work of Friendly House and its aspirations, work and needs. In particular he wishes a list of pictures on health subjects to accompany a series of lectures by the local medical association. We spent half a day hunting through our catalogue of releases since January 1st, 1911, but were unable to find a dozen all told and those were all of them on topics of public hygiene. So far as we know there is nothing at all on the subject of personal hygiene, such as food, drink, clothing, care of the body, homes, work, rest, recreation, sleep, the needs of the nervous system, time of life, etc. There are a number of releases treating of the abuse of alcohol and other drugs and several on the institutional care of children, but the first have no value from a hygienic viewpoint and the latter belong to public hygiene and domestic economy rather than to personal health. We give below an extract from Mr. Downer's letter because it shows the kind of work for which these and similar pictures are needed.

> Friendly House is a social settlement equipped with a plant for motion picture projection. The residents and the trustees believe strongly in the educative power of motion pictures. Each Saturday since January 1st children have been shown pictures without admission charge. The attendance now totals 27,875. It has been expensive, the evening receipts, when admission is charged, reaching about one-half of the cost of projection. The pictures shown have been as nearly educational in tone as Manager Eisner of the Chicago branch of the General Film Company could furnish. We expect to count upon the special kindness of thoughtful people to continue the pictures until the call of the outdoors becomes so insistent as to rob us of the children. This week the Typographical Union sent in a check to cover the deficit for a pair of weeks. Now the local medical association wish to inaugurate a series of health talks for older school children and their parents, the lectures to be merely running comment on a four-reel program. We will gladly co-operate with them and I promised the committee to secure from motion picture people any information as to the source and volume of any material of that sort.

Loan Collections.

In another part of his letter, Mr. Downer suggests the establishment of "loan collections of educational films for the use of such institutions" as Friendly House. We do not altogether like his scheme because we believe that much better results are always obtained by the man or institution that has to stand on his own ground and fight his own way. It is quite true that the Russell Sage Foundation, the Anti-Tuberculosis Societies, other associations and occasionally some of the manufacturers have and do lend pictures for special demonstrations and exhibitions, but this is a very different thing from supplying them for the carrying on of the ordinary work of an institution. As a matter of experiment and to introduce the picture to a community we heartily endorse the loaning of the pictures, but Friendly House has already made its experiment and Mr. Downer's account proves its success for the work they want to do. We have lived in Davenport and unless the place has changed very much in the last few years a determined effort will bring forth more than enough voluntary subscriptions from the community itself to fiance the work Mr. Downer wishes to accomplish.

Releases for March 30 to April 5.

This week we include the feature and State rights releases for the month of March. The abbreviation "Adv." stands for "advertisement."

GENERAL TOPICS.

Newspapers.

Animated Weekly. Universal 2. (16:202.)
Gaumont Weekly. Gaumont 2. (16:206.)
Mutual Weekly. Mutual 2. (n.s.p.)
Pathe's Weekly. Pathe 31. (16:80.)

RELIGION.

The Elder Brother. Edison 31. (15:1352; 16:164.) Good for sermons on St. John 15:13, and Romans 12:10; also illustrates brotherly love and the practise of Christian devotion and self-sacrifice.
By Design of Heaven. Gaumont 2r. feature. (15:1366; 1222; sp. rev. 15:1227.) Devotion to the Blessed Virgin.
The Price of Gold. Essanay 2. (15:1356; 16:279.) Good for sermons on the meaning of marriage and the choice of a partner in life.

SOCIOLOGY.

Modern Progress in Somaliland, East Africa. Cines 5. (16:196; 280.)
A Change of Administration. Selig 5. (2r; 16:80; 280.) Deals with the political patronage evil.
Our Coast Defenders. Vitagraph 3. (15:1354; 16:279.)
A Day at Tuskegee. Anderson-Watkins 3r feature. (Adv. 15:1022.)

Manners and Customs.

New York Public Markets. Kalem 4. (15:1356; 16:280.)
Madame du Barry. Eclectic feature. (sp. rev. 15:980.) Court life in France in the reign of Louis XV.
A Royal Visit to Ireland. Kinemacolor. (16:90.)
The Suffragette Pageant and Tableaux. Colonial Film Co. feature. (Adv. 15:1391.)

SCIENCE.

Meteorological Phenomena.

Ohio and Indiana Floods. Selig 1. (Adv. 16:131.)
Ohio Floods. Essanay 1. (Adv. 16:131.)
Dayton, Ohio, Flood Disaster. Lubin 2. (Adv. 16:131; com. 16:279.)
The Omaha, Nebraska, Tornado. Essanay 1. (Adv. 16:131.)

APPLIED SCIENCE.

The Circulation of the Blood. Itala sp. (Adv. 15:856.)
The Story of the Orange. Kinemacolor. (16:92.)
How Plaster is Obtained. Pathe 1. (15:1358; 16:165.)

FINE ARTS.

Architecture.

Chinese Temples. Selig 2. (n.s.p.; 16:279.)
An Excursion to the Grand Chartreuse, France. Pathe 4. (15:1358; 16:280.)

Amusements.

Winter Sports in Norway. Mutual educational 3. (15:1364.)
The Moros. Pathe 1. (15:1358; 16:165.) Acrobats.
Tobogganing in Switzerland. Kinemacolor. (16:92.)
Hunting Big Game in the Arctic. Northern Ventures 4r feature. (Adv. 15:1021.)

LITERATURE.

English.

Hiawatha. Indian Players 4r feature. Photodramatization of Longfellow's poem of same name.
Mystery of Boscombe Valley. Union feature 2r. (15:932.) Photodramatization of Conan Doyle's "Boscombe Valley Mystery" in his "Adventures of Sherlock Holmes."
The Copper Beeches. Union feature 2r. (15:934.) Photodramatization of story of same title in Conan Doyle's "Adventures of Sherlock Holmes."
The Musgrave Ritual. Union feature 2r. (15:1020.) Photodramatization of story of same title in Conan Doyle's "Adventures of Sherlock Holmes."

THE STOLEN PAPERS. Union feature 2r. (15:1020.) Photodramatization of story in Conan Doyle's "Adventures of Sherlock Holmes."

French.

THE BISHOP'S CANDLESTICKS. Imp 2r 3. (Com. 16:49.) From the incident in Victor Hugo's "Les Miserables."

THE WANDERING JEW. Roma-American 4r feature. Photodramatization of Eugene Sue's novel of same title.

GEOGRAPHY.

Rivers.

THE RIVER WANGANUI. Melies 3. (15:1356; 16:279.)

European Countries.

See under MANNERS AND CUSTOMS, ARCHITECTURE AND AMUSEMENTS.

Asiatic Countries.

See under ARCHITECTURE.

African Countries.

CAIRO, EGYPT, AND ITS ENVIRONS. Pathe 2. (15:1358; 16:279.)
See also under SOCIOLOGY.

The United States.

See under SOCIOLOGY, MANNERS AND CUSTOMS and METEOROLOGICAL PHENOMENA.

New Zealand.

See above under RIVERS.

Arctic Regions.

See under AMUSEMENTS.

Antarctic Regions.

CAPTAIN SCOTT'S SOUTH POLE EXPEDITION. South Pole Expedition Co. feature. (Adv. 15:811.)

BIOGRAPHY.

MADAME SARAH BERNHARDT AT HOME. All Star 2r. (Sp. rev. 15:467.)
LIFE OF DANTE. Ambrosio 3r. (Sp. rev. 15:1202.)
THE GERMAN KAISER, WILHELM II. True Features. (Adv. 15:1367.)
PRESIDENT WILSON'S INAUGURATION. Warner's feature. (Adv. 15:1043.)

THE TIMELY USE OF PROPER PICTURES.

By Rev. W. H. Jackson.

Appropriateness in picture exhibiting is one of the essentials of success. In these times when the feature films and educational subjects are in the ascendant, it is to the best interests not only of the exhibitor, but of all parties, to see that a wise choice, and timely adjustment, is shown in the make-up of programs. That this is appreciated is evidenced by inquiries which are occasionally made for help along these lines, yet it is to be feared that this appreciation is not sufficiently widespread. From time to time the educator makes suggestions as to what class of pictures are most immediately suitable, a too frequent use of these suggestions would soon become "vain repetitions," therefore a timely word is resorted to, with the sole object of helping along the best principles which will best serve the purpose in view.

A good feature film would seem to be acceptable at any time, and industrial subjects are always appropriate; but an indiscriminating run of educationals might result in some exhibitions as untimely as snow in summer.

Along historical lines, and patriotic occasions and aniversaries, there is both the need and the supply for particularly interesting programs. We are in close proximity to two important dates and occasions: Decoration Day and Independence Day; without taking up space here there will be found, by reference to the published lists, ample choice for subjects of more than simple suitability, but of entrancing interest. A consultation with the Grand Army posts will secure in each town a support and interest which would redound to the credit and profit of all. In like manner constant consultation with the various authorities, such as the boards of health and school boards, with the printed list in hand, would result in an encouraging co-operation. The spring of the year and summer time, are each respectively met with pictures in the natural history series which will inspire the young people by the tens of thousands.

The old and long taught truth, that "prevention is better than cure," was never more thoroughly illustrated than it is today by the moving picture. The sociological and hygienic lists contain subjects which are not, as supposed by some, as of a dry and difficult scientific nature; they are of lively common everyday interest, thrilling the most unlearned with information that they have been proved to devour with a keen appetite. The cleanliness of homes, schools, working places, and even certain forms of personal care, are vividly portrayed with an interest which makes such pictures welcome even at "a show."

The wide choice of scenics and travel pictures is such that they afford opportunity for a careful selection, suitable to the times and seasons, so that the "stay at homes" and locally "shut ins" may journey abroad with a proportionate profit to that experienced by the tourist.

While we have said that industrials are always welcome, even here there is room and opportunity for educational discrimination. Agriculture and other industries have their peculiar seasons, and these may be very properly arranged to cause the public to see that they are designed to attract them in a way that will at the same time please, interest, and instruct. To the high-minded exhibitor a satisfying program is the best advertisement. The flaming poster is first alluring, then disappointing, then ignored. The truthfully announced program is first tried, proves surprising, grows with reflection, leaves a pleasant impression, gives help with pleasure, and magnet-like attracts again thus proving the best advertisement, besides winning the support and co-operation of the best people, and they come again, and again, because it pays them in pleasure, and the growth of a profitable knowledge acquired without effort.

The exhibitor who thus studies the timely use of proper pictures, will find that he is filling a valuable place wherever his house may be, and helping forward that which he himself most desires to obtain, while giving the same to his patrons.

Keep Up the Demand.

An exhibitor writing to this paper, and whose letter appeared in the last issue, commends "the good work in striving to elevate the moving picture business," which has ever been the aim of the Moving Picture World and Educator. He also further adds "keep up your fight for more educationals." This last exhortation is worth special notice. The fight for educationals is an old one, long and close, but we do not hesitate to declare that it now seems as though "The fight is o'er, the battle done."

And now the victory is won! The educational picture is the most established fact in the world of moving pictures; from now on it will not need to be the cry "more educationals" for they are nearly legion, but rather more demand for the use of them, and a greater and wider circulation. Less than three years ago this class of picture was a rarity, and little called for; it is now in excess of the demand. It is gratifying to have letters like the one referred to, not only because it shows how intelligent exhibitors like the correspondent are increasing, but because of the fact that there is a growing demand pressing itself upon the exhibitors from their patrons.

To encourage this demand, is now more necessary than to ask for more pictures; more than three thousand educational pictures are now listed, and the educator knows of hundreds more of which even the titles have not yet seen the light of day; an increase in the demand will bring them from their resting places. Another important fact worthy of special mention is that the supply is being given more attention than any other class of picture as there are those at the helm of the production of educational subjects, who are quietly working along lines indicative of the belief that there is going to be a sudden and wide-spread use of the moving picture, along these lines that will require an immediate response; keep up the demand for their use as fast as they are produced.

BUILDING BRIDGES OR ROBBING BANKS?

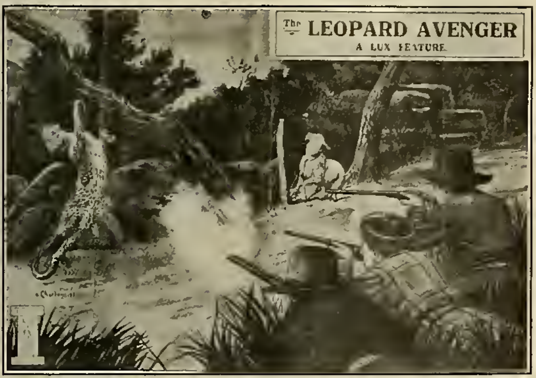
At a meeting of certain educationally inclined people (so far as moving pictures are concerned), a prominent city worker told how one interested in the association of the young people and the pictures made it his object to inquire among them for the purpose of obtaining their views and predilections. The most interesting experience was that of a bright schoolboy who at an ordinary exhibition, had just seen an industrial subject describing the building of bridges. Anxious to know the way in which such pictures were received, the boy was asked how he liked them? "I would rather see pictures of building bridges than of robbing bands," was the extraordinary reply.

An analysis of this strong answer is full of important interest. In the first place it shows the way in which educational pictures are received, also that the average or representative youth is not seeking the sensational or lurid unsatisfying picture. It further revealed the discriminating ideas of right minded people, the criminal picture needs no censorship by the authorities when it is repellant to the young patrons; these makers who supposed that pictures on the order of "yellow journalism" were needed, met with a severe rebuke at the mouth of this schoolboy; even if they do occasionally happen to satisfy a certain class, they are only responding to a degenerate appetite which it is a pleasure to find is not common with the average American youth. The boy's preference is a splendid advertisement for the educational picture, and this is by no means the first time that there have come in reports as to the welcome accorded the industrial picture.

Manufacturers Advance Notes

NEW SERIES OF LUX PICTURES.

We understand that among the summer visitors that we may expect to see pretty soon will be the widely known and popular Mr. R. Prieur, the American agent of the Lux films. His American representative, Mr. Paul Hernoud, says that he will be in this country shortly to arrange for a wider distribution of the greatly improved output of the Lux factories. Like some other manufacturers, the Lux people have been specializing on animal pictures, and some of their releases in the near future will be as realistic and thrilling as could be desired. The Lux studios are among the largest in Paris. They have heretofore largely produced short comics, but recently turned their attention to dramatic subjects. "Pursued by a Lioness," "Face to Face With a Leopard," "The Man Eater" and "The Leopard Avenger" are titles ot some of their recent productions that have met with exceptional success all over the world. Instead of a comedy subject for every weekly release, the American offices at 10 East 15th Street, New York City, will, for the future months at least, release one of these animal pictures every other week, and their well-known comedy subjects will be continued on the alternate weeks.



Scene from "The Leopard Avenger" (Lux).

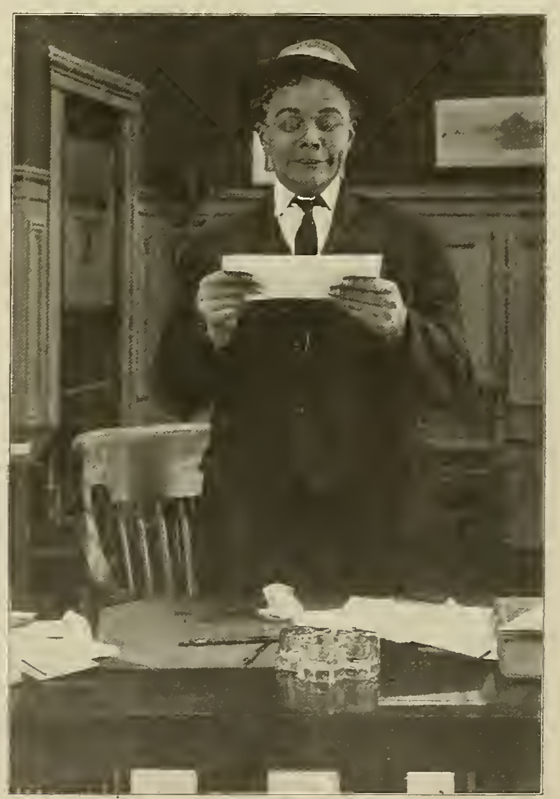
Mr. Prieur has several agencies on the Continent, but his London office is the one that is taking most of his time at present. Beside representing the Lux films in Great Britain, Mr. Prieur is the agent for the Nestor Film Company and the Powers picture plays and three or four other European brands. His London office is in the center of the film district of the British metropolis and now does a larger business than any of his other offices. He has been one of the largest advertisers in the British trade papers and he is now one of the largest distributors of films in England. With his various offices in every country, his duties have been such that his American friends have seen much less of him for the past two years than formerly. His success has been achieved through his boundless capacity for hard, constant work and his tenacity of purpose.

THE ESSANAY WESTERN.

For this roster of the Essanay players now at Niles, Cal., we are indebted to Charles R. Holmes: G. M. Anderson, Miss Bessie Sankey, William H. Todd, Mrs. Todd, Arthur Mackley, Mrs. Mackley, Miss Evelyn Selbie, Brinsley Shaw, Frederick Church, Miss Edna Sharp, True Boardman, Miss Virginia Ames, Gus Carney, Miss Margaret Joslin, Victor A. Potel, Mrs. J. J. Robbins, Jay Hanna, Baby Audrey Hanna, Mrs. Hanna, David Kirkland, Patrick Rooney, George Briggs, Jesse J. Robbins, cameraman; Col. Elder, properties.

"BILL," (Essanay).

"Smiling Billy" Mason is the whole show and then some in this picture. His acting as Bill, the idiotic office boy, is something that will captivate the audience upon his entrance. Rarely have we seen Mason to better advantage. His work as termed by the Essanay publicity department, is "superlative and aristocratic. Following is a short synopsis: John Steppling borrows three thousand dollars from his father-in-law to pay his debts. He promises his wife never to speculate again. That afternoon, John Wallace, a broker, calls on Mr. Steppling and gives the latter a good "tip" in corn. Bill, the semi-responsible office boy, absorbs the conversation and comes to the conclusion———. Through persistent persuasion Steppling falls a martyr to his old ways, and is induced to return home and get the money he had locked in the desk that morning. This he gives to Bill with instructions to deliver immediately to Wallace. Instead of delivering the message post-haste, Bill loiters on the way and proves himself a good samaritan to several who are in trouble. First he furnishes a postage stamp to a charming young lady, who had forgotten her stamp book. Second, he assists a young errand boy by giving him a handle by which he could carry a heavy package. And so on until he reaches Wallace's office after the newspapers had notified the world that corn had fallen to a desperately low price. Steppling buys a paper and discovers that he is again bankrupt. Mrs. Steppling then finds that the money had disappeared from the desk, rushes



Scene from "Bill" (Essanay).

to her husband's office, where she tells him what she thinks of his ungentlemanly procedure. Bill enters at this untimely moment and is kicked bodily out of the office. With the determination of Napoleon he again enters and hands his employer the undelivered message. Mr. and Mrs. Steppling are overjoyed at the return of the money, and reward Bill with a crisp bill for his tardiness. This production is booked for release Wednesday, April 30th.

SELIG PICTURES HOYT'S "A MIDNIGHT BELL."

Something of a sensation was created when the Selig Polyscope Company announced it had secured the moving picture rights for the entire series of farce comedies from the pen of the late Charles Hoyt, who in his generation stood on a par in popularity with that which at present obtains for George Cohan as a maker of entertainments. The first play of the series to be released will be "A Midnight Bell," which makes its premiere on May 5th. The importance of this play chronologically in this list is that it represents the highest ambition of the author in play making, as it incorporates many of the devices of the traditional drama. It is particularly strong in character type and deals with the life of a New England village in winter, when the amusement season reaches its height in the church social.

Scene from Selig's Adaption of Hoyt's "A Midnight Bell."

In the fads and fancies of the bucolic community the dramatist found much material for congenial characterization, but he did even more in arranging a thrilling situation, involving the hero, discrediting him in the eyes of the heroine and setting the whole community by the ears. How the wrong man jealous of the right one takes the funds from the bank and hides them in the cushion of the old church pew and then pursues the beauty of the village with his unwelcome attention while the good young man is made to hide his head in a cloud of false accusation. How the clever detective from the city suspects him in spite of his cleverness, how the hard cider drinking deacon gets caught in a bear trap when he goes to oil the old church bell and then witnesses the actions of the guilty man that lifts the imputation from the innocent one, are all features of this interesting story in pictures.

R. L. FRANK IN MINNEAPOLIS.

Roy L. Frank has taken charge of the Minneapolis office of the Sedig Feature Film Company at 555 Temple Court. This office is purchasing all Sedig, Solax, Itala and Gaumont features for Minnesota, North Dakota, South Dakota, Montana and the north of Michigan. Mr. Frank has been in the exchange and manufacturing business for the past nine years, but this is his first attempt at the feature end of the game. His experience and knowledge of the field should spell success.

GLORIA-FILMS COMING.

It is announced that "Gloria" films will have a representative in the United States. Gloria films will be produced by Mario Caserini, for nine years with the Cines Company at Rome, and later with the Ambrosio at Turin. With him will be associated Domenico Cazzulino, who is well known in the trade. A new studio is being built at Turin. Two, three and four-reel productions will be made.

RICHARDSON'S "DOPE" GOOD FOR "INDIGESTION."

Philip Haywood, of Haywood & Co., has opened the "Queen" moving picture theater in Cincinnati, O. The new house is situated in McMillan Street. Although Mr. Haywood has been in the picture business for many years, he admits that he does not know all there is to be known about projection and its allied branches and says that he finds much efficacious "dope" in F. H. Richardson's handbooks and "Projection Department," which is good for "indigestion" of the projection end of the business.

IN CORRECTION.

In a recent criticism in Comments on the Film, attention was called to the fact that "Memories of His Youth," a Lubin production, of which Clara S. Beranger was the author, was very like one of F. Hopkinson Smith's stories, "An Old-Fashioned Gentleman." Not being gifted with second sight, the critic could not know that this story was accompanied by a letter from Mr. Smith granting Mrs. Beranger the privilege of making his story into a photoplay, and the alert Lubin press agent thoughtfully refrained from making use of this valuable advertising fact. Mrs. Beranger backs up her statement of facts by a letter from S. McCloskey, the Lubin editor and the World is very glad to set the matter straight. In the interest of accuracy both "Memories of His Youth" and "Art and Honor" are based on the story and are reproduced by permission of Mr. Smith.

UNIVERSAL COMPANY ENTERS OBJECTION.

In our issue of April 19, our Los Angeles correspondent called attention to a three-reel picture of the Mexican revolution that was being shown there and that had caused a formal protest from the Mexican consul. It was stated that the picture was a special release of the Universal Company. We are advised by the Universal Company that the only pictures of this nature that they have released is their well-known two-reel feature, every foot of which they guarantee. A thorough investigation is being made of the matter. As our correspondent specifically mentions three reels, it seems as though something had been added by someone, even if two of the reels were really the output of the Universal Company.

CLEVELAND BACK IN VAUDEVILLE.

W. S. Cleveland, of vaudeville fame, who has been considerably before the public recently on account of his numerous lawsuits, fighting the efforts of the "interests" to prevent him doing business as a booking agent, now announces his speedy return to his chosen field of endeavor. He has been successful in his legal battles, and the last suit brought by him against Kohl & Castle, of Chicago, resulted in an unqualified victory for Cleveland. He has just returned to Broadway after a long distance "marathon" around the country visiting managers of theaters, parks, fairs, et cetera, in the interests of his "Cleveland Circuit" booking offices.

Cleveland claims to have broken all records in the number of cities and towns covered in a given length of time. His combined trips totalled thirty-nine days. He traveled over the larger part of twelve States, and visited all the larger towns in Ontario and Quebec, Canada, calling on managers of one or more places of amusement in one hundred and forty towns, or on an average of a little more than three and one-half towns per day—some going. He states that he can verify this record, and challenges all comers to duplicate it.

"IN THE HAREM OF HASCHEM" (Lubin).

"In the Harem of Haschem" is a romance of Arabia. The story is thrilling and the costuming and scenery realistic and beautiful. The tale is told in Bagdad and the atmosphere of the Arabian Night's dreams is well sustained. The touch of tragedy is well compensated with the sequel of a love episode.

Maisara, a collector of revenue for Haschem, the Caliph, wrongs a widow woman. She appeals to the Caliph and he orders the Maisara shall repay her an hundredful and lose his place. Vowing vengeance Maisara seeks his kinsmen, the tribal spirit being an Arabian characteristic. They counsel with him and decide Masiara shall send his daughter, Amina, to the Caliph as an ostensible peace offering, but in reality that she may assassinate him. She falls in love with Haschem and fails to redeem her promise. Maisara warns her that unless she carries out the undertaking he will do so himself. It drives home the horror of the deed she has promised. She throws the dagger from her and this is taken to Maisara by Zied, his cousin. Under pretense of seeing Amina, Maisara gains entrance to the harem, where Haschem is not closely guarded and where the blow can be struck before help can be summoned. Amina is horror stricken at his appearance. Her distress is secretly observed by Haschem, who is on guard against the treachery and takes the dagger from Maisara. On Amina's plea Maisara's life is saved and Amina finds happiness in the arms of the Caliph.

Scene from "In the Harem of Haschem" (Lubin).

A NEW FILM VIEW OF CITYGIRL.

In the films Citygirl is almost always shown as a heartbreaker without heart. Countrygirl, on the other hand, has come into celluloid notice as a confiding, affectionate creature who loves as she is loved. Citygirl heartless, that is—Countrygirl loving. Just watch the screen!

But Thanhouser upsets some film traditions in a story of a young farmer who is won from his Countrygirl, by Citygirl, who is in the country on a vacation. In her grief, Countrygirl goes to victorious Citygirl with her story of the sweetheart lost.

And to assist the country girl to win back the man, the city girl fools him into thinking her (the city girl) a totally unrefined and undesirable creature, whereupon he immediately renounces her!

So he weds the country girl. This story of a city girl's "heartlessness" is released Friday, May 2, under the title of "The Widow's Stratagem."

HIAWATHA AT THE BERKELEY.

So great was the demand for a projection of the Hiawatha picture-masque after it was given at the American Museum of Natural History, that Mr. F. E. Moore has taken the Berkeley Theater, 19 West 44th Street, New York City, beginning May 3rd, with three performances, one at 10, the second at 11:30 and the third at 1:30, all of these at special prices for school children. There will be no performances on the Sundays, but each day, beginning May 5th, regular performances will be given at 3 and 8:30, and extra Saturday performances for children. At all performances for children, souvenirs made by the Indians will be given each child, and at every performance Mr. Pigott will recite Longfellow's poem.

EDISON STUDIO NOTES.

Mary Fuller recently had an opportunity to show what she knows about "first aid" when an automobile in which she was riding collided with a delivery wagon. The driver of the vehicle was injured. Miss Fuller was the first to reach his side and attended to him until the arrival of an ambulance.

* * *

William West denies with some vehemence that he is the actor of that name recently reported dead.

* * *

Richard Tucker, a comparatively new arrival on the screen, has made a tremendous impression by his excellent work in Edison films. He combines youth and good looks with a convincing manner that is winning him a host of friends.

VITAGRAPH STUDIO NOTES.

Miss Leah Baird will be seen shortly in an interesting love drama, "A Soul in Bondage," produced by the Vitagraph Company. In addition to playing the leading part, Miss Baird is also the author of the play. Several other Vitagraph successes owe their credit to her fertile imagination. Among them are "The Dawning" and "A Woman."

* * *

Among the recent additions to the menagerie of the Vitagraph Company are four lions and lionesses, and also some kangaroos. One of the latter animals escaped last Sunday while a pictureplay was being enacted on a farm near Metuchen, N. J. The animal led his keepers a lively chase across the fields, over which he proceeded with twenty-foot leaps. The men following him lost all track of the beast, but he was finally secured by some farm boys, who found that the animal had some way or other managed to break its leg. The photoplay in question was "The Circus Comes to Town." This will probably be released by the Vitagraph Company some time in June.

* * *

The Vitagraph motor boat enthusiasts are very busy just now getting their craft ready for business. Competition between them is keen and some interesting races are promised later in the season, probably after the return of Mr. Blackton, secretary of the Vitagraph Company, from the vacation he is now taking in Europe. Wally Van and Walter Arthur are especially keen on the sport and make a good combination against Charles Chapman and Eddie Wentworth, who are also well-known citizens of the motor boat world.

NICHOLAS POWER COMPANY NOTES.

The phenomenal success achieved by the Power's Cameragraph since its introduction to the London market some two years ago, has enjoyed a steady growth.

At the recent exposition in London the Walturdaw Company, Ltd. (sole agent for Nicholas Power Company), occupied one of the largest spaces. The fact that this company sold twenty Power's Cameragraphs in a single week is conclusive proof of the superiority of this machine.

In view of the many and varied makes of projectors on the English market this result is both emphatic and gratifying.

Power's No. 6A with motor and mechanical speed control has been approved for use in Galveston, Texas.

The following installations have been made during the past week:

A No. 6A complete Moyer and Bateman, Johnsburg, Pa., through the General Film Company, Buffalo, N. Y.

A No. 6A at the Majestic Theater, Worcester, Mass., by the New England Universal Film Company of Boston, Mass.

A No. 6 Cameragraph complete with Dissolving View Attachment at St. Stephen's Church, Winnipeg, Man., through the Canadian Film Co., Ltd., of Toronto.

One No. 6A complete with motor and mechanical speed control by Rosen Bros., 393 Grand Street, Brooklyn, through Picture Theater Equipment Co., 21 East 14th St., New York City.

First Appearance in America, Monday, April 21st, 1913

Now Drawing Capacity Houses Daily, at 2.20 and 8.20

AT THE

ASTOR THEATRE

Broadway and 45th Street
NEW YORK

COHAN & HARRIS, Managers and Lessees

ENGAGEMENT EXTENDED for the ENTIRE SUMMER

THE CINES PHOTO-DRAMA

"QUO VADIS"

IN 3 ACTS

CHICAGO OPENING, McVICKER'S THEATRE, Monday, May 5th, 1913

GEO. KLEINE, 166 North State Street, Chicago, Ill. Booking under direction Messrs. Cohan & Harris

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Read what some of the New York Critics said Tuesday, April 22nd, 1913

(New York Sun)

"QUO VADIS" MOVIES SUPERIOR TO PLAY

Spectacular Aspects of This Famous Drama Superbly Shown at the Astor.

ROME REALLY IS BURNED.

Nero's Orgies and Persecution of Christians Make Thrilling Views.

No theatrical Canute has yet ordered the approaching waves of movies to retreat. On the other hand the managers seem inclined to make a virtue of necessity and open their theaters to the inevitable conquerors. There will soon be few temples of dramatic art in this city without a movie on their records.

Fresh evidence of the wonders of the pictures was supplied at the Astor Theater yesterday afternoon. A series to illustrate Sienkiewicz's "Quo Vadis?" was shown for the first time. Daniel Frohman contends that the public will not grow weary of moving pictures, but of inferior specimens of their kind. The combination of outlay and skill never produced anything so fine as the pictures shown yesterday.

With a good memory of several productions of the Polish writer's novel in dramatic form it is quite possible to say that none of them seemed to reconstruct the period of the play with the same completeness that these views do.

Massive pillars stand in front of the house of *Vinitius* and through the open doors of *Petronius'* corridors the spectators glimpse a garden rich in foliage and the white ornamentation of marble figures. The orgies of the court in *Nero's* palace proceed with a degree of naturalness which would never have been possible on the stage. The crowd in front of the palace as Rome burns; the Emperor hearing with astonishment their imprecations, and the sight of *Petronius* turning their affections once more to *Caesar*—these episodes were accomplished with a vivid flash of reality impossible to the dramatic stage.

It was of course the burning of Rome which most fully revealed the capacity of the pictures to indicate spectacle. Through streets swept by smoke and flame rushed panic stricken people. Houses tottered and crumbled about them as the flames advanced relentlessly.

With striking reality is the burning of the city represented; and the later views of charred and ruined buildings added their effectiveness to the scenes.

It was perhaps the most striking novelty of these pictures that the backgrounds never seemed to have been created for the special purposes of these various views. The action seemed on the other hand to be taking place in just the spots it would naturally have happened.

This sense of reality was of course secured by the trouble exercised in imparting a look of solidity to the scenes. Some of the out of door pictures, especially those showing the Christians at their devotions, sometimes in moonlight and at others bathed in the morning sunlight, were uncommon in their photographic quality.

These pictures were presented by a company of actors whose names were printed on the programme quite as if they were to appear in person on the stage of the Astor Theater yesterday afternoon instead of having acted these pictures in Italy. They were a competent lot, although modern in manner and appearance.

One of them was a Novelli, although not the famous Ermete. His first name began with "A."

Finer moving pictures were never seen here. What a pity they are not in color.

(New York Press)

"QUO VADIS?" SEEN IN MOVING PICTURES

Thrilling "Movie" Drama Produced for First Time in Astor Theatre.

If any one has any doubt about the effectiveness and dramatic power that lies in moving pictures, let him hurry to the Astor Theater and witness that movie "punch," "Quo Vadis?" A finer film production could hardly be asked than this big stroke in motion picture drama that the Kleine-Cines Company showed here for the first time yesterday afternoon. They bill it as "the supreme masterpiece of photodrama," and one does not feel at all justified in contradicting this statement.

Sienkiewicz's famous story of Nero is closely followed in a magnificent series of pictures vibrating in dramatic composition—lifelike panorama of Nero's time. The story is strongly told in three acts, the first two of three parts each, and the last of two parts.

The staging of "The Burning of Rome" for this photo drama and, even more so, that of the great series of spectacles given in the Roman amphitheater, is a triumph of realism. Exciting chariot races cross the screen with so much "go" that they make those of the circus seem like child's play in comparison.

Certainly no scene the equal of that showing the lions let loose on the Christians in the arena has ever been shown on any stage or in any circus or other animal show. It is a marvel in photography, let alone motion pictures. But to go on and enumerate the "big" scenes in this tremendous photo drama would require too much space. The production is one of those things that must be seen to be appreciated, and to see this striking film production is to appreciate the important part the photo drama must play in the future, and to be alive to its tremendous appeal at the present time.

In the making of this film dramatization of "Quo Vadis" an exceptionally good company of actors—mostly Italians—was used. It is a pity their names cannot be printed here, for each deserves high praise.

(New York Telegraph)

"QUO VADIS?" SEEN IN STRIKING FILMS

Motion Pictures at the Astor Theatre Closely Follow the Text of the Story

BRILLIANT SCENES DEPICTED

Cohan & Harris plunged into the moving picture field last night when they showed at the Astor Theatre "Quo Vadis," an eight-reel film made by the Cines Company, of Rome, Italy, and brought into this country by George Kleine, of Chicago, a licensee of the Motion Picture Patents Company. The moving picture is an adaptation of the book by the same name.

American manufacturers will learn one thing from this film if they ever will learn it. That is that it is not necessary to keep the actors down on the ten-foot line all the time. The additional perspective gained in this picture by keeping the camera further from the players and action lends 50 per cent. to the spectacular worth of the production.

DIVIDED INTO THREE ACTS.

The action of the film closely follows the book. It is divided into three acts, the first two of which have three parts and the last has two. Scenes at a Roman banquet, not forgetting pointed intimations of the orgies of decadent Rome, are introduced in the first act, together with expository ac-

audience that Vinitius, a nephew of Petronius, who is Nero's favorite, is deeply in love with Lygia; a Christian girl held by Rome as a hostage. Ursus, a huge slave, is Lygia's faithful ward and rescues her from the unwelcome attentions of Vinitius.

In Act II, the burning of Rome is the main spectacle. Great columns crash to the ground. The streets are filled with rabble, hurrying hither and thither, taking their scanty baggage with them. Red flames and black smoke fill the air. Inserted scenes show Vinitius searching for Lygia and Nero, at last gratifying his desire to see Rome in flames that he might have inspiration for his Iliad.

In the last act the mammoth arena is unrolled, crowded with people, with Nero in the royal box. The Christians are driven, dumbly protesting, mothers with children by their side among the number, into the arena. The lions come out by a trap door. As they get about ten feet from their prey the scene shifts to Nero gloating over the spectacle, and then the action shows the great animals crunching the bones of the dead.

URSUS RESCUES THE MAIDEN.

A huge bull dashes into the arena with a woman lashed to its back. "Lygia, Lygia! I believe! Oh, Christ, a miracle!" cries Vinitius. Ursus, pushed into the arena, sees the bull, wrestles with the animal and rescues Lygia. The anger of the populace forces Nero to give the thumbs up signal of mercy.

In the last scenes Chilo tells the people that it was Nero who burned Rome. The Apostle Peter and Nazarius are leaving Rome when the figure of the Master appears before them. "Quo vadis, Domine?" ("Whither goest thou, master?") they ask. He bids them turn back.

The reign of Nero is ended. With the people in revolt he tries suicide and one of his followers drives the dagger home.

The work of several of the cast is conspicuous. C. Cattaneo as Nero, G. Serena as Petronius, A. Novelli as Vinitius, Miss L. Giunchi as Lygia and Mrs. A. Cattaneo as Eunice, a Greek slave, later Petronius' mistress, are especially good.

Judging from the reception it received on its first appearance, "Quo Vadis?" in motion pictures is entitled to hold and occupy, on its merits, a legitimate place among Broadway attractions.

(New York Times)

"QUO VADIS?" AT THE ASTOR

Moving Pictures of Famous Story of Rome Shown for First Time Here.

The Astor Theatre housed a moving-picture production for the first time yesterday, when the Kleine-Cines's presentation of "Quo Vadis?" was given there. The pictures, which were made in Italy, followed the events of the successful novel of that name by Sienkiewicz. The presentation was divided into three acts, which took more than two hours to show. Special incidental music was provided on a mechanical orchestral player.

The pictures represent the most ambitious photo drama that has yet been seen here. The production has many spectacular scenes and is full of pictorial effects that are striking. One of the notable things about the production is its success in fixing the atmosphere of the days of Nero. It is plain that a wealth of effort has been spent on details, and nothing occurs to destroy the illusion. The arena scenes are almost painful, so faithfully do they paint a picture of ruthless cruelty.

The two biggest scenes are the burning of Rome and the arena scene. Both employ hundreds of people, who are handled in a masterly manner, and the results are highly realistic. In the arena scene there are gladiatorial combats, chariot races, more than a score of lions, whose destruction of the Christian martyrs is managed in a way to bring gasps of horror from the audience and finally the combat between the giant Lygian, Ursus, and the bull which carries Lygia on its back.

In none of the pictures is there the slightest suggestion of canvas and paint, all of them being taken with a natural background. It is said that a huge arena was specially built for the production, and the film gives visible proof of the statement. The films are fine examples of motion-picture photography, all of them being perfectly lighted and

the handling of the small army of supernumeraries admirable. If a feature moving-picture production can fill a Broadway theatre, "Quo Vadis?" ought to be able to do it.

(New York Herald)

'Quo Vadis' Done in 'Movies' at the Astor

Broadway Playhouse Has Its First "Film Drama" That Vividly Depicts Famous Novel.

They turned the Astor Theater into a motion picture playhouse yesterday, when for the first time in its history a "film drama" was presented. As the home of animated photography the Astor is different from other Broadway motion picture theaters, for its attraction is perhaps the most pretentious motion picture play that has been seen here, being a dramatization of Sienkiewicz's novel "Quo Vadis?"

If you would see Rome burn and witness the terrifying scenes which accompanied that disaster, then the new "Quo Vadis" motion pictures fill the bill, as it were. The Kleine-Cines Company, producers of the film, is said to have obtained special permission to take many of the views, several of which were taken in the Coliseum and among the Roman catacombs. The series of conflagration scenes is only one of the several interesting features, not the least of which are the struggles of the Roman gladiators in the arena and the charge of the lions among the Christian martyrs.

The action, which follows closely the events told in the book, is rapid. There were no waits while the operator was changing films and the intermission between the three "acts" were about the right length. Where once an orchestra of union musicians played popular airs, a Wurlitzer organ with gilt pipes discoursed sacred compositions at intervals and imitated the roaring of a lion.

Whether the Italian actors who played before the camera are more proficient as "movie" actors than American players is hard to say. The spectacular features of the film, the lions, the chariot races, and the burning of Rome are what will attract persons to the Astor.

(Journal of Commerce and Commercial Bulletin)

"Quo Vadis" Pictures

The church and the stage are drawn mighty close together in the photo-drama, "Quo Vadis?" which was given its initial production at the Astor Theater last evening. Wonderfully interesting is this masterpiece of motion pictures as presented by the Kleine-Cines Co. For two hours, with only two brief intermissions, the pictures of the religious drama follow in rapid succession, unfolding the story that is so well known.

The burning of Rome is probably the most remarkable moving picture, or series of pictures ever shown. From the time that the torch is applied until the splendid buildings totter and fall, one realistic spectacle follows another; and while Nero fiddles and the persecuted Christians seek in vain for shelter, the flames seem fairly to leap from the screen.

The other "big scene" is the amphitheater, wherein several hundred lions are turned among the cowering Christians. As a fitting climax to this sensational spectacle a live bull with Lygia, the Christian girl bound to his back, rushes madly about the great arena until the faithful Ursus, by his wonderful strength, twists its neck and saves the life of his beloved mistress.

"Quo Vadis" is really the most wonderful moving picture entertainment ever presented. The religious coloring is heightened by incidental music upon a great church organ. A fashionable audience, which filled the theater, was moved to wild applause as several of the most startling climaxes. The "Quo Vadis" pictures are well worth seeing.

Calendar of Licensed Releases.

Current Releases

MONDAY, APRIL 28th, 1913.

BIOGRAPH—Blame the Wife—(Comedy)	
BIOGRAPH—The Daylight Burglar (Comedy)	
EDISON—When the Right Man Comes Along (Comedy)	1000
KALEM—The Haunted House (Drama)	1000
LUBIN—In the Harem of Haschem (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 18 (News)	
SELIG—Roses of Yesterday (Drama)	1000
VITAGRAPH—Hearts of the First Empire (Sp-2 pts D.)	
VITAGRAPH—O'Hara and the Youthful Prodigal (Drama)	1000

TUESDAY, APRIL 29th, 1913.

CINES—Scenes and Ruins Near Rome (Travel)	200
CINES—The New Arrival (Comedy)	800
PATHEPLAY—The Cormorant (Bird Studies)	
PATHEPLAY—Along the River Eure, France (Scenic)	
PATHEPLAY—Hidden Life in Sea Weed (Zoology)	
EDISON—The Orphan (Drama)	1000
ESSANAY—Cousin Jane (Comedy)	1000
LUBIN—Granny (Drama)	1000
SELIG—Hiram Buys an Auto (Comedy)	
SELIG—Chinese Scenes (Scenic)	
VITAGRAPH—Two' Company, Three' a Crowd (Comedy)	
VITAGRAPH—Street Scenes, Yokohama, Japan (Scenic)	

WEDNESDAY, APRIL 30th, 1913.

ECLIPSE—A Picturesque Journey in Western France (Travel)	250
ECLIPSE—Grandpa's Rejuvenation (Comedy)	350
ECLIPSE—German Cavalry Maneuvres (Military)	400
EDISON—A Reluctant Cinderella (Comedy)	1000
ESSANAY—Cousin Bill (Comedy)	1000
LUBIN—Through Many Trials (Special—2 parts—Drama)	2000
SELIG—The Burglar Who Robbed Death (Drama)	1000
PATHEPLAY—The Mexican Defeat (Drama)	
PATHEPLAY—The Panama Canal To-Day (Engineering)	
KALEM—The Eighth Notch (Drama)	
KALEM—A Coupon Courtship (Comedy)	
VITAGRAPH—A Window on Washington Park (Drama)	1000

THURSDAY, MAY 1st, 1913.

BIOGRAPH—If We Only Knew (Drama)	
ESSANAY—The Story the Desert Told (Drama)	1000
LUBIN—The Veil of Sleep (Drama)	1000
MELIES—A Buried Treasure (Drama)	
MELIES—The Home of Terms (Zoology)	
PATHEPLAY—The Parting Eternal (Drama)	
SELIG—Absent-Minded Mr. Boob (Comedy)	
SELIG—Some Chickens (Zootechnic)	
VITAGRAPH—Bunny vs. Cutey (Comedy)	
VITAGRAPH—Uses of Dynamite by U. S. Engineering Corps (Scientific)	

FRIDAY, MAY 2nd, 1913.

EDISON—Groundless Suspicion (Drama)	1000
ESSANAY—A Child's Precaution (Drama)	1000
KALEM—Fatty's Busy Day (Comedy)	
KALEM—Old Women of the Streets of New York (Top)	
CINES—The Broken Vow (Special—2 parts—Drama)	2000
LUBIN—The Girl Back East (Drama)	1000
PATHEPLAY—Liquid Air (Scientific)	
PATHEPLAY—Winter in Upper Engadine, Switzerland (Scenic)	
SELIG—Their Stepmother (Drama)	1000
VITAGRAPH—Cinders (Drama)	1000

SATURDAY, MAY 3rd, 1913.

BIOGRAPH—The Wanderer (Drama)	
CINES—The Rival Lovers (Comedy)	500
CINES—Jerry's Rebellion (Comedy)	500
EDISON—Billy's Sweetheart (Drama)	1000
ESSANAY—The Crazy Prospector (Drama)	1000
KALEM—The Wayward Son (Drama)	1000
LUBIN—Clarence at the Theater (Comedy)	400
LUBIN—Fixing Auntie Up (Comedy)	600
PATHEPLAY—General Scott's Protege (Drama)	
PATHEPLAY—The Diamond Miniature (Sp.-2 pts. Dr.)	
VITAGRAPH—Captain Mary Brown (Drama)	1000

Advance Releases.

MONDAY, MAY 5th, 1913.

BIOGRAPH—The Tenderfoot's Money (Drama)	
EDISON—The $100 Elopement (Comedy-Drama)	1000
KALEM—The Heart of an Actress (Drama)	1000
LUBIN—Pedro's Treachery (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 19 (News)	
SELIG—A Midnight Bell (Special—2 Parts—Drama)	2000
SELIG—An Old Actor (Drama)	1000
VITAGRAPH—Bingles Mends the Clock (Comedy)	1000

TUESDAY, MAY 6th, 1913.

CINES—A Mixed Affair (Drama)	1000
PATHEPLAY—The Ant-Lion (Zoology)	
PATHEPLAY—The Chateau of Blois, France (Architectural)	
EDISON—When Greek Meets Greek (Drama)	1000
ESSANAY—A Tango Tangle (Comedy)	1000
LUBIN—The Judgment of the Deep (Drama)	1000
SELIG—A Welded Friendship (Drama)	
SELIG—Hatching Chickens (Zootechnic)	
VITAGRAPH—Omens and Oracles (Third of the Belinda Series) (Comedy)	1000

WEDNESDAY, MAY 7th, 1913.

ECLIPSE—The Dividing Wall (Comedy-Drama)	1000
EDISON—Aunty and the Girls (Comedy)	400
EDISON—With the Assistance of "Shep" (Comedy)	600
ESSANAY—The Prophecy (Drama)	1000
SELIG—Belle Boyd, a Confederate Spy (Drama)	1000
PATHEPLAY—The Crooked Bankers (Drama)	
KALEM—The Alien (Drama)	1000
VITAGRAPH—The Deerslayer (Special—2 Parts—Dr.)	2000
VITAGRAPH—Inspection of the Quebec Police (Typical)	
VITAGRAPH—Disciplining Daisy (Comedy)	

THURSDAY, MAY 8th, 1913.

BIOGRAPH—Frappe Love (Comedy)	
BIOGRAPH—The Coveted Prize (Comedy)	
ESSANAY—Two Western Paths (Drama)	1000
LUBIN—She Must Be Ugly (Comedy)	400
LUBIN—Hattie's New Hat (Comedy)	600
MELIES—A Trip Through the "North Island" of New Zealand from Auckland to Wellington (Travel)	1000
PATHEPLAY—Her Mother's Ambition (Drama)	
SELIG—Her Guardian (Drama)	1000
VITAGRAPH—The Wrath of Osaka (Drama)	1000

FRIDAY, MAY 9th, 1913.

EDISON—The Golden Wedding (Drama)	1000
ESSANAY—A Woman's Way (Drama)	1000
KALEM—The Hash House Count (Comedy)	
KALEM—Toothache (Comedy)	
KALEM—The Cheyenne Massacre (Special—2 Parts—Drama)	2000
LUBIN—A Mock Marriage (Drama)	1000
PATHEPLAY—Montreal, Quebec and Halifax (Travel).	
PATHEPLAY—In the Valley of Vesubie, France (Scen.)	
SELIG—In the Days of Witchcraft (Drama)	1000
VITAGRAPH—Cupid's Hired Man (Comedy)	1000

SATURDAY, MAY 10th, 1913.

BIOGRAPH—The House of Darkness (Drama)	
CINES—The People of Somaliland, East Africa (Manners and Customs)	300
CINES—Excess Baggage (Comedy)	400
CINES—Beautiful Lake Como, Italy (Physical Geog.)	300
EDISON—An Accidental Alibi (Drama)	1000
ESSANAY—"Alkali" Ike's Mother-in-Law (Comedy)	1000
KALEM—The River Pirates (Drama)	1000
LUBIN—The Paymaster (Drama)	1000
LUBIN—A Girl Spy in Mexico (Special—2 Parts—Dr.)	2000
PATHEPLAY—Pittin' It Over on Papa (Comedy)	
VITAGRAPH—The Sea Maiden (Drama)	1000

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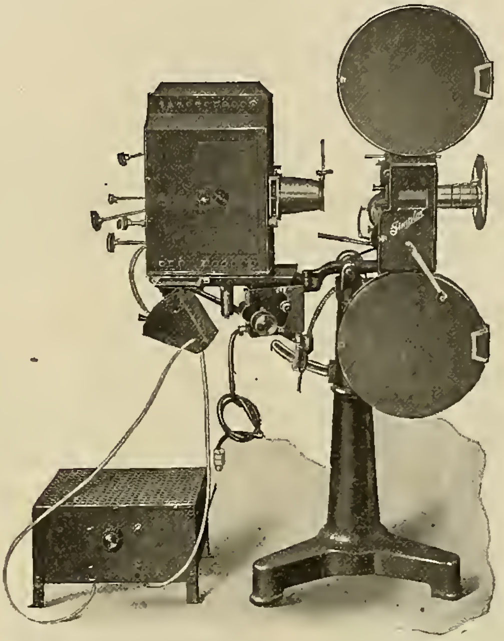

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, APRIL 27th, 1913.

CRYSTAL—Forgetful Flossie (Comedy)
CRYSTAL—A Joke On the Sheriff (Comedy)
ECLAIR—The Law of the Wild (Drama)
REX—The Wayward Sister (Drama)

MONDAY, APRIL 28th, 1913.

IMP—The Cub (Drama)
NESTOR—When Father Was Kidnapped (Comedy)
CHAMPION—The Clown Hero (Comedy)
CHAMPION—Life in Soudan (Sociology)

TUESDAY, APRIL 29th, 1913.

GEM—Billy's Suicide (Comedy)
GEM—Views of Cape Hatteras (Scenic)
101 BISON—The Last Roll Call (2 reels—Drama)

WEDNESDAY, APRIL 30th, 1913.

NESTOR—The Greater Love (Drama)
POWERS—In a Strange Land (Drama)
ECLAIR—The Return of Crime (2 Reel—Drama)
UNIVERSAL—Animated Weekly No. 60 (News)

THURSDAY, MAY 1st, 1913.

IMP—The Rise of Officer 174 (2 Reel—Drama)
REX—The Turn of the Tide (Drama)
FRONTIER—The Word of Jose (Drama)

FRIDAY, MAY 2nd, 1913.

NESTOR—The Ingrate (Drama)
POWERS—Neighbors (Comedy)
VICTOR—The Unseen Influence (Drama)

SATURDAY, MAY 3rd, 1913.

IMP—Her Lover's Voice (Comedy)
IMP—Opening of the 1913 Baseball Season (Topical)
BISON—The Vengeance of the Skystone (2 Reel—Dr.)
FRONTIER—An Eastern Cyclone at Bluff Ranch (Comedy)

ADVANCE RELEASES.

SUNDAY, MAY 4th, 1913.

CRYSTAL—Pearl As a Detective (Comedy)
CRYSTAL—Oh, Whiskers! (Comedy)
ECLAIR—Bewitched Matches (Comedy)
ECLAIR—Salamanders (Scientific)
REX—The Rosary (Drama)

MONDAY, MAY 5th, 1913.

IMP—Eureka (2 Parts—Drama)
NESTOR—The Country Cousin (Comedy)
CHAMPION—The Shark God (Drama)

TUESDAY, MAY 6th, 1913.

GEM—Billy's First Quarrel (Comedy)
GEM—Call Him Whiskers (Comedy)
101-Bison—The Indian's Secret (2 Reels—Drama)

WEDNESDAY, MAY 7th, 1913.

NESTOR—The Awakening of Papita (Drama)
POWERS—The Black Smallpox Scare (Comedy)
ECLAIR—The Sons of a Soldier (3 Parts—Drama)
UNIVERSAL—The Animated Weekly, No. 61 (News)

THURSDAY, MAY 8th, 1913.

IMP—The Whole Truth (Drama)
REX—The Smuggler's Daughter (2 Reels—Drama)
FRONTIER—The Sheriff's Rival (Drama)

FRIDAY, MAY 9th, 1913.

NESTOR—Miss Nobody (Drama)
POWERS—Bozo Arrives (Comedy)
VICTOR—The Unknown (Drama)

SATURDAY, MAY 10th, 1913.

IMP—Leo Makes Good (Comedy)
IMP—The Oyster Industry (Industry)
BISON—The Northern Spy (2-Reel Drama)
FRONTIER—The Tenderfoot's Ghost (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, APRIL 27th, 1913.

MAJESTIC—Old Mammy's Charge (Drama)
THANHOUSER—Rosie's Revenge (Drama)

MONDAY, APRIL 28th, 1913.

EXCELSIOR—The Surveyors (Drama)
AMERICAN—Oil On Troubled Waters (2 parts—Drama) 2000
KEYSTONE—The New Conductor (Comedy)
KEYSTONE—His Chum the Baron (Comedy)

TUESDAY, APRIL 29th, 1913.

MAJESTIC—The Whim of Destiny (Drama)
THANHOUSER—The Girl Detective's Ruse (Drama)

WEDNESDAY, APRIL 30th, 1913.

MUTUAL—Mutual Weekly No. 18 (News)
RELIANCE—The Bawler Out (3 parts—Drama)
BRONCHO—Bread Cast Upon the Waters (2 parts—Drama)

THURSDAY, MAY 1st, 1913.

AMERICAN—The Tattooed Arm (Drama)
KEYSTONE—That Rag Time Band (Comedy)
MUTUAL—The Old Invalid (Drama)
MUTUAL—Tachkent, Asiastic Russia (Political Geog.)

FRIDAY, MAY 2nd, 1913.

KAY-BEE—A Black Conspiracy (2 parts—Drama)
THANHOUSER—The Widow's Stratagem (Drama)

SATURDAY, MAY 3rd, 1913.

AMERICAN—The Road to Ruin (Drama) 1000
RELIANCE—The Good Within (Drama)

ADVANCE RELEASES.

SUNDAY, MAY 4th, 1913.

MAJESTIC—A Country Man's Romance (Drama)
THANHOUSER—(Title Not Reported)

MONDAY, MAY 5th, 1913.

EXCELSIOR—Brothers All (Drama)
AMERICAN—The Brothers (Drama)
KEYSTONE—Algie on the Force (Comedy)
KEYSTONE—His Ups and Downs (Comedy)

TUESDAY, MAY 6th, 1913.

MAJESTIC—The Children of St. Anne (2 Parts—Dr.)
THANHOUSER—(Title Not Reported)

WEDNESDAY, MAY 7th, 1913.

MUTUAL—Mutual Weekly No. 19 (News)
RELIANCE—A Cruel Suspicion (Drama)
BRONCHO—The Way of a Mother (2 Parts—Drama)

THURSDAY, MAY 8th, 1913.

AMERICAN—Human Kindness (Drama) 1000
KEYSTONE—The Darktown Belle (Comedy)
KEYSTONE—A Little Hero (Comedy)
MUTUAL—(Title Not Reported)

FRIDAY, MAY 9th, 1913.

KAY-BEE—Past Redemption (2 Parts—Drama)
THANHOUSER—The Other Girl (Comedy)

SATURDAY, MAY 10th, 1913.

AMERICAN—Youth and Jealousy (Drama) 1000
RELIANCE—The Sheriff (Drama)

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CORRESPONDENCE

NEW ENGLAND.

ON SUNDAY, April 6, the Moving Picture Operators' Union, Boston Local received reports that the situation in one South Boston theater was unchanged. Agent Franke reported that he had offered three moving picture machines and operators to Mayor Fitzgerald for the flood sufferers. The Mayor has sent a vote of thanks for the proffer. This local is in a most flourishing condition, and things are working harmoniously among its members.

A recent incorporation is the Mayer and Hirshfield Company, of Boston. Adolph Mayer, Kathryn A. McDermott and Wilton Hirshfield are the promoters. This is a $2,000 concern.

On Monday, April 7, Douglas Fairbanks and members of his company, presenting "Hawthorne of the U. S. A." at a Boston theater, were the guests of Edwin Bower Hesser, at Tremont Temple, Boston, to view the Kinemacolor pictures of "Actual Scenes of the Balkan War" and the "Making of the Panama Canal." As the scenes of 'Hawthorne of the U. S. A." are laid in the Balkans, the interest of Mr. Fairbanks and his company, are particularly directed to that portion of the Kinemacolor entertainment. "The Chocolate Soldier," with its scenes also laid in the Balkans, is soon to come to Boston, and the writer understands that members of that company will also be invited to attend the Kinemacolor exhibition at Tremont Temple, which is drawing capacity houses.

Harvard College, Cambridge, Mass., has at last recognized motion pictures, and this week, for the first time, moving pictures were thrown upon the screen, at the Harvard Union, when members of the freshmen class assembled for their weekly entertainment. The inherent value of the Kinematograph is surely breaking down every prejudice that may be raised against its universal use.

The Victor Amusement Company, of Worcester, Mass., was incorporated for $10,000 this week, with Albert V. Pickering, Richard Pickering, Albert Fisk, George Walts and Frank W. Wellis as the promoters. A moving picture and vaudeville theater is proposed by the new concern for Worcester.

On Wednesday evening, April 16, the Catholic Club of Everett, jointly with the Everett theater, gave a performance for the benefit of the flood sufferers. A minstrel show, with 65 people in the cast formed the entertainment. Manager Brown of the Everett theater was only too happy to give the free use of his theater to the Club, for such a worthy cause. Manager Brown has always been particularly active in co-operating with the local societies of his town, and has reaped his reward in the way of increased business, as his theater is held in the highest esteem.

West Somerville, Mass., people were interested in the announcement that Joseph A. Hobbs, owner of property at the corner of Holland and Dover Streets, with a frontage in Davis Square, is ready to replace the old building with a first class theater, with a seating capacity of 1,200, provided Mayor Burns will agree to issue a license for the operation of a moving picture and vaudeville theater. The writer understands that plans for the proposed theater have already been submitted to the Mayor. A majority of the business men of Davis Square are said to be in favor of the plan, and, although Mayor Burns has hardly begun his investigation, it is thought that he will grant a theater license at this location, under certain conditions. There surely can not be any good reason why the license should not be granted unless West Somerville insists on being way behind the times.

The Bowdoin Square theater, Boston, has secured the right to show Kinemacolor pictures, starting April 14,. This is the first time that Kinemacolor subjects have been shown in this city, at a ten-cent admission price.

On Sunday, April 13, the Boston American used the greatest portion of a full-page to explain how motion pictures were used in the public schools to teach the proper care of the teeth. This special article was liberally illustrated, showing photographs from actual moving pictures.

New England exhibitors, using programs from the Mutual Film Corporation were most pleased to find out that the New York Motion Picture Company, producers of Kay-Bee, Broncho and Keystone photoplay, had signed a new two-year contract with that firm. The three brands controlled by the New York Motion Picture Company are particularly popular in this section.

Pearl White, leading lady in Crystal Films, visited Danbury, Conn., last week and while there, improved the opportunity to give a talk on motion pictures at the Majestic theater. Mr. Meehan, who owns the Empire theater, reports that Miss White interested her hearers to such an extent, that his patrons are now clamoring for a return engagement.

The First Universalist Church and grounds, have just been purchased by the E. J. Caron Amusement Company, at Manchester, New Hampshire. Mr. E. J. Caron states that about $25,000 was paid for the property, for which his company had been negotiating for months. A model photoplay theater will be made out of the church, which has a suitable location for this business.

D. P. Egan, of Bridgeport, Conn., announces that he has had plans made calling for a moving picture and vaudeville theater to seat 750 persons, and will start building in the near future.

S. Z. Poli announces that the plans for the construction of his new theater at New Haven, Conn., have just been prepared and passed. This house is to seat very nearly 2,500, of which total there will be a balcony seating about 700, a gallery, holding 600 persons and an orchestra of approximately 1,150 seating capacity. The new house will stand on a piece of land measuring 150 by 100, and it is estimated that the cost will be well over $200,000. Mr. Poli hopes to have this theater ready for its opening performance by January 1, 1914. Vaudeville and pictures are scheduled to do the business.

James H. Clarkin, of the Park Casino, Hartford, Conn., is no longer in charge and F. C. Curtis, has now taken over the active management. Mr. Clarkin states that Mr. Curtis intends to make very extensive alterations and improvements, and then will operate the Park Casino as a moving picture and vaudeville theater, to seat 2,000 people.

A large number of the S. Z. Poli theaters in New England will change over from vaudeville and picture shows to stock company attractions, for the Spring and Summer season. This plan is carried out each year, but the houses never fail to return to vaudeville and pictures early in the Fall. Poli's theaters at Springfield and Worcester, Mass., and at Bridgeport, Hartford and New Haven, Conn., are all scheduled for stock shows.

John Keon, known to all the New England trade, had a most encouraging opening day's business at his new Federal theater, Salem, Mass., on March 24, and up-to-date business has been increasing daily, until it is now a case of "come early or stand." Even with a seating capacity of about 1,600, Mr. Keon finds he is often at a loss to seat his patrons. John Keon, is well known to Salem photoplay fans, as he had owned and managed a theater there, previous to building the Federal, which is strictly modern and high-class in every particular. The Federal is of brick and cement construction, and is also thoroughly fireproof. Good programs of photoplays, projected by two brand new, improved 1913 model Motiographs, tell the story of the Federal's success.

Messrs. Yeaton Brothers report that business is good with them, which explains why these enterprising exhibitors are about to build two new theaters, one at Wolfeboro, and the other at Newmarket, N. H., to take care of all the people wishing to take in a real good moving picture program. The Masonic Temple at Wolfeboro seats 700, while the Star theater at Newmarket has a capacity of about 500. A straight program of photoplays, and illustrated songs is bringing home the "bacon" for Yeaton Brothers.

Active preparations are being made for the coming exposition at Bridgeport, Conn., at which moving pictures are scheduled to play a most prominent part. Moving picture cameras are now busily employed in this city; taking views of local scenes, industries and celebrities. Some of the larger business houses of Bridgeport are being photographed to show the commercial progress of this city.

William Fox announces that he has just entered into a contract, whereby all of his theaters will soon begin to use Kinemacolor film service. This contract applies to the Fox theaters in New England, as well as elsewhere.

George Arnold is about to start work on the erection of a new moving picture theater at Rockville, Conn., to seat 425 persons.

The Scenic theater, Westbrook, Me., was sold this week by Woodman Brothers to Ray Poole, formerly associated with the Thanhouser Company. Mr. Poole will continue to operate the Scenic as a photoplay theater. The Star theater, which is managed by Alfred Fredette, is the strongest opposition to the scenic, but both houses do a nice business.

The Hartford, Conn., "Courant," a very live and enterprising newspaper, is making quite a success of its moving picture department. It would pay every editor to look into the advisability of instituting such a department, that would surely appeal to all readers.

Middletown, Conn., has a very broad minded and intelligent gentleman, in the person of the Rev. George B. Gilbert, a clergyman, who realizes the true worth of the pictures. Rev. Gilbert is intending to show moving pictures at Lakeview Park, near Middletown, this summer.

The Columbia theater, Taunton, Mass., is being completely renovated, and a stage has been added, as also has been a balcony. The theater has benefited greatly from the many needed improvements.

The Hudson theater, South Main Street, Springfield, Mass., is a new theater, and one of the finest in that city. It has a seating capacity of nearly 1,000, and is of fireproof construction, and thoroughly first-class and modern in every way. John Hudson, formerly of the Globe theater of that city, will be the general manager of the theater bearing his name. When it is taken into consideration that Mr. Hudson is thoroughly familiar with what Springfield theatergoers demand in the way of moving pictures and vaudeville and also that it has a fine location, it is easy to predict that the Hudson theater should be a prosperous house.

The Children's Welfare League, of Roxbury, Mass., held a public meeting at 4 P. M., April 18, in the ward room of the Roxbury Municipal Courthouse, for the consideration of moving pictures. Representatives of the Parents' Associations, the schools, and of moving picture theaters, spoke.

At Tremont Temple, commencing Monday, April 28, and for the following two weeks the citizens of Boston will, for the first time, have the opportunity of seeing the "Life of John Bunyan," and his classical allegory, "Pilgrim's Progress," made by the Hochstetter-Pierson Company. This picture contains the celebrated findings of F. W. Hochstetter, the greatest since the days of Deguerre.

S. Z. Poli, owning a chain of New England vaudeville and moving picture theaters, will have a regular press bureau next season, provided the permission of E. F. Albee can be secured. Abe Levy is the man Mr. Poli has in mind for this position. Mr. Poli hopes to be able to secure much free newspaper publicity for his theaters by means of this new scheme of his.

The Roderick Theater, Monson, Mass., was sold at public auction this week by Raymond J. Jodoin. This house was playing photoplays and illustrated songs, but business was slack.

Springfield, Mass., exhibitors, were interested last week in watching the results of the attempt of one of their number to show an unauthorized picture of "The Miracle." A. H. Woods, who controls the real "Miracle" pictures, immediately notified Attorney Thomas J. Barry, of Boston, to take action in the matter. Mr. Barry quickly made for Springfield, and had but little difficulty in securing an injunction restraining the exhibition of the pictures. The courts of Massachusetts and New York have both upheld the genuine Prof. Max Reinhardt pictures, as having the sole right to the use of the name "Miracle" in connection with the moving pictures.

The Empire Theater, Holyoke, Mass., is finding that the theater-going public of that city is not over-enthusiastic about the stock-company attractions it has been presenting. April 26 marks the end of this policy, and vaudeville and pictures are expected to be inaugurated in its stead.

Harry Cohen, who has been connected with Poli's Theater, Bridgeport, Conn., for the last eight years, has severed his connection with that theater, and has been engaged as treasurer of the Broadway Theater, Springfield, Mass. Mr. Cohen is well-known among the trade, and considered a capable worker.

W. D. Ascough, manager of Poli's Theater, Hartford, Conn., was made an honorary member of the Governor's Foot Guard Band last week. This action was considered quite an honor, as the Band is a rather exclusive organization.

The Princess Theater, Hartford, Conn., is now presenting Kinemacolor pictures, also the Casino Theater, of that city. The Princess will continue to exhibit some black and white subjects, while the Casino intends to use Kinemacolor exclusively.

Walter T. Murphy, manager of the Lyceum Theater, New London, Conn., will show Kinemacolor subjects on and after May 1. The Lyceum holds the reputation of being the best house in New London devoted to vaudeville and pictures. Manager Murphy states that his business is increasing in good shape.

James P. Baxter is considering the advisability of building a new theater at the corner of Congress and High streets, Portland, Maine. The location is excellent, and a theater can be erected to seat well over 1,000.

It is rumored that the Park Theater, Manchester, N. H., is to give up its policy of stock-company shows, and replace it with vaudeville and picture programs.

The Kinemacolor entertainment at Tremont Temple, Boston, added an extra attraction this week, "Washington Women's Suffrage Parade" and the "Inaugural Parade." "The Making of the Panama Canal," and "Actual Scenes of the Balkan War," are the two Kinemacolor subjects that are creating no end of favorable comment in Boston.

M. Blumenberg, owner of the Casco Theater, at Portland, Me., may build a second house in that city. The Casco is a rather small house, but it does an unusually large business, with photoplays and singing specialties. This house is unusually well managed.

S. Z. Poli secured no end of free publicity for his Poli Theater, Springfield, Mass., when he promised a guarantee of at least $1,500 to the building fund of a new Y. M. C. A. The papers commented on the liberality and public spirit displayed by Mr. Poli in such a worthy cause.

Up to a while ago, Mayor Hardy, of Fitchburg, Mass., granted licenses for Sunday exhibitions of moving pictures. This attitude on the part of Mayor Hardy immediately evoked a great deal of talk and opposition on the part of the local clergy. In fact, so noisily did the clergy clamor, that Mayor Hardy decided to abide by the wishes of the reverend gentlemen, and refused to grant further licenses. Salem, Mass., is another Massachusetts town in which Sunday conditions are the same. It's about time that the exhibitors of these towns got busy, and try to see what they can do to change matters.

One of the largest real estate deals ever consummated in Rutland, Vt., was closed last week, and included the site for the new $75,000 theater for Thomas A. Boyle, the well-known and popular manager of the Rutland Opera House. The plans for the new theater have already been accepted by the local authorities. The new theater is slated to have a seating capacity of 1,400, and will be located on Center street, the main thoroughfare in that city, and in the very heart of the business district. Ground will be broken within a very short time. Mr. Boyle hopes to have his theater open by the latter part of August. Rutland has sorely needed a first-class, thoroughly modern and up-to-date theater, which is exactly what the new house will be. The house has not been named. The policy will be vaudeville and pictures, and some road shows.

Mayor John F. Fitzgerald, and members of the Boston Chamber of Commerce, who are going on a tour of inspection of the Panama Canal, secured a private view of those scenes of the Kinemacolor pictures at Tremont Temple, Boston, having to do with the construction of the canal.

The Hyperion Theater, New Haven, Conn., has booked the Kinemacolor pictures of the Panama Canal and Balkan War, for an extended engagement. The week starting April 14, was the beginning of the engagement, and Manager E. D. Eldridge states that he is well pleased with the business thus far. The Hyperion is considered the best house in New Haven, and, as a rule, plays nothing but the best road shows.

Bath, Maine, is to have a new theater, seating about 1200 people, built by the Abrams Amusement Company, of Portland, Me. Mr. Hiram Abrams states that the new house will be by far the best in Bath, and further, that nothing will be left undone to erect a handsome, fireproof and thoroughly modern theater. Vaudeville and pictures will form the program.

Louis M. Boas, manager of the Academy Theater, Fall River, Mass., offered an unusually large bill of vaudeville and pictures last week, due to the fact that the Academy passed its fortieth milestone during the week. In all its long career, it is very doubtful if the Academy has ever been more prosperous than it is at present, under the able control of Mr. Boas, one of the cleverest vaudeville and photoplay men in this section.

J. J. Haggerty, who has been connected with the Court Square Theater, Springfield, Mass., for a long period of time, is now associated with the new Broadway Theater of that city.

Both the Pastime and Premier theaters, of Lowell, Mass., are closed, but it is expected that they will be reopened in the near future, with programs of motion pictures and illustrated songs.

Boylen's Theater, Taunton, Mass., which was recently opened to the public, has been leased by Messrs. Donovan and Walker, for a long term of years. Boylen's Theater is thoroughly modern, and one of the best in the city. With programs of vaudeville and pictures, it is safe to say that Walker & Donovan have a winner in Boylen's. This concern is a growing one and now is interested in four theaters at Taunton, all of which are doing very well with photoplays.

Very extensive alterations are being made in the Columbia Theater, of Taunton, Mass., and it will not be ready for another week or two. A great many badly needed improvements are being made. The regulation programs of pictures will be offered as usual by the Columbia.

On April 14, the Opera House, Lawrence, Mass., opened to the public, under the management of Mr. William White. The Victoria Theater, also of Lawrence, playing programs of pictures and illustrated songs, is likewise under the management of Mr. White. The Opera House will show vaudeville and feature pictures, and there is every reason to believe that it will make good. Manager White knows what the people of Lawrence want, and is prepared to give it to them.

HENRY.

ST. LOUIS.

THE Franklin Avenue Improvement Association, composed of prominent business men along that thoroughfare, met recently and discussed plans pro and con relative to the erection of a $65,000 motion picture and vaudeville house. It is the purpose of the merchants who are live, energetic hustlers to improve that street by erecting a popular price house which will cater to the many thousands of patrons of the popular price houses and put forth a brand of amusement somewhat similar to the class of entertainment now offered by the Hippodrome, which has done so much good for Sixth Street, and which has caused that thoroughfare to be christened the "St. Louis White Way." A committee was organized to raise the necessary funds. C. A. Smith was chosen president; Herman Mauch, vice-president; A. C. Neidringhaus, secretary, and W. F. Durkham, treasurer.

Captain Roald Amundsen, discoverer of the South Pole, lectured at the Odeon, Monday, March 3rd, and with the aid of motion pictures showed some interesting views of life on the ship "Fram" and other interesting features connected with the now historic attainment of reaching a goal long sought for by hardy spirits for many centuries.

Frank L. Tabot, owner of the Hippodrome, was recently presented with a $400 set of silverware by attaches of that theater for his many acts of courtesy toward them in the past, and especially for the donation of the house on last New Year's, which he turned over to allow the employes to give a benefit.

Chief Inspector H. C. Henley of the Fire Prevention Bureau, aided by the fire insurance men of St. Louis, is strongly urging the Municipal Assembly to pass a bill now pending before that body asking for the regulation of film exchanges situated in the downtown fire skyscraper district, due to the fact that the said film exchanges carry an explosive, very dangerous, in the shape of "a film of nitro-cellulose, which burns with explosive violence and cannot be extinguished by the devices usually at hand." Chief Henley says that film exchange managers do not attach enough importance to the danger this explosive carries, and earnestly solicits the Assembly to pass the measure. The bill, if passed, will provide that each reel of film containing 500 feet or more shall be kept in a separate metal box, except when it is being examined or repaired. The bill also provides that films shall be stored in a concrete or brick vault provided with tight-fitting automatic bank vault doors. The vaults must be lighted only by vapor-proof incandescent lamps, the wiring to be carried in iron conduits and controlled by switches outside. The bill forbids the use of any heating apparatus except hot air, hot water or steam, and all smoking is strictly prohibited. Another important provision in the bill is to the effect that no film exchange shall be conducted in any building higher than two stories, or in any building used as a habitation, with the maintenance in every room containing nitro-cellulose films of two three-gallon chemical fire extinguishers, two pails of water and two pails of sand, with a penalty for violation of any provision of the ordinance amounting to not less than $25 nor more than $500. It can readily be seen from the above that the measure is drastic, to say the least.

The Grand Central, at Sixth and Market Streets, is doing a thriving business. With vaudeville to right of him and vaudeville to left of him, Mr. Sievers, who has managed this house for years, continues to demonstrate that the public knows what they want when they want it. Mr. Sievers has the best organ in town and a corps of assistants looking after the wants of the patrons. These assistants are the essence of politeness, and picture house managers could learn a good deal by patterning after them.

The office of the St. Louis representative of the Moving Picture World is now located at 909 North Third Street, and all matter respecting St. Louis news will be taken care of if addressed to that number.

The New Grand Central, a $150,000 theater the perfection in moving picture houses, was opened Monday, March 31. The new theater is located at the northeast corner of Grand and Lucas Avenues, and was put up by a company composed of William Sievers, manager of the present house known as the Grand Central on 6th and aMrket Streets, in the downtown district. Associated with Mr. Sievers in the building of the new playhouse are Edmond Koeln, City Collector, Otto F. Stifel a brewer, Theodore Rassieur, a lawyer. The New Grand Central makes the fourth new picture house to go up in the Grand Avenue district, which has come to the front very rapidly the past few years as an amusement center. The New Grand Central is built of re-inforced concrete as the basis of its structure with concrete floors and rough cast stucco as the exterior cover, the only wood in the house is in conjunction with the furnishings for the seats. The total seating capacity is estimated at 2,000 of which 1,200 are on the lower floor which measures 80 x 100 feet. The proscenium arch is 40 feet wide by 25 feet high adhering to the general dimensions of the present downtown St. Louis theaters. The plans for the theater were under the supervision of Hirsch Helfensteller and Watson architects.

The temporary injunction granted to the Street and Smith Publishing Company, restraining the Atlas Film Co., -of St. Louis, from using the title Nick Carter fiction hero and detective in the Atlas production of "The Great $100,000 Jewel Mystery" was recently reversed by the United States Court of Appeals. Street and Smith who publish a weekly containing the adventures of the said "Nick Carter," charged that the Atlas Film Co., had no right to use the name. The Court of Appeals held that because the Street and Smith Co., had no copyright to the name there had been no infringement, and the Atlas people were within their rights in dramatizing any of the stories of Street and Smith under the same name.

Negotiations are under way for the erection of a moving picture house at southeast corner of Market and 23rd Streets. The house will be erected by C. H. Turpin of the Adler Goldman Commission Co. The area of the site is on a lot 100 feet by 144 feet and was leased on a basis of four per cent. on a valuation of $50,000. Vaudeville will also be shown in conjunction with the pictures.

Mr. O. E. Goebel, president of the St. Louis Motion Picture Co., 25th and Montgomery Streets, has announced the purpose of his company to enlarge the factory and double the capacity of the business. The fact that the St. Louis Motion Picture Company has had to keep three shifts of employees working night and day for months to keep up with orders led to the plans for increasing the plant.

Kalem's magnificent picture "From the Manger to the Cross," was put on Easter week at the Talbot Hippodrome and crowded that popular house to the doors. So many people being unable to see the pictures Easter week, Manager Talbot decided to give the public another chance and the reel was put on again the week of April 12.

The Grand Opera House, the oldest playhouse in the city, has been remodeled and was opened to the public the past week when in conjunction with eleven acts of vaudeville, the Edison talking pictures were put on. The New Grand as it will be known has been remodeled to a greater seating capacity and will seat over three thousand, making it the largest in the city.

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LICENSED FILM STORIES

LUBIN.

PEDRO'S TREACHERY (May 5).—Ned Fields and Helen Andrews are sweethearts, when Bob Murry, the new foreman, arrives. Helen is immediately infatuated with this handsome cattleman, and leaves Ned much chagrined. A Mexican workman observes this and gives Ned the laugh. Ned knocks him down and Pedro, the Mexican, swears vengeance. Helen and Bob, the new foreman, later get married. Pedro, in the meantime, sees an opportunity to square his account with Ned. He steals Ned's chaps from the bunkhouse, and disguised by a handkerchief and Ned's hat, sneaks into Andrew's home and steals the money which Bob had procured to pay off the men. Old man Andrews catches him in the act. A struggle ensues and Andrews is mortally wounded. Ned, returning from searching for some absolute suspect, goes to the door of the home and hears Helen tell Bob and the doctor that she saw Ned disappear through the door as she entered the room.

Knowing that no pity will be shown him by the cowmen when they learn of this, he determines to cross the border until he can clear his name and prove his innocence. He does so, and there meets a Mexican Senorita and falls in love with her. Chapo is caught being cruel to an animal and discharged from the Andrews' ranch. He also goes to Mexico and is hired by Juanita, later meeting with Ned. He attempts to bribe Ned by showing him a clipping from a home paper. Pedro, being unable to blackmail Ned, he takes the clipping to the girl, Juanita. Ned calls on Juanita that evening and learns of the act, and determines to settle with Pedro. They have a struggle, a revolver is discharged, and Pedro is seriously wounded. The sheriff, in the meantime, who has secured evidence of Pedro's guilt through the confession of his (Pedro's) squaw, appears upon the scene in time to arrest the guilty one and send the sweethearts into each others' arms.

THE JUDGMENT OF THE DEEP (May 6).—Olly, the lighthouse keeper's daughter, is persuaded by her father to accept the attentions of Joe, a fisherman, whom she dislikes. Dick Mathews arrives at the seashore with his mother to spend his vacation and calls at the lighthouse in view of renting a boat for a daily row. He meets Olly and it is a case of love at first sight. They are seen quite frequently together by Joe. The seed of vengeance now sprouts in his heart, and being cognizant of Dick taking a daily row, saws the oars partly in half in the hopes that Dick would row out to sea, the oars break, and that he would perish. It occurs, however, that Olly, deciding to play a joke on Dick, takes out the boat. When out quite a distance the oars break and she is tossed around by the waves. Dick goes down to where his boat is kept, followed from behind by Joe, who is anxious to see his plans fulfilled, but is surprised to see that his boat is gone. He finds Olly's bonnet, and, thinking that she has played a joke, passes on. Joe is horrified to see the boat gone, and on finding Olly's bonnet, it occurs to him instantly that the fate he prepared for Dick has befallen Olly, and he rushes to her father, stating that Olly must have drifted into the sea. The father rushes down to the sea, followed by Joe, and they start a search, Joe in a boat, the father searching the shore. Dick, on looking from a rocky elevation overlooking the sea, spies Olly frantically waving her apron in the drifting boat, and with the aid of two fishermen, rows out and rescues her just as she collapses from exhaustion. The sea becomes very rough and Joe's boat is wrecked and he swims to a reef, where he finds the wreck of Olly's boat. He becomes remorse-stricken, but he realizes that he is doomed. The next morning Olly is taken to her father, whom she tells of Joe's dastardly attempt to kill Dick. The father, wild with rage, rushes out to search for Joe. He finds Joe's body washed ashore and proceeds to denounce him, but sees that he is dead.

HATTIE'S NEW HAT (May 8).—Mrs. Jones and Mrs. Smith, neighbors of the Hotalings, have new hats, and Mrs. Hotaling tells her husband that she really must have a new lid to be equal with the others.› Arthur demurs, but Hattie not only gets the price, but takes her husband with her to bring the package home. When Arthur sees the box he nearly swoons. It is big enough to hold a rocking chair. To navigate the streets and get by without injuring people, requires all of his optic measurement, and with all of his care he runs a-foul of many offensive and inoffensive pedestrians, which cause arguments that are annoying. Reaching home Mrs. Hotalling shows the neighbors the largest box and dearest little hat ever seen. Arthur is worn out with the job and well nigh demented, attempts suicide by getting into the box and attaching a gas heater hose. Hattie rescues him and administers a spanking to make him behave.

SHE MUST BE UGLY (May 8).—Robert Burns is tired of having his stenographers quit their jobs to get married. He hits upon an idea—to advertise for a stenographer that is so ugly there is no chance for her to get married. Pretty girls apply for the position, but are decidedly turned down on account of their good looks. Mae Hotely decides to make herself ugly and applies for the position. The boss engages her. One Sunday afternoon, while he is out walking in the park, he meets her in her own proper person, and falls violently in love, not knowing that she is his own stenographer. He tries to scrape up an acquaintance with her, but she appeals to a policeman for protection. He is utterly miserable until one day in the office, when Mae's smoked glasses fall off. He sees through the rest of her make-up; she is the girl of his dreams. Everything ends happily, as she promises to be his stenographer for life.

A MOCK MARRIAGE (May 9).—John Colby, fortune spoiled and a reckless ne'er-do-well, on a jaunt to the little town of Westbury, meets Betty Carter, the daughter of 'Lige Carter, the country grocer. Betty is artlessness personified, and Colby fills her mind with tales of city life, and then leaves her dreaming of gay parties and autos. Upon returning to the city Colby boasts of his conquest to several of his reckless companions. His friends doubt the story. Colby becomes angered and says that he will show them. He loads the party in an auto and speeds out to the cross roads grocery. The party finds Betty at the well and the girl is the recipient of much flattery when Colby introduces all of his friends. The old grocer sees the visitors and the sand of suspicion is blown into his eye. He orders the party away. One of Colby's companions proposes a mock marriage ceremony, and Colby, angry at the girl's father, agrees. The girl is sent for and the preparations made for the pretended ceremony. Old man Carter sees Betty steal away, and, seizing a shot gun, follows. He comes upon the young profligates just as they are going through the ceremony, and as they prepare to take Betty away with them. The old grocer fires, mortally wounding Colby. Betty turns against her father. She has Colby taken to her father's home, where she nurses him back to life. During the interim the city chap has fallen in love with her. This time a real minister is brought into service, and all are made happy, even old Mr. Carter, who is pleased that matters were so easily mended.

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A GIRL SPY IN MEXICO (Special, 2 parts, May 10).—In the hills of old Mexico the skirmishings that ravished the lives of its people continued intermittently for weeks. Lieut. Blanco's sweetheart, the Senorita Armaje, having heard no word from him, goes to his camp, finds him, and determines to work for her lover's side of the question.· She dons the garb of a red cross nurse and enters the Federal lines and conveys to Blanco from time to time important information. She is finally discovered stealthily returning to camp and is placed under arrest. The spy, who has been sent out by the Federal Colonel Ferro, is badly wanted by the Insurgents, and is thrown in the hands of the Insurgent's leader by the braveness of Armaje, who, as he is climbing over a cliff, chops the rope in two with rocks and throws him into their arms. Lieut. Blanco conceives the idea of dressing in Federal uniform and entering the Federal camp in person, using the spy to show him the way. After arriving in said camp, he discovers that his sweetheart has been placed under arrest on the serious charge of being a spy. He effects her escape. Col. Ferro, a ferocious Federal officer, after learning of her departure, makes dire threats to capture every Insurrecto in his territory and starts out to accomplish his end. He invades the Insurgent's stronghold, and there, after terrific fighting, lasting several hours, he accomplishes his desires, and Lieut. Blanco and his sweethetrt are made prisoners of war, the Colonel marching them onward to what end we know not.

SELIG.

AN OLD ACTOR (May 5).—Murdock, a mediocre actor, is nearing the end of his career. All his life he has had the ambition to play the part of Richelieu. He is now, in his old age, playing a small part with Edwin Irving, a star who is impersonating the great Cardinal Richelieu. Old Murdock's memory is beginning to fail him, and his heart has had "spells." He fails to turn up on time at rehearsal one day, and when he does get there, he can't recall his lines. A repetition of this sort of thing occurs, and he is discharged. He falls asleep in the "extra" dressing-room and dreams he is playing Richelieu. The other players dress for the street and depart. The electric lights are turned off. The old janitor comes around with a lantern to lock up. He discovers Murdock and throws him out. The old actor, bewildered and with his dreams still vividly before him, wanders back to the theater, gains entrance to the deserted stage through a coal chute, gets into the star's dressing-room, dons the Richelieu costume, turns on all the stage lights, and plays Richelieu grandeloquently and to his heart's content. His ambition is realized; but his feeble spark of vitality spends itself in the heroic effort and old Murdock falls back into the throne chair, dead. The next day at rehearsal they find him there, a sublime old figure clothed in the scarlet and ermine of Cardinal Richelieu.

A WELDED FRIENDSHIP (May 6).—Violet Trevor, whose mother has recently died, starts out to find her father, who sometime before had gone to Alaska to search for gold. After a long, difficult, and fruitless journey, she finally reaches an obscure Alaskan village. She sees an American flag outside one of the snow-banked huts, and stumbles inside utterly exhausted. John Bowling, owner of the hut, helps her to a chair and hastens to make her comfortable. She tells him of her search and announces that she is the daughter of Mary Wilton, who had married Paul Trevor. Then she sinks into a sleep of utter exhaustion. John Bowling sits and stares into the fire. In the flames he sees a retrospective vision of the past twenty years.

Handsome young Paul Trevor, candidate for State's Attorney, meets and falls in love with pretty Mary Wilton, a stenographer in the office of Martin Kelly, a crooked politician. Later Kelly attemupts to take liberties with Mary, and Bowling, a friend of Trevor's, kills him, while attempting to protect the girl. Trevor is accused of the crime, but Bowling and Mary save him by their testimony. Before Bowling can be rear-

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ested, he departs for the Arctic on a whaling schooner. He is shipwrecked, but eventually finds his way to a semi-civilization in Alaska. In the meantime Trevor and Mary Wilton have married. The flames die out; Violet awakes and hears Bowling's story. Together they start out to hunt for her father. They eventually find him, and his mine—which is called "The Welded Friendship."

HATCHING CHICKENS (May 6).—An educational subject demonstrating the efficiency of the incubator.

BELLE BOYD—A CONFEDERATE SPY (May 7).—Belle Boyd was one of the most daring and dashing figures of the South in the great Civil War. She was captured and imprisoned a number of times, and was personally commended by General Stonewall Jackson for her distinguished services on behalf of his army and her country. The details of this story are fictional, although it is an historic fact. Belle Boyd went through the zone of fire on a battlefield, escaping by dropping to the ground between every volley and then jumping to her feet and running toward the Confederate battery.

The scene opens with the home of Belle Boyd in neutral ground. She and her girl companions are "sewing-up" the gallant battle-scarred Southerners, whose uniforms were necessarily neglected after the first few years of strenuous service. The watchful darkey runs into the parlor where the tailoring is proceeding on the living models and sounds the alarm, "The Yanks are coming." The Confederate officers desert their sweethearts, mount in hot haste and make for their lines. They are well out of the way when a Federal troop of cavalry escorting General Shields and staff come upon the porch. The General says they must use the house a few moments to discuss battle plans. Aunt Cloe ushers them into a parlor at the invitation of Belle Boyd. This parlor is rather dilapidated. The General sends his orderly out to inspect the premises to observe if they are safe from eavesdroppers and posts a sentinel at the door of the parlor. The soldier inspects, but he no sooner leaves the room above the parlor than Belle Boyd emerges from hiding in an old armor. She darkens the room, draws aside the rug in the center and looks through the hole in the ceiling, sees the plans exposed on the parlor table below and hears of a plot to capture General Jackson. She makes note of them, as they are most important for "the cause." When the officers depart she is at the front door to bid them "good bye" and through substituting a blank roll secures the battle plan from an enamored subordinate. Men follow her wild ride and her race through the battlefield, bringing information that saves Jackson's corps from defeat.

HER GUARDIAN (May 8).—John Broderick, wealthy bachelor, globe trotter and devotee of outdoor sports, is seated in his den enjoying a pipe and a magazine when his Japanese valet hands him a letter which proves to be a turning point in his life. It is from his life-long friend, Samuel Farley. Farley is dying and writes to Broderick that he has appointed Broderick the guardian of his young daughter and looks to him to bring her up in proper fashion. One day Louise Farley arrives unannounced. When Broderick returns home and finds this bit of budding womanhood on his hands he is considerably perplexed. He turns her over to his housekeeper, and wonders how he is going to adapt himself to the new conditions. But time goes on. Louise forces her way into his heart deeper than he realizes. He sends her away to boarding school, and takes himself off to hunt in Africa, to overcome a loneliness which her absence makes him suddenly realize. Finally the day of her graduation arrives and he hurries home to receive her. At school Louise has become interested in young Dick Davis, and invites him to call on her at Broderick's home. On seeing the girl again Broderick is overwhelmed with the realization that he loves her, not as a father, but as a lover. Dick arrives, and one evening Broderick inadvertently surprises the two in a lover's embrace. He then bravely acknowledges to himself that youth must needs seek youth, and that he must not stand in the way of his ward's happiness. He manfully turns Louise over to Dick—and once more seeks the solace of the bachelor's pipe and fireside.

IN THE DAYS OF WITCHCRAFT (May 9).—A story of Puritan New England in the days of Cotton Mather. One morning Adam Radcliffe and his wife find an abandoned baby on their doorstep, with a note telling them it is of gentle birth. Mrs. Radcliffe, an austere woman, is determined to have nothing to do with the child, which is declared by the wiseacres of the village to be of witch parentage; but Adam is tender hearted and succeeds in keeping the baby in the family. The child, named Anne, grows up to be a beautiful girl. A young cavalier by the name of Yorke visits the colony from England, with a letter of introduction to Radcliffe. Lady Beresford, a beautiful but unscrupulous noblewoman, in love with Yorke, follows him to New England. Yorke falls in love with Anne. To cause the separation of Yorke and Anne, Lady Beresford pretends to have been bewitched by Anne. Anne's foster mother, who has never been kind to her, sides with Lady Beresford and a formal accusation is brought against Anne. She is tried before Cotton Mather, and sentenced to the stake. At the last moment Yorke succeeds in rescuing her from the jail and escapes to England with her.

ESSANAY.

THE CRAZY PROSPECTOR (May 3).—John Harlan, a crazy prospector living with his daughter in Nevada, accidentally discovers gold. He is so enthused over it that he immediately goes to the town saloon, where he informs everybody. Harriet, the daughter, discovering her father has not returned, goes to the saloon, where she is informed by her half-witted father that he has told the men of the location and that they have already departed for the hidden treasure. Broncho Billy enters the saloon and Harriet implores him to help her keep the men from staking out the property. Driving his stage-coach at dare-devil speed over rocks, through marshes and small streams, he finally reaches a high spot in the road, where the deep canyon yawns below. Harriet unhitches one of the horses and rides to the claim agent's office, where her name is filed on the state's books for the property. With the certificate of the state in her hands, she dashes madly to the gold pit, where she stakes out her claim. In the meantime, the men arrive on horseback and are prevented from passing the coach, which takes up the whole road. Broncho Billy saves the claim for the crazy prospector and wins the hand of his daughter as a reward.

A TANGO TANGLE (May 6).—Mrs. Beverly Jigger writes to her dear friend, Mrs. Styles, that she will be unable to attend her dance, as she does not know how to dance the Tango. Hubby takes a different view of the matter, however, when he discovers an "ad" in the newspaper, stating that the advertiser will teach anyone how to dance the Tango. Mr. Jigger learns rapidly. Mrs. Jigger reads the same "ad," and she too becomes a Tango enthusiast. Mrs. Jigger calls at her husband's office and discovers a handkerchief on the floor. She comes to the untimely conclusion that her husband is not true to her. When hubby returns home that evening, Mrs. Jigger informs him that she is going home to mother. Hubby informs his wife that she may remain, that he will leave. Their trouble and misunderstanding comes to an abrupt end when they hear the mellow tones of a grind organ in front of their house. This starts their feet agoing, and they dance the Tango, much to the surprise of each other. Hubby explains that the handkerchief was dropped by one of his clients. Wifey forgives.

THE PROPHECY (May 7).—John Carlton is accused of the murder of George Skinner, a baker. Sheriff Davis testifies that he encountered Carlton and Skinner in a furious religious argument. Circumstantial evidence convicts Carlton. Bert Sampson, a cobbler, and manufacturer of counterfeit money, tried to pass a fake bill on Skinner. Sampson kills him. Anita, daughter of John Carlton, consults a palmist and is informed that she will meet a man that will steal her heart away. Ralph Peters, a traveling salesman, calls on Sampson to collect a bill past due. He is paid with counterfeit money. Peters informs the sheriff, who arrests the cobbler. Carlton is exonerated. Peters is rewarded by the acceptance of a proposal of marriage to Anita.

TWO WESTERN PATHS (May 8).—John Lynch, sheriff of Lone Pine, Montana, falls in love with La Tunita, a dancing girl. The following morning, while on his way to work, Lynch discovers La Tunita beside the railroad tracks and carries her to the postoffice, where she is given into the care of the post mistress. A few months later, the sheriff marries the pretty girl of the stage. Some time later, La Tunita's former manager returns to town. The dancing girl tells him that she is tired, wretched and miserable with the life she has been leading, and wants to go back to the bright lights. The two are about to run away when Lynch enters. Realizing that he is keeping the woman he loves from what is most dear to her, he gives her some money and bids her a fond farewell. He sacrifices his happiness for her's.

A WOMAN'S WAY (May 9).—Marion Walker, engaged to Dudley Mason, becomes jealous of her sister, Adele, when she discovers that Mason is treating her courteously. That evening, for spite, Marion refuses to go to a dance with Dudley. Dudley takes Adele. A few months later, we see Dudley married to Marion's sister, living in wealth and splendor. Marion sobs out her grief. The life that Adele led in her artificial atmosphere, makes her forget her new baby for the social whirl. Baby Dudley is taken sick and Adele refuses to stay with him, but leaves for a week-end party. Mason calls Marion on the telephone and asks her to come to his assistance in nursing back the strength of his son. Marion complies willingly. Adele is killed in the Omaha tornado. Five years later, Marion and Dudley join hands in marriage, to the joy of Dudley Jr.

ALKALI IKE'S MOTHER-IN-LAW (May 10).—For some unknown reason or other, Alkali Ike cannot get along with his wife. To make matters worse, Mrs. Alkali invites her mother to visit her. Mother-in-law starts right in trying to reform her son-in-law. Alkali meets her at the railroad station, and instead of hiring a bus to carry up her baggage, she makes Alkali carry three or four hat boxes, a parrot, and a trunk, on his back to the house. Alkali enters the house, throws his hat on the table. Mother-in-law sees this, takes Alkali by the hair and gently but firmly requests him to hang his hat up where it belongs. That night Alkali Ike decides to visit his friends at the Green Turtle, but mother-in-law decides that he will remain right in the house and listen to her selections on the organ. Wifey assists her mother by rendering a solo. Alkali finally sneaks out. He purchases a book teaching hypnotism, and what he doesn't do to his mother-in-law is a caution. Wifey interferes just as her mother is about to make her exit from the town under a hypnotic spell, and the tables turn. Just see what happened to Alkali Ike.

VITAGRAPH.

BINGLES MENDS THE CLOCK (May 5).—Saturday, being a half-holiday, Bingles volunteers to help Mrs. Bingles with the housework. She sends him to the clock-maker's with a clock that she wants repaired. Bingles thinks that the clock-maker's charge is too high and brings the clock back again. He will mend it himself. His troubles soon begin. After he has taken the clock to pieces he finds that he needs some machine oil. On the way to the hardware store he meets some friends, who are celebrating, and they persuade Bingles to lubricate himself as well as the clock. Finally he gets away from them and goes home again. By the time he gets there he is feeling rather quarrelsome, and when he finds that the children have been trying their hands at clock-mending, he makes some rude remarks. He spanks all the children and then turns them and his wife out of the room. She, thinking him a brute, decides to go back again to home and mother. Dressing the children in their best, she leaves the house with her wailing family, placing on the table a note for her husband, telling him where she has gone.

Bingles finds most of the clock works and puts them together. Then, hanging the clock on the wall, he looks at his watch. It is supper time and he is hungry. Going in search of his wife he finds her note and is plunged into despair. Supper or no supper, he decides to start the clock. Putting it to the right time, he sets the pendulum moving. Bingles begins to doubt his sanity. That clock certainly does go. It goes at double express speed backwards, from 6 p. m. today to 5 a. m. yesterday in five minutes. He looks at it upside down, sideways and several other ways, but he cannot make head or tail of the matter. Making up his mind to give the clock-maker a job, he decides to fetch his wife home to cook supper. No more economy for Bingles.

OMENS AND ORACLES (May 6).—(The Belinda Series, Number Three). "See a pin and pick it up, and all the day you'll have good luck," says the faithful Belinda as she finds one on the doorstep. Just then a good-looking young man comes along, looking for a boarding place. He makes arrangements with Ophelia, Belinda's mistress, and she shows him to his room. Ophelia falls in love at first sight of the stranger, and confides in Belinda. A policeman, who is "walking out" with the cook, finds a fortune-teller's card on the sidewalk on his way to visit her. While the cook is giving him a feed, Belinda comes in, and, after flirting with the policeman a little on her own account, she gets the card, which she takes to her mistress. Miss Ophelia decides to go to the fortune-teller, Madam Miriam, and takes Belinda with her. Madame Miriam tells Ophelia that a blonde young man will fall in love with her. Both Ophelia and Belinda think the young man must be the new boarder. Sidney, the boarder, finds that he has not enough money to pay his board bill, and to get on the right side of Ophelia, he takes her out to an ice-cream parlor and spends his last quarter on her. While they are gone, Belinda finds a photo of Sidney's wife in his room and sees that the wife is none other than Madam Miriam. Belinda is very much shocked. Madam Miriam sees Sidney and Ophelia on their way back to the house and she follows them in and claims her husband. Ophelia will not let him go until the board bill is paid, and calls the policeman up from the kitchen to arres him. Madam Miriam pays the bill and bears off her husband in triumph. Belinda does her best to comfort her sorrowing mistress, thinking it is all her fault.

THE DEERSLAYER (Special, 2 parts, Mar. 7).—**PART ONE.**—Wah-Ta-Wah, or Hist, the lady-love of Chingachgook, a Delaware chief, has been captured by the warlike Hurons. Chingachgook asks the aid of Deerslayer, a white man brought up among the Indians, in rescuing her, and the two men arrange to meet at Lake Otsego, then called Glimmerglass.

Deerslayer sets out for the meeting place, accompanied by Hurry Harry March, a trapper, who acts as his guide. Hurry takes him to meet Hutter, another hunter, who has established a permanent home on the lake. With his two daughters, Judith and Hetty, Hutter lives in a peculiar fortress, called the Castle, set on piles in the middle of the lake, and also spends much of the time on a strange vessel called The Ark, similar to the Castle, but built on a scow. It is on this vessel, fishing up a small stream, that they are found by Deerslayer and Hurry Harry. The two men receive a hearty welcome from Judith, who is betrothed to

Harry, and who at once greatly admires the evident strength of Deerslayer.

News arrives that the Hurons are on the war-path, and all hasten to get the Ark out of the stream and out into the lake. That night, Hurry Harry, Hutter and Deerslayer take the canoe and land on shore. The others wish to go on a scalping expedition to the now unprotected Indian encampment, but Deerslayer will not accompany them. When the camp is attacked, both men are captured and Deerslayer is obliged to return without them, Hutter having charged him with the care of his daughters in case harm should have befallen him. The next day, Deerslayer goes to the foot of the lake, where he meets his friend, Chingachgook, and brings him to the Ark. Hetty, the simple-minded daughter of Hutter, secretly takes the canoe and goes off to shore to plead for her father and Harry, whom she loves greatly. She is treated kindly by the Indians, who always revere the simple-minded, and given the freedom of the camp. While there, Hetty meets Hist, and having told her that Chingachgook is at the Ark, she is given a message for him. She is brought back the next day to the Ark by one of the Indians, who is given a present for his chief by Deerslayer, who offers a ransom for his friends. Harry and Hutter are exchanged for a pair of ivory chess-men, castles mounted on elephants, and are soon back again with Deerslayer and the anxious girls.

PART TWO.—Hist had sent a message saying that she would be awaiting her lover at sunset, and accordingly Chingachgook and Deerslayer set off to fetch her. By heading off the Indians in another direction, Deerslayer makes good the escape of Hist and Chingachgook, but is himself captured. Rivenoak, the Huron chief, promises Deerslayer his life if he will join the tribe and marry Sumac, wife of a brave he had killed in the struggle, but he will not accept the offer.

Hutter has not been near the Castle for some days and goes there with Hurry Harry, notwithstanding the warning they receive from Chingachgook. They are ambushed by the Hurons, who scalp Hutter. Harry gets away and brings the dreadful news to his daughters at the Ark. He proposes that Judith, long betrothed to him, now marry him, that he may have the right to protect her and her sister. She refuses because of the secret love she had conceived for Deerslayer from the moment she first saw him.

Hurry then leaves the two girls in the care of Chingachgook and Hist and goes to the British fort, where he tells of the death of Hutter and the capture of Deerslayer, and asks for aid. While he is gone, Judith, who would give her life for the man she loves, goes to the camp, masquerading as a queen, seeking the release of Deerslayer. The Indians, who have never seen her before, are at first taken in, but her identity is unwittingly betrayed by Hetty to Chief Rivenoak. The chief tells Judith that at sunset the brave Deerslayer must die.

Meanwhile, Hurry Harry March is bringing the soldiers towards the Indian camp. They arrive just in time to prevent the death of Deerslayer and rout the Indians after a short but sharp skirmish. When all fighting is over and examination made of the wounded, it is found that Hetty has been hit by a stray bullet and is dying. In her last words she confesses her love for Hurry Harry, and, asking a kiss from him, dies in his arms.

Judith, now deprived of father and sister both, is offered a home by the captain of the soldiers, who will take her back with him to his wife and sisters at the fort. She will not at once answer him, however, but asks time to consider what she shall do. She goes with Deerslayer a little apart from the camp and there confesses her love for him, telling him that if he return her love, she will understand by his silence. Deerslayer listens to her gravely and with all respect, but answers not a word.

DISCIPLINING DAISY (May 7).—The girls of the Phi Beta Kappa sorority are highly indignant at the conduct of one of their members, Daisy Manners, and resolve to teach her a much-needed lesson. By hook or by crook, she must be cured of the borrowing habit. They overhear Phil Matthews ask her to go with him to a garden fete that evening, and they lay their plans accordingly. Daisy is dressing for the occasion, and goes round to the rooms of various fellow co-eds, on borrowing bent. Everyone seems to be out, but that does not bother her. She just helps herself and leaves notes explaining that she has taken the things. In this way, Daisy acquires a new party dress, a new hat, a new pair of shoes, a necklace, earrings and even some false hair. Attired in all this finery she descends to join the expectant Phil.

As soon as Daisy has left the Chapter House the other girls go to their rooms to see what she has taken. They plan to set out in a body to reclaim their missing belongings. They reach the fete just as Daisy and Phil are having dinner. First the owner of the false hair demands her property, much to Phil's amusement. Then the others in turn take what is theirs, leaving Daisy with no hat, no shoes, her hair all mussed up and wearing an old sweater coat that was brought her to replace the fine "borrowed" dress. Daisy finally gets home, wearing an old pair of shoes that Phil has bought from a beggar for a nickel and sent to her by him. She finds Phil having a good time with the other girls. After listening to their singing and laughing for a while, her anger dies down and she is quite ready to own that she herself is to blame. She resolves never to borrow again.

INSPECTION OF THE QUEBEC POLICE (May 7).—Showing the splendid police force of the oldest Canadian city, the men that now patrol the Historic Heights of Abraham, the scene of General Wolfe's famous exploit.

THE WRATH OF OSAKA (May 8).—Kobe, the father of Miro, is a grouch. Miro is beloved of Osaka, a poor man, whose suit is rudely rejected by Kobe, who, in a drunken orgy, offers his daughter to the highest bidder among his friends. She is won by Okyto, a rich profligate, who takes her away with him to his summer palace, refusing to allow even her faithful servant, Suzi, to accompany her. Suzi tells Osaka of the marriage, and when he attempts to speak with Miro, he is rudely beaten off by Okyto's attendants. Osaka then goes to Kobe and tells him that if harm comes to his daughter, Miro, his life shall pay the forfeit.

After reaching the palace with her husband, Okyto, Miro is treated shamefully. On one occasion, she is rudely pushed aside in favor of geisha girl. Miro flees into the garden and drops unconscious, where she is found by Suzi. Okyto presently seeks her and again handles her roughly. Osaka sees him, forces his way into the palace grounds, approaches him and a terrific struggle takes place between the two men. Osaka is victorious and leaves Okyto bleeding upon the ground. He then picks up Miro and carries her off, tries to revive her, and being unable to do so, he leaves her in the care of Suzi and goes to wreak his vengeance upon Kobe, whom he kills.

While Osaka is away, Nikko, a peddler, whom he has befriended, comes up and by means of a powerful elixir, to which he holds the secret, restores Miro to consciousness. When Osaka returns, he is overjoyed and departs with Miro, Suzi and Nikko, to find a new home in the fertile valleys of Nippon.

CUPID'S HIRED MAN (May 9).—The laughing stock of a small country village is an old maid, Miss Anne Matthews. In desperation she decides that if she cannot get a real lover, she will hire one. In the middle of the night her house is entered by an amateur burglar, who has been driven to dishonesty through lack of employment. Miss Matthews captures him, holding him up at the point of her revolver. As a condition of freedom, he agrees to pose as her lover, for which she is to pay him five dollars a week and give him his board.

All goes well, until the night of the church social, when John Henry Jones, one of Anne's former lovers, who has made his fortune in New York, tries to flirt with her. The "hired man" interferes and succeeds in making Mr. Jones very jealous, so much so, that the next day he calls upon Miss Matthews to propose marriage. The proposal takes her entirely by surprise and conscience-stricken, she tells him the truth about her hired lover. Jones agrees to forgive her, providing that the burglar be sent away. At this moment the burglar lover interrupts them and a quarrel between the two men seems inevitable. The burglar does not want to lose what he thinks is a soft job. At last he sees that nothing is left for him to do but resign, so he demands his pay. Jones, who is feeling full of joy at the thought of his coming marriage with Miss Anne, insists that he will settle all demands. He hands the burglar fifty dollars and hustles him away at top speed. Everything has turned out well after all. Jones and Miss Matthews are each happy at having secured a life partner, while the "hired man" is glad of the chance to follow again his own inclinations and get away with a whole skin.

THE SEA MAIDEN (May 10).—Just after bidding a fond farewell to Stella Chapman, his sweetheart, Edmund Vance, receives a telegram telling him that he has acquired a fortune. He rushes back to tell Stella of his good luck, but finds her in the arms of another man. Disgusted by her faithlessness, he demands the return of their engagement ring and immediately leaves her. Stella finds out about the fortune and realizes that she has lost. She determines to get back at him and to this end seeks out Madeline Turner, a young and pretty girl who has recently lost her father in a very tragic manner. Mr. Turner had been involved by other business men, in some underhanded stock transactions. Exposure had come and as a result, he lost his money. The sudden loss of his fortunes gave the old man a shock which he did not survive, leaving Madeline and her mother almost penniless. Stella tells Madeline that it was Edmund Vance who ruined her father and poisons her mind against him. Madeline agrees to win his love and then break his heart. Edmund goes away to Catalina for a vacation, where the two girls follow him. Madeline, by pre-arrangement with Stella, makes it possible for Edmund to see her posing as a sea-maiden and he at once falls in love with her. She, very much against her will, also falls in love with him, but, nevertheless, when he proposes to her, she accuses him of being the cause of her father's ruin and death. Later, Stella tells Edmund that she had lied to Madeline about him and gloats over the effect her disclosure produces. Madeline, overhearing the conversation, enters the room and faces Stella, who now sees that the game is up. Stella laughs scornfully and retires, calling them a pair of fools. Madeline, her heart torn with anguish that Edmund should know that she had been led to conspire against him, turns to depart, but is stopped by Edmund, who, understanding her position, forgives her and warmly clasps her to his heart.

MELIES.

A TRIP THROUGH THE "NORTH ISLAND" OF NEW ZEALAND—From Auckland to Wellington (May 8).—Part one of this reel is of the beautiful city of Auckland and its environs. Panoramic views of Auckland: a characteristic New Zealand ferryboat bringing business people from the suburb of Takapuna to Auckland; striking Waterside workers on parade; picturesque Albert park; Grafton Bridge, the longest single concrete arch in the world; and the Kauri log industry.

Part two is of a New Zealand ostrich farm. A baby ostrich; hooding the ostriches to pluck their feathers, a method employed because the ostrich, ordinarily a wild, nervous bird, becomes as tame as a house cat when its sight is obstructed.

Part three is of a present day Maori village, Paranuui. A typical dwelling, showing the crude native inventions supposed to aid comfort and health; a homemade water hoist.

Part four is of Wellington, the great seaport of New Zealand, where the great products of the country are transferred for shipment to all parts of the world. Methods of loading and unloading flax and tallow into and from the holds of great steamships by the use of hydraulic cranes are shown in actual operation.

BIOGRAPH.

THE TENDERFOOT'S MONEY (May 5).—The tenderfoot came into camp with his ill-gotten money intending to purchase a claim. The faker salted a claim, hoping thereby to secure the money. But the gambler got ahead of him through cheating at cards. Later the tenderfoot sought to regain his money and in the struggle it fell into worthier hands.

FRAPPE LOVE (May 8).—Bessie, the harum-scarum of the village, realizes that her mother, a widow, has a love affair with Si Harris. This condition furnishes material a-plenty for mischievous Bessie to keep her busy for some time, but she brought things to a climax before she herself realized it.

THE COVETED PRIZE (May 8).—Arabella is sought in marriage by three suitors, two of whom are old enough to be her father, but being cronies

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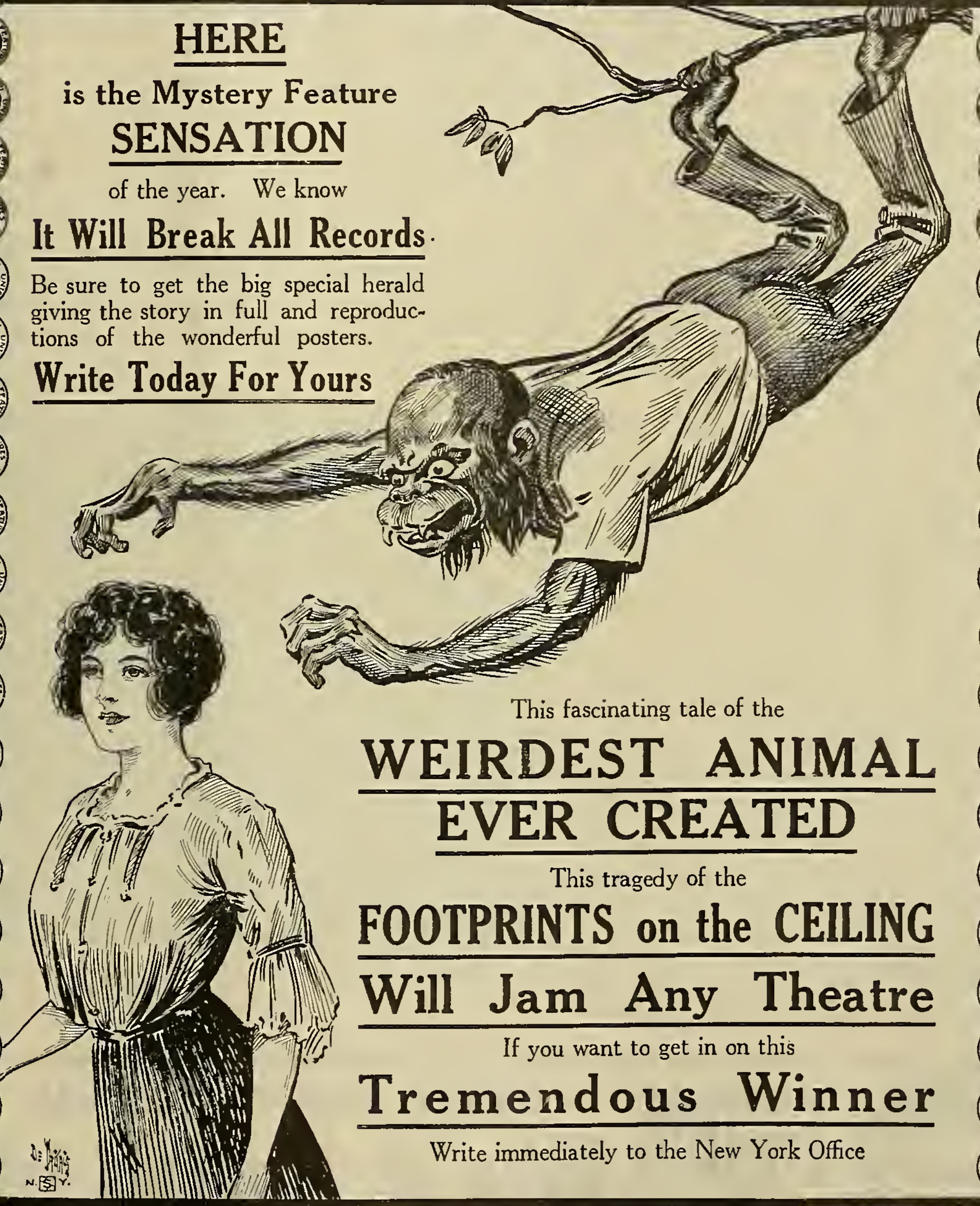

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of her dad, one or the other of these is favored by paterfamilias. The minister, however, is Arabella's choice. But dad being the boss of the situation, it looked as if the poor girl was doomed. Brother Dick, however, evolves a plan which brings the two loving hearts together.

THE HOUSE OF DARKNESS (May 10).—A noted judge is one of the most violent patients in the sanatorium until it is discovered that music has the power to quiet him. One day he escapes and going to the house of a former nurse, now the wife of a physician, he finds her alone. In his capacity as judge, he sentences her to die in five minutes. It is then by mere accident that the terror-stricken woman learns the power of music.

PATHEPLAY.

PATHE'S WEEKLY, NO. 18, 1913 (April 28).—San Francisco, Cal.—One of the most interesting features of the Blossom Festival is the auto-polo game on the Heyward Field.

Jacksonville, Fla.—The University of Pennsylvania scientific expedition, en route to explore the upper reaches of the Amazon River, arrives at Jacksonville for coal and provisions.

Adrianople, Turkey.—The graves of the Bulgarians, dead in the siege of this city, are a sad reminder of the rigors of the campaign.

San Francisco, Cal.—The fire department accomplishes an interesting and difficult drill before the Fire Commissioner.

Washington, D. C.—President Wilson throws the first ball of the season at the ball park after Chance and Griffith have shaken hands.

Madrid, Spain.—The King and Queen attend the laying of the corner stone of the College of the Naval Officers' Orphans.

San Francisco, Cal.—Mayor Rolph digs the first shovelful of earth, thus beginning the work on the new City Hall.

Pahleo Beach, Fla.—The life-saving crew presents their drill for Mayor McClellan after he has given them the key to their new building.

Memphis, Tenn.—Two thousand persons, made homeless when the Mississippi River overflows its banks here, are cared for at Camp Crump.

New York, N. Y.—On the first anniversary of the Titanic disaster, a memorial lighthouse, erected on the roof of the new Seamen's Institute here, is dedicated with appropriate ceremony.

Comic Section.—Jeff meets a sand-storm—and an ostrich.

THE ANT-LION (May 6).—The ant-lion is a very interesting little creature about a quarter of an inch long whose principal occupation, as the name suggests, is the trapping of ants. It chooses a patch of soft sand on which to build the trap and then buries itself in it. By maneuvering underneath the sand the ant-lion forms an imitation ant-hill with a hole through the center. When the ant passes across the hill the sand slips beneath his feet and the more he struggles the deeper he goes until the ant-lion feels the pang of hunger which prompts him to reach through the sand and make sure of his prey.

THE CHATEAU OF BLOIS (France—May 6).—A castle high on the bank of a beautiful river. The chateau is an architectural masterpiece reminiscent of the days of royalty and replete with historic mementos.

THE CROOKED BANKERS (May 7).—John W. Turnbull, a banker and his partner, Paul Brower, after a hard struggle to avoid it, find themselves face to face with bankruptcy. An elderly man hurries into the office at this juncture and tenders $65,000 to the bankers to be held in trust for his wife and daughter should anything happen to him on a journey he is about to undertake. Turnbull gives Jenkins, the depositor, a receipt for the money and the latter is leaving the office with it when he drops dead. Here is a strong temptation for the bankers. They succumb to it, take the receipt from the dead man's pocket and under cover of darkness leave his body in an unfrequented part of the city. They divide the spoils and with his share Brower leaves town. Five years later he returns to Turnbull's office, broke and bent on blackmail. The natural sequence of events brings the plight of the women he has helped to rob home to Brower and through his efforts Turnbull is forced to make restitution.

HER MOTHER'S AMBITION (May 8).—Nancy Hanford is loved by two men, Frank Merrill, a young man with prospects of success, and Harvey Dixon, a wealthy broker. Nancy loves Merrill, but does not love Dixon and Nancy's younger sister, Marion, also loves Merrill. Mrs. Hanford, being ambitious to marry off both daughters to advantage, brings all her influence to bear to make Nancy marry Dixon and after no little persuasion Nancy consents to the sacrifice. A while later Frank falls in love with and marries Marion. Nancy's marriage is not a happy one, but when she finds that the man she loves has married her sister she secrets the hunger in her heart and suffers on, silently—a martyr to her mother's ambition.

MONTREAL, QUEBEC AND HALIFAX (May 9).—This film offers an opportunity to everyone to visit every place of interest in these three thriving cities of Canada. No country in the world has more scenes of historic interest and historic landmarks than this and persons by means of this film, may view at their leisure the monuments and landmarks in a more comprehensive manner than would be possible through a personal visit with its resultant expenditure of much time and money.

IN THE VALLEY OF VESUBIE (France—May 9)—The Vesubie River, rising in Italy at a height of 6,000 feet, winds its way through the Alps to France and the spectators follow its course through a valley, beautiful in black and white, but whose beauty is enhanced by handsome coloring.

PUTTIN' IT OVER ON PAPA (May 10).—Papa Sinclair, a prosperous farmer and very headstrong, refuses to accept Jack Wilcox, an artist, as his son-in-law, so Bessie Sinclair and Jack elope. After the wedding father is still obdurate, but Jack has a plan. Disguised as a farmhand, he secures a position on Papa's farm. The next day Bessie comes home with the story that Jack has deserted her. Papa says "I told you so." Several times in the course of the day he nearly catches his daughter in the arms of the new farmhand. At a barn dance in the evening, Papa introduces Jack to Bessie with the remark "If you had married a man like that I would have been glad." The young folks laugh, Jack removes his disguise and although he rants around for a while he admits the joke is on him and gives the couple his blessing.

KALEM.

THE CHEYENNE MASSACRE (Special, 2 parts, May 9).—**PART ONE.** Ellis, an intrepid young lieutenant, is located at the frontier post, Fort Bryson. He pays ardent court to General Foster's daughter, Gertrude, and is a prime favorite with his comrades.

At a military ball Ellis steps out for a stroll and finds Lieutenant Allen annoying Mountain Dew, an Indian girl, who has been attracted by the music, and who has found innocent entertainment in watching the dances at the window. Ellis roundly denounces the thoughtless officer and his intercession in Mountain Dew's behalf wins the girl's gratitude.

Some time later Mountain Dew's father, Chief Swift Bear, comes to the post with a band of his tribesmen and openly defies the authority of General Foster. The Chief cites imaginary grievances and declares that his people on the reservation will no longer submit to the white man's rule. General Foster attempts to pacify the Indians and bids them return in peace.

The crafty Chief, waiting for an opportunity to incite an outbreak, sends two vicious braves to the cabin of John Simmons, a settler, to make a demand for food. Knowing that the Indians are well provided for, Simmons refuses and orders the two away. The braves bring their message to the camp and Swift Bear, flying into a passion, gathers the tribe and declares war. All determine to wreak vengeance on the settler.

That night John Simmons sends his son, Bob, to the spring, and during the boy's absence the Indians sweep down upon the cabin. Simmons and his wife barricade themselves against the fusillade of bullets and arrows and bravely defend their lives until the marauding savages burn down the cabin.

Bob, in terror, watches the attack from the distance and is powerless to protect his parents. When the howling tribe proceeds on its way, bent on further depredations, Bob reaches his home and finds it a mass of burning embers. Overcome with grief he goes in search of his horse, which has broken away. The faithful animal responds to Bob's call and the young settler sets forth to warn Fort Bryson. At daybreak he reaches the post and tells his pitiful story.

PART TWO. General Foster gives a sharp command. The bugle is sounded and the troops dash away to quell the outbreak. Scouts who have kept a keen surveillance on Fort Bryson, hasten to inform Swift Bear, who ceases his spoliations and forms an ambuscade in the pathway of the approaching soldiers. Besieged on all sides, the troops are almost annihilated and the survivors flee in panic to the post.

Foster returns to Fort Bryson, realizing that his forces are insufficient to cope with the Indians, and he endeavors to communicate with the next post by telegraph. Suspecting the General's purpose, Swift Bear orders the wires cut and feeling assured it will be impossible for Fort Bryson to withstand an attack, he gathers his tribesmen at the camp.

Finding the fort imperilled, General Foster calls for a volunteer to discover the enemy's numbers and secure aid. Lieutenant Ellis responds and starts on his hazardous journey. As he comes in sight of the Indian camp, Ellis meets and overpowers an Indian, whose blanket he takes. Masquerading as the brave, the young officer approaches to observe the Indians' movements and is discovered by Mountain Dew, the girl whom he has befriended. She bids him flee, but Ellis has no intention of doing so, and while he watches Swift Bear marshalling his forces, he is detected. With a quick movement Ellis places his revolver at the girl's temple and declares that he will fire at the first suspicious action. Still covering Mountain Dew, the lieutenant jumps on his horse and speeds away.

Swift Bear is beside himself with rage and leads the tribe in an assault on Fort Bryson. General Foster is not unprepared, but his weakened forces have little hope of resisting the Indians.

Meanwhile Ellis dashes madly down the valley and reaches Fort Craig. The commanding officer responds to the call for reinforcements and Ellis, with a fresh horse, leads the troops to Fort Bryson.

The Indians break through the stockade and a terrific hand to hand battle is being waged when Ellis with the command from Fort Craig surrounds Fort Bryson and saves the day.

THE HEART OF AN ACTRESS (May 5).—Alice Stewart and her parents are in destitute circumstances. Their plight comes to the attention of Jane Thompson, the daughter of a wealthy manufacturer and she renders timely aid, thus gaining the eternal gratitude of Alice.

Alice secures a minor role with a theatrical company and after a patient struggle she becomes a popular favorite. Thomas Morton, the sweetheart of Jane, attends a performance and is captivated by the beautiful actress. He obtains an introduction and a warm friendship is established. Soon Tom and Alice find they are deeply in love and Jane is forgotten.

Jane cannot understand Tom's indifference and seeks an explanation from his father. The elder Morton is infuriated when he reads a press agent's article that his son is to marry the actress. He takes Jane to Alice's hotel and a mutual recognition takes place between the girls. Alice declares that she will restore Tom to the girl who befriended her.

After the performance that night Alice gives a supper on the stage for the members of her company, which is attended by Mr. Morton and Jane. Tom arrives and is horrified to discover that Alice is the leading spirit of a gay wine party. He can scarcely restrain himself when Alice accepts a check from Morton and laughingly announces that she has been paid to give up the young millionaire. Alice, overcome with emotion, retires to her dressing room and Tom, rushing in to denounce her, learns that the supposed check is blank and that the wine glass of the hostess is untouched.

Jane, appreciating the sacrifice which the actress has made, leads Tom's father from the scene and love claims its own.

THE ALIEN (May 7).—Paola, a skilled mechanic in a modler's factory in Italy, defends his friend Brocco, when the latter is discharged and incurs the foreman's enmity.

The treacherous Brocco steals an empty six-pound shell, which Paola treasures as a relic of the war, and makes a bomb, with which he wrecks the modler's factory. A piece of the bomb which bears Paola's name is found and on this evidence the innocent man is sent to prison for five years.

When Paolo is liberated he has a lodged hatred for the law and takes his two children to America, where he secures work as a stevedore and establishes a comfortable home.

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Federal authorities are advised that opium is being smuggled into the section where Paolo resides, and through peculiar circumstances, the Italian becomes the unwitting tool of the crooks. Anxious to accommodate the clever rascals who have cunningly won the friendship of his children, Paolo innocently meets one of the smugglers' accomplices and carries a package of the contraband goods to the rendezvous. When the smugglers are arrested and brought to justice it appears that Paolo is hopelessly implicated, but the Federal officers establish the fact that he is innocent. Full of gratitude, the Italian develops a wholesome respect for the laws of his new country and takes an oath of allegiance to the United States.

THE HASH HOUSE COUNT (May 9).—When Jim proposes to Jane she declares that she has determined to marry a title. Jim regards his case as hopeless until a brilliant idea occurs to him while dining in a cafe. He bargains with Adolph, a portly waiter, to masquerade as a count, thinking that Jane will be disgusted with royalty when the supposed nobleman, with his uncouth manners, is introduced.

But Jim's plans miscarry. Adolph's skill at mixing salads greatly impresses the girl and when Jim forbids the pretender from seeing Jane again, the temperamental gentleman announces "I too, love the fair Jane."

Driven to desperation Jim hires several ruffians to visit the cafe and complain of Adolph's service but his plans go wrong a second time and the toughs are forcibly ejected.

It is now up to Jim to convince Jane that Adolph is not a count and he invites her to the cafe. Adolph pleads illness to the headwaiter, but Jim will not stand for any substitutes. What happens when Jane sees the pretender in his real position is best shown in the picture.

TOOTHACHE! (May 9).—A wealthy broker, suffering from a severe toothache, discovers that the town's only dentist is absent for the day. He secures a hot water bottle and endeavors to make himself comfortable. A tramp, suffering with a similar ailment, passes the broker's window and seeing the hot water bottle, determines to secure possession of it. A lively tussel ensues and the broker is unable to buy off the tramp. Finally they compromise and through one touch of nature they become akin.

THE RIVER PIRATES (May 10).—The Robert Judson Fruit Company receives word from the Mayport distributors that the former's recent shipments have not reached their destinations. The Mayport people are inclined to believe that a gang of river pirates is located along the route.

In the employ of Judson is a rough individual by the name of Caesar who is really a secret agent of the pirates and who informs his chief of the dates of the shipments. Caesar becomes alarmed and returns to the gang, where his attentions to the chief's neice, Zelma, are repulsed.

Robert Judson, Jr., decides to locate the gang and sets forth alone. He meets Zelma, who is greatly impressed by the stranger, but while Robert endeavors to secure the information which will enable him to bring about the capture of the pirates, he is made a prisoner.

Zelma's attempts to liberate Robert are frustrated and Caesar, infuriated at the girl's intercession in behalf of the prisoner, is about to deal severely with the young man when a pirate signals from a tree top that a heavily loaded steamboat is coming down the river.

Immediate preparations are made to seize the cargo and Robert is left in the cabin securely bound. Alarmed at his son's absence, Judson, Sr., has sent his shipment ahead under the guard of several armed men.

The pirates meet with unexpected resistance and flee to the camp in panic. Caesar determines to make an end of his rival, but his desperate attempt is thwarted by Zelma and the outlaws are captured.

ECLIPSE.

THE DIVIDING WALL (May 7).—Ernest Wilkinson, plaintiff in a lawsuit started by his grandfather against his country neighbor some years back, receives a letter from his attorney requesting him to call at his office, as a settlement is about to be made.

Simultaneously, Suzanne Johnson, the defendant in the case, receives a like letter.

A wall dividing their properties has been the cause of the feud. Unaware of each other's identity, they become acquainted under the most humorous circumstances on the train going to the country, but the steward of the Wilkinson estate and the housekeeper of the Johnson estate terminate their pleasant conversation when they meet their respective guests at the station.

They arrive at the attorney's office on the appointed day. He quickly sees their thoughts are more of each other than of the lawsuit, and dismisses them for a few days. The dividing wall at this time plays a prominent part in a pretty, romantic scene, where a truce of peace is reached between Ernest and Suzanne. However, the bitterness between the servants is not abated.

Ernest and Suzanne are again called to the office of the attorney under the pretext that a decision has been reached.

After they arrive, the attorney, with a mischievous smile, hands each a copy of the judgment. When opened up, it proves to be only an agreement of marriage. A demure smile on the part of the girl, an awkward "will you?" from the man, and the decision is approved by both parties.

The anxiety of the servants brings them to the office entrance, where they impatiently wait the outcome of the case. An argument starts between them; words fly thick until, at last, the wool flies!

Imagine the spectacle they present when out walks Suzanne on Earnest's arm!

CINES.

THE MISER'S MILLIONS (Special, 3 parts, April 23).—A despicable old miser lives alone with Peter, his butler. His greatest pleasure is hoarding away money in a secret vault in the cellar of his house, access to which is only gained by a series of concealed trapdoors operated by electricity. When he espies Peter watching him in the treasure-vault, a fight ensues in which the miser is accidentally killed and Peter, having been turned over to the police, is later sent to the penitentiary.

His property descends to Mrs. Rice and her daughter, Dorothy, but his money cannot be located. Peter, now serving time, confides the secret of the hidden money to a fellow prisoner. The latter finally escapes, and remembering the story told him by Peter, starts out to find the house. While attempting to procure the money in the vault, he tampers with the wrong levers and is instantly seized by two steel arms and held fast as in a vise, with no one to hear his death cries.

Some years later, Peter obtains a pardon through the gratitude of the warden and returns to his home town. He finds the widow and daughter have mortgaged everything to meet the demands of their creditors and are about to be thrown out. Dorothy is beloved by the mortgagee's son, but the stern father will not allow his son to marry her. The secret of the treasure-chamber is told Dorothy, and when her lover's father hears of it he goes in search of the money. He is successful in gaining entrance to the cellar, where his eyes behold the skeleton of the ex-convict still in the clutches of the steel arms. In his frantic effort to leave the grewsome place he finds himself shut in. However, his faint cries are heard. With the assistance of Peter, the vault is again opened and the father staggers out. The vast hoard of gold is found to be intact, thus clearing up a mystery that has perplexed the vicinity for years. Dorothy is then happily married.

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AMONG THE EXHIBITORS.

American Fork, Utah.—The J. J. Jackson residence on west Main St., is being torn down to make room for a new theater building.

Peru, Ills.—Architects are working on plans for a new theater to be erected east of the postoffice in Peru. Chas. Nadler is to have this building erected.

Albany, N. Y.—Harry Hellman and Wm. Frischneck, have purchased the Lutheran Tabernacle Church on Clinton Ave. above the north boulevard and convert same into a theater building. Harry Hellman, manager.

Carey, O.—A new opera house will be built here this spring. The K. of P. Lodge has purchased site west of the Carnegie library in Main St.

Louisville, Ky.—Levi Tyler Land Co., will erect a new theater on the north side of Jefferson St., near 4th, and plans are now ready and work will soon begin.

Port Huron, Mich.—Wm. Nicholai has purchased of Capt. Slyfield, the Arcade theater.

Rochester, N. Y.—Fitzhugh Hall will be converted into a moving picture theater.

Birmingham, Ala.—Work on the new motion picture show on Broad St., the "Bonita," will begin soon.

Bay City, Mich.—W. S. Butterfield, of Battle Creek, closed a deal for a lease on the Washington theater.

Fargo, N. D.—A moving picture theater is being erected at Marshall Springs.

Freeport, Ill.—Plans for the enlargement and improvement of the Majestic Theater may be completed in the near future.

Boise, Idaho.—Boise is to have a new theater; it is to be built on 10th street, between Main and Grove streets. L. P. Kieldsen, manager.

Amarillo, Tex.—A contract has been awarded for the erection of a new theater here.

Alamosa, Colo.—The doors of the new Isis Theater on Main street, was opened to the public.

Bethany, Mo.—J. S. Rathburn of Cincinnati, Ia., is in town looking for a location for a moving picture theater. The old Neff garage is the only place available for the proposed house.

Marion, Ind.—The Rex Theater in West 4th street, near Boots, is under new management.

Temple, Tex.—The Temple Auditorium Co. has been organized, capital stock, $20,000, and the purpose of the corporation is the building and operation of a theater in this city. Cost, $30,000.

Grundy Centra, Ia.—C. H. Johnston expects to erect a new opera house on his corner lots near the Schafer Building.

Rochester, N. Y.—Anna Copeland will erect a one-story moving picture theater in this city.

Elizabeth, N. J.—Louis Quien, Jr., has prepared plans for a one-story moving picture theater to be erected on Court Street.

Newark, N. J.—Albert T. Sessing will erect a one-story moving picture theater to cost $8,000.

Kittanning, Pa.—Joseph L. Neal has prepared plans for a one-story moving picture theater to cost $15,000.

Marshfield, Wis.—J. W. Thorne sold the Unique Theater to Chas. W. Rice.

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Program, Week of May 5, 1913

Monday, May 5.	IMP—"Eureka" (Two Reels) NESTOR—"The Country Cousin" (Com.) CHAMPION—"The Shark God" (Dr.)
Tuesday, May 6.	GEM—"Billy's First Quarrel"—and—"Call Him Whiskers" (Split). 101 BISON—"The Indian's Secret" (Two Reel Dr.)
Wednesday, May 7.	NESTOR—"The Awakening of Papita" (Dr.) POWERS—"The Black Small Pox Scare" (Comedy) ECLAIR—"The Sons of a Soldier" (Three Reel) THE ANIMATED WEEKLY
Thursday, May 8.	IMP—"The Whole Truth" (Dr.) REX—"The Smuggler's Daughter" (Two-Reel Dr.) FRONTIER—"The Sheriff's Rival" (Dr.)
Friday, May 9.	NESTOR—"Miss Nobody" (Dr.) POWERS—"Bozo Arrives" (Com.) VICTOR—"The Unknown" (Dr.)
Saturday, May 10.	IMP—"Leo Makes Good"—and—"The Oyster Industry" (Split) BISON—"The Northern Spy" (Two Reel Dr.) FRONTIER—"The Tenderfoot's Ghost" (Com.)
Sunday, May 11.	REX—"The Poverty of Riches" (Dr.) ECLAIR—"A Wise Judge"—and—"Manufacture of Steel" (Amer. Com. & Scien.) CRYSTAL—"When Love is Young"—and—"His Awful Daughter" (Split)

INDEPENDENT FILM STORIES

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CRYSTAL.

WHEN LOVE IS YOUNG (May 11).—Harry Esmond, the son of a noble southern family visits the Barringtons, who are also old southerners. He is smitten with Pearl, the beautiful daughter of the Barrington household. Harry and Mr. Barrington play chess while Pearl is an interested onlooker. She hears the welcome noise of carriage wheels coming up the wide pathway and leaves the room. She receives, in the garden, George Castleman, the scion of another wealthy southern family, and another one of her ardent admirers. Harry excuses himself to Mr. Barrington and goes out to the garden in search of Pearl. He sees her and George and becomes insanely jealous. When Pearl and George return to the house Harry lies in wait until Pearl has gone upstairs and enters into an altercation with George. Pearl hears the row and steals downstairs. She is just in time to see Harry strike George and to hear the challenge to a duel. Realizing that duelling is prohibited the rivals agree to place two cards in a hat, and that the one drawing the card marked X shall kill himself, leaving the other as the sole suitor of Pearl. They exit to the gunroom to get their guns. Pearl, realizes the seriousness of the situation and substitutes a blank card in place of the marked one. The rivals come back, each draws a card and goes to his room to find out his fate. They each are happy in the thought that they have been saved. Pearl, determining to have some fun with them shoots off a revolver, and the love smitten youths imagine themselves the cause of the other's death. They enter the parlor and collide with each other and after their surprise has given way to anger, they accuse each other of cowardice. However, Pearl steps out from her hiding place and explains her part in the bloodless duel and compels them to shake hands and they leave as friends.

HIS AWFUL DAUGHTER (May 11).—Nellie loves Ned. Her father won't have Ned around the house and insists upon choosing Nellie's callers. He finds Ned at the house one day and telephones to Freddie, a rather effeminate youth, asking him to call immediately. Freddie does and Pa makes Nellie talk to him while he engages Ned in conversation. Ned gets disgusted and leaves. Freddie in his awkwardness, steps on Nellie's dress and tears it. That finishes him and he leaves. Father determines to get a real man for his daughter the next time and sends for Captain Fitzbugle of the town militia. The Captain calls and Nellie sees him. He boasts of his feats of courage to father, and pa thinks he is the bravest in the world. Nellie decides to have some fun with her father and the brave man in uniform and dresses in her father's clothes, wearing a mask. She gets an old horse pistol and enters the room where the Captain is still waving his sword. She points the gun at them and they collapse. She makes the Captain stand on his head and he runs from the house with Nellie close at his heels, waving the gun. The Captain runs into a policeman who chases Nellie through the streets and back into the house. She runs into the parlor and the policeman is about to arrest her when father explains that the desperado, unmasked is his daughter, and the policeman, after taking the gun away from her leaves. Father seeing that he is unable to curb his daughter's waywardness, writes Ned to call, hoping thusly to cure her bad habits. Ned accepts the invitation and Nellie and he are reunited.

CHAMPION.

THE SHARK GOD (May 5).—The young Hawaiian athlete, Keoli, is a leader in the outdoor sports so beloved of the natives. He and his sweetheart, Keala stroll off. They are watched by another who adores Keala. Visitors from a nearby village arrive. One of them is Piilani, a dancer. A dance is held and Piilani fascinates Keoli; she gradually draws him away from his sweetheart. Piiliani makes seducive love to Keoli who loses his head over her fascinations. Kane watches with the girl he thinks so much of. Kane goes to the foolish young fellow and reasons with him, but can make but little impression; poor Keala grieves.

Keoli recovers his reason and goes to his love for forgiveness. Piiliani, seeing her power has gone, seeks out the witch doctor, begging him to pray to the Shark God to strangle her rival to death. The old man does as he is bid and starts to pray the girl to death. She is affected and starts to strangle despite the efforts of her lover. Kane sees her too, and seeks out the dancer and tries to find what she has done. The woman boasts of her deed and Kane, taking a native weapon, goes to the old witch doctor and, as he sees the man's triumph, he strikes him down. The girl immediately recovers. Kane, horrified at what he has done (for the old man is held sacred in the islands), starts out to sea for his last swim, to sacrifice himself to the Shark God.

IMP.

THE RISE OF OFFICER 174 (2 parts, May 1).—Police Officer King Baggot 174, is in love with Jane, the stenographer to the "man higher up," who has the whole of the criminal element of the city in his grasp. One evening while Jane and Officer 174 are walking along the street, he identifies the cleverest picture thief in the world getting out of an automobile and entering millionaire Forgan's Art Gallery. Suspecting that something is wrong, Officer 174 tells Jane to go home, and he, by a clever ruse, overcomes the chauffeur, puts on the chauffuer's uniform and hat and takes his place in the automobile. The picture thief comes out with the priceless treasure under his arm, and, not suspecting that the chauffeur is an officer, gives him instructions to drive rapidly away. Officer 174 drives him to the nearest police station and puts him under arrest. For his clever work he is thanked by the Commissioner of Police, who makes him a detective officer.

The city is so thoroughly alarmed at the predominance of vice and gambling that the mayor appoints Officer 174 as lieutenant of the squad. Immediately all the denizens of the underworld, thoroughly alarmed, appeal to the "man higher up" to protect them. He sends his emissary with an offer to Officer 174 of a position at a fabulous salary as manager of an orange grove in Florida. Officer 174 promptly sees through the whole thing and kicks the emissary out of the place. He rushes with dismay to the "men higher up" and tells him that Officer 174 cannot be bought. By this time the inhabitants of the underworld are in fear. Levenstein, proprietor of the Nestor Gambling Club in the tenderloin, defies law and order and insists upon running his club. Officer 174 makes a sensational raid and arrests Levenstein, his operators and his guests. The underworld, now thoroughly frightened, is determined to adopt drastic measures, and two notorious gunmen are hired to get Officer 174 out of the way. He, by a clever ruse, outwits them by placing a dummy in his place. They fire at the dummy. Thinking they have succeeded in killing him, they rush back with the news to the "man higher up." To their amazement they find this is not the case. Then the "man higher up" makes his first mistake. He interviews the Commissioner of Police, telling him that Officer 174 is a grafter, and to prove it, he hands the commissioner some bills and asks him to mark them, and that he will find them on the person of Officer 174 in the office of the "man higher up" at 3 o'clock that afternoon. He then sends a message to Officer 174 to the effect that if he comes to the office that afternoon at 3 o'clock, the "man higher up" will make a confession and give evidence, laying bare the whole system. Jane, the officer's sweetheart, through the use of the dictophone, overhears the plot, and when he arrives she tries to persuade him not to go into the office; but she is too late. While he is in there the marked bills are placed in his hand. The commissioner, with several police officers, accuses Officer 174 of grafting. He is arrested and the marked bills are found in his hat. The commissioner tells him that he is to leave the force in disgrace and ignominy, when Jane arrives on the scene with the dictophone and compels the commissioner to listen to the voice, wherein the whole plot, the "man higher up" and his accomplices are revealed. Then the commissioner arrests the '"man higher up" and the city is relieved of a terror that has menaced it so long.

THE WHOLE TRUTH (May 5).—George Truthtell has a wife who keeps close watch upon his pay envelope and always demands its surrender every pay day intact. Temptation befalls George in the person of Miss Demure and after a few hours in a cafe, George loses his sense of responsibility only to find at the end of the joyous hours that he has lost considerably more. Unable to summon up courage to tell his wife the true happenings to the pay envelope, he has himself bandaged up by a friendly druggist and concocts a tale of heroic rescue of an old lady by himself and later falling into the hands of a horde of desperate ruffians, led by the ones he first defeated and how, despite a fight he was vanquished and all his valuables taken from him. The tale succeeds in changing wifie's suspicion and unbelief to faith and tenderness and admiration, but a further complication between Miss Demure and a clever policeman, who recognizes in the girl a misdemeanor, nearly wrecks George's successful "cover-up:" but quick thinking brings matters to a happy conclusion to all concerned.

UNIVERSAL.

ANIMATED WEEKLY, NO. 59 (April 23).—**The Late John Pierpont Morgan is laid to rest.** Cortege on the way to Hartford, Connecticut.

A Marathon in the Mud.—Twenty miles through mud and rain at Washington, D. C., is won by Frank A. Ruth.

King George and Queen Mary.—On the way to the opening of the new reservoir at Chingford, England.

At Guantanamo Bay, Cuba.—The middies of the U. S. Navy participate in a friendly race.

General Leonard A. Wood.—Chief of Staff of the United States Army, in his office at Washington, D. C.

Terrific Trolley Accident.—Kills one and injures many at Baltimore, Md.

Stock Show.—Splendid specimens shown at Chandler, Oklahoma.

M. Poincare, President of France.—Holds his first review of the French Army at Vincennes.

The Wheels of Commerce.—Cultivating the largest potato farm in the world, near Beaumont, Texas.

The Ballybunion Railway.—A monorail railway through the picturesque parts of Ireland.

The Boy Scouts.—Assist in the removal of the debris of the cyclone at Omaha, Nebraska.

What's What in New York.—Famous old Madison Square and Madison Square Garden, New York City.

Who's Who in Stageland—Ann Murdoch.—The comely comedy star poses for THE ANIMATED WEEKLY.

FRONTIER.

THE SHERIFF'S RIVAL (May 8).—Since childhood the sheriff and Edythe have been sweethearts, but their love, as far as Edythe is concerned, has never progressed beyond the boy and girl stage. With the sheriff it is different. He is shy and awkward when it comes to telling her so, but he loves Edythe with his whole heart. Because he understands the human male animal he does not loose his temper when his deputies administer a ruthless joshing as they catch him starting for Edythe's home with a hugh bouquet. Despite laughing espionage by a brother, Edythe and the sheriff manage to put in a very pleasant evening.

Not long after this a stranger arrives in town. This stranger is a gambler who is known to Edythe's brother and who is well supplied with money. Before he has gone a dozen yards from the stage which brought him he is offering to buy a drink. Because of this acquaintanceship with her brother it is a very easy matter for him to secure an introduction to Edythe, when he sees her riding into town. Lee, the sheriff, sees this introduction and is much hurt by it.

The introduction paves the way for an acquaintanceship. Edythe rides much with the gambler and it seems that the sheriff has in him an able rival. As time goes on and their friendship grows, Edythe and the gambler are more and

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more together. One day Lee sees them embrace and realizes that there is no hope for this affair any longer. In his mind he relinquishes Edythe to the gambler.

By an accident the sheriff later sees upon the gambler's arm a scar and asks about it. He is really careless about the matter, but the gambler attaches some concern to the question. A sheriff comes from a neighboring country searching for a man wanted for manslaughter. While he talks to Lee about him, giving a description from which Lee recognizes the gambler, through the scar, a deputy posts the town with offers of a reward for this man. The gambler sees one. Realizing that the officers are after him and growing desperate he jumps upon a nearby horse and makes a hurried flight.

Meanwhile Lee is having a struggle with himself. For Edythe's sake he desires to shield the gambler, while as an officer he should aid in his capture. He solves the question by denying knowledge of the man. To make this act compatible with his official capacity he feels that he must resign. This he does to the surprise of the president of the county supervisors. Then he goes to Edythe's home.

Meanwhile the gambler's horse has gone lame, and he too, has come to the ranch home. He begs Edythe to hide him. Edythe sees the sheriff entering the gate, apparently in search of the fugitive and she conceals him in a closet. The sheriff enters and shortly finds, through a couple of involuntary slips made by Edythe, that the gambler is not only in the house, but near him. He places a chair before the door, folds his arms and invites the gambler to come out. This the fugitive does with a rush. He covers the ex-sheriff with a revolver and is about to shoot him but the cool courage displayed disarms him. For Edythe's sake, Lee gives the gambler his own horse and lets him go.

ECLAIR.

MATHILDE (2 parts, April 23).—Owing to his gambling proclivities, Viscount de Lancry is reduced to a state of absolute penury. Mathilde, a niece of Mme. de Rochegune, is courted by the Viscount and Chevalier Lugarto. She favors the latter. Knowing that his rival cannot marry Mthlide without money, the Chevalier, through his diabolical machinations, inveigles the Viscount into accepting a check for 20,000 francs. But the Chevalier does not intend to help his rival, the offering of the check being given for the sole purpose of confirming his belief that the Viscount is without money. The Viscount leaves the room and upon returning, he finds a note from the Chevalier to the effect that he has left for abroad. Being unable to find the check, and thinking that it must have been lost, the Viscount forges the signature of the Chevalier to another, cashes it and receives the money.

A few days later the Chevalier calls upon the Viscount, and is well received. Ignoring the fact that he had received a check from the Chevalier and that he had taken it away from him while he was out of the room, the former reveals his true character and forces the Viscount to sign a paper acknowledging that he obtained the 20,000 francs by forgery. Even though he finds himself in the villainous clutches of the Chevalier, the Viscount marries Mathilde. Fearing that his wife will learn of his illegal deed, the Viscount goes to the Chevalier and begs that he destroy the incriminating paper. But he is informed that the paper has been sent to the Chevalier's lawyers in London. As soon as the Viscount has left for abroad, the Chevalier lures Mathilde to a place where she is at his mercy. He is about to show Mathilde her husband's confession of forgery when it is quickly snatched away from him by Mr. de Rochegune, who has learned of the abduction. The Chevalier tries to escape through the chimney, but meets his death there by suffocation.

POOR LITTLE CHAP HE WAS ONLY DREAMING (April 20).—When "Snookums" started to cry, Da-da thought it was because there was no milk in the house, and so he started on a run to the nearest store. Here he aroused the proprietor, who had been sleeping peacefully, and purchased a bottle of milk for a dollar. But in running back to the house Da-da slipped on some ice and landed on one ear. Incidentally, the bottle of milk was broken. Back went Da-da on the run, and again he got the storekeeper out of bed. This time the precious milk cost two dollars for the bottle, but Da-da "should worry" when it was going to make "Snookums" happy. So he raced home and climbed cautiously up the steps, which were covered with ice. Into the house he crept quietly, so as not to disturb the precious darling. But it was dark in the house and Da-da's only match soon burned out—the very next step, and he went headlong over a chair, breaking the second bottle of milk. He was making a few remarks on the subject in no gentle tone, when "Snookums'" mother appeared and cautioned him against making such a disturbance, since Snookums was sleeping so peacefully.

FIRE (April 20).—This subject is both beautiful and instructive, since it shows the many forms of fire, from the days when the ignorant savages first rubbed two sticks together, up to the blue blaze of an air torch.

SONS OF A SOLDIER (3 parts—May 7).—The earlier scenes depict the members of the older branches of the Primrose family in the trying crises of the Revolution and the Civil War, showing their mettle and preparing the way for the incidents of the main narrative, in which the sons of that sterling race become prominent factors in the fearful death struggle of East with West.

Young George Primrose, on leaving West Point, receives a lieutenant's commission, and is detailed at once for active service in the war. Shortly after his departure his elder brother is elected to the office of president. The ancient homestead of the Primroses, which has sheltered four generations of patriotic scions of this tree, has fallen into the hands of the Japanese, who are using it as their military headquarters. The grandfather of the two boys, and old soldier of Lookout Mountain and Gettysburg, though driven from his home and failing in health, is yet a lusty and active partisan, fighting vicariously for the land he loves through the medium of his two grandsons.

Lieutenant Primrose is sent to the Commander-in-Chief with a dispatch of vital importance. Attempting a short cut through an everglade, he loses his horse and becomes himself bemired, his strength having been undermined by a fresh wound from the carbine of a Japanese guerilla. Just as he has fainted from exhaustion, Denison, his classmate at West Point, comes upon him. This man hates the young officer, as he has been an unsuccessful aspirant for the hand of Polly Blake, Primrose's fiancee. Denison extracts the paper from Primrose's belt, and makes good his escape.

The hue and cry is out after the young lieutenant. The evidence all points to desertion. Denison pursues his advantage with the girl, declaring that he has tried to retrieve his friend's disgrace by delivering the dispatch himself. He produces the paper as proof. Primrose is finally found and brought on to Washington for court martial. Denison's testimony turns the case, and the order is issued to shoot the traitor. The old grandfather who loves the boy more than anything in the world, is the most unrelenting of his judges.

On the day set for the execution, Polly Blake arrives at the Capitol and demands immediate audience with President Primrose. She has discovered a thumb mark in blood on the dispatch which Denison gives her. The fact that the latter has received no wound arouses her suspicions. The thumb print is identified as George Primroses. The president's reprieve saves his brother from disgraceful death at the last moment, and the treachery of young Denison is unmasked to the world.

BISON.

THE INDIANS SECRET (2 parts—May 6).—Raymond receives a letter from his brother, Dudley, telling of his finding an old Aztec Temple. He leaves his brother's baby, Myrtle, with her aunt Mildred, and with his wife and child, goes in search of the ancient treasures. Raymond finds the Temple and gets imprisoned therein by the falling of a pillar upon his leg. When he manages to get it off, he finds that the party have all been murdered, including his wife. He becomes a maniac and returning to the Temple he lives there, obtaining food and drink from the Sioux Indians, who believe him to be a White Spirit. His little four year old boy is found, uninjured, by Big Cloud, the chief of the Sioux, who brings the boy up to believe he is an Indian and names him White Eagle.

Eighteen years later, Myrtle learns of the tragedy from her aunt, and with a letter to the commander of a frontier fort she obtains an escort and goes in search of the treasure temple and of news of her kinsfolk. She and others find White Eagle, who has been treacherously shot and left for dead by the Apache chief, Wolf, following a peace conference.

Myrtle takes a great interest in him, to the anger of young Lieutenant Gray, who has been placed in charge of the escort and who has fallen in love with her. Myrtle does not believe White Eagle to be an Indian, and the frequent meetings of the two and Myrtle's derisive refusal of the lieutenant's offer of marriage, make him desperate and fill him with a desire for revenge. He comes across Chief Wolf and makes a compact with him whereby he agrees to steal the ammunition so that the Apaches may attack with success and with the agreement that Myrtle is not harmed is handed over to him.

The Sioux Chief, Big Cloud, alarmed at the absence of his beloved White Eagle, and seeing a vision of his son being attacked, calls his braves together and they set out to search for White Eagle. They are in time to rescue Myrtle and her party, including White Eagle. Big Cloud invites them to stay a while in their camp and the pipe of peace is smoked. A messenger is sent back to the fort to report the disturbance.

The lieutenant is again repulsed by Myrtle and he again seeks out Wolf and his Apaches. Wolf kills Big Cloud, believing him to be White Eagle, the latter rides out with his Indians to exterminate them. The Apaches hide and ride back to kill the hated whites, who escape to the Aztec Temple, which Myrtle has found by following Raymond.

The Apaches attack and many are blown to pieces by the maniac Raymond. The identity of White Eagle is established and he and Myrtle are happily united.

NESTOR.

THE COUNTRY COUSIN (May 5).—Eddie is well content with his bachelor quarters and life. He is not interested as he should be when his affectionate Uncle Russell, backed by Aunty, write reminding him that he will lose a legacy of $75,000 if he is not married by his 25th birthday, which is fast approaching, and begging him to come and meet the bevy of nice girls and boys he has invited for a visit. Eddie likes the old couple and rather than disappoint them, he wires an acceptance of their invitation.

The guests have arrived—a bevy of pretty girls and smart boys. The girls are all agog over the coming of the young man—the boys indifferent. When Uncle Russell goes to the station to meet Eddie, the girls insist upon going to. The boys are disgusted at their conduct. Eddie scents trouble, and making Uncle get in the back with the girls, he sits in front with the driver.

Uncle Russell is an artful soul. He goes among the girls and tells them that if Eddie marries he will inherit $75,000. Each girl thinks she is the only one who knows, and makes up her mind to land such a desirable prize.

There ensues a bad time for Eddie, for they all try to amuse him and practice all the artful wiles at their command. Eventually he escapes in a canoe and paddles to the only haven of refuge—the middle of the lake. Returning, he sees a simply dressed little girl carrying a grip. It is the little country cousin, Louise, who has arrived late. The girls are outwardly polite to her, but laugh at the quaint country maiden behind her back. Eddie notices it and is disgusted at them and finding out that it is the possible money which interests them, he evolves a plan to escape from the sirens.

Eddie goes to his lawyer and obtains a letter from him stating that a new will has been found leaving all the money to charity. It is read and all the girls become cool toward him and the boys sneer. Little Louise alone shows sympathy. Eddie has much fun in trying to persuade the girls to go with him, but the refrigerator is wide open. Louise sees him snubbed and shows her sympathy. He proposes and is accepted, and all the boys and girls listen to the reading of a later faked telegram stating that the second will was found invalid and the provisions of the first will hold good. At this touching moment Eddie introduces the girl who makes the $75,000 a dead certainty. It is the little country cousin Louise.

THE AWAKENING OF PAPITA (May 7).—Hal Osborn, a cowboy, is engaged to Madge. She is coveted by Mert Sabin, a renegade cowpuncher. As cowboys will do, Hal occasionally frequents the saloon and dance hall. Papita, a dance hall

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girl, is infatuated with Hal, does not hesitate to show it. Hal is naturaly kind to women, no matter who and what they are. He tells her he loves another girl and she, furious at being put aside, follows him to find out who the girl is. She sees him enter the Barton Ranch gate and cautiously creeps behind some bushes and is an eye witness to a scene in which Mert attempts to take Madge in his arms after her refusal to countenance his attentions. Hal arrives in time to fight him off, takes his gun away and sends him about his business.

Papita picks up a letter from Hal, which Madge was reading and which she dropped during the struggle, and follows Mert; together they hatch a plot. They forge Hal's handwriting and send a note by a Mexican half-breed to Madge, telling her to keep an appointment at the bridge.

Madge, believing the note to be from Hal, rides slowly along to keep the appointment. Passing the saloon, she sees Papita, and speaking a kindly word she throws a flower. Papita takes it wonderingly, for her conscience smitted her. She enters the saloon and is grossly insulted by a drunken cowboy. Hal interferes and thrashes the brute and goes. It is too much for Papita. She runs after him and tells him of the infamous plot. They apprise the sheriff and the three of them ride off to the rescue.

Madge arrives at the trysting place and is seized by Mert and the Mexican and taken to a deserted cabin. Here Mert tells the girl that her only hope of release is to marry him. The rescuers creep up and the Mexican is overpowered, while Mert puts Madge before him and aims at Hal. Papita sees the danger, and throwing herself before Hal she receives the fatal bullet. She dies happy in the thought that she has righted the wrong.

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AMERICAN.

THE BROTHERS (May 5).—Robert and John Gregory were left orphans. Robert, a, worthy soul, found his health failing and the doctor advised him to seek the lower levels. John, drunk most of the time, agreed to accompany him. The senor, Estaban, lived with his pretty wife and sister in the little cabin in the valley. Alone in the woods he found Robert and John, Robert prone upon the ground from exhaustion and John, quite drunk, beside him. The Spaniard took them home and in the days that followed Robert's health returned, and he grew to love the Spanish girl. John, on the other hand, made violent love to the wife of the senor and when she repulsed him, threatened to kill her. Behind the barn Robert came upon them, she struggling to free herself from John's embrace. All ties of blood were swept away in Robert's fury and he struck his brother to the ground. Slinking away, John discovered an aged mendicant who agreed to kill his brother and the senor in consideration of certain money. They went toward the little cabin home and the beggar demanded his money. This John refused, promising pay when the job was done. An argument arose between them. John, in drunken fury, struck the thug, who fell. Turning over on his side, the mendicant fired and John dropped dead. A little later the occupants of the little cabin gathered solemnly around his body.

HUMAN KINDNESS (May 8).—Old Jasper, now in his eightieth year, affectionately kissed his aged wife good bye and started for his day's work on the big estate. Ralph Martin, a young overseer, looked at his watch and spoke roughly to the old man of his tardiness. Old Jasper, without answering took his spade and rake and started work. A pretty flower caught his eye and he plucked it. When Miss Mabel, daughter of the owner of the estate, passed by, he offered it to her, but she only frowned and passed him by in silence. A moment later Martin bruskly told him to stop that foolishness. Pretty Betty, from a neighboring estate, passed into the big garden on her way to visit Miss Mabel. She took the pretty flower which the kindly old man offered her and pressed it in her book.

Later, with Miss Mabel, she passed him by and smiled kindly. That afternoon, a young man applied for work. Martin gave him a peremptory "No;" then seeing old Jasper feebly digging, called him back and hired him. He discharged Jasper, who, tottering from excitement and worry, found his way home to the arms of his aged spouse.

A few days later pretty Betty, again visiting Mabel, asked for him. The overseer was called and replied that he had discharged him. Mabel shrugged her shoulders, but the news worried Betty. On a bench in her own garden she picked up her book and found the pressed flower. Then she went to old Jasper's home and gave him work. There was much joy in the old gardener's home that night and in the days that followed old Jasper's wife and Betty were inseparable companions.

YOUTH AND JEALOUSY (May 10).—Big Ben from the Bar N Ranch called often on Margaret. As the two were inseparable, it soon became known that they would soon marry. This news greatly displeased Bill Higgins, who promptly set about to make trouble. He wrote an anonymous note and attached it to Ben's saddle, saying "She don't love you. She was with Bill Higgins all day yesterday. A Friend." When Ben found it he frowned and tucked it idly into his pocket. This happened regularly thereafter. If Ben had been a trifle older he might have smiled derisively, but he didn't. Youth and jealousy are old acquaintances and so Ben made his visits shorter and shorter. One day, lonesomeness overcame him and he sent the notes in a bundle to Margy. She read them and promptly burst into tears. Then, with true Western suddenness, she hurried into the house, where she told her brother all her trouble. The latter only smiled, but looked more serious when he caught Margy loading a big six-shooter. He told Bill to watch out for himself and ceased further to trouble himself. But Bill was more wise. Carefully unloading the bullets, he substituted blanks and when Margy later threatened him he only smiled. And then Ben rode up, utterly miserable and determined upon an understanding with Margy. This was easily obtained to the vast satisfaction of everyone concerned, but Bill Higgins.

MAJESTIC.

OLD MAMMY'S CHARGE (April 27).—Beatrice Prentiss, a southern girl, marries a chap from the north against her father's will. He casts her off and with her husband and Old Mammy, the girl goes north. Things do not go very well after that and when a baby is born, the girl wife dies. The young husband soon follows and Mammy is left to care for the baby herself. She brings little Beatrice up and takes great pleasure in keeping the child dainty and pretty. Time passes. Old Mammy washes clothes for a living and has her home in the colored section of the city. People notice the well-dressed white child in the woman's care and much speculation arises concerning her. Finally some well-meaning people bring the matter up in the court and Mammy is summoned to appear.

About this time old Major Prentiss has arrived in the city, in search of his long missing daughter whom he wants to bring home again. He is in the courtroom on the morning that Mammy appears and recognizes the old servant at once. Explanations follow after which he learns that his daughter and her husband are dead.

He then takes Mammy and the little girl back home where peace and comfort await them.

THE WHIM OF DESTINY (April 29).—Young detective Weston—away in the mountains on a

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NEW YORK
CABLE APEX FILM, N.Y.

vacation—meets and falls in love with pretty Laura Graham. The two are soon engaged. Some moonshiners in the vicinity suspect Weston of being a revenue officer and keep a close watch on him.

Laura's father—keeper of a gambling house in the city—has a run in with the police and escapes to his daughter's home. The next morning Weston receives a telegram from his chief advising him to look for Graham, who is suspected of being in hiding somewhere in the mountains. When

RELIANCE.

THE BAWLEROUT (3 parts—April 30).—Miss Sullivan, the bawlerout for Charker & Co., loan bankers to the poor, is the terror of every unfortunate who has to borrow money on his salary. If they do not pay up promptly she is the one who goes to their place of employment and "bawls them out."

Young Dick Lewis, a bank clerk, to help his fellow clerk, Jack Gray, borrows $200 of Charker & Co. The bawlerout is sent to his home to find out all about him. She pretends to be a book agent and talks with his mother—a kindly old gentlewoman. Satisfied that the boy is all he said, Charker & Co., advance him the money.

Dick is engaged to Edith Downs, the pretty daughter of the bank cashier. She is a selfish, heartless girl, caring more for dress than she does for anything else. When Dick—owing to the fact that he has no evening clothes—finds himself unable to go to a hall with her, she calls his rival on the 'phone and makes an appointment to go with him.

Dick's friend refuses to help Dick pay back the money he borrowed for his sake; so the bawlerout is sent to the bank to disgrace the boy. But as she begins she sees his mother entering with the bank president. The sight of the gentle old lady softens the girl and she goes away without accomplishing her purpose.

John Howard—a reformer—disguises as a workman to find out the truth about the loan shark establishment. He interests the bawlerout and together they find out that President Bendis of the bank in which Dick is employed is the real head of Charker & Co.

Edith's father, to keep up with his daughter's extravagance, borrows money from the bank which he is unable to repay. The girl, learning of this and dreading to see her father disgraced, suggests that as Dick loves her—he take the blame. The boy agrees.

Miss Sullivan, who has become friendly with Dick's mother, is a constant visitor at the house. But she has never permitted herself to soften toward Dick, who, despite this and the fact of his engagement to Edith, falls in love with the erstwhile bawlerout.

Howard and Miss Sullivan secure the necessary evidence against Charker's. In the bank the money is missed and Dick accused. He says nothing and is about to be arrested when Howard enters with the bawlerout. Bendis is told that he is wanted by the police and Miss Sullivan, seeing Dick handcuffed, asks the reason and is told. One glance from the boy to the shrinking cashier convinces her as to just who the thief is. She "bawls out" Downs and breaks him so that he readily confesses. As he and Bendis are taken away, Edith turns to Dick and informs him that she is done with him—she has become engaged to the other man.

With a great sigh of relief, Dick holds out his arms to Miss Sullivan, and she, despite her past coldness, enters his embrace. And it is thus that Dick's mother finds them a little later.

THANHOUSER.

ROSIE'S REVENGE (April 27).—Rosie was born and brought up on a farm, but had longings for the gay life of the city. She was not pretty, far from it; in fact even she realized there would be no place for her on the stage, except in support of the Cherry Sisters. She couldn't be an artists's model, or a grand opera singer, so she compromised on stenography. The station agent in their village (he was a distant relative), gave her two lessons and then she went forth to conquer the metropolis.

Rose got a job. No one could ever explain how she did it. Her tenure of office work was one hour and seven minutes, at the end of which time she was discharged for incompetency. She blamed her employer and vowed vengeance. It must be admitted that he talked harshly to her, but on the other hand it cannot be denied that Rosie's work on the typewriter was pretty coarse. She tried for other positions, but did not succeed in landing one. When her money ran out she was induced to take a position as cook in a private family and there demonstrated that she was in her proper sphere. As a typewriter Rosie was an insult, as a cook, she was a delightful dream.

Ten years after, her one essay at office work, Rosie was employed by a wealthy young widow, who lived alone in the country. The widow had a suitor, a clean cut young business man, and Rosie heartily approved of him. Then one day Rosie's former employer appeared. It developed later that he had hoped to retrieve his fortunes by marrying the widow, who was a friend of his sister. He was received graciously, but Rosie determined to get rid of him without delay.

She was an excellent cook, and she easily accomplished her purpose. The poor man had a most horrible meal, and could not understand how the widow and her other suitor enjoyed it. He did not know that he as partaking of a special diet, but the little he ate worried him, and he finally fled from the house, never to return.

The widow in time married the merchant and they retained Rosie, who became even a better cook as the years passed by.

THE GIRL DETECTIVE'S RUSE (April 29).—A gang of counterfeiters made their headquarters in a large city and the police, despite many determined efforts, were unable to arrest them.

One of the cleverest detectives in the city's employ was a young girl who had won a name for courage. She learned that a certain woman counterfeiter, who had been sentenced to prison with her husband was soon to be released, and a daring plan occurred to her. The convict resembled the detective in appearance, and the latter felt sure that, properly disguised she would be taken for the other woman. Arrangements were accordingly made, the prisoner was detained in the penitentiary, while the detective, wearing the shapeless clothing given to discharged prisoners, slunk out of the prison yard. As she had anticipated she was met by men who warmly greeted her and escorted her to a waiting automobile.

The woman counterfeiter had been noted as an engraver, and the detective's "friends" were none other than the gang of which the police were in search. At their headquarters the girl, firmly established in the gang's confidence, learned all the information necessary and sent a cipher message to the chief of police, telling him to raid the place.

The convict's husband escaped from prison on the day set for the raid. He made his way to the counterfeiter's headquarters, and when presented to his "wife" denounced her as an imposter and a spy. The girl was in great peril, but her courage did not fail her. Seizing a chair, she smashed the lamp and the room was shrouded in darkness. While the angry men floundered around trying to find her, the detective fled to the roof of the building in an effort to elude her pursuers. She was overtaken and seized. Death was very near at hand when policemen poured in from adjoining houses and the counterfeiters were made prisoners.

The girl was complimented for her gallantry and promoted, and the woman whose place she had taken was released from prison and helped to lead an honest life.

THE WIDOW'S STRATAGEM (May 2).—The doctor diagnosed the wealthy widow's case as "too much society." He ordered that she leave the city for the summer, and spend at least a couple of months in some quiet farm house. With many sighs the order was obeyed, and the woman soon found herself the paying guest of a country woman far from civilization.

At first, time hung heavily on the visitor's hands, but she soon learned to reconcile herself to her surroundings. The fare was plain but good. She passed many happy hours sketching, and lastly, there was a "mighty nice boy" who came over almost daily to chat with her.

The widow was young and beautiful, but she never dreamed for a moment of falling in love with the youthful farmer. He, however, was dazzled by the style and beauty of the city resident and soon was paying much attention to her.

For some little time the widow did not know that she was causing sorrow for another. Her hostess had a daughter, an awkward country girl, and one day this girl confronted the widow. She told her that the young farmer had been her sweetheart, but was now being won away and dropping on her knees she pleaded "Don't take him away, he is all I have."

The blase city woman's heart was touched. She felt for the poor little girl who had had so few joys in life, and tenderly promised her that she would nip the undesired romance in the bud. She did, but the farmer never realized how it was accomplished. He simply found that the woman he had admired was not so beautiful as he had at first believed, that she was course and common, so almost insensibly he ceased to care for her and drifted back to the one who steadfastly loved him.

The widow returned to the city, her health fully restored, and again assumed her position in society. The country girl married the man of her choice and always realized that she owed her happiness to the success of the widow's stratagem.

KEYSTONE.

THE DARKTOWN BELLE (May 8).—Caroline is the belle of Coontown. Her sweetheart is Big Sam, a barber. Sam has an awful time keeping away the admirers of Caroline, and many fierce encounters take place. A new arrival comes—a regular dude—and meets Caroline. She gives him one of her photographs, and he goes to the barber shop to get shaved. While sitting in the chair he gazes at the photograph and kisses it. Sam sees the photo, and goes for him with a razor. The dude manages to get out of the shop, pursued by Sam, who finally catches the dude and begins to beat him and cut him up. Caroline, meanwhile, has annexed another admirer, and Sam catches sight of her kissing him. With a look of disgust, he releases his victim, gives him the razors and walks away, deciding that it is impossible to keep in check Caroline's wandering affections.

A LITTLE HERO (May 8).—Mabel has a canary bird, a tiny pet dog and a cat. She goes out, and the cat goes after the canary. Doggie hears the racket and takes in the situation. Knowing he is no match for Tabbie he runs as fast as his little legs will carry him to a kennel where he tells his troubles to three big collies, who run back with him. They secure entrance to the house through a basement window, and arrive in time to save the bird's life. Tabby runs away, and an exciting chase follows.

When Mabel comes home and sees the overturned bird cage and the canary's tail feathers pulled out she thinks her little doggie has chased the cat away, and hugs her hero.

ALGIE ON THE FORCE (May 5).—Algie secures a job on the force. A new chief of police is appointed, who wears a soft hat and a frock coat. A woman reports the theft of her watch by a thief with a soft hat and a frock coat and Algie goes out looking for the thief. He meets the chief of police and arrests him after a chase and a fight, and handcuffs his prisoner to a telegraph pole while he goes for assistance. The Captain's consternation can be imagined when he arrives with his men and finds his chief a prisoner. Algie gets bounced.

HIS UPS AND DOWNS (May 5).—A clever comedy, in which an aeroplane and a giant balloon are used. Ford Sterling takes a flight in the aeroplane, and interesting views are shown of Los Angeles and surrounding country thaken from the aeroplane at a great height.

BRONCHO

THE WAY OF A MOTHER (2 parts, May 7).—The brutality of Mrs. Cardigan's husband excites comment, and one day a miner named Norton intercedes in behalf of the wife. Norton agrees to take Mrs. Cardigan away from her vicious husband; but they are overtaken. In trying to escape with her half-dressed baby, a bullet grazes her temple and she falls unconscious upon the ground. Norton is killed in the skirmish. Indians, hearing the shots, attack the whites and take the baby, leaving Mrs. Cardigan for dead. The wife is found by the soldiers and is taken to the fort, where she recovers, and eventually falls in love and marries the colonel.

Twenty years later her baby, now grown, is appointed chief of the Indians, the old chief having died. The redmen, thinking the pin that he wears bearing his name, John, a charm, have named him Running Elk. One day Running Elk calls at the fort to sell furs, and has an altercation with a drunken soldier. In the fight that follows the soldier is killed and Running Elk is sentenced to death. The mother meets the Indian and learns that he is her son, but does not reveal her identity. When she hears that the Indian is to be shot, she effects his escape. She is discovered by the colonel and, in a dramatic scene, tells him of her past life, and he forgives her. Smarting under the indignities he has received, Running Elk incites his tribe to war with the soldiers. Seeing that the soldiers are losing, the mother decides to tell Running Elk who she is; but in climbing the stockade, she is struck by a bullet. With her dying breath she impresses upon her son that she is his mother. A truce is declared and she is buried amidst impressive Indian rites.

KAY-BEE.

PAST REDEMPTION (2 parts, May 9).—Through the efforts of the Rev. John Drummond, who comes to a small western mining town with his little boy, all the saloons are closed. Jim Howe and his daughter, Nell, being unable to carry on a liquor business in the town, move to the mountains, where he runs an illicit still and continues to supply whiskey to the Indians. The sheriff gets on his trail and he is soon placed in the custody of the law. Nell, determining to avenge herself for the capture of her father, fires a shot into a party of hostile Indians, secreting herself in a bush as she does so. The Indians, seeing the soldiers coming, and thinking that they fired the shot, rush at them, but are defeated. This plan of revenge having failed, she makes her way to the minister's home, but is prevented from doing any harm to him by the maternal instinct which rises in her when she sees his little boy praying for his mother in heaven. Just then the sheriff's posse captures her and is about to lead her off when the minister persuades the deputies to parole the girl in his custody. She falls in love with the reverend gentleman and they are later married. This incident causes the villagers to pass much adverse comment upon the pair. Being unable to withstand such criticism, Nell leaves a note on the table saying to her husband that she is going away. Soon after her departure the sheriff calls upon the minister with a warrant for Nell's arrest on account of her fight with a woman who has a vitrolic tongue. The sheriff and his posse decide to help the minister find his wife, and they start out. They locate the lifeless body upon the desert, and a pathetic scene takes place as the minister comes upon the body.

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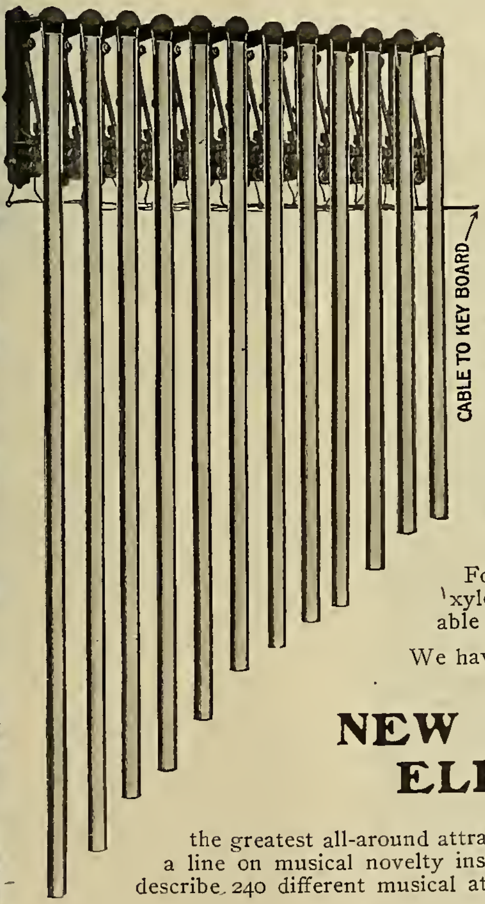

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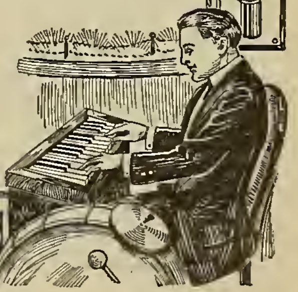

J. C. DEAGAN

1770 Berteau Avenue **Chicago, U. S. A.**

MISCELLANEOUS

LUX.

THE MILLER'S DAUGHTER (May 2).—The old miller has only one treasure. His wife has long since left to struggle alone, and all his love is now centered upon his only daughter. He is angered, therefore, when he finds that she has given her heart to his assistant, and, in his anger, he dismisses the assistant and forbids his daughter to have any more to do with the young man. His daughter is very much grieved, and is soon discovered by her father meeting her lover in secret. At first the old man is angered, but the song of youth, bursting forth in his heart again, recalls him to his true self, and he writes to the young fellow telling him to come to the mill the next evening and they will celebrate the reunion. That day a friend of his warns him against the danger of a fire being caused at his mill through the fermentation of the grain, which has been stored there for a longer time than usual. The miller dismisses the matter, but that night, when his daughter goes into the upper storerooms to see that all is safe for the night, the lamp which she carries causes the gases to ignite, and a fearful conflagration follows. The young girl finds herself unable to escape. There she remains imprisoned by the flames, whilst her aged father hastens for assistance. Fortunately, the assistant arrives upon the scene, and bravely forces his way into the burning mill. He attaches a rope to the window sill and proceeds to lower himself and his sweetheart out of the window. The flames creep along the rope, and at last it snaps, and both are immediately thrown into the river below. They are in a danger even as great, for the river is deep, and the floods have caused it to run with more than its usual force and rapidity. The old miller entrusts his feeble person to a boat, and bravely succeeds in rescuing his treasured ones at a great personal risk. In after years he has occasion to be thankful for his brave deed, and for the song of youth that sounded in his heart at the right moment, for now, instead of having a daughter, he has a son as well.

THE INVINCIBLE HANDS (May 2).—This is a clever trick film, somewhat the same as that popular subject: "wonderful fruits."

GAUMONT.

GAUMONT WEEKLY, NO. 59 (April 23).—Riding the Winds.—French sportsmen evolve an interesting means of locomotion.

Exposition of Physical Training.—Paris pupils drilled under the supervision of naval officers.

The New Olympic Comes to Port.—Reconstructed sister ship to ill-fated Titanic reaches New York.

An Interesting Football Match.—Artists from London music halls give public exhibition for benevolent institution.

Memorial Day in New Orleans.—Confederate veterans decorate comrade's graves in Crescent City.

Spring Hats.—Small, simple but expensive. Direct from Paris.

Let the Glass Pass.—Munich Germans hold their annual beer festival.

Life Saving on Pacific Coast.—Scenes secured in March at Coronado Beach, California.

Electric Tug Boats.—French canals rapidly being converted into profitable properties.

A Dangerous Feat.—Acrobat performs on wire at great height in western cities.

A Novel Fire Escape.—Chute the chutes idea applied in San Francisco public schools.

San Francisco's Civic Center.—City begins work on new municipal building, Mayor Rolph officiating.

O KOMA SAN (April 22).—Oishi Danjuro, the young Prince of Satsuma, meets a dainty giesha, O Koma San. He finds her charming. Both soon become enmeshed in Cupid's net. As their lovemaking progresses, the Prince is recalled to Tokio by an order from the Emperor. O Koma San is heart-broken at the prospect of an indefinite separation. She is somewhat reconciled when the Prince swears on the fan and dagger, given him by his father, that he will return within a year.

Time passes and the Prince doesn't return. Despairing, the little giesha goes to Tokio with the baby born of the love that had come to such an abrupt end. On the threshold of Oishi's palace she learns that the Prince has married the young Princess Fujiwara. The geisha forces her way into the palace and faces her rival, the princess. Overcome with jealous rage, the wronged girl threatens the life of the Princess. Anguish and hopelessness in her heart, O Koma turns the dagger with which she had threatened the Princess upon herself. It is the poor girl's hope that she will rejoin her lover by the banks of the Sai-no-Kaware, the River of Departed Souls. The Prince comes into the room to find her lifeless body, learning too late of the tragedy he has caused.

LESSONS FOR THE BASHFUL (April 24).—Young Marquis de Cargonet is a very apple-pious youth. He is the last of his line. He longs for the quiet cloister. He decides to renounce the pleasures of this world, enter a monastery and embrace the monastic life. His uncle writes, says that instead of embracing the monastic life, he will embrace the pretty lady selected for him.

The young Marquis arrives at his uncle's home, and is about as bashful as a garter snake. The young lady is not used to reticent gentlemen and tells his uncle that she will never marry such a stupid, that he is so thick that you cannot see through him with an X-ray.

Uncle, desperate, seeks the aid of the housekeeper, one of our best little flirts. She has made love so often that she can do it in the dark without missing a stroke. In fact, she can make love and chow-chow at the same time without changing hands. She instructs him how to flash the glad eye, how to bow until his eyebrows brush the sidewalk, how to put his arm around a lady's waist, how to bite his initials in her cheek and how to convince all round that he is a regular fellow.

He learns very well. He soon can do it with his fingers crossed. He takes up his courtship with the young lady of his uncle's choice and quickly shows her that he has forgotten more about lovemaking than she ever knew.

GREAT NORTHERN.

WHO IS MOST TO BLAME (May 3).—Mr. Parson is a wealthy banker and his wife is one of the most fashionable women in her set. Mr. Donald is a solicitor and had been an ardent admirer of Mrs. Parson before her marriage. The latter attends a reception, while her husband hurries to attend a meeting of the board of directors of the bank in which he is interested. At the reception she meets Donald and in a spirit of frivolity, invites him to her home, explaining to her hostess that she is suffering from a headache. In the meantime, Jennie, the maid in the employ of the Parson's, has taken advantage of the absence of her employers to invite the butcher's assistant to the house. The two are feasting and the butcher's clerk is smoking expensive perfectos when Mrs. Parson rings for admittance. The young man is hidden under a couch and Jennie hurriedly removes the remnants of the repast from the table. Soon after the arrival of Mrs. Parson, she receives the promised visit from Donald and the two are chatting amiably when Mr. Parson proceeds to let himself into the house. The fact is that after the meeting of the bank directors, the staid financiers visit a music hall and then engage in a friendly game of cards at the club. Parson becomes weary of the entertainment at the club and decides to hurry to his home. Before he enters, his wife secretes Donald under the same couch under which the butcher's clerk is hidden. The solicitor and the former meet for the first time under these awkward circumstances and all goes well until Mr. Parson discovers two empty glasses on the mantel. The maid arrives in time and explains that the mistress and herself had taken a little "nightcap." Then the banker finds a stub of a cigar which the butcher's helper had been smoking and once again his suspicions are aroused. Sounds of breathing from beneath the couch cause him to investigate and the serving maid's sweetheart is pulled from cover by the ear. Again Jennie comes to the rescue and removes an embarrassing situation by admitting that she had been entertaining her sweetheart during the absence of the family. Donald escapes unseen and on the day following he receives a visit from the butcher's apprentice. They laugh heartily over the strange predicament in which they found themselves on the previous night and all ends merrily.

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ADVANCE
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PILOT.

THE HYPNOTIC COLLECTOR (April 24).—Willie Dunn is out of work, and broke. He is about to be evicted from his furnished room. He is in love with a beautiful girl, who in turn loves him. The girl's father, however, violently dislikes Willie. Willie sees an advertisement for a collector, answers it and secures the position. Then, his troubles begin! He goes to collect a bill from a society woman, and is unmercifully snubbed by her. When Mrs. Hooligan, who is not a society woman, won't pay, he attempts to take her pig, but Mr. Hooligan appears and does a few things to poor Willie Dunn that leaves him rather the worse for wear. His adventures with the tough saloon-keeper, the physical culture instructor and the liveryman are very funny to the observer, but not to Willie. He and his clothes are badly battered when, at the end of the day, he returns to his employer with no collections. He gets no sympathy, but is told he must see the same people next day, and if he doesn't get any money, he loses his job! Disconsolate, he wanders the streets, and with his last dime buys a copy of "Conquer by Hypnotism" from a fakir. He learns the art over night, and starts out in the morning with new courage. Hypnotism delivers the goods! He makes the debtors go through all kinds of funny antics, and finally marches the whole crowd to his employer's office, when he makes them pay up. Then he hypnotizes his employer into signing a contract engaging Willie for five years at $5,000 a year. His final and greatest victory is when he forces his sweetheart's father to consent to the marriage.

THE SONG OF SONGS (May 1).—Louise and Grace, sisters, who early in life were orphaned, grow up together with a deep love for each other. On Louise, the elder, has devolved most of the cares of the household, and her "motherly" care of her younger sister is repaid by the love the younger sister bears for her. Both are in love with the same man, though they have concealed the knowledge from each other, and when Louise accidently discovers Grace's love for him, with a sacrifice born of true love for her younger sister, she hides her grief, and leads Grace to believe she never cared fr him. Louise accepts a position to appear in concert work, and leaves, while Grace and John are happily married. Several years pass, and John and Grace are happy in their love of each other and of a baby girl, their only dark cloud being Grace's failing health. Louise has made a success in her chosen work, and has just received an offer for a world-wide concert tour, the goal for which she has been working when news is brought to her of Grace's death. Louise sacrifices her career to return to care for the motherless baby, which she learns to love as she would her own. In the passing years, however, her love for the baby and John growing stronger, and fearful of betraying her secret, she decides to leave, but in this she is prevented, and at the same time wins her reward, through her baby namesake, Louise.

Among the Exhibitors

Burlington, Wis.—E. Dale Perkins sold an interest in the Crystal theater to Walter McNeel.

Kaukauna, Wis.—Earl Nugent sold a half interest in his motion picture theater to John M. Scheer.

Lebanon, Tenn.—W. E. Scales, of Shelbyville, who has recently moved his family here, opened his new theater at this place. This makes the second moving picture and vaudeville house for Lebanon. The other one "The New Lyric" is owned by E. E. Adams and is leased by L. B. Long, formerly of Cookeville.

Manchester, Ia.—A. T. Prescott, who has conducted the motion picture theater on Franklin street for the past twelve months, has sold his equipment to Cibula Bros., of Cedar Rapids.

Marshalltown, Ia.—The Orpheum, a pretty new vaudeville and moving picture play-house was opened recently.

Corsicana, Tex.—J. E. Whiteselle has let the contract to Berry & Metcalf to build a brick theater building here to cost $6,000. The building will be used as a picture show and theater exclusively for negroes.

Berlin, Wis.—R. A. Hughes sold his interest in the Wonderland theater to his partner, L. Lathrop.

La Crosse, Wis.—Wm. and F. M. Rehfuss will open a motion picture theater here.

Marinette, Wis.—L. R. Pinkowski bought the Cozy theater.

New London, Wis.—A. W. Anderson sold the Iris theater to Thomas E. Johnston.

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NEW YORK

Among the Exhibitors.

Boone, Ia.—The Lyric Theater on Keeler Street has been sold to W. F. Martin of Wellsburg.

Danver, Colo.—A permit has been granted for the building of a moving picture theater on Seventeenth Avenue between Lafayette and Marion Street. Cost $3,000. Dr. Jno. R. Hopkins, owner.

Philadelphia, Pa.—Jno. McKenna & Son and J. E. & A. L. Pennock are estimating on plans for a moving picture theater to be built at No. 2924 Richmond Street for Wm. E. Butler. Cost $30,000.

Hopkins, Mo.—The managers of the Rag Tent picture show have rented the Litsch building on Barnard Street and are fixing it up for business.

Bronson, Mich.—This city is considering the erection of an opera house.

Nawark, N. J.—Frank Grad has completed plans for a motion picture theater which H. Rosenthal will erect here on Norfolk Street and So. Orange Avenue at a cost of $12,000.

Evanston, Ills.—Contracts have been let for remodeling tha store recently vacated, next to the City Hall National Bank, for a new moving picture theater. Cost $15,000.

Fairmont, Minn.—R. J. McCaddon has purchased from David Wickham the residence property south of the opera house.

Birmingham, Ala.—A new moving picture theater was recently opened. H. M. Newsome, is proprietor.

Minden, Nebr.—Dan Doyle has purchased the Gem moving picture theater, and will improve same.

Somonauk, Ills.—The building that was formerly occupied by Fred. O. Miller has been remodeled into a moving picture theater by Cress & Mooring.

Indiana, Pa.—Wilson & Wood, clothiers, will close out their business and put in a modern motion picture house.

Toledo, O.—Plans are now being prepared for rebuilding the Jewel theater near Western Avenue.

St. Paul, Minn.—C. H. Miles will erect another picture theater at 92 E. 7th Street.

Sunnyvale, Cal.—A contract has been let for the erection of a picture theater here. Alphone Shurra is advancing the project.

Lisbon, O.—Smiley's opera house changed hands, N. O. Morrison purchasing it outright from R. B. Peitit of Cleveland.

Rochester, Minn.—The Majestic theater has changed hands, J. C. Moore has sold his interest in the theater to H. F. Roberg.

Ravenna, Nab.—Dr. Gehrke will erect a picture theater here.

Philadelphia, Pa.—Henry E. Baton and Geo. Borst are figuring on a moving picture theater at 3841 Market Street for the Eureka Amusement Co.

Mineral Wells, Tex.—W. E. Mayes, awarded a contract to Shirley & Galley to erect a theater. Cost $7,000.

Chichasha, Okla.—J. D. Sngg awarded a contract to Lisle-Donning Construction Co., Oklahoma City, Okla., to erect a theater.

Philadelphia, Pa.—J. T. Sanders has the contract to erect a $10,000 moving picture theater on McKean Street for Jas. McMonigle.

Hastings, Neb.—Manager Peterson announces that the Lyric theater has reopened.

Asheville, N. C.—S. A. Lynch has bought the Columbia theater here.

Madison, Wis.—A moving picture theater is being erected at 617 University Avenue by Knudt Johnson. Cost $6,000.

Philadelphia, Pa.—Plans by Jno. D. Allen for a moving picture theater in Frankford for Wm. Freihofer were filed.

Lestershire, N. Y.—This city will have a new theater. R. M. Davidson, owner of the Delphi theater, to build it.

..**Atlanta City, N. J.**—Plans were filed by Thompson Bros., contractors, for a moving picture theater at 1829 Atlantic Avenue.

Philadelphia, Pa.—The contract has been let for the erection of a $14,000 moving picture theater at 2768 Ruth Street. F. C. Michaelsen, Mgr.

Martinez, Cal.—The contract for the new theater has been awarded to C. H. Ludden and H. W. Lamley by Henry J. Curry of Martinez.

Pikeville, Ky.—The Sam Saad Mercantile Co. has contracted for the erection of a new theater building.

Des Moines, Ia.—The contract of erecting the Empress theater on 8th Street was awarded to Chas. Weitz Sons.

Freeport, Ills.—Jack O'Toole, of Chicago, formerly manager and owner of the Orpheum theater in Freeport, is considering the erection of a new theater in Freeport. Cost $50,000.

Columbia, S. C.—The Grand theater in Columbia has been resold by the Montgomery Amusement Co. to S. A. Lynch, of Asheville.

New York, N. Y.—Plans have been filed for the erection of a theater at the corner of Broadway and 81st St. Cost $15,000.

Wheeling, W. Va.—M. Francis, proprietor of the picture theater in 6th St., will make elaborate improvements on the place in the near future.

Philadelphia, Pa.—M. Rittenhouse will erect a motion picture theater at 303 No. 53rd St.

Portaga, Wis.—The Gem theater will be remodeled.

Grant City, Mo.—The Grant City Improvement Co. will erect a new theater on the Goodsill site south of the Gentry Bldg, to cost $5,000.

Chambersburg, N. J.—Bella & Brandi will erect a moving picture house at Morris and Chestnut Avenues.

New York, N. Y.—Jane Sands and Catherine S. Rose, will erect a moving picture theater at the corner of 1st Avenue and 64th Street. Cost $10,000.

Herkimer, N. Y.—A. F. Flummerfelt of the Herkimer Amusement Co. will erect a theater in this village on the old Caswell property in No. Main Street.

Kansas City, Mo.—The permit for the new theater Louis Oppenstein is to build at the S. W. corner of 13th and Walnut Sts. was issued. Cost $61,000.

Manchester, Ia.—The Princess theater, the new playhouse operated by Knasch & Son, was opened.

New Albany, Ky.—This city is to hava a new theater next summer. The announcement was made with the completion of the organization of the North Side Amusement Co. H. H. Legg, president.

Houston, Tex.—E. H. Hulsey, of Galveston, has leased property at the corner of Capitol Avenue and Main Street, and will erect a theater on same.

New York, N. Y.—Plans are being drawn for a theater at the corner of Broadway and 95th Street. It is owned by the Astor estate.

Mankato, Minn.—The American Amusement Co. will erect a new theater building here.

Decatur, Ala.—H. B. Cagle and Robert L. Lipscomb, well-known business men of the Decaturs, have leased the Star theater in Decatur, and the Delite theater in New Decatur. The Star and the Delite theaters will be run as moving picture theaters.

Manchestar, Ia.—The Princess theater, the new playhouse operated by Knaack and Son, was opened recently.

Evansville, Wis.—Will Standish opened his picture house.

Green Bay, Wis.—The Gem theater, on the corner of Broadway and Walnut streets, formerly owned by Henry Goldman of this city, has been sold to Earl H. Neugent of Kaukauna.

Runge, Tax.—J. F. Murray and Eugene Brown have purchased the Airdome, a moving picture show, here.

Wharton, Tex.—P. A. Freddie bought the Rex moving picture theater here.

Oconto, Wis.—Ed. I. Daltch has opened a moving picture theater here.

Willis, Tex.—Mullens Bros. will open a motion picture theater here.

Racine, Wis.—The White House Theater & Amusement Co., incorporated, capital $20,000, incorporators, A. F. Buetow, V. H. Whaley, C. Nelson and Wm. Jones.

Labadieville, La.—Mrs. Elgard Himel will open a moving picture theater here.

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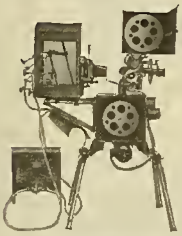

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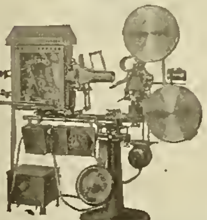

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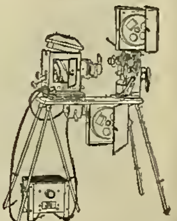

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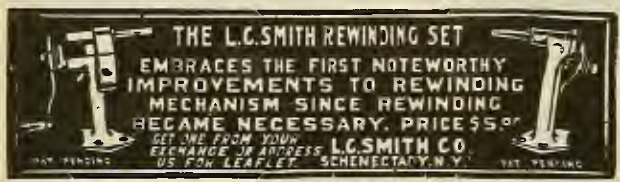

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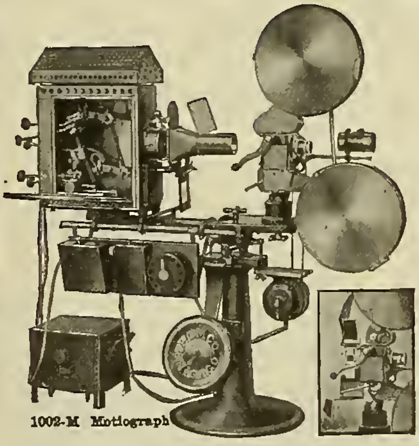
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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Apr. 19—A Misunderstood Boy (Drama) ......
Apr. 21—The Left Handed Man (Drama)......
Apr. 24—A Ragtime Romance (Comedy)......
Apr. 24—The Cure (Comedy)..................
Apr. 26—The Lady and the Mouse (Drama)..
Apr. 28—Blame the Wife (Comedy)............
Apr. 28—The Daylight Burglar (Comedy).......
May 1—If We Only Knew (Drama)...........
May 3—The Wanderer (Drama)...............
May 5—The Tenderfoot's Money .(Drama)....
May 8—Frappe Love (Comedy)...............
May 8—The Coveted Prize (Comedy).........
May 10—The House of Darkness (Drama)......

CINES.

(G. Kleine.)

Apr. 16—A Fugitive at Bay (2-parts Drama Special) 1800
Apr. 19—For His Child's Sake (Drama)........1000
Apr. 22—A Heart of Steel (Drama)..........1000
Apr. 23—The Miser's Millions (3 parts, special, Drama)...............................2700
Apr. 26—Views in Liege, Belgium (Scenic).... 200
Apr. 26—Forgotten (Drama).................... 800
Apr. 29—Scenes and Ruins Near Rome (Trav.) 200
Apr. 29—The New Arrival (Comedy)........... 800
May 2—The Broken Vow (Special, 2 parts, Drama) 2000
May 3—The Rival Lovers (Comedy)........... 500
May 3—Jerry's Rebellion (Comedy)........... 500
May 6—A Mixed Affair (Drama)..............1000
May 10—The People of Somaliland, East Africa (Manners and Customs)........... 300
May 10—Excess Baggage (Comedy)............ 400
May 10—Beautiful Lake Como, Italy (Physical Geography)........................... 300

EDISON.

Apr. 14—Jones Goes Shopping (Comedy).......
Apr. 14—The Rocky Mountains In Winter (Geography) ....
Apr. 15—The New Pupil (Comedy-Drama)....1000
Apr. 16—Seven Years Bad Luck (Comedy) 1000
Apr. 18—The Man from the West (Drama)....1000
Apr. 19—The Twelfth Juror (Drama)..........1000
Apr. 21—Hulda of Holland (Comedy-Drama)..1000
Apr. 22—An Innocent Informer (Drama)......1000
Apr. 23—His Undesirable Relatives (Comedy)..1000
Apr. 25—The High Tide of Misfortune (Being the tenth story of "What Happened to Mary," Drama)..........1000
Apr. 26—A Splendid Scapegrace (Drama)......1000
Apr. 28—When the Right Man Comes Along (Comedy) 1000
Apr. 29—The Orphan (Drama)..................1000
Apr. 30—A Reluctant Cinderella (Comedy).....1000
May 2—Groundless Suspicion (Drama).........1000
May 3—Billy's Sweetheart (Drama)...........1000
May 5—The One Hundred Dollar Elopement (Comedy Drama) 1000
May 6—When Greek Meets Greek (Drama)....1000
May 7—Aunty and the Girls (Comedy)....... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding (Drama)........1000
May 10—An Accidental Alibi (Drama).........1000

ESSANAY.

Apr. 18—The Crossing Policeman (Drama) 1000
Apr. 19—Alkali Ike's Homecoming (Comedy)..1000
Apr. 22—The Unburied Past (Drama)..........1000
Apr. 23—The Rival Salesmen (Comedy)........1000
Apr. 24—City of Mexico (Scenic).............1000
Apr. 25—The Deacon's Dilemma (Comedy)....1000
Apr. 26—Broncho Billy and the Rustler's Child (Drama).............................1000
Apr. 29—Cousin Jane (Comedy)................1000
Apr. 30—Cousin Bill (Comedy)..................1000
May 1—The Story the Desert Told (Drama)..1000
May 2—A Child's Precaution (Drama)........1000
May 3—The Crazy Prospector (Drama).......1000
May 6—A Tango Tangle (Comedy)...........1000
May 7—The Prophecy (Drama)...............1000
May 8—Two Western Paths (Drama).........1000
May 9—A Woman's Way (Drama)............1000
May 10—Alkali Ike's Mother-in-law (Comedy)..1000

KALEM.

Apr. 23—The Secret Marriage (Drama)........1000
Apr. 25—The Phoney Singer (Comedy)........
Apr. 25—Japan, the Industrious (Manners & Customs) ....
Apr. 26—The Fighting Chaplain (Drama)......1000
Apr. 28—The Haunted House (Drama).........1000
Apr. 30—The Eighth Notch (Drama)...........
Apr. 30—A Coupon Courtship (Comedy)........
May 2—Fatty's Busy Day (Comedy)..........
May 2—Old Women of the Streets of New York (Topical).....................
May 3—The Wayward Son (Drama)..........1000
May 5—The Heart of An Actress (Drama)....1000
May 7—The Alien (Drama)..................1000
May 9—The Hash House Count (Comedy)....
May 9—Toothache (Comedy)..................
May 9—The Cheyenne Massacre (Special, 2 parts, Drama).....................2000
May 10—The River Pirates (Drama)..........1000

LUBIN.

Apr. 21—Back to Primitive (Drama)..........1000
Apr. 22—A Slight Mistake (Comedy).........
Apr. 22—Sunshine Sue (Comedy).............
Apr. 24—The School Principal (Comedy).......1000
Apr. 25—Diamond Cut Diamond (Drama).....1000
Apr. 25—The End of the Quest (Special, 2 parts, Drama).......................2000
Apr. 26—The Birthmark (Drama)..............1000
Apr. 28—In the Harem of Haachem (Drama)..1000
Apr. 29—Granny (Drama).......................1000
Apr. 30—Through Many Trials (Special, 2 parts, Drama)............................2000
May 1—The Veil of Sleep (Drama)..........1000
May 2—The Girl Back East (Drama).........1000
May 3—Clarence at the Theater (Comedy).... 400
May 3—Fixing Auntie Up (Comedy).......... 600
May 5—Pedro's Treachery (Drama)..........1000
May 6—The Judgment of the Deep (Drama)..1000
May 8—She Must be Ugly (Comedy)......... 400
May 8—Hattie's New Hat (Comedy)........ 600
May 9—A Mock Marriage (Drama)...........1000
May 10—The Paymaster (Drama).............1000
May 10—A Girl Spy in Mexico (Special, 2 parts, Drama)...........................2000

MELIES.

Apr. 10—The Maoris of New Zealand (Manners and Customs) 1000
Apr. 17—What Is Sauce for the Goose (Comedy) 684
Apr. 17—A Tahitian Fish Drive (Fishing Industry) ....
Apr. 24—How Chief Te Ponga Won His Bride (Drama)...........................
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology).................
May 1—A Buried Treasure (Drama)..........
May 1—The Home of Terns (Zoology)........
May 8—A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)...............1000

ECLIPSE.

(G. Kleine.)

Apr. 2—The Fruit of Suspicion (Drama).......1000
Apr. 9—The Kentish Coast, England (Physical Geography) 250
Apr. 9—Making Birch Brooms (Trades)...... 300
Apr. 9—An Up-to-Date Aviator (Comedy).... 450
Apr. 16—The Winner at the Sweepstakes (Drama) 1000
Apr. 23—A Four-footed Detective (Drama)....1000
Apr. 30—A Picturesque Journey In Western France (Travel)...................... 250
Apr. 30—Grandpa's Rejuvenation (Comedy).... 350
Apr. 30—German Cavalry Manœuvres (Mili.).. 400
May 7—The Dividing Wall (Comedy-Drama)..1000

PATHEPLAY.

Apr. 23—The Outlaw (Drama).................
Apr. 24—The Thwarted Plot (Drama).........
Apr. 25—Our Feathered Friends (Zoology)....
Apr. 25—A Trip on the Seine (Scenic).........
Apr. 26—The Count's Will (Drama)...........
Apr. 26—An Exciting Honeymoon (Special, 2 parts, Comedy).....................
Apr. 28—Pathe's Weekly, No. 18 (News)......
Apr. 29—The Cormorant (Bird Studies)........
Apr. 29—Along the River Eure, France (Scenic)
Apr. 29—Hidden Life in Sea Weed (Zoology)..
Apr. 30—The Mexican Defeat (Drama)........
Apr. 30—The Panama Canal To-day (Eng.)...
May 1—The Parting Eternal (Drama)........
May 2—Liquid Air (Scientific)................
May 2—Winter In Upper Engadine, Switzerland (Scenic).......................
May 3—General Scott's Protege (Drama)......
May 3—The Diamond Miniature (Special—2 parts—Drama) ....
May 5—Pathe's Weekly, No. 19 (News).......
May 6—The Ant-Lion (Zoology).............
May 6—The Chateau of Blois, France (Architecture).........................
May 7—The Crooked Bankers (Drama).......
May 8—Her Mother's Ambition (Drama)......
May 9—Montreal, Quebec and Halifax (Travel)
May 9—In the Valley of Vesubie, France (Sc.)
May 10—Puttin' it Over on Papa (Comedy)....

SELIG.

Apr. 17—The Tie of the Blood (Drama)........1000
Apr. 18—Cured of Her Love (Comedy) ....
Apr. 18—That mail Order Suit (Comedy)......
Apr. 21—Canton, China (Scenic)..............
Apr. 21—Alas! Poor Yorick! (Comedy)........
Apr. 22—Seeds of Silver (Drama)............1000
Apr. 23—Love, the Winner (Drama)..........
Apr. 23—Dollar Down, Dollar a Week (Com.)
Apr. 24—Love in the Ghetto (Drama)........1000
Apr. 25—Arabia Takes the Health Cure (Com.)1000
Apr. 28—Roses of Yesterday (Drama)..........1000
Apr. 29—Hiram Buys An Auto (Comedy).......
Apr. 29—Chinese Scenes (Scenic).............
Apr. 30—The Burglar Who Robbed Death (Dr.).1000
May 1—Absent-Minded Mr. Boob (Comedy)...
May 1—Some Chickens (Zootechnic)..........
May 2—Their Stepmother (Drama)............1000
May 5—A Midnight Bell (Special, 2 parts, Drama)..........................2000
May 5—An Old Actor (Drama)..............1000
May 6—A Welded Friendship (Drama)........
May 6—Hatching Chickens (Zootechnic)......
May 7—Bella Boyd—A Confederate Spy (Dr.).1000
May 8—Her Guardian (Drama)..............1000
May 9—In the Days of Witchcraft (Drama)..1000

VITAGRAPH.

Apr. 23—There's Music in the Hair (Comedy)..
Apr. 23—Crowds Attending Gods In Temple, Tokyo, Japan (Typical)..............
Apr. 24—The Power that Rules (Drama)......1000
Apr. 25—The Stronger Sex (Drama)...........1000
Apr. 26—A Fighting Chance (Drama)..........1000
Apr. 28—Hearts of the First Empire (2 parts, Special, Drama)....................2000
Apr. 28—O'Hara and the Youthful Prodigal (Drama) 1000
Apr. 29—Two's Company, Three's a Crowd (Comedy) ....
Apr. 29—Street Scenes, Yokohama, Japan (Top.)
Apr. 30—A Window On Washington Park (Dr.).1000
May 1—Bunny Versus Cutey (Comedy)........
May 1—Uses of Dynamite by U. S. Engineering Corps (Scientific).............
May 2—Cinders (Drama).......................1000
May 3—Captain Mary Brown (Drama).........1000
May 5—Bingles Mends the Clock (Comedy)..1000
May 6—Omens and Oracles (Third in the Belinda Series, Comedy)............1000
May 7—The Deerslayer (Special, 2 parts, Dr.).2000
May 7—Disciplining Daisy (Comedy).........
May 7—Inspection of the Quebec Police (Typical)..........................
May 8—The Wrath of Osaka (Drama).......1000
May 9—Cupid's Hired Man (Comedy)........1000
May 10—The Sea Maiden (Drama)............1000

GENERAL FILM CO. FEATURE RELEASES.

May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 2—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

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INDEPENDENT RELEASE DATES

AMERICAN.

Apr. 21—Boobs and Bricks (Comedy)..........1000
Apr. 24—When Jim Returned (Com.-Dr.).......1000
Apr. 26—Calamity Anne's Trust (Comedy)....1000
Apr. 28—Oil On Troubled Waters (2 parts, Drama)..........................2000
May 1—The Tattooed Arm (Drama)..........
May 3—The Road to Ruin (Drama)...........1000
May 5—The Brothers (Drama)...............1000
May 8—Human Kindness (Drama)...........1000
May 10—Youth and Jealousy (Drama).........1000

AMBROSIO.

Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama).............
Apr. 19—Child Labor Traffic (2 parts, Drama)..
Apr. 26—Golden Rain (2 reels, Drama)........

AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama).............
Mar. 13—Wine, Women and Reformation (Dr.)

BISON.

Apr. 12—The Darling of the Regiment (2 reels—Drama) ....
Apr. 15—War (3 parts, Drama)................
Apr. 19—The Last Roll Call (2-parts Drama)..
Apr. 22—Bred in the Bone (3 parts, Drama)..
Apr. 26—The Black Chancellor (3 parts, Dr.)
Apr. 29—The Last Roll Call (2 parts, Drama)..
May 3—The Vengeance of the Skystone (2 parts, Drama).......................
May 6—The Indian's Secret (2 parts, Drama)
May 10—The Northern Spy (2 parts, Drama)

BRONCHO.

Apr. 2—The Sinews of War (2 parts. Drama)
Apr. 9—The Grey Sentinel (2 parts—Drama)
Apr. 16—A Southern Cinderella (3 parts, Dr.)
Apr. 23—Retrogression (2 parts, Drama)......
Apr. 30—Bread Cast Upon the Waters (2 parts, Drama).............................
May 7—The Way of a Mother (2 parts, Dr.)

CHAMPION.

Apr. 7—The Life-Savers of Chicamocomo (Vocational) ....
Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 5—The Shark God (Drama).............1000

CRYSTAL.

Apr. 27—Forgetful Flossie (Comedy)..........
Apr. 27—A Joke on the Sheriff (Comedy)......
May 4—Pearl As a Detective (Comedy).......
May 4—O! Whiskers! (Comedy)..............
May 11—When Love Is Young (Comedy)......
May 11—His Awful Daughter (Comedy)......

ECLAIR.

May 4—Bewitched Matches (Comedy).........
May 4—Salamanders (Scientific)...............
May 7—The Sons of a Soldier (3 parts, Dr.)
May 11—A Wise Judge (Comedy)............
May 11—Manufacturer of Steel (Industry)...

EXCELSIOR.

Mar. 24—The Legends of the Everglade (Dr.)..
Mar. 31—The Romance of a Fisher Boy (Drama)
Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......

FRONTIER.

Apr. 26—The Old Maid's Last Attempt (Com.)
May 1—The Word of Jose (Drama)..........
May 3—An Eastern Cyclone at Bluff Ranch (Comedy)..........................
May 8—The Sheriff's Rival (Drama)........
May 10—The Tenderfoot's Ghost (Comedy)....

GAUMONT.

Apr. 9—Gaumont's Weekly, No. 57 (News)..
Apr. 10—The Cupidity of Cupid (Com.-Dr.)..
Apr. 10—On the Firing Line (Comedy).......
Apr. 15—Lobsters, All Styles (Comedy)........
Apr. 16—Gaumont's Weekly, No. 58 (Topical)
Apr. 17—When Scandal Threatened (Drama)...
Apr. 19—(An Educational & Topical Subject)
Apr. 22—O Koma San (Drama)...............
Apr. 22—The River Romantic................
Apr. 23—Gaumont's Weekly, No. 59 (News)...
Apr. 24—Lessons for the Bashful (Comedy)....
Apr. 25—(An Educational & Topical Subject.)

GEM.

Apr. 22—Burglarizing Billy (Comedy).........
Apr. 22—Against the Law (Comedy).........
Apr. 29—Billy's Suicide (Comedy)............
Apr. 29—Views of Cape Hatteras (Scenic)....
May 6—Billy's First Quarrel (Comedy)......
May 6—Call Him Whiskers (Comedy).......

GREAT NORTHERN.

Mar. 29—Summer in the North (Scenic).......
Apr. 5—A Skipper's Story (Comedy)..........
Apr. 5—Under Southern Skies (Physical Geography)...........................
Apr. 12—The Bewitched Rubber Shoes (Comedy) ....
Apr. 12—Spanish Towns (Scenic)...........
Apr. 16—The Two Convicts (Drama)..........
Apr. 26—Told In Confidence (Drama)..........
May 3—Who Is Most to Blame (Com.-Dr.)..

IMP.

Apr. 28—The Cub (Drama)...................
May 1—The Rise of Officer 174 (2 parts, Dr.)
May 3—Her Lover's Voice (Comedy).........
May 3—Opening of the 1913 Baseball Season (Topical)..........................
May 5—Eureka (2 parts, Drama)............
May 8—The Whole Truth (Drama)..........
May 10—Leo Makes Good (Comedy)..........
May 10—The Oyster Industry (Industry)......

KAY-BEE.

Apr. 4—With Lee in Virginia (2 parts. Drama)
Apr. 11—On Fortune's Wheel (2 parts—Drama)
Apr. 18—The Runaways (Comedy)............
Apr. 25—Will O' the Wisp (2 parts, Drama)..
May. 2—A Black Conspiracy (2 parts, Drama)
May 9—Past Redemption (2 parts, Drama)...

KEYSTONE.

Apr. 24—A Fishy Affair (Comedy)............
Apr. 24—The Bangville Police (Comedy)......
Apr. 28—The New Conductor (Comedy)........
Apr. 28—His Chum, the Baron (Comedy)......
May 1—That Rag Time Band (Comedy)......
May 5—Algie on the Force (Comedy)........
May 5—His Ups and Downs (Comedy)........
May 8—The Dark Town Belle (Comedy)......
May 8—A Little Hero (Comedy).............

LUX.

Apr. 25—A Safeguard for Bachelors (Comedy).. 315
Apr. 25—The Truant Husband (Comedy)...... 595
May 2—The Miller's Daughter (Drama)...... 760
May 2—The Invincible Hands (Comedy)...... 235

MAJESTIC.

Apr. 15—I Love You (Drama)................
Apr. 15—The Leaning Tower of Pisa (Monumental)..........................
Apr. 20—The Mote and the Beam (Drama).....
Apr. 22—Not for Mine (Comedy)..............
Apr. 27—Old Mammy's Charge (Drama)......
Apr. 29—The Whim of Destiny (Drama)......

MECCA.

Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ....
Mar. 15—The Fisher Lady (Drama)...........
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama)..............
Apr. 5—By the Curate's Aid (Drama).........

MILANO.

Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama)......
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama).........................

MUTUAL WEEKLY.

Mar. 26—Mutual Weekly, No. 13 (News)......
Apr. 2—Mutual Weekly, No. 14 (News)......
Apr. 9—Mutual Weekly, No. 15 (News)......
Apr. 16—Mutual Weekly, No. 16 (News)......
Apr. 23—Mutual Weekly, No. 17 (News)......

MUTUAL EDUCATIONAL.

Apr. 10—The Golden Horn, Turkey (Scenic)
Apr. 17—Willy and the Conjuror (Comedy)....
Apr. 17—Village Customs in Ceylon, India (Manners and Customs)...........
Apr. 24—Funnicus is Tired of Life (Comedy)..
Apr. 24—Electrical Phenomenon (Physics).......
May 1—The Old Invalid (Drama).............
May 1—Tachkent, Asiatic Russia (Political Geography).......................

NESTOR.

Apr. 16—An Affray of Honor (Drama).........
Apr. 18—Paying for Silence (Drama)..........
Apr. 21—His Friend Jimmie (Comedy)........
Apr. 23—The Sheriff's Warning (Drama)......
Apr. 25—For Her Sake (Drama).............
Apr. 28—When Father Was Kidnapped (Com.)
Apr. 30—The Greater Love (Comedy).........
May 2—The Ingrate (Drama)...............
May 5—The Country Cousin (Comedy).......
May 7—The Awakening of Papita (Drama)...
May 9—Miss Nobody (Drama)..............

POWERS.

Apr. 16—The Lesson (Drama)................
Apr. 18—The Troubadour of the Rancho (Dr.)..
Apr. 23—When Dolly Died (Drama)..........
Apr. 25—The Sham Suffragette (Comedy)......
Apr. 30—In a Strange Land (Drama).........
May 2—Neighbors (Comedy).................
May 7—The Black Small Pox Scare (Com.)..
May 9—Bozo Arrives (Comedy).............

PUNCH.

Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 18—Father Tamed (Comedy)............
Mar. 13—His First Kodak (Comedy).........

PILOT.

Mar. 20—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....
Apr. 8—In the Battle's Smoke (Drama).......
Apr. 10—Across the Border (Drama)..........
Apr. 17—The Promoter (Drama).............
Apr. 24—The Hypnotic Collector (Drama)......
May 1—The Song of Songs (Drama).........

RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

RELIANCE.

Apr. 16—Held for Ransom (2 parts, Drama)..
Apr. 19—The She Wolf (Drama)..............
Apr. 23—The Hoodoo Pearls (Drama)..........
Apr. 26—The Woman-Hater's Defeat (Drama)..
Apr. 30—The Bawlerout (3 parts, Drama)....

REX.

Apr. 24—The Dragon's Breath (2 parts Dr.)..
Apr. 27—The Wayward Sister (Drama)........
May 1—The Turn of the Tide (Drama).......
May 4—The Rosary (Drama).................
May 8—The Smuggler's Daughter (2 parts, (Drama)..........................
May 11—The Poverty of Riches (Drama)......

RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..............
Mar. 31—Memories of Long Ago (Drama)....
Apr. 4—Classmates (Drama) ....
Apr. 7—The Outcast (Drama)...............
Apr. 11—Off the Mainland (Drama)..........

SOLAX.

Apr. 11—His Son-in-Law (Drama).............
Apr. 16—The Mystery of the Lost Cat (Comedy)
Apr. 18—Where Love Dwells (Drama).........
Apr. 23—His Wife's Affinity (Drama)..........
Apr. 25—A Severe Test (Comedy).............
Apr. 30—The Silver Cross (Drama)...........
May 2—A House Divided (Comedy)..........

THANHOUSER.

Apr. 15—The Girl and the Grafter (Drama)...
Apr. 18—Retribution (Drama)...............
Apr. 20—The Children's Conspiracy (Drama)...
Apr. 22—An American in the Making (Drama)
Apr. 25—For Another's Sin (Drama).........
Apr. 27—Rosie's Revenge (Drama)...........
Apr. 29—The Girl Detective's Ruse (Drama)..
May 2—The Widow's Stratagem (Drama)....

VICTOR.

Apr. 11—Two Lives (Drama)..................
Apr. 16—The Coward's Charm (Drama) ......
Apr. 25—Loneliness and Love (Drama)........
May 2—The Unseen Influence (Drama).......
May 9—The Unknown (Drama)..............

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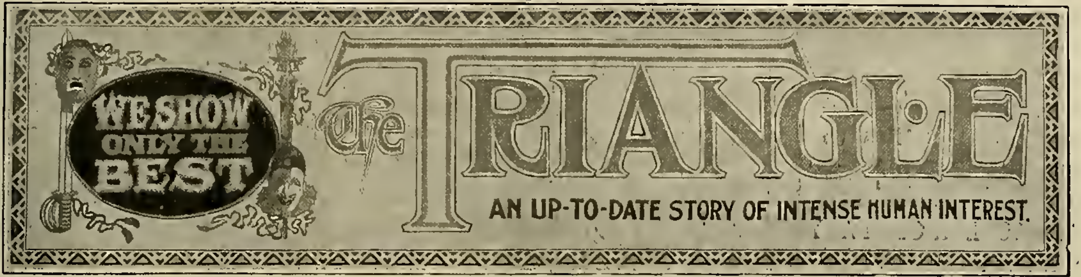
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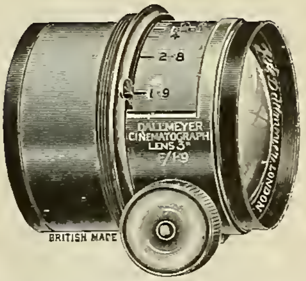
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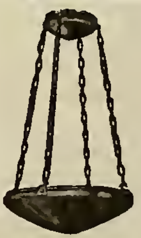

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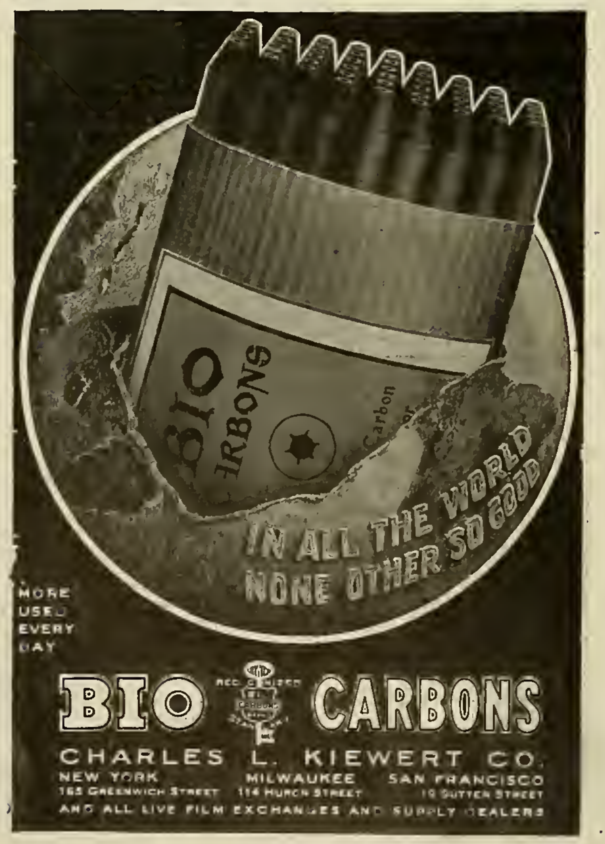

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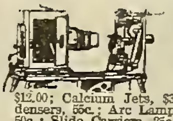

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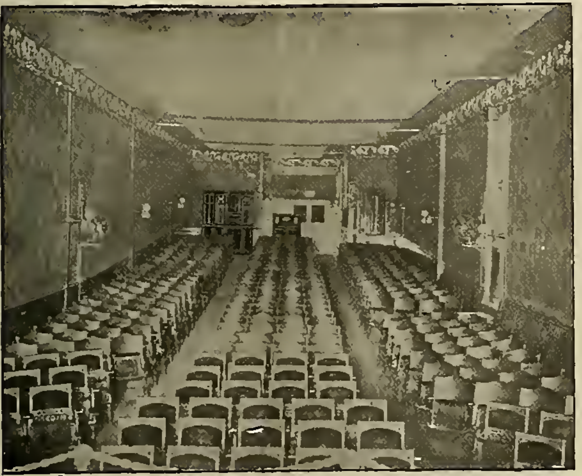

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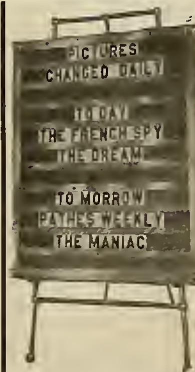

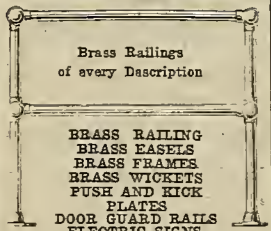

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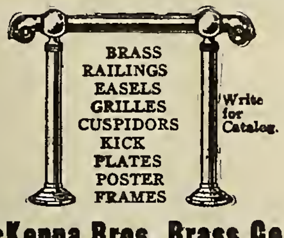
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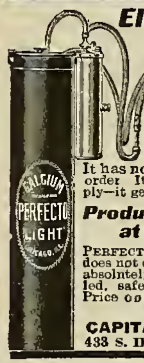

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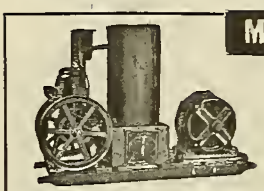

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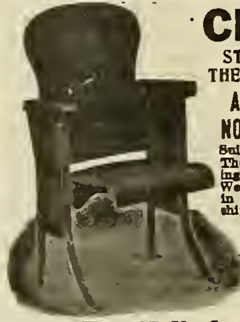

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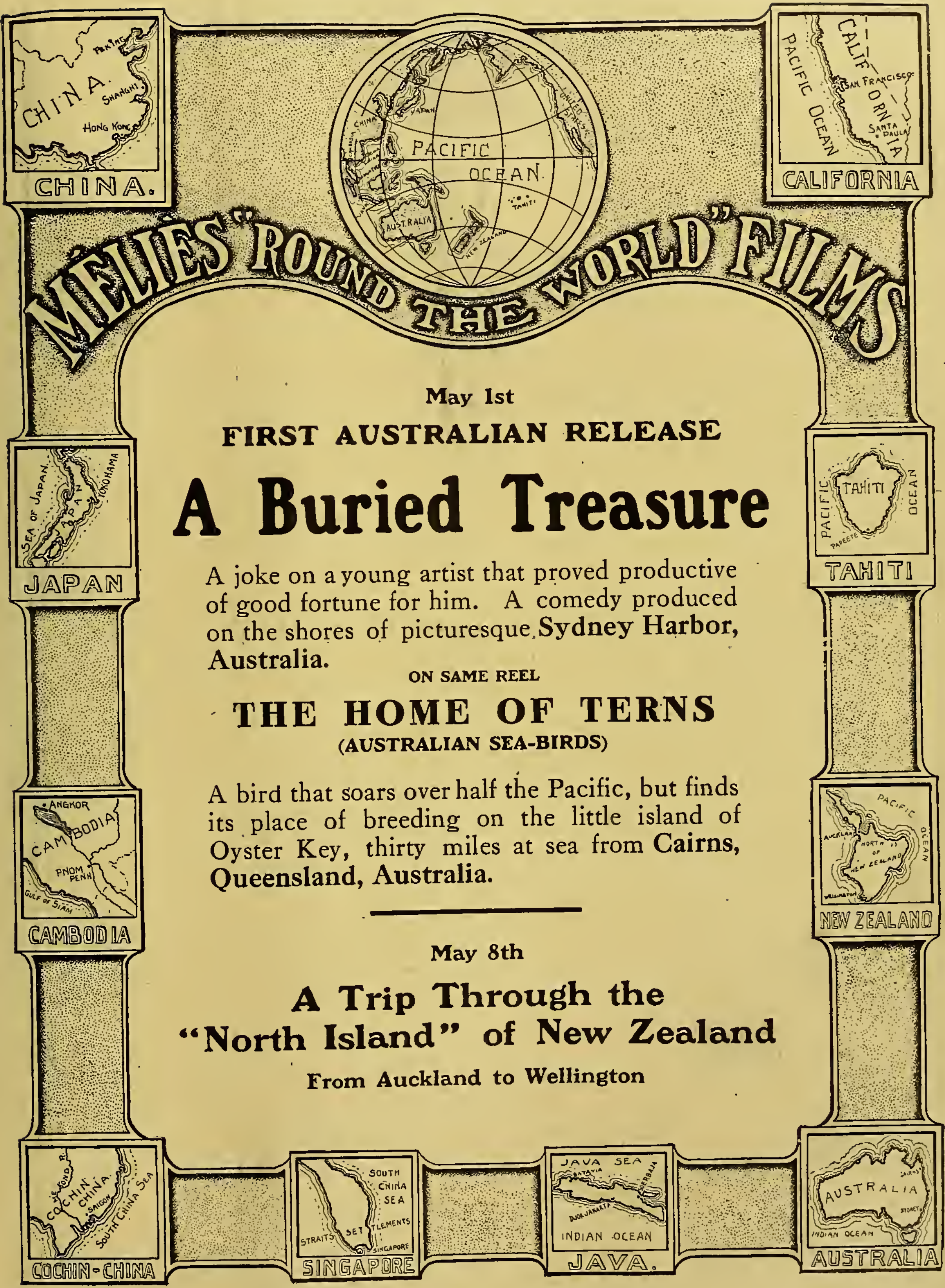
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THE FILM INDEX

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HER SISTER'S SECRET

Do You Know What The PLAYER-POSTER Is?

FIVE-A-WEEK ESSANAY

EXHIBITORS!!!

FOR QUALITY AND SUPERIORITY, DEMAND OUR EASTERN PRODUCTIONS!

Dramas with a Punch - - - - Comedies with Unique Situations

Released Tuesday, May 6th

"A TANGO TANGLE"

Everybody is interested in the latest dancing craze, "The Tango." Your audiences will be well pleased with this excellent comedy.

Released Wednesday, May 7th

"THE PROPHECY"

A strong dramatic subject worthy of headline honors. Exhibitors: You cannot afford to overlook this one. Jot it down now.

Released Thursday, May 8th

"TWO WESTERN PATHS"

One of those Western dramatic photoplays that hold your audience spellbound for fifteen minutes. While you're jotting, jot this.

Released Friday, May 9th

"A WOMAN'S WAY"

It has been proved conclusively that man does not understand the fair sex. We will be at a loss to understand exhibitors if they do not book this splendid dramatic feature.

Released Saturday, May 10th

"ALKALI" IKE'S MOTHER-IN-LAW

Positively a riot of mirth from beginning to end. The biggest box-office attraction in photoplays. Do not forget to order your 1, 3 and 6 sheet posters. Drop us a line today.

RELEASED MAY 19th THE PRICE HE PAID!!!! RELEASED MAY 19th

(You do not want to be classified here, do you?) WELL THEN, BOOK

"INTO THE NORTH"

(IN TWO PARTS)

A THRILLING AND GRIPPING MELODRAMA OF THE EARLY DAYS—IN THE GREAT NORTHWEST TERRITORY. AN ESSANAY EASTERN PHOTOGRAPHIC MASTERPIECE. HAVE YOU ORDERED YOUR HERALDS? THEY'RE JUST THE THING FOR DRAWING CROWDS. YOU KNOW OUR POSTER QUALITY. ORDER YOUR ONE, THREE AND SIX-SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BLDG., CHICAGO. "THEY'RE MONEY GETTERS." ORDER TODAY.

YOUR MOST STRENUOUS EFFORTS ARE NOT APPRECIATED unless you use three-sheet posters of all Essanay Saturday releases. They boom your business wonderfully. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BLDG., CHICAGO. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, price $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

GROWING!

UNIVERSAL
FILMS
TRADE MARK

UNIVERSAL
FILMS
TRADE MARK

UNIVERSAL
FILMS
TRADE MARK

Bigger and stronger and finer every week,. the Universal program is winning new friends by the hundred all over the world. With the best producers, the best talent that money can employ, the best stories and the greatest organization on earth, is it any wonder that

Universal Features

are absolutely head and shoulders above all others? This being true, is there any good reason under the sun why any exhibitor should give away part of his profits to so-called "state rights men" for questionable films when he can get Universal features (as many as he needs every week) from his own Universal exchange? See that you get every one of these glorious

33 Two and Three Reel Features!

"The Grand Old Flag"	**2 R.**
"Up San Juan Hill"	**3 R.**
"Life, Love and Liberty"	**2 R.**
"The Honor of the Regiment"	**2 R.**
"Captain Kidd"	**2 R.**
"The Key"	**2 R.**
"Stars & Stripes Forever"	**3 R.**
"Robespierre"	**3 R.**
"Uncle Tom's Cabin"	**3 R.**
"Pelleas and Melisande"	**3 R.**
"Secret Service Sam"	**2 R.**
"The Northern Spy"	**2 R.**
"The Smuggler's Daughter"	**2 R.**
"The Comedian's Mask"	**2 R.**
"Why"	**2 R.**
"The Fighting Chaplain"	**2 R.**
"Eureka"—(Helen Gardner)	**2 R.**
"The Spell"	**2 R.**
"The Buccaneer"	**3 R.**
"Under Fire"	**2 R.**
"The End of the Trail"	**2 R.**
"Under the Black Flag"	**2 R.**
"A Fair Exchange"	**2 R.**
"Sons of a Soldier"	**3 R.**
"Robinson Crusoe"	**3 R.**
"Beauty and the Beast"	**3 R.**
"The Toll of War"	**3 R.**
"Two Little Waifs"	**2 R.**
"Fedora"	**2 R.**
"When Mob Was King"	**2 R.**
"In Slavery Days"	**2 R.**
"The Indian's Secret"	**2 R.**
"The Half Breed Parson"	**2 R.**

Universal Film Manufacturing Co.

1600 BROADWAY, NEW YORK, N. Y.

"The largest film manufacturing concern in the universe"

Bulletins:

The magic hand of Hy. Mayer, America's foremost cartoonist, will soon give your patrons the best laughs of years. See that you get the Hy. Mayer split-reel cartoons. DEMAND!

The Canadian Film Exchange is sole agent for the Universal program in Canada for the next five years! Canadian exhibitors have good reason to celebrate this good news.

One of the best two-reel subjects soon to be released is the Rex, entitled "In Slavery Days." It has the real punch that you love so well. Don't miss it. Remember to DEMAND!

Now that you have seen King Baggot in "The Rise of Officer 174," you'll be all the more anxious to see him in "The Comedian's Mask," another two-reel feature. It's GREAT!

The Universal's gigantic coast organization is rapidly completing its new series of war features. "Stars and Stripes" forever" is the first. "Up San Juan Hill" is next!

Universal Film Manufacturing Company
1600 Broadway, New York, N. Y.
"The largest film manufacturing concern in the universe"

Program, Week of May 12th

MONDAY May 12th	IMP—"A Woman Loved" (Dr.) NESTOR—"The Squashville Ladies' Fire Brigade" (Com.) CHAMPION—"Hawaiian Love" (Dr.)
TUESDAY May 13th	GEM—"Billy's Adventure" (Com.) 101 BISON—"The Toll of War" (3 Reels)
WEDNESDAY May 14th	NESTOR—"The Clean Up" (Dr.) POWERS—"The Violet Bride" (Dr.) ECLAIR—"The Key" (Dr.) ANIMATED WEEKLY
THURSDAY May 15th	REX—"The Cap of Destiny" (Dr.) IMP—"The Heart That Sees" (Dr.) FRONTIER—"In the Great Southwest" (Dr.)
FRIDAY May 16th	NESTOR—"An Eye for an Eye" (Dr.) POWERS—"The Tarantula" (Dr.) VICTOR—"A Fair Exchange" (2-Reel Dr.)
SATURDAY May 17th	IMP—"Beetles" BISON—"In the Secret Service" (2-Reel Dr.) FRONTIER—"Betty's Bandit" (Com.)
SUNDAY May 18th	REX CRYSTAL—"Homlock Shermes and Our Willie" (Split Com.) ECLAIR—"He Loves To Watch the Flight of Time" (Newlyweds) and "Cuttlefish" (Scientific).

OCCULTISM MESMERISM HYPNOTISM MYSTICISM

Are Weirdly and Fascinatingly woven into

THE MOST REMARKABLE PHOTOGRAPHIC AS WELL AS DRAMATIC SENSATION OF MOTION PICTURES

THE DEAD SECRET

WITH

MARION LEONARD IN A DUAL ROLE

CONTAINS 3,000 FEET OF WEIRD, FASCINATING, SOUL STIRRING ROMANCE

SPECIAL
Send 25 cents to Otis Litho. Co., Cleveland, O., for a beautiful, artistic 8-color lithograph of Miss Leonard

MONOPOL
FILM CO.
145 W. 45TH ST.
N.Y.

One Sheets, Three Sheets, Six Sheets, Booklets, Hand-Colored Slides, 8x10 Photographs for Lobby Display

Special

Produced by

Managing Director of

The New York Motion

"THE BATTLE of

A $75,000.00 Produc

A WONDERFUL dramatic story, leading up to the great battle which lasted three days, and which is faithfully reproduced. Thousands of soldiers are seen engaged in a whirlwind combat, with charges and artillery fire. Fighting with desperate fury, the Southern troops fought superior numbers with amazing bravery. This is without question the greatest military film ever produced, consuming four months of time.

SPECIAL TERMS

CAN BE HAD EXCLUSIVELY

The Mutual Fil

N. Y. Motion Picture Co.

Release

Thos. H. Ince

K=B and Broncho Films

Picture Company Presents

GETTYSBURG"

tion in Five Reels

FACING defeat, on the third day, Gen. Lee gave the order to Gen. Pickett to charge, and the brave soldiers followed their leader through a murderous rifle fire and a fierce cannonading, nor did they stop until most of their numbers were stretched lifeless upon the field. This is the most heroic and sensational incident in the war history of the world, and is shown in the film in all detail.

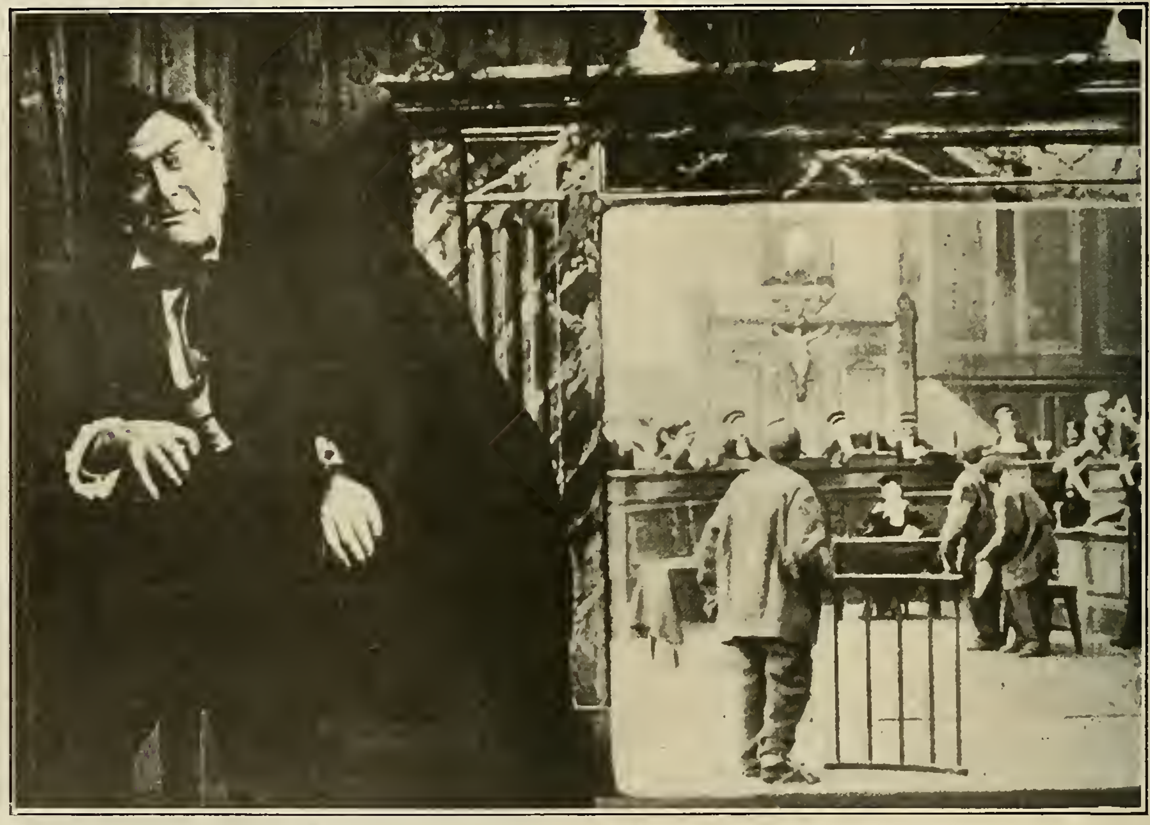
AND BOOKING

THROUGH THE OFFICES OF

m Corporation

42nd St. & Broadway
Long Acre Building **N. Y. City**

Les M



Jean Valjean tormented by the thought that another man will be punished for his own deed.

THIS IS NOT A PIKER'S PROPOSITION

We are not in a position to consider small offers. The production calls for large calibre men who are accustomed to negotiating the biggest kind of theatrical deals.

iserables

THIS PICTURE WILL BREAK ALL RECORDS

As a production of magnitude and superb rendition it has already broken two records. The next record it breaks will be that of paid admissions. The wise state right buyer will discount the pessimistic theories of men who have bought state right "lemons" on the get-rich-quick plan. This is a *real* feature for *real* showmen. If you know your business, here is your chance.

WE are not offering you a lot of warmed over thrills for the mere sake of marketing a feature. The story is not made to order. It is known wherever books are read. We are advertising the pictured version of a literary classic, following the text of the story absolutely, with cultured intelligence, and enacted by the most capable actors of the French stage. Our big circular will stand the test of a schoolroom reading. It contains a couple of good lessons in itself, and we guarantee that any one who gets and reads it will never be content until he has seen the picture; not to mention the drawing power of our excellent line of special posters.

Cosette and Marius

ECLECTIC FILM CO.

K. W. LINN General Manager

145 West 45th St. New York City

"The Cream of the European Market Selected for America."

SCENE FROM "ANGEL OF THE CANYONS"

MOST COMPANIES GIVE YOU A *"GRAYISH"* POSITIVE BECAUSE IT'S EASIER AND CHEAPER

American Pictures Are Always Brilliant—"Contrasty"—With An Abundance of "Blacks and Whites"—That's What You Call "Good Photography." It's Harder to Print and Develop a BRILLIANT Than A GRAYISH Positive—

All Unite in Praise of American Photography—Pick Up—Just at Random—Any Journal Devoted to Film Criticism and You Will See—

"Boobs and Bricks" (American), April 21—A small town story, etc.—*the photography is very good indeed, etc.* .... M. P. World, April 19.

"Matches" (American), April 3—Amid most entrancing settings, etc.—*Photography is superb, etc.....* Dramatic Mirror, April 9.

"The Lesson" (American), March 20.—*Good pictures and pleasing, etc.*........M. P. World, March 22.

"Lonesome Joe" (American), March 27—*Charming settings and splendid photography* M. P. News, March 22.

"ANGEL OF THE CANYONS" (Release Monday, May 12)

He loved art and the girl, too—but the girl loved only him and looked upon his art as a rival. Then came the angel and after that discord and then a blissful harmony.

"THE KISS" (Release Thursday, May 15)

The old trapper told his daughter that a kiss was poison. When the young city man kissed her innocently and impulsively, she sought in poisoned berries an antidote for the poisoned kisses. An unusual and striking Western.

"THE GREAT HARMONY" (Release Saturday, May 17)

The church committee told old Von Berlitz he was too antiquated to further render service on the great pipe organ. His youthful successor smoothed the way, brought fortune to Von Berlitz and added himself to the family. A splendid offering.

AMERICAN FILM MFG. CO., 6227 Evanston Ave.
CHICAGO, ILL.

WANTED—Good Scenarios for 1, 2 and 3 Reel Pictures. Highest Prices for Acceptable Scripts

Broncho Headliners

A Slave's Devotion

2 Reels, May 14

An episode of the Civil War, in which a slave heroically lays down his life to save his master from capture.

In financial difficulties, Trent sells his slave, Jim, to Beal. The latter later is about to ruin Trent and Jim tries to save his old master by destroying the notes. He escapes, pursued by bloodhounds, and attaches himself to Capt. Craig, the sweetheart of Edith Trent. Several years later Jim saves Craig's life by donning Craig's uniform and drawing the attention of soldiers who are pursuing Craig. The negro meets his death, after a sensational pursuit.

One, three and six sheet posters

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

Mabel's Awful Mistake

May 12

Mabel is tied in front of the big saw in the mill by a revengeful suitor. Her sweetheart rescues her after a series of intensely melodramatic and humorous incidents. While the police are hurrying to the scene, meeting all sorts of mishaps, the lover holds back the big fly wheel.

Their First Execution

May 15

The inconsiderate victim escapes on the day set for his execution. The sleuth gives chase, disguised as a convict, and is captured by the guards who decide to execute him in order not to disappoint the waiting crowd. The sleuth resists the electricity, and is having a strenuous time when the proper victim is caught and brought to the prison.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"For Love of the Flag"

2 Reels, May 16

A sensational Western dramatic military subject showing how a soldier sacrificed the life of the girl he loved for the flag of his country.

Unjustly driven from his post, the young lieutenant keeps his oath of allegiance to the flag by saving his persecutors. Suspecting treachery when he leads the Indians into an ambush, the chief forces him to take his sweetheart with him, and she is killed by the bullets of the soldiers.

One, three and six sheet posters.

N. Y. MOTION PICTURE CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

With Barney Gilmore

COMING, Kelly from the Emerald Isle, Three Reels, State Rights

COMING, Kelly from the Emerald Isle, Three Reels, State Rights

MILLIONS LOST

By Exhibitors Through Mismanagement and Lack of Knowledge!

IN the show business, the percentage of "chance" is greater than in any other business. Experience has taught that the showman who has been willing to speculate three dollars on the chance that it will bring back three-fifty is the showman who to-day is on top. On the other hand, the day of the "100 to 1" chance is gone.

It is understood—it is almost an axiom that "you've got to spend money in order to make money." No one appreciates this more than theatrical and moving picture producers. In the moving picture business, a manufacturer can, for a short period, get away with "piker" productions if he is backed by a strong distributing or exchange corporation. But it isn't long before the exhibitor "gets wise" and then down the toboggan goes the reputation of the "piker producer," and his "piker" brand, and the exchange handling it. Once down it is difficult to rise again.

The same conditions that govern productions, govern exhibition. The showman who gets into the habit of giving a "piker show" composed of "piker productions" attracts, if at all, piker patrons. The slogan of the real showman is "Give the public its money's worth" and not "Give it as little for its money as possible." The trouble to-day is that too many go into the show business with an idea of getting-rich-quick. The stigma these few leave behind after they are gone makes it all the more difficult for showmen who are in the business to stay.

"You have got to spend money in order to make money." Some exhibitors scratch their heads often and wonder why they are not making as much as their competitors. They cannot understand why persons will pass their theatres and pay to enter the theatre on the next block. This problem can be solved without scratching the head. The answer is self-evident. It means that his competitor is a better showman than he is. It is a question of delivering the goods, giving the public its money's worth.

Because of the keen competition among manufacturers and exchanges, exhibitors to-day are more powerful than they ever were. They can get what they want. The opportunities are really unlimited. Besides regular service they can get, if they have the enterprise, two or three features a week with which to bolster up their "slow" nights. The feature exchange to-day is as well established as the regular exchange. The general tendency, the general demand is for three-reel features. One subject for an entire evening's entertainment is in greater demand than anything else. Why waste opportunity? The service of a feature may cost a few dollars extra—Remember the slogan of all successful showmen is "Spend money to make money."

WRITE AND WE WILL TELL YOU WHERE TO GET BOOKING FOR SOLAX REGULARS AND SOLAX FEATURES.

Alice Blaché *President*

Solax Company
FORT LEE, NEW JERSEY

With Barney Gilmore

Selig's Masterful Adaption of Hoyt's Famous Comedy A Midnight Bell

TRADE S MARK

Two Thousand Feet of Funny Farce
Filled With Thrilling Features

Have you ever lived in a small country town? Do you remember the sewing circle, the spell-down, the church bazar, and the events of that picturesque community? Don't you often recall the village school teacher, the squire, the redoubtable constable and other small town types?

Let your audience live those days again—enjoy once more the humor of those quaint characters and the memories of yesterday.

Be Sure and Book Hoyt's Rural Riot

"A MIDNIGHT BELL"

In Two Uproarious Reels. Special Release for May 5th.

The Week's Best Bookings

May 12th

THE POST-IMPRESSIONISTS

Something is Nothing.

A farcicial satire on the recent Cubist art fad. Timely and laughable.

May 13th

LIEUTENANT JONES

A story of military life at a southwestern post. Dramatic.

May 14th

BUCK RICHARDS' BRIDE

The story of a western-ranch bachelor's regeneration. Including both pathos and humor.

May 15th

IN THE LONG AGO

A dramatic tale of reincarnation and prehistoric life. Based upon recent scientific discovery. A feature.

May 16th

A DAUGHTER of the CONFEDERACY

The dramatic story of a heroic Southern girl. On same reel

WITH the STUDENTS of the NORTH DAKOTA AGRICULTURAL COLLEGE

Educational.

Watch for the
"FRANK CHANCE DAY"
Special Feature

SELIG
POLYSCOPE COMPANY

"The World's Foremost and Largest Motion Picture Producers"

Executive Offices
No. 20 East
Randolph St.

TRADE S MARK

CHICAGO
ILL.

GENERAL FILM SERVICE

Scene from "A Girl Spy in Mexico"

Scene from "The Japanese Dagger"

General Film Service Special Features

Four a week. Released on Monday, Wednesday, Friday and Saturday, in regular service at no extra charge

Saturday, May 10th, 1913

"A Girl Spy in Mexico"

Lubin. 2 Reels

A charming senorita fearlessly faces the punishment meted out to spies, to be near her lieutenant lover. Her thrilling experiences and hair-breadth escapes furnish the action in this film, which was photographed in the beautiful country along the Mexican border.

Monday, May 12th, 1913

"The Japanese Dagger"

Eclipse-Kleine. Two Reels

"Never must I leave this country; evil will befall anyone who carries me away," reads the inscription on the curious dagger that a naval officer buys. He laughs at the warning, but strangely enough the knife eventually finds its way to the heart of the girl whom he was to marry.

Wednesday, May 14th, 1913

"Her Masked Beauty"

Patheplay. 2 Reels

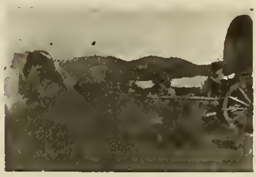
A pretty governess loses several positions because of her attractiveness and decides to make herself as unbecoming as possible. An altogether worthy young chap looks through the disguise and finds in her the woman of his choice. A plain but effective story with a pretty climax.

Friday, May 16th, 1913

The Vampire of the Desert"

Vitagraph. Two Reels

An allegory—a distinct novelty in motion pictures. A dramatic adaptation of Kipling's well-known poem, "The Vampire." Produced by an all-star cast headed by HELEN GARDNER, and including Flora Finch and Tefft Johnson. Unquestionably one of the strongest feature offerings of the year.



Saturday, May 17th

"The Battle for Freedom"

Kalem war drama in two reels, based on an actual battle in the Boer War.

Monday, May 19th

"Into the North"

Essanay drama in two reels. A story of the Northwest Mounted Police.

Wednesday, May 21st

"The District Attorney's Conscience"

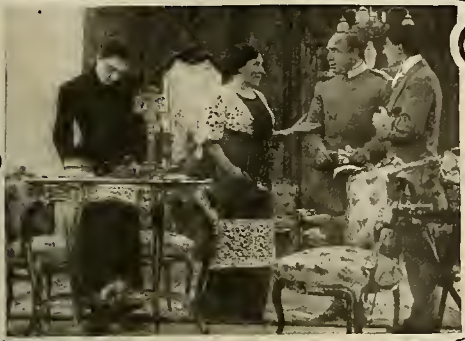
Lubin drama in two reels. Arthur Johnson as the District Attorney.

Friday, May 23rd

"The Open Secret"

Patheplay in two reels. A comedy-drama full of human interest.

GENERAL
FILM
SERVICE



Scene from "Her Masked Beauty"

Scene from "The Vampire of the Desert"

General Film Service Single Reels

Don't forget that in addition to multiple-reel features that are without a near rival in the industry, General Film Service offers the biggest, most varied and strongest program of single reel features it is possible to produce. When one considers the strength and scope of the organization through which these films are served, it seems almost incredible that there should be any exhibitors who are retarding their progress towards the goal of success by using something advertised to be "just as good."

GENERAL FILM CO
SERVICE

This Little Book Was Printed for You

It tells briefly of the features that have contributed so largely to the success of General Film service. Every statement in it is true, and is made ***subject to proof*** by any General Film office. Write for your copy today. A postal reading "Send the book," will be sufficient. Or write direct to any of our distributing offices in the principal cities.

GENERAL FILM CO., **200 Fifth Ave., New York**

HER MASKED BEAUTY

TWO REEL PATHEPLAY
RELEASED WEDNESDAY, MAY 14th

The life of a beautiful girl whose marvelous beauty bars all avenues to success but those she does not dare to travel, so masking her beauty ingeniously she succeeds in winning for herself a place to work and the sincere admiration and love of the man of her dreams.

BOOK IT

IT'S A NOVELTY — IT'S ENTERTAINING
IT'S DRAMATIC — IT'S A COMEDY
IT'S CHEERFUL — IT'S HELPFUL

IT WILL CROWD YOUR HOUSE

BOOK IT

COMING EDISON FILMS

THE GOLDEN WEDDING

Reverie (975) Released Friday, May 9, 1913.

Dozing before the fireplace on their golden wedding night, an old couple see the vision of their life together from childhood—school-days, courtship, marriage and then the cruel Civil War. He is wounded—her tin-type saves his life—and then sent home where happiness once more reigns.

AN ACCIDENTAL ALIBI

Drama (1000) Released Saturday, May 10, 1913.

Convicted of murder on circumstantial evidence which seems strong, a young man is saved by his sweetheart who sees him in a moving picture which is proven to have been taken in New York on the day of the supposed murder. The film is projected in court.

THE HEART OF VALESKA

Drama (1000) Released Monday, May 12, 1913.

Valeska, the daughter of a poor Russian cobbler, is driven by poverty and the illness of her mother to offering herself for sale at public auction. A nobleman previously attracted by her, buys her and after hearing her story, falls deeply in love with her and weds her.

THE PROPHECY

Drama (1000) Released Tuesday, May 13, 1913.

Having been warned to beware of a woman in black, a young man falls desperately in love with the Countess Morowsky and nearly breaks his fiancée's heart. At the girl's request the countess leaves the house-party, but Dick pursues her, only to prove himself a cad.

THE TWO MERCHANTS

Drama (1000) Released Wednesday, May 14, 1913.

Two rival merchants in a small town hate each other like poison. The kind act of one in helping the other's daughter brings on a hand-to-hand encounter, but they realize their folly and unite to fight the invasion of a new store.

JOHN MANLY'S AWAKENING

Drama (1000) Released Friday, May 16, 1913.

Refused by the girl he loved, a man shuns feminine society until the death of an old friend forces him to become the guardian of a delightful young girl. Then he realizes that a new happiness is his and that the old love is forgotten.

A CONCERTO FOR THE VIOLIN

Drama (1020) Released Saturday, May 17, 1913.

A selfish, temperamental composer is blind to the wonderful ability of his self-sacrificing wife. His new concerto is to be played by a great Russian violinist, with whom he falls in love. A quarrel between them results in the wife's triumphantly playing the concerto at the recital.

BY MUTUAL AGREEMENT

Sentimental Comedy (1000) Released Monday, May 19, 1913.

A fat, good-natured man, after having been bullied for years by an energetic wife, finally asserts himself. There is nothing to do but get divorced. Their lawyer suggests a separation and he goes to the city to enjoy his freedom, but soon comes back and is warmly welcomed.

THE GOOD IN THE WORST OF US

Drama (1000) Released Tuesday, May 20, 1913.

Two criminals, hiding from the Northwest mounted police, are found by the sergeant's baby girl. They hide in a barn with her; one is wounded trying to get food, and the other bravely carries her to her father and gives himself up, to save her from starving.

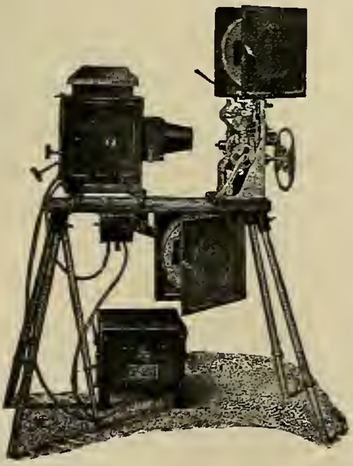
GLIMPSES OF COLORADO IN WINTER

Scenic (315) Released Wednesday, May 21, 1913.

BRAGG'S NEW SUIT

Comedy (685) Released Wednesday, May 21, 1913.

The modest one is pushed into a ditch by an Irish laborer and ruins his clothes. The Irishman loans him his best suit and Bragg tells the boys at the club a romantic story about the new suit, but the real owner spoils it all.



The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

THE BEST SHOW is the show that gets the money, and the moving picture machine that will make yours the best show is the Edison Kinetoscope. With it you show the sharp, flickerless pictures which do not strain the eyes.

The Edison Kinetoscope is easy to operate and it is built to stand the grind. There are no "intermissions for repairs" to provoke the crowd. Take the first step toward bettering your show by sending today for full particulars and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, . 245.00

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN · FILMS

FIVE RELEASES EVERY WEEK

"The Judgment of the Deep"

Tuesday, May 6th

A Dramatic Sea Coast Story

Dick Mathews, a city man, goes to the Sea Coast for vacation and hires a boat from the Light Keeper for daily exercise. He meets Olly Olson, the lighthouse keeper's daughter, and they fall in love. Joe Crane, a fisherman, also loves Olly and, to get rid of his rival one day, saws the oars half way through, so that they will snap when out in rough water. Next morning Olly takes the boat out for a joke, the oars snap and she is in peril. The three men take boats to rescue her. She is saved by Dick, but the body of Joe is washed ashore dead.

A scene from "THE JUDGMENT OF THE DEEP"

"SHE MUST BE UGLY" 400 feet **Thursday, May 8th**

She tried to be, but the boss caught her.

"HATTIE'S NEW HAT" 600 feet **Thursday, May 8th**

And it drove her husband crazy.

"A MOCK MARRIAGE" 1000 feet **Friday, May 9th**

But a real minister is finally employed.

"THE PAYMASTER" 1000 feet **Saturday, May 10th**

Excellent Western melodrama.

"LUCKY COHEN" 400 feet **Monday, May 12th**

The experience of a lucky peddler.

"A TEN ACRE GOLD BRICK" 600 feet **Monday, May 12th**

The tricky Real Estate man is beaten.

LUBIN TWO-REEL FEATURES

"A GIRL SPY IN MEXICO" Special **Saturday, May 10th**

A powerful story of the Mexican Border.

"THE DISTRICT ATTORNEY'S CONSCIENCE" Special **Wed., May 21st**

A strong melodrama—featuring Arthur Johnson.

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN

LUBIN MANUFACTURING CO.

PHILADELPHIA
U.S.A

LUBIN

VITAGRAPH

"BINGLES MENDS THE CLOCK" *Comedy* Monday, May 5th

He fixes it, gets in a pretty fix himself, and has a hard time getting things to run smoothly again. James Lackaye and Flora Finch make a funny pair.

"OMENS AND ORACLES" *Comedy* Tuesday, May 6th

Belinda and Ophelia, in another of the Belinda series, pin their faith on a fortune teller, who leads them into a serious and funny mistake.

"DISCIPLINING DAISY" "QUEBEC POLICE" *Comedy and Topical* Wednesday May 7th

1. Daisy in her borrowed finery learns a lesson that prompts her to forswear forever the borrowing habit. 2. A topical review of Canada's finest.

"THE WRATH OF OSAKA" *Japanese Drama* Thursday, May 8th

Miro, a beautiful Japanese maiden, held in bondage by a rich profligate, is rescued by Osaka. The scenes are laid and taken in Japan. Maurice Costello appears as Osaka.

"CUPID'S HIRED MAN" *Comedy* Friday, May 9th

He hurries things along and materially helps Cupid in bringing about a very happy match, with John Bunny and Flora Finch as the two most concerned.

"THE SEA MAIDEN" *Comedy-Drama* Saturday, May 10th

A jealous woman involves the "Sea-Maiden" in a conspiracy, which leads to her own overthrow. Mary Charleson and Edwin August are features in this beautiful picture.

NEXT WEEK
SIX-A-WEEK

"THE WRONG PAIR"
"THE GRAND CANYON"
Comedy and Topographical
Monday, May 12th

"HORATIO SPARKINS"
From Charles Dickens
Tuesday, May 13th

"TWO SOULS WITH BUT A SINGLE THOUGHT," OR "A Maid and Three Men"—Fat Laughs Wednesday, May 14th

"A SOUL IN BONDAGE"—Grasping Drama Thursday, May 15th

"HIS LIFE FOR HIS EMPEROR"—Historic Drama Friday, May 16th

"BUNNY TAKES A DIP INTO SOCIETY," or "Bunny and the Bunny Hug"—Bunnygraph Saturday, May 17th

SPECIAL FEATURE, "THE VAMPIRE OF THE DESERT," IN TWO PARTS; RELEASED FRIDAY, MAY 16th.

SPECIAL FEATURE, "THE STILL VOICE," IN TWO PARTS, BY GEORGE CAMERON; MR. SIDNEY DREW IN THE LEAD; RELEASED SATURDAY, MAY 24th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC FOR ALL VITAGRAPH SPECIAL FEATURES, BEGINNING WITH "THE STRENGTH OF MEN," MARCH 19th.

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Miss Alice Joyce in a Dramatic Classic

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A Stirring Western Drama

The plainsman rescues a fair passenger from a wrecked stage-coach, and falls in love, only to find that a barrier stands in the way of his happiness.

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The Black Hand

John Brennan, Marshal Neilan and Ruth Roland in a screaming comedy.

(On the same reel)

The Egyptian Mummy

Another comedy riot. A professor buys an old mummy and meets with a great surprise.

Released Friday, May 23rd

The Infamous Don Miguel

A Thrilling Drama of the Cuban War

An American girl, visiting in Cuba, falls into the clutches of a tyrant, but escapes through a daring stratagem.

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Feature Indian Classic in Two Parts. : Special Release, Friday, May 9th
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235-239 West 23d Street
NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, May 10, 1913

Facts and Comments

CONVENTION season for the Motion Picture Exhibitors' State organizations is now on. Members of those bodies are now taking stock of the year's work and planning for the year to come. Officers are being elected and delegates chosen to attend the big National Convention in New York City. These are all important matters to the several organizations and deserve careful consideration. But, with the elections and the banquets and the other good times that go with conventions would it not be well to give some thought to the character of the entertainment that is being offered to the public by the individual members of these organizations. We do not seem to catch that note in the reports of meetings that come to the editorial desk.

*

Suppose all the members of a state organization were to agree that they would not exhibit pictures which might, in the least degree, offend the most critical among their patrons, or which would arouse the antagonism of the self-appointed censors of public morals. Would not concerted action of this nature go a long way toward disarming the critics and quieting their demands for official censorship? Would not such action serve as a notice to that class of manufacturers who deal in the ultra-sensational and the objectionable picture that such productions are not wanted? It is a mistaken idea that exhibitors are compelled by the exchanges to take what is given them regardless of quality and character, and determined and concerted action by the exhibitors will go a long way toward impressing the manufacturers with the necessity of making pictures that will not offend.

*

This naturally leads to a few remarks upon the question of censorship. Why should not the exhibitor be his own censor rather than to turn the job over to politicians whose only interest is to create a few more easy berths for political "heelers." Under the proposed official censorship the exhibitors will find that the cost of the system will add considerable to their schedule of fixed charges. Why should the exhibitor be the goat?

* * *

IT is announced by the chairman of the committee of New York exhibitors which is handling the Motion Picture Exposition that is to be held at Grand Central Palace in conjunction with the National Convention of the Motion Picture Exhibitors' League during the week of July 7, that the success of the venture is positively assured. Reservations of space have been liberal and the amount of rentals is something over $20,000—more than sufficient to cover the cost of the exposition. The committees in charge of the convention arrangements are busy with the plans for the entertainment of delegates and visitors. A large attendance of members of the Exhibitors' League and other exhibitors is expected, together with a big delegation of exhibitors and others connected with the motion picture trade from abroad. That the event will be the most auspicious in the history of motion pictures in America there is no longer any doubt. Those who have been hesitating should get in the band wagon at once, for no one identified with the trade can afford to remain on the outside.

A CORRECTION FOR OUR EUROPEAN READERS.

Some misunderstanding has been caused by an account in our English contemporary, the "Kinematograph Weekly," of a dinner given to the editors of the Kinematograph journals attending the recent Exhibition in London. Mr. H. Samuels is mentioned as representing The Moving Picture World. There is no one of this name on the staff of The World in any capacity whatsoever. As noted in a former issue of The World, Mr. F. E. Samuels attended the London Exposition as the representative of the Exposition Committee of the Motion Picture Exhibitors' League of America. Neither Mr. H. Samuels nor Mr. F. E. Samuels has any connection with The Moving Picture World.

Correspondents will please note that all mail intended for The World should be addressed to Post Office Box 226, Madison Square Station, New York City, as per title and cover pages of the paper.

THE WORM TURNS.

Out in Portsmouth, Ohio, Judge Blair, proprietor of the Portsmouth Blade, and the Ministerial Association, joined to cause the arrest of the managers of Portsmouth picture theaters for running Sunday shows. Now the picture men have turned on their persecutors and have caused the arrest of Judge Blair and many other proprietors of businesses operated on Sunday. The picture men declare that if they are to be prosecuted for breaking the Sunday laws all the rest of the violators must be punished as well.

Why Is a Censor?

By Louis Reeves Harrison

EVERY day, during afternoon and evening, during twelve hours of the twenty-four, twelve thousand little theaters are patronized by ten or eleven millions of our people, a number aggregating per week nearly three quarters of our entire population. The pictures shown at these little theaters have steadily improved in character, and as they gain wider and wider vogue it is to be presumed that they will eventually command the solid support of those who believe that any thing exhibited in public should be clean enough to be exposed to the eyes of their producer's friends and family.

The workman who puts on his coat and shirt collar after dinner and goes out to the picture show for an hour or two of diversion might not be deeply offended by certain imbecilities and vulgarities of the screen, but he sometimes takes his wife and children, and the same program shown him in the evening is held up for the amusement and edification of an audience largely composed of women and children in the afternoon. There is no doubt that certain objectionable, if not ribald phases of life appeal to those in over-sympathy with its coarser expressions, especially of the spine-thrilling kind, but their tastes need not cause so much concern, any more than a small boy's predilection for dead cats. They will get over it in time.

"Getting down to nature" has become a trick phrase to cover glaring indecencies that are the spawn of decadent minds. Whatever elevates a man above that kind of "nature" is the making of him. The animals that man eliminated from the face of the earth were close down to nature of that kind—the spirited and splendid things he has been doing are all in the way of getting control of nature's forces. He is in a state of progress; he is relegating the past to the past; he is transforming himself and his kind by his wondrous energy and self-determination. Moving pictures, while they may sanely deal with the tremendous and dramatic influences of self-preservation and reproduction, must not be used to confuse or degrade, but to assist in the general struggle for spiritual, social and political freedom if they are to appeal to all the people all the time.

The producers of photoplays are nearly all keen business men who are operating in syndicates. Many of these men are superior to those conducting the theatrical syndicates in artistic appreciation, and others are liberal in engaging talent. The best of them have done finer and therefore more immediately profitable things on the screen than theatrical managers have done on the stage. Their scope of action is wider, their audience is to be counted in millions rather than in thousands, and that they have been progressive is shown by the tremendous advance in photoplay quality so noticeable in the last twelve months. *They were not afraid of censorship.*

"I am willing to turn out the best pictures brains and money can produce when there is a demand for them," said one of the largest producers in reference to this subject. The false conclusion implied was that the people were not ready for photoplays of superior character. I always resent an implication that there is a lack of intelligence on the part of the audience, though I am fully aware of the common impression that the poor, the industrious, the overworked members of the community, constitute an ignorant class, but that is no reason why we should fill their minds with false ideas. If a certain class of people now kept in poverty and toil by lack of knowledge is given to spending hard-earned nickles and dimes at the little shows, is that any reason why pictures should be used to lower or corrupt them?

I am getting at the false reasoning in this matter, and I may have to shock some who have made no study of humble moving picture audiences when I assert that I have yet to find a lack of ability to appreciate what was beautiful, what was inspiring, what was instructive among the poorest of our working people, but, to the contrary, I have found an eagerness to fill the vacant places in their defective knowledge with whatever was true and tending to lift them above their condition. I asked the man who said he would respond to the demand for better pictures why he had not actually done so.

Driven from point to point, he admitted that he was better able to put out a higher quality of photodrama because of what he had learned in the trying. He acknowledged that the superior performance was more remunerative in the end. He granted that criticism had been of undoubted value, and he finally conceded that it was poor business policy for a firm to expend time and money on a release which might not pass the constituted Board of Censorship. By piecemeal a confession was extracted that censorship had accomplished a purpose that might not have been wholly in the minds of those who inaugurated it—it established the whole business on a higher plane and a more profitable basis.

False conclusions drawn from little knowledge of the subject were then the principal guide to action at the outset and error is very persistent about "what the people want." A great deal of rot is still being shown on the screen for which profound apologies are due, but which do not come under regulations for suppressing the unfit. Some of it is comparatively harmless, strained attempts to get a hand or a laugh; much of it is obviously cheap, and still more of it displays wearisome repetition of worn out themes, but there is improvement enough to rouse high hopes for the future.

Without that improvement, without those achievements in screen presentation which attempt to keep pace with the times, the entire New Art would have suffered and the pockets of those depending on it in proportion. I sound this note of appreciation of what has been done by the Board of Censorship because it has been a profitless and almost thankless undertaking. The worst strictures that have been cast come directly from beneficiaries. There is no such thing as censorship in this matter for its own sake—it is founded on a broad and humanitarian basis by generous men and women, who are engaged in breaking down the artificial inequalities of society.

Every once in a while some man or woman shoots up a rocket on the subject of censorship, but it is only brilliant for a fleeting instant, not at all illuminating so far as permanent problems are concerned. A remedy for censorship of all kinds, one which might exert a powerful influence for the betterment of moving pictures, one which would materially increase the pleasure and the profit of moving picture audiences, would be a united demand for screen presentations—bright, entertaining, instructive, softening in variety—from the exhibitors themselves. The pictures would then be more popular and still greater agents of civilization.

Yankee Films Abroad.

An Interesting Budget of Information on Picture Conditions In Great Britain.

Written on the Spot by W. Stephen Bush.

If you want to realize what can be done with American-made films, do not fail to come to London. If you happen to be an exhibitor it might pay you to come and see, and then go back and put your experience into dollars and cents.

There are, indeed, in some of the very cheap sections in the East End, moving picture theaters where they charge as low as 1d. (2 cents) and 2d. (4 cents), but in the West End the prevailing price of admission is 6d. (12 cents) ranging upwards to as high as 10/6d. (2 dollars 62 cents). English capital which is hopelessly shy about supporting any film producing enterprise, is remarkably eager to invest in moving picture theaters or "cinemas" as they are called over here. The concrete and immediate strongly appeal to the British mind. While through the lack of financial support, English film making enterprises languish like an exotic plant on unfriendly soil, the city is dotted with modern superb moving picture theaters. I will not attempt on such short acquaintance as I have, to theorize about this, and to explain why the London exhibitors are generally prosperous and the British manufacturers generally poor, while the renters too are coming in for some of the cream. Perhaps the open market has something to do with this. Perhaps the liberal patronage of the London public may help to explain it, and perhaps it is the superior method of presentation or perhaps it is due to a combination of all these factors.

In the West End Cinema, where I attended a moderately good entertainment last evening, consisting of six reels, the scale of prices was as follows:

Orchestra Seats in the Rear	50 cents.
" " · nearer the curtain	25 "
Second Balcony	25, 35 and 50 cents.
First Balcony	60 and 75 cents.
Private Boxes	$2.60.

At 10 o'clock the house was crowded. The seating capacity was only 800, but that is good enough with such a scale of prices. The furnishings were of a high order throughout. There was an invisible orchestra, which played music suitable to the pictures. Please take that word "suitable" in its actual, and not in its American or Pickwickian sense. No doubt the music had been carefully rehearsed, as it invariably struck home at the psychological moments. I have a painful recollection of an orchestra in New York engaged in an effort to follow the pictures with suitable music, and frequently coming to a dead stop at precisely the wrong moment, closing, for instance, with a crashing finale just a minute before the climax of the play on the screen. The highest price in the New York theater was 15 cents. I will leave it to the reader to draw his own conclusions. I characterized the program as moderately good, and barring the luxurious surroundings, the splendid music and the perfect management. I have seen moving picture entertainments at home a grade better than this, and charging no more than 10 cents. Again I leave the reader to draw his own conclusions which lie on the surface.

It is evident to even the inexpert eye that the exhibitor has a decided say in the moving picture industry hereabouts. Both the renter and the manufacturer respectfully consult his wishes. The progressive London exhibitor with possibly two or more theaters has his "viewers" or "selectors" scouting about projection rooms, and when the "viewers" or "selectors" commend something to the exhibitor, the latter suggests to the renter the purchase of the film, and as a rule the renter accepts the suggestion and acts upon it. The exhibitor's freedom in the selection of his program is absolute, and because he is able to grade his service according to the character, and demands of his audience, he gets the crowd, whether he is in a fine residential section or in a rougher neighborhood, or in a location where he depends on the transient trade.

Mr. Seymour Hodges, the Manager of the Marble Arch theater, admittedly one of the finest in England, was quite emphatic on the subject. "If," said Mr. Hodges who had had theatrical experience on our side, "we had to depend for our supply of film on just one single group of manufacturers we would soon suffer. The present arrangement enables us to select just what we think our patrons like best." The splendid crowd in the Marble Arch theater at 10 o'clock p. m. seemed to indicate that this particular exhibitor at least knew the tastes of his audience. Music, projection, management worked co-operatively toward absolute perfection, nor were there any first runs. The backbone of the particular program was an Edison subject, which an American friend at my elbow, had seen at St. Louis three months ago, and which must have been in England at least a week or two. If the American film of today continues to hold an easy supremacy over the rest, it is due largely to the good judgment of the British exhibitor. There are not a few somewhat irresponsible men in the exhibiting business here, especially in the City of London, who have a small place, and can never under any circumstances, see one inch further than the entrance to their theater. But for them, the exhibitors organization in this country, would be a deal stronger than it is. These men, however, care nothing about the common weal and are stumbling blocks in the path of progress. The larger exhibitors, on the contrary, are keenly alive to the fact that harmony and co-operation make them strong and powerful, and they are well united. The result is, that they have a pretty free hand in the selection of their programs, and I think that helps to explain their success and prosperity. But a short time ago, there happened to be a short and sharp conflict of interest between the exhibitors and renters on the one hand, and certain manufacturing interests on the other. No attempt was made by any of the parties to the conflict to resort to "steam-roller" methods, there were amicable conferences, and a final agreement to disagree on certain matters and to re-unite on others. The liberty of the exhibitor to arrange his own program as long as he pays for it, remains in full force and vigor.

The only films which seem to appeal to the British public are the products of either purely American or partly American films. It is a high compliment to American-made films that they are hardly ever objected to by the Censor. The very fact that they are of American origin seems to create a presumption in their favor. I have seen a few French and German films, which would drag down almost any program to either the level of licentiousness or stupidity. The unadultered or rather unpurified French products are apt to rouse the ire of the Censor, while the ordinary German melodramatic films, mostly in two or three reels, have value only as an unfailing antidote for insomnia.

I have heard and read a whole lot about the superior projection in the capitals of Europe, and as far as London is concerned I have seen much actual proof of it. Projection varies here too, some of it is good, some of it indifferent, and some of it awfully bad, but the average is high. The trade conditions are far more settled here than they are on the other side of the water. There are no daily changes of programs here. Programs are changed twice or three times weekly, and this applies to the cheap as well as the expensive theaters.

It is a pleasure to relate that the educational film is doing well here in London. I have just had a long talk with Mr. Chas. Urban of the Kineto Co. Mr. Urban who is known on both sides of the water as one of the earliest pioneers in the educational field. He has retired from the Urban Trading Co., and is devoting all his energies to Kinemacolor, and educational kinematography both in natural colors and in black and white. I learned from him that the London County Council have had a plan of kinematographic instruction under consideration for some time. They wanted to add a kinematographic course of instruction to the program of the Polytechnic schools and after viewing a large variety of films submitted by the different manufacturers they arrived at the conclusion that the Kinemacolor would probably lend itself best to moving picture instruction. They have just completed an agreement with Mr. Urban, which provides for a trial of educational films extending over a period of six weeks. The conditions and details are as follows: At each one of the six Polytechnics (industrial schools, teaching, Carpentry, Machinery, Telegraphy, etc.) there are to be four exhibitions per day, each lasting from 45 to 50 minutes, each of these exhibitions are to be attended by classes of 1000. This means that there will be an attendance of 4000 children per day, or 20,000 per week or 120,000 for the entire period of the experiment. Children of all grades will be asked to attend these exhibitions, and the teachers intend to ascertain the value of kinematographic instruction by carefully questioning each child. If the results thus obtained are satisfactory, machines are to be installed at once. There is no question that this would then be the entering wedge for a general kinematographic course of instruction in all the schools of England, both public and private.

Mr. Urban tells me that he had a most interesting visitor in the person of a gentleman named Margunrien, who was authorized by the Greek Minister of Education to inquire in London as to the supply of educational films. He brought with him a letter of authorization, which I think will often be quoted by the future historian of kinematographic education. The document sets forth the fact that there are 4000 schools in the Kingdom of Greece, and that the Greek Minister of Education desires to make a thorough test of the moving picture as a means of teaching the young mind. It goes on to state that the Minister does not know how much of a supply there is on hand at the present time and he assures Mr. Urban that he will be able to absorb and utilize almost any supply that may be on hand at this moment. The Greek representative has had numerous interviews both with Mr. Urban and his General Manager, Mr. Hickey, and the probabilities point to a large order of machines and films. Mr. Urban will construct a special model of machine, which will generate its own electricity, and take a standard size of film. It seems probable then, that Greece, the mother of education, will be the first to make practical and general use of the new invention in schools of the modern Kingdom. Mr. Hickey will leave for our side with a large supply of black and white educational films on May 6th.

Mr. Urban was in a reminiscent mood, as he talked and recalled the early days of kinematography, here and in America. He spoke with some feeling of a memorable trip he made to our side of the water in the winter of 1910. He came with hopes running high, banking, as he said, on promises, which were not fulfilled. He spoke in grateful words of the assistance and encouragement which the late founder of the Moving Picture World extended to him. Mr. Urban has now been in London for 18 years and his enthusiasm in the cause of education still remains unabated. He is firm in the belief that eventually the moving picture as an educator will in importance far surpass the moving picture as a form of amusement.

Passing through Cecil Court, otherwise known as "Flicker Alley," I noticed the sign of "Warner Feature Film Co.," I walked in and found Sam Warner in full charge. He has been here for about one month, and has had a busy time of it familiarizing himself with conditions, and with the various denominations of British currency. He thinks this is an ideal market for an enterprising American picture man and he is going at full speed all the time. He is the latest American invader.

ANOTHER BOY LOST.

On April 10th, Charles Allen Reed, a boy 15 years old, about five feet tall, weighing about 75 to 80 lbs., light blue eyes, rather small face, thick lips, dark hair combed straight back over his head, left home. For some time prior to his leaving, he had been endeavoring to write some photoplays, and had completed one called "The Wreckers." He has tried to sell a number of plays. Nothing has been heard from him since he left home. We believe he will try to sell some plays, and secure a position as an actor with some concern. Should he write, in such communication, he might sign some other name, but he is a very poor writer. He might also mention this play, "The Wreckers." Should he call or communicate with any firm, if it will wire collect to 11435 Euclid Avenue, Cleveland, Ohio, all expenses will be paid, together with a reasonable reward for any services which may be rendered.

NEW YORK CITY EXHIBITORS.

Hold Meeting and Appoint Committee on Grievances—Cuvillier Bill Killed.

A special meeting of the New York City Exhibitors' Association, called for the purpose of considering the matter of quality and price of service, was held at the association headquarters, 136 Third Avenue, on Wednesday night, April 30. About two hundred exhibitors were present and a lively interest in the subject under discussion was shown. President Trigger upon calling the meeting to order stated that they were here for the purpose of hearing any complaints of unfair treatment which members of the association might have received at the hands of the exchanges, and a committee was appointed to go to headquarters to straighten out the matter. There were no very serious complaints developed at the meeting, so President Trigger appointed a grievance committee consisting of J. A. Koerpel, chairman; Siegmund Seckel, L. A. Ochs, F. Goldfarb, M. Needle and H. Huber, to which further complaints are to be submitted in writing.

Cuvillier Bill Killed.

President Trigger announced that the Cuvillier bill, which was backed by the Children's Society and provided that the moving picture shows should be taken out of the hands of the Mayor's License Bureau and put in charge of the police department, under the same regulations which govern the dramatic houses, with a license fee of $500 per annum, has been killed in Assembly. Superintendent Walsh, of the Children's Society, was the only person appearing at the hearing in favor of the bill and he gravely announced to the committee that if the bill was passed and the picture theaters placed in charge of the police department, the children of New York would then be fully protected for all time. Attorney Rogers appeared for the exhibitors and informed the committee that the only thing which the bill would do would be to raise a moving picture theater license to $500 a year. The bill was subsequently killed by a large majority. It was reported that other legislation favorable to the exhibitors was in a fair way of being passed.

Attorney Rogers delivered a timely warning to the exhibitors on the subject of the standee law. He said that there was only one thing to do and that was to obey the law to the limit. He warned the exhibitors that he had gone about as far as he could in securing lenient action from the judges of Special Sessions before whom these cases were tried, and that he looked for a prison sentence for somebody very shortly if the violations continue to occur. Several new members were added to the rolls and the meeting adjourned at 2 a. m.

LEON GAUMONT COMING TO NEW YORK.

Mr. Leon Gaumont, head of the Gaumont Company of Paris, is expected to arrive in New York on May 10. Mr. Gaumont comes prepared to give a demonstration of the Gaumont talking pictures and the Chrono-chrome of colored pictures.

"BRONCHO BILLY" BUILDING NEW THEATER.

The "San Francisco Examiner," a daily published on the Pacific Coast, some time ago printed an architect's drawing and particulars concerning the proposed playhouse to be erected by G. M. Anderson (Broncho Billy), of the Essanay Manufacturing Company. From the data published in the Western daily, the house is to cost $150,000 and will be known as the "Winter Garden." It is to be built on the site of the old Alcazar Theater on O'Farrel Street, between Stockton and Powell Streets, San Francisco. It will have a seating capacity of 1,600. Exterior and interior decorations will be of Spanish renaissance, the interior being treated with mural paintings. The indirect lighting system will be used. The stage will be one of the largest in the city, with a proscenium opening 30 by 38 feet.

G. M. "Broncho Billy" Anderson.

"In the Long Ago" (Selig)

Reviewed by James S. McQuade.

IT is a delightful treat to find a photoplay of Indian life so far removed from the beaten track as that of "In the Long Ago," by one of Selig's Western companies. Poetic in conception and artistic in production, this photoplay will, doubtless, be welcomed by all who like to get a glimpse of the primitive, away back in the dim past—a glimpse that reveals the gentler emotions as well as the fiercer instincts of the red man. There is strife in it, but mastery is gained by the pitting of strength against strength, not by the aid of weapons; and there is love in it, of the kind that nature smiled on when men and women found their mates in the wildwood, while the songs of birds and the splash of waterfall added to the sweet harmony of their hearts.

This one reel film was made under the direction of Colin Campbell, and the scenario was written by Lanier Bartlett. The latter has made a novel departure at the close by using the old Indian legend of thousands of years ago to bring to a happy ending the courtship of two lovers of the present day. The antiquary's discovery of the wind instrument made from the thigh bone of an Indian chief—the same that was used by the Indian lover of the story to rouse his sweetheart from the deathlike lethargy into which she had been placed by the medicine man of the tribe—and the successful use of it by the modern lover to bring his capricious sweetheart to his side furnish a happy comedy conceit.

Scene from "In the Long Ago" (Selig).

Wheeler Oakman appears in the roles of the Indian lover and the modern lover. The first affords him opportunity for strong characterization, of which he takes due advantage. Miss Bessie Eyton is seen as the Indian maiden and the modern sweetheart. In the part of Starlight Miss Eyton measures up to the requirements by the display of fine ability. Mr. Santschi is strong as the Indian warrior, the rival for Starlight's hand. Frank Clark does effective work in the roles of Starlight's father and the father of the modern girl, and Harry W. Otto is acceptable as the medicine man.

Dreamer, the hero of the story, seeks the solitude of the forest and the sea shore. He loves music and the beauties of nature. His beloved reed pipe is always with him, and he imitates the notes of the song birds and the moan of the sea. The members of his tribe despise him; for they look upon him as the soft-handed one, who has no love for battle or the chase. But Starlight, the only daughter of the chief of the tribe, loves him. Her father tries to force her to wed a visiting chief, but Starlight refuses.

The stranger chief induces the medicine man to place Starlight in a deep sleep. Soon afterwards he meets Dreamer and is killed in conflict. Dreamer then demands Starlight from her father and rushes off to find her. He comes upon her in the cave of the medicine man, but cannot arouse her. The medicine man also attempts to awaken her and fails. Then she is mourned by her father and the tribe as one who is dead.

Scene from "In the Long Ago" (Selig).

Dreamer then remembers an old Indian legend about a wonderful wind pipe, made from the thigh bone of a great chief. Notes from it, so the legend ran, would bring back the dead to life. After great effort he succeeds in finding the instrument, and restores Starlight to life.

The release date is May 15.

BOOMING IN AUSTRALIA.

Mr. J. E. Smith, Inspector of Theaters and Public Entertainments, Adelaide, South Australia, advises in a recent letter that the moving picture business is booming in his country. The numerous picture theaters are incapable of accommodating the numbers of people desiring to attend them. As a consequence, several large and up-to-date theaters are now in course of erection, and will be opened within the next few months.

A Child of War.

Two-Reel Broncho.

Reviewed by Louis Reeves Harrison.

THIS pathetic and humanizing story is in line with fine work preceding it so far as presenting the destructive forces of war in contrast with the creative ones of peace is concerned, with an added charm in the adventures of a little girl who is plunged into the midst of the death-dealing action. A touching incident projects her between the lines of blue and grey at a time when bullets are screaming and cannons vomiting flame—she rescues her doll.

Scene from "A Child of War" (Broncho).

Mildred is the heart link between a sturdy blacksmith named Judson and his wife, their only child and a fascinating personality. Judson is living in the danger zone when he decides to be one of those responding to Lincoln's second call for troops. He leaves his work and his family, just as loyal men must do in time of stress and storm, and becomes a private in the Union army, but there is an added stimulus—the troops in grey are within striking distance of his home.

The parting scenes between the blacksmith and his wife are unusually affecting, due largely to the exceptional acting of the lady who plays the lead, whose name has not been furnished. She displays striking capability throughout the play, though I do not recall having seen her face before on the screen. The little girl, Mildred, does all that might be expected of a child under the circumstances—she knows nothing of patriotism and glory—and her opportunities come later on. All three leads are consistent performers.

Scene from "A Child of War" (Broncho).

When the tide of battle rises to the village where the blacksmith's family lives the inhabitants flee on foot and in all sorts of vehicles with whatever valuables they can carry. Mildred is seated in the rear of a wagon when she drops her doll, and she climbs out to recover it. She stands gazing at the stream of refugees passing her for a while, then wanders away and is lost in neighboring woods, where she is exposed to the fire of both armies.

She wanders on and on, hugging her doll close to her breast, while the ravages of war are going on all around her. She screams when shells explode near her and runs from them in horror, but she escapes uninjured until nightfall. She is not far away from the Union lines when the soldiers in blue stack their arms and light their camp fires, and her movements are noticed by one of the pickets—her own father. He challenges; receives no answer and fires. He is overwhelmed with grief on finding that he has severely wounded his precious little girl and deserts his post to carry her to his own house.

His wife has returned in search of her little one and lies prostrated with grief over her loss. There is an affecting scene when the three are brought together, but other sentinels have discovered the absence of Judson, have reported him as missing from post, and a squad has been sent to capture him at his home. He is placed under arrest, tried by drum head court martial and sentenced to be shot at sunrise. So much for the liberty of him who sacrifices all that he holds dear for the sake of liberty. He is brought to a realization during his brief imprisonment that patriotism counts for so little in the end that he had better have stuck to his forge and his family.

Now comes little Mildred's opportunity. She and her invalid mother go to the tent of the officer in command to plead for the life of the man who yielded to God-given instincts in saving his child at the risk of leaving his post unguarded. The rules of war are not those of compassion, and the weak creatures are not permitted to enter, but the child takes the law into her own hands and slips by the sentry. Her appeal in behalf of her father is the high point in the drama, and it is successful in every sense of the word. The stern martinet refuses with grim determination until the child's gentle presence recalls a parting scene at his own home, when he gradually relents. The prisoner is set free and restored to his family. In artistic conclusion—in relief from the conventional—the commanding officer is seen in his tent absorbed in his work when he receives a letter and a package from Mildred. The latter contains her doll. The note says, "I am sending you my best doll because you were so kind to daddy. When he is through fighting, please send him home."

TRIPLE SHOW ALL IN ONE.

Lions, Tigers and Monkeys, are Some Actors at the Vitagraph Studios.

No one has ever attended a three-ring circus without going away from the performance feeling decidedly cross-eyed. It is a physical impossibility to watch so many wonderful things being done at the same time, without wishing that you had more time to see each part of the performance separately that you might fully enjoy it. Just at this time, the Vitagraph studios resemble a combination of three distinct shows, all in one; theater, circus and menagerie.

Just imagine, if you can, seventy players and a dozen directors producing dramas and comedies, while in another studio, the lions, tigers, boars and wildcats and monkeys are being put through their several stunts incidental to their parts in the thrilling plays being staged in which they predominate and share honors with the brave players who venture into the arena with them. There is one surprise, however, which is kept in store for some of the thespians who are anxious to show their nerve in these marvellous animal pictures. The supreme test will come when the cobra de capellas, rattlers and the moccasins, crawl forth from their cages, to the surprise of actors and audiences.

The handling of these denizens of the forest is no small question and no inconsiderable item of finesse and finance. Two hundred pounds of prime Beef is consumed daily by these live-stock members of the Vitagraph corps of actors. The vegetarians of the company are barely satisfied with two wagon loads of grain and other edibles suitable to their tastes, in the distribution of which a number of keepers are kept busy attending to their wants. At times, one would think pandemonium had been let loose. The shouting of directors, the roar of the lions, tigers, and bears, combined with the shrieks of the monkeys, make the studio's walls tremble and the settings vibrate so perceptibly that it is necessary to stop turning the cameras until the unreasonable beasts are quieted by the sheer exhaustion of their own efforts.

The meaning of all this trouble and expense will be made perfectly clear in the dramatic masterpieces and the roaring comedies that will be released and shown upon the screens in the near future. The Vitagraph Company will be repaid for their indefatigable labors by the responsive appreciation of the moving picture public, with whom it has established itself as a prime favorite.

"Carmen"

Three-Reel Thanhouser.

Reviewed by Louis Reeves Harrison.

THE Thanhouser version of this much produced story may be better than any of those preceding it, but I am not prepared to make comparisons, not having seen the others. Two features of it were delightful to me, and they will probably meet with general approval—the exquisite photography and the fine acting of Marguerite Snow in the title role. All other members of the cast were good, with one exception, the exteriors are chosen with excellent taste, the costumes are elaborate and costly, and one of the interiors—that associated with the toreador's first appearance—is a gem.

I am informed that this version is taken from the famous book of the same name by Prosper Merimee, and here is where I may be seriously at fault. The author was a brilliant literary critic, a great historian, a famous archaeologist and wrote a veritable masterpiece in "Colomba," but the particular story we are dealing with first attracted public attention to any large extent in the libretto of Meilhac and Halevy, made renowned by Bizet's music. The libretto was admirably suited to purposes of grand opera because it afforded opportunity for Bizet's style of composition and for gorgeous costume display.

Scene from "Carmen" (Thanhouser).

Scene from "Carmen" (Thanhouser).

Without the music there is little left but the chance for costume display—the theme is worn threadbare—and Thanhouser directors have gone to great pains in the matter of beauty. They have even gone to extremes. We can stand for perfectly clean Gypsies in the silks and satins of a masquerade ball, but when Mercedes steps out of a hovel—this is an exterior in broad sunlight—with two Marguerite braids of hemp and her pretty feet encased in silk hosiery and satin slippers with rhinestone buckles, the incongruity becomes overwhelming. The actress who attempted this role—attempt is the best that can be said for her impersonation—possibly had a "Tango" on hand for the evening and did not consider it necessary to dress her tootsies to suit her part.

I should have given her part to a girl who flashed on the scene for a brief instant and filled the screen while she was there although she was only one of a group. I took the trouble to inquire about this member of the company who only came into view for a second and learned that her name was, and still is, "Billings." She will probably remedy that fault before she cuts all of her teeth, for she has what I am compelled to designate, for the lack of a better expression, "Picture Personality," a valuable asset for a photoplayer.

I am accused of a bias for original plays, but please consider how much attention is given to discovering what is obvious and how millions of amusement seekers are being enfranchised from what is old and stale by what is new and inspiring in present improvement and radiant hopes for the future, eager to enjoy themselves at the little theaters according to the development of the period. You cannot quench that demand by repetition of what has done service a quarter of a century ago. Our lives are becoming more and more full of meaning and purpose, and whatever mirrors life as we know it rings true. If I have a bias for original productions, so have you, and so has nearly every intelligent exhibitor in the land. This new art is destined to appeal to the millions now in a state of progression who are not afflicted with minds that are primitive, and no one who respects and loves the art and sincerely desires to see it established in national esteem on sane and safe grounds is without that bias which I am accused of having, a bias intended to increase the popularity and influence of moving pictures all over the world.

A "CHANCE DAY" PICTURE.

Selig Secures Exclusive Privilege to Take Big Chicago Baseball Gala Day.

The Selig Polyscope Company has completed arrangements whereby, weather permitting, they will secure exclusive motion pictures of the much heralded gala celebration in honor of Frank Chance's first Chicago appearance as a member of the American League Ball Club. On May 17th, the "Peerless Leader" will bring his New York Highlanders to Chicago. As Frank Chance is probably the most popular idol in organized baseball today, it is needless to say that the reception which will be accorded him by his Chicago friends will make a riot look like a pink tea. The committee in charge of arrangements have planned many original surprises for the occasion.

Probably the most unique and elaborate automobile parade ever organized in Chicago will escort Chance to the White Sox Park. In this parade will be over 1000 touring cars, a full band of sixty pieces, several hundred mounted police, squads of motorcycle escorts, and other attractions too numerous to mention. Intermingled in the parade will be a number of male quartettes who will sing appropriate songs especially written for the occasion. Each person in the parade will wear "Frank Chance Day" badges, and carry a small American flag.

At the park, before, during, and after the game, the bands will play, quartettes will sing, well known vaudeville players will entertain and the huge ball park will take on the appearance of a mammoth circus.

Weather permitting, Selig camera men will secure interesting scenes of the parade, the game and the celebration at the park.

This film will be released as a special shortly after May 17th.

WINNIFRED GREENWOOD GETS STAGE FRIGHT.

Although Winnifred Greenwood, one of the most popular leading women with the Selig organization, was "born in a dressing room trunk," as the saying goes, and led her own stock organization for many years, and played hundreds of stage heroines during her successful career, she has never forgotten how to blush and is still subject to stage fright. A week ago she happened to be an innocent spectator at the Parkway Theater, in Chicago, where the Selig pictorial war play of "Pauline Cushman" was the feature. Manager Nelson recognized her and led her reluctantly to the stage where she was introduced to the crowded house as the woman who made the shadow of the celebrity so vital and fascinating. There were vociferous calls for "speech, speech." This was something new to Miss Greenwood. All at once the heroine had three varieties of stage chill, including an attack of "tongue-tiedness." She finally managed, however, to stammer her thanks and then dodged a shower of boquets, that admiring women in the audience heroically and impetuously sacrificed to honor the actress who so splendidly portrayed the heroine in the story had earned the singular distinction of being made a Major for gallantry in the great Civil War.

Motion Picture Exhibitors' League

KENTUCKY CONVENTION.

Interesting Meeting of Blue Grass Exhibitors at Louisville—Officers Elected.

WHILE the second annual convention of the Motion Picture Exhibitors' League of Kentucky, held in Louisville, April 23, at the Seelbach Hotel, was not largely attended, the session may be considered as highly successful from every other standpoint. Much enthusiasm was manifested, indicating that a healthy growth will continue in the organization; a full set of new officers, as well as delegates to the convention of the national organization, was elected, and the occasion was made still more notable by the presence and encouragement of National President M. A. Neff, of Cincinnati, O., who addressed the convention.

The set program, arranged by an entertainment committee consisting of L. J. Dittmar, Max L. Simons, and H. L. Strube, representing the Louisville exhibitors, was as follows: Meeting at the Red Room of the Seelbach Hotel at noon; routine business and election of officers; luncheon and afternoon session, followed by dinner at the hotel; evening at B. F. Keith's vaudeville theater, with the special object of viewing the "talking pictures" which are a weekly feature at that house; Dutch lunch in the evening at the Seelbach.

This program was followed out from beginning to end, many of the exhibitors adding a further feature by remaining over to see the opening ball game on the following day between the Louisville and Kansas City Clubs of the American Association.

The convention was called to order by President J. H. Stamper, Jr., of Lexington, Ky., who presided over the conduct of the business which followed. One of the motions carried was that indicating the sense of the convention that members of all local associations should be requested to join the state organization, in order that the larger body might be increased in numbers and strengthened in the handling of the work which it will necessarily have to do.

The members present tendered a rising vote of thanks to the retiring officers for the splendid work which they have done during what has practically been the initial year of the organization, and which was correspondingly trying. Those so honored were President Stamper, Vice-President L. J. Dittmar, of Louisville, Second Vice-President Sherman Arns, of Maysville, and Secretary L. H. Ramsey, of Lexington.

The new officers elected were as follows: President, L. J. Dittmar, of Louisville; first Vice-President, George A. Bleich, of Owensboro; second Vice-President, J. J. Ciarlo, of Newport; Secretary, Fred J. Dolle, of Louisville; treasurer, Max L. Simons, of Louisville. These officers ex officio constitute the board of directors, with two more members added by a vote of the convention. For the ensuing year these additional members will be two of the retiring officers, J. H. Stamper, Jr., and L. H. Ramsey.

It was voted to hold the next session of the organization at Owensboro, Ky., on the same date in 1914, subject to change both as to place and date by the board of directors. The next meeting of that body will be held at Estill Springs, Ky., on July 23, at which time action will be taken on this and other matters which may come before it.

Orine Parker, of Covington, National vice-president for Kentucky, was one of those unfortunately unable to be present at the convention, but he was unanimously re-elected as a testimony to his good work in that capacity.

An important measure adopted by the convention was a motion to the effect that the membership fee in the organization be increased from $5 to $15, the increase taking effect after the October directors' meeting. This date was fixed upon in order to give those who have not yet affiliated with the state body an opportunity to do so before the increase takes effect. The growing strength of the League, however, and the generally prosperous condition of the moving picture business, with the desirability of having the treasury in good condition, were felt to be good reasons for the step taken; and the several months which will elapse before the change goes into force were considered ample to give everybody a chance to get in under the lower fee.

The following committees were appointed:

Legislative: J. C. Taylor, of Frankfort; J. J. Ciarlo, Newport; J. H. Stamper, Lexington; Sherman Arns, Maysville; Georga A. Bleich, Owensboro.

Grievance: A. B. Arnett, Midway; Clyde Gaines, Irvine; H. B. Strube, Louisville.

The committee on by-laws was not appointed as a separate body, but, it was decided, is to be composed of the delegates and alternates attending the national convention at New York in July, with a view to enabling them to harmonize the by-laws of the Kentucky League with those of the national body. The delegates elected were L. H. Ramsey, of Lexington; A. B. Arnett, of Midway; Carl Tarvin, of Dayton; L. J. Dittmar, of Louisville; Joseph J. Ciarlo, of Newport; and H. B. Strube, of Louisville; George A. Bleich, Joseph L. Steurle, B. D. Griffith, Fred J. Dolle, J. M. Wentsell, and Clarence Bloomfield being elected as alternates, in case of the inability of any of the delegates to attend. All of the principals elected, however, indicated their intention of attending the national convention, and it is at least certain that there will be six delegates representing the Blue Grass State.

President Neff was called upon for an address at the supper in the evening, which was heard by the members with deep attention and interest. He stated that there are at this time 38 state organizations affiliated with the National League, while last year there were only seventeen or eighteen; and that he expected to see 40 states represented at New York in July. He related several instances indicating the good results brought about by organization in producing harmony and good feeling among exhibitors; and his closing remarks, which were enthusiastically applauded, indicate the tenor of his address and express the feelings of the Kentucky exhibitors:

"You are destined to be one of the greatest powers that ever existed in Kentucky, for the good of the state and of the public at large. You are engaged in the greatest business in the world today; and it is only in its infancy. You have a great organization, and a great opportunity, and I am confident that you will realize it to the fullest."

CANADIAN CENSORSHIP BILL.

Full Text of the Law Passed for British Columbia—Newspaperman Appointed Chief Censor—Square Deal Expected.

The government of the Province of British Columbia has passed a law establishing a Board of Censorship of theaters and motion pictures, which body will assume its duties on May 1, 1913. C. L. Gordon, a newspaperman of considerable experience, has been appointed chief censor, with authority to appoint his assistants. Concerning the matter, W. E. Morphy, of Vancouver, B. C., writes that the British Columbia Exhibitors' Association called a meeting at which Mr. Gordon was invited to be present. There was a mutual exchange of ideas on the subject of censorship and the exhibitors gained the impression that they would get a fair deal from Mr. Gordon's department.

Through the courtesy of Mr. Morphy the Moving Picture World is able to give its readers the full text of the British Columbia bill.

An Act to Regulate Theaters and Kinematographs.

His Majesty, by and with the advice and consent of the Legislative Assembly of the Province of British Columbia, enacts as follows:

1. This Act may be cited as the "Moving Pictures Act."

2. In this Act, unless the context otherwise requires, "Censor" shall mean the official Censor appointed under this Act, and shall include any assistant and assistants to such Censor so appointed.

3. Notwithstanding any law to the contrary, the Lieutenant-Governor in Council shall have power from time to time to make regulations, similar or different in different localities, or with reference to different classes of buildings, or to different conditions, governing the construction, erection, operation, ventilation, lighting and safety of theaters, halls and other buildings erected or used for places of public resort, entertainment or amusement, in which any kinematograph, moving picture machine or other similar apparatus is used or operated, including inspection and supervision.

4. Notwithstanding any law to the contrary, the Lieutenant-Governor in Council shall have power from time to time to make regulations governing

the use and operation of kinematographs, moving picture machines and other similar apparatus, and prescribing the conditions under which such machines shall be operated, and for prohibiting or regulating films and slides to be exhibited, and prescribing the conditions under and the manner in which all such films shall be kept or stored, and providing also the conditions under which such films shall be exhibited for inspection by the Censor, and fixing the fees to be paid upon such inspection.

5. The Lieutenant-Governor in Council may appoint an officer, to be called the "Censor," together with one or more assistants, who shall hold office during pleasure, and each of whom shall have power to permit the exhibition of or absolutely to prohibit or reject all films or slides which it is proposed to use or exhibit in the Province; and such officers and assistants shall be paid such salary as may be determined from time to time by the Lieutenant-Governor in Council.

6. All films or stationary picture slides intended to be used in connection with any such kinematograph, moving picture machine or other similar apparatus shall, before being exhibited for public entertainment, be inspected by the Censor, who shall examine and pass upon the fitness for public exhibition of all such films and stationary picture slides, with a view to the prevention of the depiction of scenes of an immoral or obscene nature, the representation of crime or pictures reproducing any brutalizing spectacle, or which indicate or suggest lewdness or indecency, or the infidelity or unfaithfulness of husband or wife, or any other such pictures which he may consider injurious to morals or against the public welfare, or which may offer evil suggestions to the minds of children, or which may be likely to offend the public.

7. After the coming into force of this Act it shall be unlawful for any person, firm or corporation to rent, lease or exhibit any such film or slide to any moving picture exhibition or in any moving picture show, or other similar show, anywhere in the Province, unless the same has been approved by the Censor and bears a stamp signifying such approval in such manner that the stamp will show upon the canvas, screen, or any substitute therefor, or is accompanied by a certificate of such approval signed by the Censor, which certificate shall be submitted to the inspection of any person on demand.

8. (1) No person or persons in charge of a theater, hall or other building where shows are given by means of a kinematograph or moving picture machine, and, in the case of a company or society, no manager or other person in charge of the establishment shall receive in any way or permit to attend, at any such show, any child less than fourteen years old unless such child is accompanied by an adult.

(2) This section shall not, unless the Lieutenant-Governor in Council by regulation otherwise provides, apply to children received or permitted to attend such show as aforesaid between the hours of three-thirty o'clock and six o'clock in the afternoon on days upon which the public schools are open in the place where such theater, hall, building or establishment is situate, or before six o'clock in the afternoon on any other day.

9. Any person contravening or committing any breach of or committing any offense against any of the provisions of this Act or any of the regulations of the Lieutenant-Governor in Council passed hereunder, or refusing, omitting or neglecting to fulfill, observe, carry out or perform any duty or obligation by this Act or by such regulations created, prescribed and imposed, shall be liable, upon summary conviction, to a fine of not less than five dollars and not more than three hundred dollars, and a further fine of twenty-five dollars for each day during the time after conviction which such offense continues.

10. The Censor and all officers of the Provincial police, city and municipal police are hereby empowered and directed at any time to enter any theater, hall or other building where moving picture shows are given to ascertain if the provisions of this Act are complied with, and to enforce the provisions of this Act and the regulations passed thereunder.

11. All fees paid and all fines recovered under this Act and the regulations passed thereunder shall be paid to the Minister of Finance and Agriculture for the use of the Province.

12. For the purpose of carrying into effect the provisions of this Act according to their true intent and supplying any deficiency therein, the Lieutenant-Governor in Council may make such regulations not inconsistent with the spirit of this Act as may be deemed necessary, advisable or convenient, which shall have the same force and effect as if incorporated herein.

13. This Act shall come into force on a day to be named by the Lieutenant-Governor by his proclamation.

CALL FOR MISSISSIPPI CONVENTION.

A convention of the Motion Picture Exhibitors' League of Mississippi, State Branch No. 26 of the National League, will be held in Jackson, Miss., on the 8th of May, 1913. The meeting will be called in the Dixie Theater promptly at 2 p. m. At this meeting delegates to the National Convention, to be held in New York in July will be appointed.

Every motion picture Exhibitor in the state is invited and urged to attend this meeting. It matters not what service you use or what your neighbor uses, grab him by the hand and come. All roads lead to Jackson. This league will mean much to the exhibitor who is a member, so, if you are a "live wire," come with us.

A regular "feature" program has been arranged to follow the business meeting, including demonstrations of latest electric effects, orchestrians, pianos, machines, etc., for popularizing picture shows. After this we will "take in" Jackson and wind up with an 11 o'clock Dutch lunch, et al.

This promises to be a history-making occasion in the motion picture circles of Mississippi, so make your arrangements to attend. Remember the date, May 8th.

Very truly yours,
H. A. Carleton, President.
R. H. Redus, Secretary.
Motion Picture Exhibitors' League of Mississippi.

It is indeed "A Splendid Scapegrace" that Marc MacDermott has made out of Yancey Goree, O. Henry's familiar character in "A Blackjack Bargainer." There seems to be no limitation to the versatility of MacDermott's work. He is always good in comedy, but he is undoubtedly at his best in character delineation such as he does as Yancey Goree.

ADMISSI
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2 nd & COURT-STS.

IN THE GRIP OF THE FLOOD.

The illustration printed herewith is from a view of the Jewel Theater, Hamilton, Ohio, during the recent flood which worked so much havoc in that town. It is owned by J. H. Bramhall, who writes: "Just coming out of the worst flood that ever struck Ohio, Hamilton is in terrible shape—east, west, north and south nothing but ruin, but the people are brave and are working hard to put the city on its feet. They are, as suggested by the Lubin feature picture, 'Heroes One and All.' My theater is on the highest spot in town, but, like the rest, I was battered, but I am coming out. I get a ray of sunshine every Monday—the Moving Picture World."

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Iowa State Convention—At the Auditorium, Des Moines, May 13th and 14th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention—At Baltimore, June 3rd and 4th.

Mississippi State Convention—At Jackson, May 8th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Nebraska State Convention—At Paxton Hotel, Omaha, May 8th and 9th.

Tennessee State Convention—May 17; place not given.

Texas State Convention—At Dallas, May 28 and 29.

PRESIDENT NEFF APPOINTS RELIEF FUND COMMITTEE.

A committee to distribute the funds for the relief of the picture men suffering loss from the floods in Ohio and Indiana has been appointed by President Neff. It will consist of himself, Secretary Christenson, J. J. Reider of Jackson, Mich., F. J. Rembusch, of Shelbyville, Ind., and representatives of each of the trade papers.

CHICAGO LETTER

By JAS. S. McQUADE

IT has been discovered that a bill has been recently introduced in the lower house at Springfield, this state, for the creation of a State board of censors, for moving pictures in Illinois. About 1000 bills have already been introduced during the present session, and the bill in question will be read and discussed in its turn—when, at the present writing, is not known.

It is understood that A. M. Gollas, owner of the Jefferson Theater, on the South side, and a member of Illinois State Branch No 2, of the M. P. E. L. of America, has been in Springfield recently in the interests of the bill; but, whether as a representative of the League or not it has not been divulged. Indeed, he is credited with being the father of the bill.

On such an important question, in which every department of the moving picture industry is vitally interested, it is surely due manufacturers, exchanges and exhibitors generally, throughout the state, that wide publicity should be given the nature of the measure now awaiting reading and discussion. It might also relieve Mr. Gollas of any suspicion that might hereafter attach to him of being at present an aspirant for membership on the state censorship board which it is sought to create.

These state boards of censorship of moving pictures must be kept strictly outside the pale of politics. Once in that whirlpool of mingled interests, censorship will become a mockery, and the progress of the moving picture will be seriously menaced. There is too much at stake to permit small men and small measures to retard that progress.

I can write nothing more pertinent to the point at issue than the editorial paragraph which appeared on page 463, in the issue of the Moving Picture World, dated May 3, and which is herewith given:

"The Moving Picture World is inclined to the conclusion that where the exhibitor has become, or appears to be, sponsor for official censorship, he is acting upon a mistaken conception of the attitude of the public toward motion pictures or has been deceived as to the true state of affairs and has thus been induced to invoke the assistance of political power that is certain to prove more troublesome and burdensome in the end than local censorship, which is, in the main, an imaginary menace. In the instances where censorship laws have been forced upon the trade the fine hand of the politician is plainly discernible seeking to provide a lucrative position for some henchman. Reference to the provisions of such acts as have been printed in these columns prove this contention. With that evidence at hand The Moving Picture World feels justified in branding every attempt at official censorship as a distinct effort to levy political toll upon the motion picture business. In no sense are such efforts calculated or intended to protect the morals of the community; they are, in fact, but the reaching out of the grafting politician for more spoils, and should be fought to the last ditch."

What about the recently proposed bill for a state censor board in Wisconsin?

Let every member of the Wisconsin state branch of the M. P. E. L. of America see to it that the promoters are absolutely unbiased, and that no one of them is seeking position at the expense of the industry.

Valuable Educational Pictures from Central Africa.

Cherry Kearton, the world famous camera man, left London recently on an exploring trip through Central Africa. He accompanied the English naturalist, James Barnes, with whom he will take moving pictures of rare animals, including the bonga, gorilla and okapi. No white man has ever seen the latter animal alive, so a great feat will have been accomplished if Mr. Kearton should get a snap shot of it. The habits of the gorilla in his native haunts will be carefully studied and pictured, and search will be made in the Congo region for a new species between the size of a chimpanzee and the gorilla. An attempt will also be made to secure pictures of the pigmy amphibious elephant, which was recently reported as having been seen in that region.

Of one thing we may rest assured; Mr. Kearton will bring back with him moving pictures of great educational value that will be welcomed throughout the world.

Gary, Ind., Stirred by "A Man in the Making."

It is reported that the superintendent of the great steel mills down in Gary, Ind., is much perturbed by the unwelcome publicity which the film, entitled "A Man in the Making," chances to give one of the members of his family. The film, it is said, tells the story of "the superintendent of the Gary mills," and shows that he has a beautiful daughter of marriageable age and the winning of her hand by a man who has risen from the ranks of factory life.

Now it happens that the superintendent of the Gary mills has a young and beautiful daughter, and it also happens that the film shows real scenes of the great mills. What perplexes the superintendent is how to prevent the workmen and their families from believing that the other scenes are also real. His daughter and her mother are at present visiting in California, oblivious of the rumors prevailing in their home town.

There was no need to speak of the "Gary mills" in this film. It would have done just as well, and would have been more happy, if another name had been chosen. The invasion of the privacy of one's home is not a creditable exploit for the writer of a scenario.

Chicago Council Bars Smut Songs.

The smut song, thank heaven! has been doomed in Chicago. At the council meeting, held Monday night, April 28, an ordinance introduced by Alderman Kerner included a paragraph forbidding the singing of any song the words of which are suggestive of indecency or immorality. This bars the singing of such songs in restaurants, theaters and elsewhere. Some of the smaller picture theaters in the city had also fallen into the habit; now the moving picture has been saved from the filthy association.

Films from Picturesque Cumberland Mountains.

George L. Cox, producer of the Advance Motion Picture Co., this city, will take a company of players to the Cumberland Mountains of Tennessee, in the near future, and will produce five or six one-reel photoplays in the mountains, near Monteagle. The scenario of one of these photoplays has been written by Robert Foran, and is entitled "The Girl of Wonder Cave." This film will be produced in Wonder Cave nearly four miles under ground, and will require special electrical equipment to take the pictures.

Alvin B. Giles, advertising director of the company, advises me that it is the intention to make good pictures from every view point. The company will make split reels, full reels, two reels, three reels and four reels, and in no case will a one reel story be padded into a two reel production.

"The Advance Company is building for the future along commercial, educational and industrial lines and for the production of legitimate photoplays," says Mr. Giles. "We are not worrying about our market, as we feel that good pictures will always find one. With our capital, energy and ability, we believe we can make our own place in the moving picture world.

"We are making at present a 3,000-foot educational picture for the Chicago Railways Company. This picture will be used throughout the United States, and will be shown by the allied street railways' interests. They have been produced for the purpose of training employees in their duties, and also to show the public how they should board and leave surface cars, and how to avoid danger. We have just finished an excellent picture for the safety department of the Rock Island Railroad, and have just begun work in Louisville, Ky., for the Dow Wire & Iron Works. We have also contracted with Clarence and Leslie Dietz, of Cameron Dam, Wis., to produce for them, in three reels, a history of the Dietz family. This will make a very interesting picture, as few citizens of this country have ever been given more publicity than John Dietz in his famous defence of Cameron Dam.

"'The Battle of Flowers' has just been taken in San Antonio. It will show the old historic missions there, scenes of the automobile races and the coronation of the queen of the event. We are the only company making full reels of the events transpiring in San Antonio at this time, including San Jacinto day, and are working under the direction of the Chamber of Commerce and The Sons of Alamo. The latter is an organization of the descendants of the defenders of the Alamo."

Chicago Film Brevities.

John F. Pribyl, personal representative of William N. Selig, left for a pleasure tour of Europe, Saturday, April 26th. He will be gone several weeks.

An executive meeting of the executive committee of the Independent Exchange Co., will be held in the Hotel Knickerbocker, New York City, Friday, May 2nd.

* * *

Frank H. Zimmerman, well known in film circles throughout the country and owner of the Zimmerman buffet in the Unity Building, this city, was killed by a Milwaukee electric car, in Winnetka, Sunday, April 27. Mr. Zimmerman died a few minutes after being struck. He failed to hear the motorman's gong, it is said. His numerous friends regret exceedingly his untimely end. He was 47 years old and leaves a wife and two children to mourn his loss. The funeral took place from his home, at 1240 Hood avenue, this city, Wednesday, April 29.

* * *

The Powers Theater, one of the old legitimate houses of the city, has been playing to capacity lately by putting all seats (not taken at 7:30 o'clock p. m.) on sale for 50 cents. This is one of the old $2.00 houses.

* * *

Extensive preparations have been made for the opening of the Cines-Kleine production of "Quo Vadis" in McVickers, on May 5th. There will be a matinee every day. The prices are: evenings, 25 and 50 cents; matinees, 25 cents.

* * *

L. E. Goetz, proprietor of the Crystal Theater, Monroe, Wis., called at the World office last week. He stated that he installed, recently, a special Wurlitzer Piano-orchestra, at the cost of $1,600, and that he finds it a very good drawing card. The Crystal uses licensed service and charges 5 and 10 cents admission.

* * *

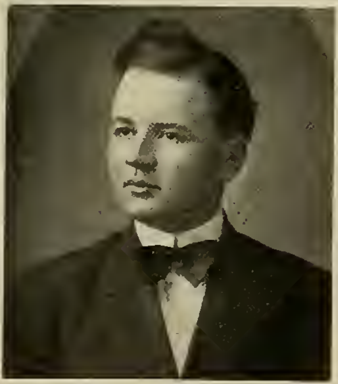
J. G. Conner, manager of the International Feature Film Exchange, St. Louis, Mo., writes that the St. Louis feature film renters held a meeting, April 23, for the purpose of forming a credit association for the state. Those in attendance were: C. Werner, American Feature Film Co., St Louis; M. J. Goldbaum, Warner's Feature Films, St. Louis, and J. G. Conner. The next regular meeting was held April 30, to which all the exchange men of the state were invited.

* * *

Twenty-seven automobiles, lining both sides of N. Clark street, near the Parkway Theater, this city, were counted one day last week. This showing is almost a nightly occurrence at this fashionable picture theater. In addition to finely projected licensed pictures, F. O. Nielsen, proprietor, provides fine vocal and instrumental numbers. Great praise is due Miss Olive Bergeron, pianist, and Mrs. Clyde Slusser, organist, for their talented accompaniment of the pictures.

WHO HAS SEEN THIS BOY?

If anyone in the picture business has seen the young man whose likeness is printed herewith they will confer a great favor upon his relatives by communicating with them, or urging him to do so without delay. His name is George S. Boulard and he has made his home with his aunt, Mrs. F. W. Davis at 142 West 12th Street, New York. Young Boulard is 21 years of age and of excellent character. Several months ago he worked in some pictures at Fort Lee, N. J., and becoming infatuated with the work, is believed to have joined some picture company.



George S. Boulard.

Boulard's father and mother are dead, but he has a sister who is deeply interested in his welfare, and his continued absence and silence as to his whereabouts has seriously affected her health. His aunt fears that if word is not received from him soon she will not be long for this world. Mrs. Davis is greatly concerned in the matter and is anxious to receive some news of her nephew. Any information addressed to her as above noted will be appreciated.

The Kehrleins Building.

Will Have a Fine Picture House in Fresno—Others to Come Later.

When Emil Kehrlein, Jr., was in New York last winter he announced that presently he, with his father and brother, would have a circuit of motion picture theaters along the California coast. He had resigned from the Turner and Dahnken circuit, with the success of which the Kehrleins have been closely identified, but the months passed with no announcements and the matter was supposed to have dropped. Now comes the announcement that ground is being broken for the first of these houses which will be located in Fresno.

All three of the Kehrleins are more than ordinarily adroit managers and the announcement of their plans is of more than ordinary import:

The building is to cost $150,000 and is to occupy a space 75 x 150 feet and is to be constructed of steel, cement and brick. It will be entirely fireproof. In height it will be equal to a two-story building, and in architecture it will be of a classic design.

The theater will be devoted exclusively to moving pictures, and it will have a seating capacity of 2,000 people.

This is to be but one of a large circuit of moving picture houses, and Fresno is to have the honor of being the city where the first house of the circuit will be opened. When Mr. Kehrlein left this city some months ago he went to New York, where he laid the foundation for this circuit of houses, which will be known as the Kehrlein Kinema Circuit of California. Already negotiations are under way for twenty or more especially constructed theater buildings, Richmond, Stockton, Berkeley, Hayward, Oakland and Fresno to be among the cities where new houses will go up. Plans for all of these photo theaters are now in the hands of the architects.

The structure will be equipped with all of the latest devices known to the metropolitan photo playhouses, and with every convenience for the patrons. Every one of the 2,000 seats will be provided with the mushroom system of combined heating and cooling, a system which has been little used in the West up to the present time, but which has proved to be very successful in the East. Regarding the music Mr. Kehrlein says:

"We have found that the piano and the organ are rapidly becoming obsolete for the interpretation of photoplays, so we shall install a Kinema organ-orchestra, costing $15,000, which has proved to be perfectly adapted for the orchestration of Kinema plays."

RELIANCE STUDIO NOTES.

General Stage Director, Oscar C. Apfel, and his talented wife, Marion Brooks, have returned from a two weeks trip to Panama. Oscar enjoyed his much needed rest and had a visit with Irving Willett and Anna Lehr in Havana where pictures of the Atlantic Squadron have just been completed.

Edgar Lewis returned from Oklahoma with four big Western pictures which he directed on Miller's 101 Ranch for early Reliance release. The first one, "The Sheriff," will be presented on May 10th to be followed by "After the Massacre" on May 14th.

Among the new members of the Reliance Stock Company is Ethel Phillips, the well-known Australian actress, who will make her first American appearance in Reliance films. Thomas R. Mills and Alan Hale have also been added to the Reliance ranks as has the beautiful child actress, Runa Hodges.

Irving Cummings has been elected Captain of the Reliance Baseball Team which is practicing daily and expects to schedule a number of interesting games. Challenges from Lubin, Edison and a number of other teams have been received.

Mgr. J. V. Ritchey was made a railroad president on Tuesday of last week but only held the job down for a few hours. The responsibility was gladly shifted to other shoulders after a picture was taken of a railroad incident which compelled Mr. Ritchey to assume all responsibility for the road in case of accident during the making of the film.

"THE MASTER CRACKSMAN" TO BE PRODUCED.

Following his policy of presenting dramas by recognized writers, J. V. Ritchey of the Reliance has completed arrangements with Stephen Allen Reynolds, the well-known author, to make a moving picture production of his recent story, "The Master Cracksman," which appeared in a late issue of "Adventure." The picture will be staged by Director Oscar C. Apfel, in two reels and seventy-five scenes.

Doings at Los Angeles

Biograph to Issue Instructions to Exhibitors—Many Changes in Producing Staffs on the Coast.

CAREFULLY framed suggestions to exhibitors and operators about how to project Biograph pictures in order to get the effect planned by the producer are now being prepared by the Biograph Company. The plan is to send a copy to every licensed theater in the United States and to exhibitors abroad who use Biograph releases.

The Biograph management has been much annoyed lately by complaints of rapid and jerky action in the films. Investigation in many cases has disclosed the fact that the method of projection rather than the process of manufacture is the cause of the trouble. The pictures are carefully gauged to give exactly the proper slowness or rapidity of movement of the characters on the screen when run at a uniform speed of eighteen minutes to the thousand-foot reel. In the making of the original negative, however, the film is not run at a uniform speed. In some scenes exposures are made at the rate of ten a second and in others they are increased to double that number. When the scene which was made photographed at the rate of ten pictures a second is run through a projecting machine at the rate of 15 or 16 a second, the figures on the screen will seem to move three-fifths faster than the actors actually moved when the picture was being taken, and, on the other hand, the rapidly photographed picture will give the appearance of slow motion on the screen.

The directors of the Biograph pictures are carefully timing their scenes, regulating slowness or rapidity of action to the spirit of the scene. When a too energetic operator therefore grinds a full reel through in twelve or fourteen minutes it is no wonder that some of the scenes race like mad, or that the slow scenes step along at a lively pace.

All this ground, and a great deal more, is to be fully covered in the circular now in preparation.

The entire Biograph organization will return to New York within another month. May 28 is the date which has been tentatively selected for the departure. There will he upwards of 60 persons in the party which will make the trip across the continent. Most of the men in the organization are members of The Photoplayers and the club is planning a farewell party to be held during the last week.

Changes in Universal Staff.

Resignations and dismissals have separated more than thirty persons from the payroll of the Universal Company this week. Several of the directors have left to join other companies and a number of well-known actors and actresses are among the missing. J. F. McDonald and C. H. Matthews, who have been in charge of the Power's companies, resigned to take positions with Thomas Evans, who has come here to open a studio. He has taken the Monopol studio in Hollywood and will make regular releases. Gossip here is that he will work under an arrangement with Pat Powers.

Wilfred Lucas left this week to return to New York, but has made no announcement of his future plans. Another director who resigned is Frank E. Montgomery, one of the oldest directors in the Universal camp. He is going into the producing business on his own account.

While these directors were leaving, others were coming on. Allan Dwan, until a week ago producer for the American Company at Santa Barbara, was brought down to succeed Montgomery, in charge of one of the three Bison companies. He brought with him three of the principal members of the American organization—Wallie Reid, son of Hal Reid, as leading man, Pauline Bush as leading woman, and Jessalyn Von Trump, ingenue.

C. H. Grandon, who has been directing the second Lubin company at Glendale, was also induced to join the Universal forces. He carried away with him three of his best people in the Lubin company—Clara Williams, his leading woman, A. W. Hall, heavy, and Marshal Neilan, formerly juvenile lead with the Santa Monica Kalem company. These desertions from the Lubin ranks are supposed to be the principal reason for the Lubin company being ordered back to Philadelphia this week. Grandon is not altogether a stranger in the Independent group, for he was formerly in charge of the Imp studio in this city, several years ago, before the Universal was formed.

These directorial changes have resulted in a new lineup among the companies. The Universal companies now at work here, together with their directors, are as follows:

Rex—Otis Turner, Mr. and Mrs. Phillips Smalley, Bob Leonard.
Powers—Harry Pollard and Jack O'Brien.
Bison—Francis Ford, Harry McRae, Allan Dwan.
Nestor—Al E. Christie, M. H. Fahrney, C. H. Grandon.
Imp—Frank E. Woods.

A. M. Kennedy, general manager of the Pacific Coast studios of the Universal Company, announces a change of policy with reference to the big Bison productions. Indian, Western and Civil War subjects have been discontinued and for the next six months or a year the subjects will all relate to the occupation of the Philippines and Cuba by the American Army. Francis Ford will occupy himself with Philippine pictures and Harry McRae will direct the Cuban pictures. Ford is now at work on his first picture, a three-reel subject called "The Stars and Stripes Forever." Aguinaldo is one of the characters in the story. McRae's first three-reel Cuban story will be "Life, Love and Liberty." Following these Ford will do "The Battle of San Juan Hill" and McRae will put on "The Grand Old Flag."

For use in these pictures Kennedy has just bought $2,700 worth of Spanish uniforms to add to the monster wardrobe already owned by the company. Another costly purchase was four machine guns of modern type which are now on their way here from New York. For the Filipino pictures a quantity of bolos was needed. After many telegraphic inquiries, including one to Manila, it was found that a dealer in St. Louis had 150 of them. How they happened to be in St. Louis is a mystery, but they are now in Los Angeles.

Another change of policy relates to Otis Turner's Rex company. For the next year Turner will devote his talents to the production of pirate pictures. Kennedy has leased from the Southern Pacific railroad, for a period of one year, a fleet of 42 lateen rigged Greek fishing vessels which are the exact types which were used by pirates on the Spanish main. Turner's first three-reel pirate picture is under way. It is to be called "The Buccaneers." It has been in preparation for nearly three months.

Richard Willis, who has been scenario editor for the Universal Western branch ever since it was formed, severed his connection with the company this week. He is open for a new connection.

Harold Lockwood, formerly with the Selig Company, is the new leading man with Director McRae's company. McRae until lately was a Selig director.

Evelyn Quick, formerly of the Keystone, succeeded Louise Glaum as leading woman with Christie's Nestor company this week.

Selig Will Feature the Ostriches.

The next wild animal novelty of the Selig company is to feature ostriches, if they can be regarded as animals. For several months a trainer has been working with an ostrich at the Selig Wild Animal Farm and this week Director Colin Campbell took the trained bird and several members of the company to San Jacinto, where there is a big ostrich breeding farm, with several thousand young and adult birds roaming at large.

Vitagraph Activities.

Director Bowman, formerly with the K-B company, has joined forces with Rollin S. Sturgeon's company of Western Vitagraph players at Santa Monica, Cal. Director Bowman's first production as a Vitagraph producer will be "The Yellow Streak," a strong domestic drama, by W. Hanson Durham, of the scenario department.

The new studio at Santa Monica is rapidly nearing completion and will soon be ready for occupancy.

W. Hanson Durham, scenario editor of the Western Vitagraph company, who recently fractured his knee at the opening reception of the Photoplayers club, March 8th, is now able to be up and about his rooms with the aid of a cane. Editor Durham is still on the job, notwithstanding his accident.

Miss Daisy Smith, formerly with the Kalem Company in the scenario department, and Mrs. David Miles, formerly with the Kinemacolor Company, are now with the scenario department at Santa Monica, Cal.

Miss Anne Schaefer and Mr. George C. Stanley, the two well-known and versatile stars, have been selected to attend and represent the Western Vitagraph Company of America at the exhibitors' league at San Francisco, by the league, and they will go there about the first or second of May.

Another new camera man has been added in Frank Williams, who was formerly with the Pathe, Gaumont and Essanay companies. He was with Pathe at Paris, Versailles and Nice and Gaumont at Paris. He made most of the Pathe notable scenic and trick as well as other large productions for the past few years until 1911. He has also been with Essanay Chicago company, and was behind the camera in most of their big industrial, scenic and general work.

Notes.

Frank Shaw, who directed pictures for a short time with Wilbert Melville's Lubin company, has left that organization.

The ordinance enlarging the local municipal motion picture censor board from 5 to 7 members having become effective, the Mayor has filled the two new positions by appointing Mrs. Florence Moore and Mrs. P. G. Hubert.

P.M.POWELL.

Among the Picture Theaters

News and Views of Houses Here and There.

IDEAL THEATER, LOUISVILLE, KY.

WHILE the business district of every city of importance can boast of handsome moving picture theaters, comparatively few high class houses are to be found in the residential districts of cities throughout the country. It is generally believed by moving picture magnates that the medium-sized theaters are still good enough for sections of a city where the residents must be depended on for patronage. An exception to this rule is the Ideal Theater, located at Twenty-third and Market streets, Louisville. The cost of the Ideal was no less than $65,000. When the plans were announced, moving picture men were amazed, to say the least. They seriously questioned the judgment of Fred Dolle, and Joseph and Louis Steurle, of the Broadway Amusement Company, which put up the Ideal. The acumen of these men has been demonstrated by the popularity of the Ideal and the tremendous success it has attained since the day it was thrown open to the public, a few months ago.

The Ideal, in which no expense was spared, compares favorably with any animated picture house in the business district of Louisville, or any other Southern city. In general style and appearance, it is rivalled by but one animated picture house in the Kentucky metropolis. The Ideal, however, has the advantage of being even more modern, and the few improvements of note which have appeared since the erection of its peer have been incorporated in the Ideal.

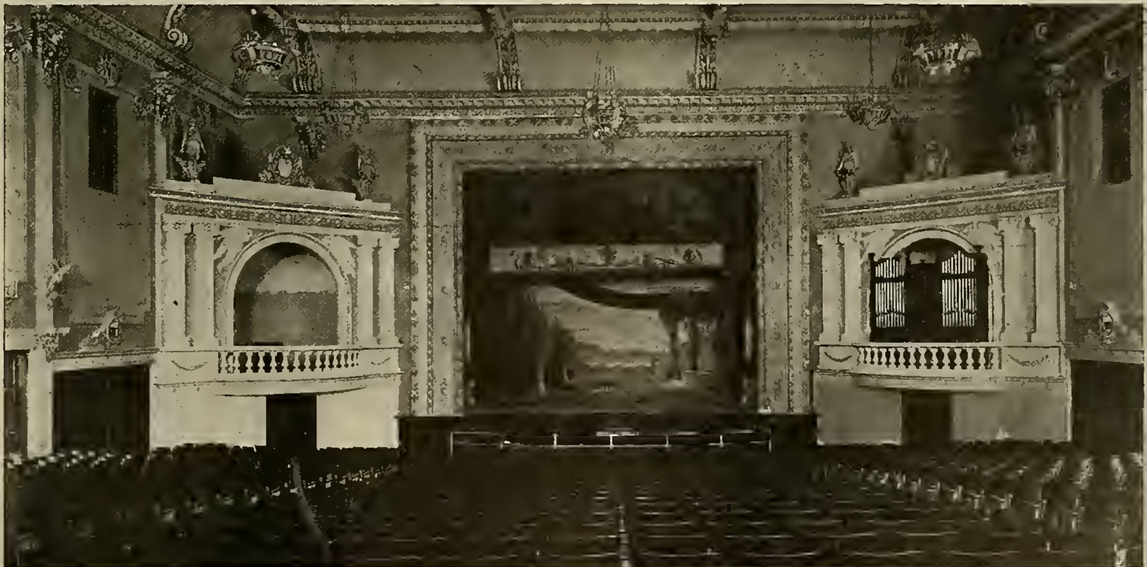
With municipal authorities throughout the country turning their attention to motion picture houses and urging more caution in safeguarding patrons, the Ideal stands out prominently as absolutely immune from danger. Particular attention was devoted to the fire prevention side of the structure when the plans were drawn, while every modern device was installed to minimize the possibility of loss of life in case of a conflagration. The Ideal has provided no less than 34 exits for its clientele, all of which are available at all time. An automatic device insures the proper operation of the doors at any time, and the big theater, capable of seating 1,300 people, could be emptied in a very few minutes. These precautions might be regarded as superfluous, in view of the assurances of the architects and contractors who planned the building. Brick, steel and concrete were used in the work, and it is difficult to see how a fire could gain any headway. However, Manager Fred Dolle contemplates the added safety appliances with satisfaction, while the public has put the stamp of approval on the arrangements by patronizing the house liberally.

The Ideal is 75 feet wide and 150 feet long. A feature is the unusual height of the ceiling, measuring 40 feet. The Ideal is exceptional in that a balcony has been installed. The addition seats 200 people, besides the 1,100 on the main floor. Should it prove necessary, a gallery might also be added without alterations, the height of the ceiling making a third floor possible.

The color scheme of the Ideal has been one of its most attractive features, giving the house an atmosphere of luxury found in few of the moving picture theaters. Old rose and ivory are the colors utilized, the two blending in the most harmonious style and making the theater a delight to that part of the public which pays especial attention to details. The plaster relief work which is to be found on both interior and exterior is in the same style, adding a satisfying finishing touch to the decorations. The inverted indirect system of lighting is used and has given satisfaction, diffusing the theater with the soft light which has proven so restful in comparison with the glare from the old fixtures. Current is secured from the wires of the Louisville Lighting Co., a leading central station of that section.

The Ideal, though featuring moving pictures, has catered to those who like a little vaudeville mixed with their amusement. While it is probable that the films will always prove the leading attraction at the West End house, practically any attraction would find itself at home in the theater. Back of the stage are a half-dozen dressing rooms, where every facility demanded by stars of the stage may be found. The stage itself is large enough to accommodate the majority of legitimate shows, being 75 feet wide and 30 deep. The proscenium arch is 30 feet wide. The rigging loft is 60 feet in height, giving stage hands plenty of working space. However, pictures will probably prove the main drawing-card at the Ideal, and one or two vaudeville acts only will be used each week.

The exterior lighting arrangements of the Ideal are noteworthy, being novel in the extreme. Not a single electric light has been placed on the exterior of the theater, notwithstanding which the house is admitted to be one of the most brilliantly lighted in Louisville or the South. Illumination has been provided by the General Electric Company by four powerful arc lamps, attached to posts. The lamps have found favor in the East, being used in Baltimore, New Haven and other cities for street lighting. They resemble the ordinary street lamp to a great extent, differing only in that the mechanism is inverted for ornamental purposes.



Interior View of the Ideal Theater, Louisville, Ky.

While the lighting at the Ideal has proved unusually effective, it also is tasteful and has been a feature which has appealed strongly to many.

The comfort offered by the Ideal has perhaps been one of the salient factors in its popularity. Every device which could add to the well-being of spectators is to be found in the Market Street theater. The drop of seven feet in the floor is sharp enough to permit patrons in the rear of the house to gain a clear view of the stage, regardless of the size of the person occupying the seat immediately ahead. The chairs are of the standard opera type, broad and roomy enough to allow the tired business man to watch the performance with ease after his day's work. The chairs are heavily upholstered, and in restfulness rival the Morris chairs to be found in the homes of the affluent.

The air of the Ideal is changed hundreds of times daily, two big monitors in the ceiling performing that important function. Steam heat is used in the winter and the house is kept at an agreeable temperature at all times. In the summer the structure resembles an airdome. The ventilators in the ceiling are opened, while the thirty-four exits also allow natural air to enter. In addition, there are thirty-four windows over the doors, which further give the Ideal the appearance of an out-of-door theater in the summer. Modern oscillating electric fans add to the comfort of patrons during the hot weather.

The lobby of the Ideal is one of the widest in Louisville, measuring 65 feet in width. The outside of the house is as attractive as the inside, and persons who are in doubt need take but one look to be convinced of the excellence of the shows. The operating booth is carefully isolated from the remainder of the house by steel compartments. The throw is an even 100 feet, offering no difficulty to experienced operators in charge of the Power's 6-A machines.

A three-piece orchestra plays to the pictures nicely and the music at the Ideal is of the same high calibre as other features. Matinees are given on Sunday only. The admission price is five and ten cents, the former applying to children. Two shows are the usual number, four being given on Sundays.

The popularity of the Ideal has been a surprise to many keen exhibitors. However, Manager Fred Dolle evinced no astonishment at the money-making proclivities of the house.

"We draw from the entire western section of Louisville," said Mr. Dolle, "and our shows are good enough to cause transients to leave the beaten path to take a look. In fact, a good deal of our business comes from transients who have heard of the theater and are anxious to inspect it. The bulk of the business, however, is from the residential districts, and is what we must depend on. The success of the house merely indicates that courteous treatment and giving full value are as vital in the moving picture business as in any other."

The Ideal employs fifteen men. This staff has been able to take care of the work nicely, all being veterans of the amusement field. Two operators, two men at the doors, three ushers, three musicians, two on the stage, and several other attaches form the staff. As stated, Fred Dolle is manager of the house, which is operated by the Broadway Amusement Company. The Broadway handles four other motion picture houses in Louisville, but is especially proud of its latest.

BUYS PARTNER'S INTEREST.

I. Summerfield is now the sole owner of the Improved Feature Film Company of America, with main offices at 42 East 14th Street, New York City, having bought the interest of his partner, Samuel S. Marcussen. Mr. Summerfield has changed the firm name to the Improved Feature Film Co.

JUDGE'S THEATER, TEMPLE, TEXAS.

J. J. Judge, when manager of the "Judge" theater, inaugurated a series of merchants' matinees, which proved both a financial and advertising success. The matinees were given on Wednesday and Saturday afternoons. This popular playhouse has been remodeled and completely rewired according to National Board of Underwriters Rules. The Judge's theater is now the very coziest in the city and one of the best equipped from a mechanical standpoint in the State. Three reels of first run licensed pictures with orchestral music constitutes the daily program to capacity business.

J. J. Heggman, manager of the Crescent theater, has recently purchased the Judge and Majestic theaters from J. J. Judge. Mr. Judge has moved to Pasadena, Cal. This house remains closed except on Saturdays when high class two and three reel Licensed features are shown.

The accompanying photograph shows a crowd of merchants trying to get into Judge's theater on the afternoon of January 18 last. The house was crowded with over one thousand people waiting on the outside. The picture was taken about three o'clock that afternoon.

Judge's Theater.

CIRCLE THEATER, PORTLAND, OREGON.

We publish herewith an exterior view of Circle Theater, Portland, Oregon. Seats 900 and is of the most up-to-date fireproof construction. Filtered air is used for ventilation which passes through a water tank every two minutes. All lights are concealed in the ceiling. The theater is beautifully decorated with a tone that is pleasing to the eye. The paintings on the side of the walls are fastened in such manner that same can be removed at any time and others put in place. A white enameled rest room is the center attraction for the ladies, and afternoon parties are frequently in vogue for this particular theater that caters to a high class patronage. The operator's booth is set in a steel encasement covered with concrete. A hidden organ costing $5,000 is one of the features of the place. The theater is operated by the Circle Amusement Company of which Mr. C. J. Kerr is manager, formerly of Chicago, Illinois. Licensed films are shown exclusively and a seven piece orchestra adds to the musical specialties.

Circle Theater.

THE GRAND THEATER, SHERIDAN, WYO.

The Grand Theater, Sheridan, Wyo., is one of the nicest and best equipped motion picture and vaudeville houses of its kind to be found anywhere. There are a little over three hundred nicely upholstered chairs, and the width between each row is such that a person may come in or go out without disturbing those seated. All the electrical wiring is in conduits. The operating room is built of fireproof material with two machines, an Edison and a Motiograph, in constant use. X-Ray reflectors are used for lighting the auditorium. Although there is a big stage with three dressing rooms, no vaudeville has been used for over a year. James Klindt, the proprietor and manger, has been in the motion picture business for over four years, and knows how to hold his patrons by always giving them a good entertainment.

SHERIDAN'S RIDE
2000 SABERS
101 BISON
THREE-REELS
TODAY

Grand Theater.

LUNA THEATER, DANVILLE, PA.

There are very few small towns the size of Danville, Pa., that can boast of having a handsome moving picture theater, for most men contemplating the erection of picture houses are afraid to build an expensive house in a town with a small population. But this is not the case with Joseph Hein, who is the manager and owner of the Luna Theater at Danville, a photo-engraving of which is herewith published. The Luna has a seating capacity of 460. There are three four-foot aisles and one cross aisle. Six six-foot exits have been provided for. The auditorium is lighted by X-Ray reflectors. The curtain is in front instead of at the back as is usually the case. There are two Power's No. 6 machines in constant use.

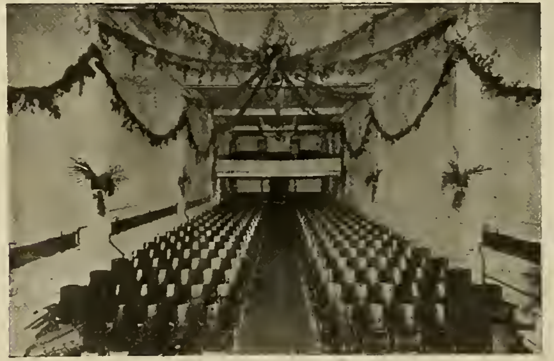
Luna Theater.

ISIS THEATER, PORT ARTHUR, TEXAS.

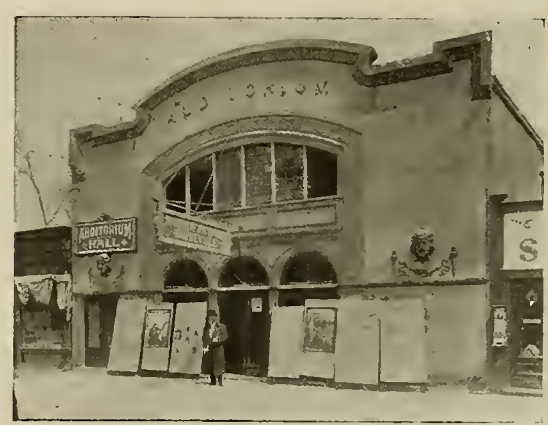
One of the most beautiful moving picture theaters in the South is the Isis Theater, Port Arthur, Texas, a photograph of which is herewith published. Its dimensions are 140 feet long by 32 feet wide. The seating capacity is six hundred, four hundred being on the parquette floor and the remaining two hundred on the balcony. The house was built and furnished two years ago at a cost of $28,000.

Isis Theater.

It has been under the present management for the past eight or nine months. In the photograph of the front, the man standing to the right of the box is R. S. Lazenby, the proprietor and general manager; the other person being L. W. Irick, assistant manager and chief operator. The house is steam heated; it is ventilated by two thirty-six inch and one eighteen-inch exhaust fans. There is a large stage for vaudeville, but for some time past nothing but three reels of Licensed pictures have been shown. The admission charges are five and ten cents. The managers say that they have one of the best five-piece orchestras within a radius of three hundred miles.



Interior View of Isis Theater.



Auditorium, Mamaroneck, N. Y.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE latest topic of local discussion, namely: discrimination in favor of churches and schools with regard to the enforcement of regulations and laws bearing upon motion picture exhibitions, presents many phases of importance, all of which justify the complaints of the exhibitors who have brought about the discussion. The point is well taken when the exhibitor claims that a church giving exhibitions for revenue becomes a competitor of the regular houses and is, therefore, subject to the same regulations imposed upon the regular exhibitors, even to the payment of the license fee, notwithstanding the claim of some churches that they are exempt from taxation and the license fee is a tax. No stretch of imagination can make a motion picture show to which admission is charged part of a form of religious worship. Some clergymen have made the plea that they inaugurated the exhibitions to "get the young people away from the environments of unwholesome picture houses." This gives color to their claim that the exhibitions they give are in line with church work, a department of reform, but the color is rubbed off when the pecuniary phase enters into the question.

* * *

Where exhibitions are without charge, exemption from the license fee seems reasonable, but the churches are subject to all other regulations, as well as schools. It has been correctly stated that in cases of carelessness or incompetency and a resultant panic the blame for it is placed solely upon the motion pictures and for a time at least exhibitors feel the effects in their box office receipts, particularly those located in the vicinity of the occurrence. From this standpoint of view the regular exhibitors are justified in demanding that the electrical, health, fire and all other municipal departments that enforce the regulations against the regular places of exhibition shall enforce the same regulations against churches and schools, whether or not admission fees are charged, for it becomes solely a matter of safeguarding the public against accident.

* * *

It is but fair to concede that the inclination to evade the conditions that are imposed upon regular exhibitors is not general. To the contrary, it is exceptional. The writer has known of instances where clergymen were desirous of getting away from the regulations, but not because they felt that exemption should be accorded as a matter of custom, or right. Nor were they disposed to take advantage of influence and induce connivance of evasions. With them it was a question of expense. In some cases the project was abandoned when it was explained that the saving of expense might result in some very serious accident. There have been cases where the projects were carried on with the provision that as fast as sufficient funds could be realized they would be devoted from time to time to the work of complying with the regulations. This inconsistent action is deserving of as much condemnation as that of the person who ignores the regulations. It is taking a chance, and it is a chance that the authorities will not concede to regular exhibitors.

* * *

It may also be stated, in justification to the authorities, that the records will show that the filing of applications for permission to give exhibitions is being enforced and inspectors are sent to places to see that the requirements are carried, even in cases of only one night shows. The erection of booths, full safety equipment of projecting machines and the qualifications of the operator are looked after. It is true that some exhibitions have been "put over" without the knowledge of the authorities, but that rarely happens now. One well-known inspector said, when questioned as to the frequency of such occurrences, "No, they don't do that so often. Many inspectors found themselves before the department on charges of neglect or connivance because they could not show a record of having made an inspection. Their plea that no application had been filed, and therefore they could not be expected to know that an exhibition was to be given was frequently looked upon with suspicion and they had to satisfy the department that no intimation had been given that application and inspection was not necessary. Now the inspectors are so fortified by regulations that few people try to beat them. Licensed operators who wish to retain their license will run no show until an inspection has been made. If a trick has been turned by a non-licensed man he may give up all hope of getting a license and the party giving the show hears something that deters him from a repetition of the act. We don't go into the courts with such cases. We have a method of our own that is very effective." "Are churches and schools considered amenable to the same regulations that apply to regular picture houses?"

* * *

"They certainly are. Most of the one-night exhibitions are in churches and schools, and when such shows are supervised there is absolutely no reason why daily or nightly shows in similar places should be exempted. There may be some modifications. For instance, regular picture houses are required to have exits of a certain number and character. In this connection I do not think a rigid enforcement is insisted upon by any department as applying to churches, but they should have ample and proper means of exits. This matter was taken up in connection with a public school recently. The only available place for the exhibition was the top floor of the building. The show was not given. The authorities decided that, while the means for exit were adequate for regular attendants at the school, they were not within the requirements for a public attendance at a moving picture show. An argument that other entertainments are frequently given in the same place with public attendance was of no avail, it being contended in reply that none of the officials would take the responsibility of evading the exit regulations enacted to govern the kind of exhibitions they were asked to sanction."

* * *

A well-known exhibitor said he had given the question of requiring churches to comply with the moving picture theater regulations some thought, more particularly since it has become a matter of public discussion. "So far as I am personally concerned," he said, "all the churches in my neighborhood may give picture shows. I would not look upon them as competitors. Other exhibitors probably would. It all depends on local conditions. As a rule, the churches that go into the business get a very cheap grade of service and most of them lean to the educational style of entertainment. This is the condition in any neighborhood and I know that none of the churches would undertake to compete with me on quality. They feel that it is unnecessary for them to pay big prices for service because their people will patronize them on account of interest in the church. In localities where there are small exhibitors who cannot afford the better grade of service the situation takes on another aspect. There such church becomes a competitor. But, while I look upon the question, so far as it applies to my locality, with indifference, I want to go on record as being opposed to the opening of picture shows in churches until the regulations to which regular picture places are subjected are complied with. I am in hearty accord with the objection to the seats not being fastened to the floor. One of the greatest dangers in case of a panic is the chance of seats and benches being knocked over. I would also insist that booths and approved outfits be installed and that the operators of the shows be licensed men, and I see no reason why the seating capacity rule should not be enforced also. Pay the license fee, too? Why, most undoubtedly, if they charge admission. They have no rent or taxes to pay, which are handicaps on the regular exhibitors with whom they compete, and almost invariably the ticket sellers, ticket takers, ushers and pianists are volunteers."

FRANK WOODS MAKING COMEDIES.

Frank Woods, who is making comedies for the Universal Company at the Coast studios, already has finished six films, according to word from Los Angeles. These include "Buck and Sadie's First Quarrel," a simple comedy of country town types; "The Home Doctor Book," a domestic farce; "The Black Smallpox Scare," a country town farce; "Buck, Sadie and Gossips," a sequel to the first; "The Hungry Soldiers," a broad burlesque farce, and "The Tourist and the Flower Girl," a love comedy. Mr. Wood, it is understood, aims more at maintaining a consistent average in mirth-provoking qualities in his pictures than at turning out occasional "screaming" stuff. If he succeeds he will be doing what few, if any, other directors have so far accomplished.

SMALL TOWN HOUSE THRIVING.

Ralph W. Brill has been operating a small show at Chadwicks, N. Y., with excellent success since he closed the Rudolph Theater in the Catskills last fall. The picture house at Chadwicks is the only show in that town and the pictures have become very popular with the factory and mill people. A Standard No. 4 machine is used.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Pie and Pictures.

JOSIAH PEARCE and Sons, who control a dozen theaters in various parts of the South and are preparing to add a thirteenth, just to show that they are not superstitious, send in a weekly bulletin that serves their various theaters in New Orleans. Typographically the issue might be bettered. It lacks a clean-cut appearance, in part due to the fact that the type employed is rather too large for the column and page. It is eight point in the standard thirteen em width, but the column is little less than eight inches long and, in that measure the length of column, a six point would have looked more in proportion. The objection is that it would greatly increase the cost of composition, but on the other hand the issue serves four theaters and carries plenty of outside advertising. Each house gets less than a column for the weekly program. It would be better to give each house a full page (it is sixteen pages and cover) and give a really good display to the list of coming attractions. There is no use in getting out a twenty-page paper and using less than two pages for the house programs, when the programs form the ostensible reason for the publication.

There should be a page to each and it should be one of the right hand pages to show up well. The right hand pages are used, but only the inside column. One two and a quarter inch line is all any film gets except three specials that are given a half-column each. Each of these carries a cut and not one in a late issue has the cut that belonged to the story. About half the remaining space is given to miscellaneous stuff, the rest being given the foreign advertising. We think it would pay the company to give some local man $25 or $50 to get out one issue and get it out right as a sample for others. But they have one unique feature. It relates to pie and pictures.

An Object Lesson.

The feature is an argument for the ten cent house against the five cent theater and may be useful to others who want to raise the price. It runs:

> There is just as much difference in motion-picture shows at the Pearce Theaters as there is in pies. If you approach a lunch counter and call for pie at five cents per slice, your portion will look about like this:

There follows a cut of a skimpy section of pie on a plate with a sign, "Five cents per slice.

> If you patronize the same counter every day and order pie, at the end of a week you will have taken into your system a collection of pies resembling this:

There is inserted a picture of seven slices of pie on as many plates.

> On the other hand, if you patronize a first-class restaurant and order pie, a slice will cost ten cents—sometimes more—and your portion will be more like this:

This time the slice is more than twice the size of the former piece.

> Most of us do not care for pie every day, but would prefer to divide the week's consumption into three liberal "quality" slices, like this:

And now come three slices of pie that look larger than the seven cheaper cuts, instead of seven smaller and less palatable slices, as pictured above.

> We all know that the reason we pay more for one piece of pie than another is that one's superior—has more good things in it, and is served to us under more inviting conditions and in more pleasant surroundings.
>
> The reason you pay more for viewing motion pictures at the Trianon Theater (where an admission of ten cents for three reels is charged, as against five cents in theaters showing two reels) is just this: You get a show that is 33⅓% longer and 50% better.
>
> Therefore:
>
> When you pay more at the Pearce Theaters, you do so for the same reason that you pay ten cents for pie—because you get superior quality and greater quantity, in more pleasant surroundings.
>
> Now, we will tell you exactly what steps are necessary to give a show such as is run in the Pearce Theaters, and prove that superior ingredients enter into the making of their programs exactly as superior ingredients enter into the making of ten-cent pies.

The rest of the argument is to the effect that Licensed service, properly displayed, is what makes the ten cent article.

The use of the cuts is much more effective than a straightaway argument would be. We think that perhaps the Pearce Company would be willing to have electros made from their originals for the benefit of the manager who may wish to reproduce the advertisement. They can be addressed at the Trianon Theater, New Orleans.

We would like to see another issue of the bulletin when they make further progress. It is in its eighth issue. There is lots of time for improvement.

A General Appeal.

Emery N. Downs, of the Knickerbocker Playhouse, Cleveland, O., has to get in the silk stocking crowd. He has hit upon a useful style of advertisement that will perhaps appeal to others similarly situated. He writes:

> I thought you would be interested in my method of getting my advertising read by the public.
>
> Realizing that a moving picture theater has some difficulty in attracting the interest of "non-picture fans" especially in the Press, I am giving the style of my copy a great deal of thought, especially at the prevailing rates, $3.50 per inch.
>
> The above theater is located in a strictly residential neighborhood, ten blocks away from the nearest business center, where there are two large picture houses, one seating 1,200, the other 800. We seat 963, orchestra and balcony, 10 and 20 cents.
>
> We have to make our appeal to the exclusive residence dwellers, hence the "preserved" amusement and "fresh" orchestra ad.
>
> We play pictures only, 6 to 10 days run, and an orchestra of exceptional ability, directed by Cleveland's pet violinist, the orchestra (7 pieces) is a great item of expense. Each man is the best obtainable and is paid accordingly.
>
> The public have formed the conclusion that the Knickerbocker has never made a dollar profit, owing to the expensive program offered and you can be assured I never enlighten them. We have been open a year and one month. In keeping a personal vigilance over the house I have gained in that time a reputation which has placed the Knickerbocker in a class by itself.

Reaching the Residents.

Mr. Downs appreciates the fact that the statement that he has a special Biograph or Lubin, or that Miss Florence Turner will appear in a subject that evening will not appeal to possible patrons who never heard of Miss Turner and know only in a general way that the Biograph is a motion picture company. He makes his appeal on more general lines of the excellence of the entertainment, using two inches across two columns enclosed in a box with rounded corners made of six point border. Each carries the catchline "Get going—you'll like it," and in two of the three samples sent, a single six point line tells what he has in the way of a special. The third advertisement is half argument and half announcement, perhaps a better plan since this appeals to the fans as well. We give these three as suggestions.

> DELIGHTING THOUSANDS.
>
> The selected program of Licensed photoplays and the famous concert orchestra, whose musical interpretation of the photoplays is remarkable.
>
> At the Knickerbocker, Euclid and E. 83d Street.
>
> Get going—you'll like it.

> DESPITE THE RAIN.
>
> In raincoats and wraps, in autos and afoot, hundreds of Cleveland's Best People braved the rain and snow to go to the Knickerbocker Theater, because they knew it was WORTH WHILE.
>
> Get going—you'll like it.

> CANNED AMUSEMENT.
>
> Preserved amusement of the very highest quality is to be had at a very low cost, together with a wonderful (fresh) orchestra, every night at the Knickerbocker Theater, on Euclid Avenue at E. 83rd Street.
>
> TWO CHOICE OFFERINGS NEXT WEEK.
>
> The attractions follow.

These advertisements are not particularly brilliant, but they give an argument to the man who doesn't care much about the photoplay theaters. They mildly pique his curiosity and some time he'll drop around and then "get going."

If you want to reach the non-fan resident, this is a good way to go about it.

Want's to Know.

W. W. Dilley, of the South Side Theater, Erie, Pa., sends in a dodger and wants to know what we think of it. He explains that he recently bought the house and is rather green at the business.

From one angle we do not think much of the production. It is done on very cheap news paper with no display. There is a lot of text without relief and the display is merely the name and address at the bottom. The top looks bare and there is nothing to catch the eye. Some line in at least an eighteen point should have been run at the top to get the attention. Even the timeworn "Announcement" would have been better than nothing, but a catchy attractor would have been better yet, something like "Just a minute!" "Lend me your ear," or anything that would rouse curiosity. Then about half the matter should have been thrown out that the other half might be read.

One of the best lines—the really good line, is lost down at the bottom. It runs: "We are looking for YOU to-night." It is in the same type as the rest, with the exception of the capitalized "you."

The dodger is the announcement that the theater will be re-opened with improvements. The first two paragraphs contain the essential facts: the changes to be made and the service. The third is given to the Power's projector and might have been kept in, but the reference to "the best little piano player in town" should have been kept for later as should a somewhat wandering statement that runs to the effect that the photoplay has suffered evil repute but is now coming into its own. The argument is sound, but it is not driven home and it does not belong to the rest of the text.

It is better to write a hundred words that are read than two hundred words that are thrown away, and this greeting is too lengthy for a dodger. It conveys the suggestion that it is the only piece of advertising that Mr. Dilley ever expects to do, so he puts it all in.

Be Punchy.

Mr. Dilley should seek to acquire the punch. Using more modern slang, he should put the pep into his advertising matter.

Something like this might have given the same result and it is certain that it would be more generally read:

> Closed?
> Certainly NOT.
> WIDE OPEN.
> If you don't believe it come to the
> SOUTH SIDE THEATER
> Monday evening, March 24th.
> You'll see a better show than you ever saw there before.
> You'll see a cleaner and more comfortable house.
> You'll be treated RIGHT.
> SOUTH SIDE THEATER,
> Peach Street at Twenty-Fifth.
> Only a nickel, but worth a quarter at least.

That's the sort of thing to put on a dodger or throwaway. If you want to tell it all to them print on fine paper, be finical in the choice of type. Make it a product that will be read because it looks important, but when you want to give out cheap advertising print it in short lines and big type that will be taken in before the recipient gets a chance to throw it away. Mr. Dilley has twenty-five lines of argument additional to the name of the house and the address. If you do it at all do it right. Matter like this has no place on a dodger: it belongs in a better class of work:

> Since the invention of the Motion Picture it has been a hard fight and people are just beginning to realize the educational value of them. Lecturers, Schools and some Churches are using them and it won't be long before they are universally used in educational institutions of all descriptions.

We think that Mr. Dilley will make progress as he grows up in the business. He might have done much worse for a first attempt.

With the Exchanges.

Between the Isis News, the Cameraphone Bulletins and Mr. Smithers' Idle Hour Educator, we are getting to feel very much like an exchange editor, for these publications are regular and welcome.

Mr. Smithers starts off a late issue with a sane discussion of the state censorship, and winds up with a write-up of G. D. Storm, of the Laemmle Exchange, Minneapolis, who has been in the lantern and projection business for 56 years, a sufficiently picturesque personality to interest those in Aberdeen, particularly as he supplies the house with its reels.

The Isis News continues to grow better. A late issue announced a series of union revival services, surely in marked contrast to the time when the churches were denouncing the pictures and their promoters.

A new wrinkle is Identification Day, explained by this clipping:

> Some of the players like John Bunny are well known to all of you. Some of you are acquainted with Mary Fuller. Others are well acquainted with Maurice Costello.
>
> But who knows the greatest number of the actors and actresses who play at this theater. In order to find out for ourselves, and to have the satisfaction of having you introduced to the different actors we are going to give six prizes to the women who can name the greatest number of the players next Thursday. Each prize will be well worth having and if bought by you would cost you at least $6 or $7.
>
> The way we are going to work it is this. Each lady who enters the ISIS will be given a blank sheet of paper on which to write the names of the players she recognizes, or thinks she recognizes. After you have filled in with all the names you can the sheets are to be handed to the lady at the box office with your name written below the list of players.
>
> These sheets will be submitted to the editor of the Motion Picture World, who will give as near a correct list of the players in the three reels as he can. The six who come the nearest to naming correctly the greatest number of players will be awarded the prizes.

Likes Us.

We appreciate this letter from Ole M. Nelson, of the Orpheum, Greeley, Colorado. He writes:

> You sure are a friend and no two ways about it. I AM just like so many of the fellows that you have spoken about—I have been admiring you and your department at a distance, but never ventured near enough to make my appreciation known. But here goes to say a word or more.
>
> The first thing I will mention is our latest innovation which I think is original, at least it is as far as we know. Out here in Colorado, the sun shines about as bright as any thing you fellows ever saw and no matter how light the house is for our matinees, it is very hard to see in the subdued light of the theater after just coming in from the sunshine. Our ushers each have a small flash light, and as a patron enters the house he is ushered to a seat by means of the little light in the ushers hand. It is working fine. There is no more cases of the usher "beating it down the aisle and leaving the patron groping along with a timid feeling that he is going to bump into something. The light is simply held at the ushers side and the light cast on the floor.
>
> Like several others we had a little paper of our own for a while, but had to give it up for various reasons. People liked the paper, but the editor was not a picture man as he claimed, and did not make good after a couple of issues and Mr. Wilson and I are too busy to look after it, as we want it done. Hope to resume it soon and if it is done as we want it we will forward some copies.
>
> The enclosed letter in regard to the Steeplechase was the biggest business getter we ever tried. The picture was booked to us on short notice and we had but two or three days in which to advertise it and packed the house every show for two days. It gave "Columbus" a hard run for honors on receipts. Speaking of "Columbus." Our town is 8,838 strong and we showed to 3,011 people. Isn't that a good per cent.?
>
> The "Irish Day" and Xmas folder is not original with us, but it is new in Greeley and we did an excellent business from their use.
>
> We have had excellent results from inviting the Sororities of the Teachers College to attend in a body, too. The first invitation called for a free admission and since then they have been attending in a bunch about once a week, and it has so happened that they have always come on nights that would have been pretty slim, had it not been for them. We are already booked for Decoration Day (Pathe's "Days of War"), and I am preparing to invite the G. A. R. and W. R. C. to attend the matinee as our guests.
>
> You are probably familiar with Selig's Press "dope" for Pauline Cushman. I am using every one of those articles in the papers besides a little of my own.
>
> There may be some things in this that will be worth printing and maybe not, but the main thing that I am hitting at is the fact that we are great believers in printers' ink. Our printing bills amount to nearly $100 a month. The result has been that we took a "frost" and built it up to a paying basis—put three fellows out of commission, started a new and better house and are doing the business. The Orpheum seats 500, has a Power's six and a faultless picture on A. C. current. The Sterling was built for a road show house and is a pippin. Seats 1,100, has a Motiograph 1913, projecting a flickerless picture, but has some faults which I am going to write to Richardson about and also get a Handbook to help me out of difficulties which arise hereafter.
>
> The sheet entitled Film Index has been a great help to me in my selection of films and where a fellow has an exchange like the Denver to deal with they are worth while. Mr. Drumm and his assistants are sure fine to deal with and we get some bookings a month in advance almost solid. I should modify that by saying features and specials like our Irish days and Xmas programs. By use of the index I have not had a picture slip by without knowing whether or not there was some sensation or exceptionally good point in it without advertising same. It also saves time hunting through four or five back numbers for data on my programs.
>
> After writing all of this I hope there is something that will help some poor fellow suffer along the way and out of the ruts that come to us all.

Lamps Not New.

We think that the Metropolitan Opera House, New York, was the first to use electric flash lamps to guide late comers to their seats. This was some years before the photoplay theater came to the front. Quite a number of New York picture houses have used the lamps for some time.

We are sorry that Mr. Nelson did not elaborate on his film index, a sample of which he sends. We cannot quite "get" some of the abbreviations, but it is a loose leaf sheet with printing headings giving the name and brand of the film and apparently references to the advertisement, story, Comment on the Films, class, number of reels, the booking date and the name of the star and other remarks. There is nothing to show how any particular subject is quickly located unless it be through the exchange number, but any system of this sort helps the manager to keep advised as to the coming attractions and permits the rapid preparation of good copy. It has always been a matter of surprise to us that Frank Montgomery does not use some such scheme, yet we caught him last winter with a special story of Florida that he did not know anything about until we told him that it was an old Florida legend. The Orpheum has that much "on" one of the shrewdest managers in the country.

That Paper.

Looking at it from this distance it would seem that the paper was the production of a reporter who had recently lost his position through the merger of two daily papers. There was too much grouch and too little about the pictures that were coming, and what there was was not convincing. These little papers are an immense help if they are properly done, but unless there is the proper balance between house stuff and general matter it represents only an expense. We think the Isis bulletin has come closest to the proportions to date. Perhaps Mr. Nash will be good enough to send Mr. Nelson one. He's a newspaper *and* a film man—the right combination. We think Mr. Nelson could get out a good one himself if he had the time.

The two booklets spoken of are borrowed material, but the steeplechase letter is something new. It had reference to a racing topical. The most unique feature is found in a postscript that reads:

> On Friday night two hundred seats will be set aside for horsemen, bringing the equestrian admirers together.

There is something good in that scheme if you can set aside a sufficiently large section without robbing the regulars. It does not apply to horsemen only, get the doctors, the lawyers or any one class of professionals and faddists together. It will make talk and business.

Now that Mr. Nelson has found his way in, we hope that he keeps on coming.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The Inquest Club.

At the Post Mortem of the Inquest Club, held April 21st, it was decided to stick to the Savoy Theater, Thirty-fourth Street, West of Broadway, and meetings will be held there until further notice each Monday, the Jury meeting in the lobby at half-past nine and repairing to the Morgue in Keen's Chop House, where the use of one of the private rooms has been granted the Club.

At the last Post Mortem, Edward Ray Coffin, of Dexter, N. M., was made an honorary member because of the appropriateness of his name.

If you want to join the Inquest Club, meet the Jury in the lobby of the Savoy at half-past nine, May 4th.

Dinner.

The time is getting short and we hope by next week to give full particulars of the Photoplay dinner under the auspices of the Inquest Club. Meantime mark it in your memory that you have a date for Saturday, May 31st.

Going to Buy.

In the general adjustment of the Mutual's affairs, one of the Carleton brands will be moved to the Thanhouser plant at New Rochelle, and outside scripts will be purchased. Lloyd Lonergan, who has written most of the Thanhouser scripts, will read for the other brand.

No Half Reels.

Recent rejections by the Vitagraph company carried the announcement that the company would make no more half reel comedies.

Along the same lines Hopp Hadley, of the Reliance writes: "We are not trying to put on half reel comedies or, in fact, half reel pictures of any sort. We will confine all our efforts from now on to strong drama with an occasional full reel comedy."

They are closing down on the half reels, apparently, partly because they are hard to get and partly because there are few directors who can get a story in five hundred feet and keep it a story.

Bull Con for Bull Moose.

The Progressive Party in Ohio is going to use motion pictures for propaganda purposes and William Lord Wright is going to write the stories. In view of the dental decorations of their Presidential candidate, we presume that the man in the fuzzy hat got the job on the strength of the dentistry industrial he recently turned out.

Good Advice, BUT—

The nearly-editor of a would-be trade paper is moved to froth at the mouth at the effrontery of the photoplay editors in stealing copyrighted stories and thinks that they should be urged to study the Copyright Laws and find out the awful penalties to be inflicted if the Bogey Man catches them at their nefarious practices. Then he goes on to say:

> My advice to every scenario writer is, before sending a plot or scenario to any company (no matter which one), to copyright the story first; it would cost only a dollar.

That's good advice, but will the whiskered person please stand up and explain how you can copyright your story if the law—which he urges others to study—prevents the Copyright Office from accepting scripts for registration before publication? Until a photoplay has been produced *in film* it cannot be copyrighted for a dollar or a hundred dollars or a million. The law says that until the story is filmed it has precisely the same rights in Copyright Law that the unpublished book has. In other words, it is not entitled to any copyright protection. If you send it in with the copyright line on you are liable to prosecution.

A little knowledge is a dangerous thing. We have carefully explained the copyright law before in this department. We also explained that Register Thorvald Solberg did his utmost to obtain copyright protection for the unpublished script and was denied by the Congressional Committee. This being the case the statement that a copyright can be had does not in the least alter the fact that it cannot. Don't be misled.

Our almost contemporary should read this department and keep posted.

Knowing the Story.

It may be a wise child that knows its own father, but it's a mighty wise author that knows his own brainchild. We were looking at a script the other day in which a rambling and utterly inconsistent idea did not run quite far enough and to piece out, the author developed as a pad as nice a little comedy idea as any producer could ask for. He only ran about four scenes of this for it was just a filler to him, but all the same it was a real story, something new and really novel.

It is by no means an isolated instance. An author sits down to write out an idea. It is not a very good idea, but it is the one he started to write and he sticks to it through thick and thin, though he may hit upon a scene that would lead to a new climax, a novel complication. He doesn't see it, because he is not looking for it. He is looking merely at the story he started to write and may even regard the incident as an intrusion, but that would be a story, and the one he has written is not a good story, because it is so old.

Watch every development for some hint that may lead you from the beaten track. Be ever on the watch for the lead that will present novelty and do not be afraid to throw over a story if that story has led you to a better idea.

Most beginners are in too much of a hurry to get their ideas out. They want to put them on paper and get the paper in the mail box in the shortest possible time, so that they will the sooner get the checks. It will pay to hang on to a story and rewrite until it cannot be improved. That is what is most likely to bring a check quickly; not the hurried production.

We Pass.

We respectfully refuse to take up the club handed us by a Western photoplay writer who bewails the fact that there are kisses in 99 per cent. of the films" which lead small boys in the audience to echo the kiss.

With crimes and sordid themes barred we fail to see where we would get ideas if kisses, too, are barred. The author is honest and admits it would make no difference to him since he writes only children stories, but he thinks the time is ripe and even over-ripe to cut out this demoralizer of children's morals. We think if our correspondent will go out and fall in love with some nice girl he will not call upon the rest of us to omit kisses—"nasty, lustful kissing scenes," he calls them—from all scripts in the interests of a few children with overheated imaginations.

We pass.

No Zulus.

Pretty soon there will be a number of Zulu pictures released. Lubin has made four and several of the other Jacksonville companies have done the same. Don't get the idea that there is a brisk market for Zulu stories. There is not and there is not going to be. In the first place the companies are coming up north and in the second no director who made Zulu pictures will make any more and no director who has heard a Zulu director relieve himself of his feelings on the subject is going to tackle them. Arthur D. Hotaling, the Lubin director, declares himself cured, and we think it will be at least a couple of years before he tries again. The others feel the same way about it, so don't write about Zulus if you want to sell your stuff.

Editors.

Here is a sane paragraph from a somewhat silly letter in which the correspondent declares that in defending the lack of probability as a reason for rejecting a farce we defend the one editor who is guilty of rejecting improbable farces. We did not know that there was but one editor who did this. In fact we know lots of editors who will refuse to accept the inane just because it is labeled farce.

But the good paragraph is this:

> In my judgment an editor is one, in most cases, who has achieved success through his writings, he naturally has good faith in his own judgment and if he turns down a script, it does not necessarily mean that it is not good, but I have learned from experience that writing for one or two companies and catering to their style, will pay best in the long run.

An editor, these days, is mostly a person who knows a good picture when he sees it on a piece of paper. He generally is a writer because he is most apt to have gained his experience in that way, but there is not an editor in the game who does not turn down lots of good scripts. Sometimes it is because the idea does not appeal to him, sometimes because the idea does not appeal to his employer. There are as many reasons for rejections as there are script writers, and the refusal of a single editor to accept a script is not a sign of the lack of value. For that matter the editor may have liked the script immensely. We have put back into their envelopes stories that we fairly hated to let go of, but there were office reasons why we had to.

We had three Arabic comedies sent back to us the other day, not because they were bad, just because in the final argument it was decided that they would conflict with two dramas made in the same unique settings. No question of their worth or worthlessness entered into the matter. It was merely that they did not want to spoil two dramas with unusual settings by using the same settings for comedies.

Unless the editor tells you that the story had been done before, or unless you can see for yourself that the story is worthless, do not accept any one decision. Keep it going until all have had a chance to pass on the merits of the script. And even if they all say it's bad it still may be good.

Directors and Editors.

The comment last week on the coming change in the studios whereby the editors will edit and the directors will direct and not presume to exercise the editorial functions as well, has made a lot of talk. Many have declared that the article is widely at variance with the truth, but it will presently appear that we are a little advance of the general news, but not so far ahead as some would like to think.

As George F. Hennessy put it the other day, the photoplay situation resembles a pot of molten metal. The dross has risen to the top and it is about to be skimmed off that the pure metal beneath may be reached. It is an apt simile. There is far too much dross and it is high time that the skimmer was brought into use.

In the last ten or twelve years the making of motion pictures has been so profitable, the demand has so well kept pace with the supply, that there never has been a proper housecleaning. Assured of their standing orders, the manufacturers as a whole gave little thought to the quality of their product. If it was a picture and ran a thousand feet it was released. Now a new condition rises. Here and there exchanges are refusing to accept poor product even on standing orders, the advance of the Independent product is causing the Licensed makers more concern than it did two years ago, and while the real open market may yet be far off, there is a growing tendency on the part of the exhibitor to demand better work and this demand can be met only through improved production conditions. These conditions, in turn, cannot be greatly improved until the director is assigned his proper position in the scheme of affairs. Some of those earliest in the business have kept pace with the march of progress. Others are doing no better work today than they did five or six years ago when any stock stage director who would graciously condescend to mingle with the despised motion pictures was regarded as several degrees more important than his employer.

The producer must have a certain license to make minor changes that will facilitate production, but it is the remnant of an antiquated system to permit him to completely change a script to suit his own ideas and convenience. The man who evolved the plot might be supposed to be better able to turn out a homogenous story than the director. It is to be presumed that the editor is better able to edit than the producer.

It means a better chance for the photoplay writer when the change comes, but it means that he must first learn his business before he can hope to sell.

"Similar Theme Used Before."

About twice a week someone wants to know what to do when a script comes back marked as above. Some even want to know why it is not possible to sell it to some editor who has not seen the story. Others declare that it cannot be that the story has been done before; because it is wholly original.

If a story is marked "done before," whether on the film or in fiction, it's a good plan to drop it. You might sell it to some other editor, but the chances are poor. If you do land it, the probabilities that the editor will be told by someone better informed. Then you'll be in bad with one editor and by keeping at it long enough you'll be tabbed by every studio.

Lately we saw a story founded on a newspaper squib that we read some thirty years ago. The writer grew quite peevish when we told him so and opined that he had as good a right as anyone to the idea since it was not copyrighted. That was not the argument. He was trying to sell second hand material as new with a pure food label. It was not legally wrong, but just plain foolish.

Another correspondent wrote that he had a good idea, but it had been done before he could put it on paper. "It happened to one of my friends," he wrote, "so I thought I was safe in taking my time about it." We were able to point to a story nearly four years old that had the same theme.

Just because it's new to you it does not follow that it is new to the editor. Be willing to take his word for it.

That Director's Sheet.

A Denver correspondent writes that he thinks that what a recent correspondent means by a "director's sheet" is the first page, giving the cast of characters and scene plot as well as the synopsis. He says:

> As far as I can learn it is a sheet that has been recommended by some journals as a great help to the director.

It is a help to the director only when the script requires so little changing that the scenes are played about as they are written. The cast should always be given, but the scene plot is only for the advanced writers. It was first shown in print a couple of years ago when Technique of the Photoplay was run in this paper in serial form, though it has been used by us for nearly four years. If that is what a director's sheet is, it is no novelty—nor is it a director's sheet any more than the rest of the script.

We are obliged to our correspondent.

You Never Can Tell.

No author can judge his own work, no matter how cleverly he may appraise the work of another, and so, when that pet script of yours gets turned down in a dozen studios don't declare that there is no intelligence among the studio editors. Be willing to admit that fifty per cent. of the fault lies with the script.

The script of "Collecting the Bill" didn't look very promising to us, but on the screen it is getting lots of laughs while its companion picture, "His Widow," is given second place, though we liked this much the better of the two when we wrote it.

When you get $20 for that corking good story that you wanted to make into two reels and are paid $35 for another not half so good, wait until you see the picture on the screen before you throw rocks at the Editor.

You stand too close to your own work to get a proper perspective. Be willing to trust to the man who stands far off and can get the true values. Because you got $25 for a story that should have brought you $50 do not price everything you send out. We never have priced either a fiction story or photoplay and we never will. In the long run the profit is on our side.

Old Jokes.

The other day a newcomer argued with us that he had a perfect right to use old jokes as the foundation for comedy stories. He pointed out that it was regarded as being within the moral law to use press clippings and he saw no reason why he could not use press jokes.

There are two good reasons. The first of these is that someone is bound to recognize the old joke and mark the writer down as a thief and an unsafe person to deal with. The second reason is that the author who sells a play is required to state over his signature or even under oath that what he is selling is his own creation. The newspaper clipping developed into a story ceases to be a news item and becomes a story. The joke worked into a play remains the joke still. Nothing has been added. Morally the objection is that you are affirming, or swearing to, a falsehood; a crime legally designated as perjury. If the ethical side does not interest; and it generally doesn't interest the man who cannot think for himself, there is the straight business objection that discovery is inevitable and the result will be a blacklisting of the work of the unoriginal thief. In either case it does not pay to work up Joe Miller, nor yet Puck or Judge.

Inquiries.

NOTE—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

W. E. B.—The Universal has asked that carbons be sent them of all scripts that were on hand at the time of the fire. Send in your carbons to them.

N. P.—Sorry, but the Universal gives out few of its casts, and it is not easy to obtain the desired information.

M. S.—Watch the synopses for the story of the film you mention. We do not know its title.

J. F. M.—Charles Murray was the convict in "Edwin Masquerades." You may remember him as being of Murray and Mack.

R. P. K.—Read the notice at the top of this column and learn that the list will be sent for a stamped and addressed envelope.

RUBEENA—It wasn't because Flossie C. P. wrote so many letters that she became famous. Remember that. If you land that photoplay let us hear about it, but it is one thing to write them, and a very different one to sell them. We do not identify half-tones. Eugene Savoyard had the lead in "A Leap Year Elopement." You seem to refer to Edison's "The Kid from Klondyke." Miss Reeva Greenwood was the stenographer. We did not care for the poem.

C. F. C.—We do not know why Miss Buckley is with Selig instead of Lubin. If you want to know you'll have to ask her yourself. Jack Pickford is Miss Mary Pickford's brother. He was until recently known as Jack Smith. In April we find Yale Boss cast only for "The Inventor's Sketch," which was released April 4th. The May list is not yet out.

W. R. B.—The "truce" didn't come to hand. Were you "kidding" the Answers Man?

LOIS—It is useless to ask "Is he married?" for we won't tell.

M. T.—Mr. Solter is a director, not an actor, and we do not recall that he ever played a part. Your second question refers to a film too old to be identified now.

X. X. J.—We do not locate the player you mention.

ORIENT—Gus Pixley was the real King and Charles Murray the tramp in "All Hail to the King." How did it happen that you got the full title? All the others call it "Hail to the King." Thanks. Mrs. George Nicholls was the jealous sister in Women of the Desert. She is not a regular member of the company. Miss Florence Hackett was Iris in "The Power of the Cross."

MRS. T.—Please ask questions when you write.

C. H. E.—We cannot answer Pathe questions. Miss Mardin Sais was the stenographer in "The California Oil Crooks."

C. N.—You can obtain information as to the laws from the License Bureau. The other material you can get out of recent issues of the paper. We'd like to help, but writing speeches for school debates is no part of the job of a Union Answers Man.

EXHIBITOR—The film is not licensed. We do not believe that the Edison Talking Pictures can be shown in Independent houses. Mr. Stanton is still with K-B.

B. S.—Sign your name.

B. D.—Please mention names instead of asking for "leading players." Jack Standing and Miss Isobelle Lamon were the leads in "For the Child's Sake."

Joe King had the title part in "Smiling Dan."

R. A. D.—You brought joy to the heart of the K-B Identifier by leaving plenty of margin around your questions for the replies. Ford Sterling had the title part in "The Land Salesman," and ran down the street after Miss Normand (who wouldn't), in "Sleuths at the Floral Parade." The decadent stories to which you (and others) object, are made in the supposition that such "strong" stories are appreciated. Many of the Punch people were transferred to Excelsior when the Punch was dropped. The company you name has no releasing affiliation. It sells where and when it can find a purchaser. You are always welcome to come in with questions. See the news columns for Fred Mace.

E. J. G.—Guy Coombs was Gordon, Henry Hallam, Alden, and Hal Clements, Nelson, in "The Exposure of the Land Swindlers." Give the correct title of that Vitagraph. If you devise your own titles, you cannot expect to be answered out of our card catalogue. We do not name Cines players. George Gebhardt is no longer with Pathe, having gone over to Universal to direct.

MRS. R.—W. J. Shea was George, and Miss Jane Fearnley Cora, in "A Woman's Power."

J. C.—Now we know what the "director's sheet" is. You are giving too much for the money. The proper script consists of a synopsis in less than 250 words, a cast of characters, and the plot of action by scenes, into which are written the necessary leaders and inserts. The so-called Director's Sheet is worse than useless, and the director generally prefers to make out his own property plot. The scene plot can be added, but it is not required, and unless you are pretty certain that your script will be followed exactly, it is useless. The principal use of the scene plot, unless you are writing for some director whose method you know, and who is apt to follow your script, is to give a general idea of the layout. Send a number ten stamped and addressed envelope to the Answers Man.

C. E. G.—Miss Barker died in Los Angeles some weeks ago. Read the paper more closely.

E. R.—See reply to E. J. G. We have not the second cast you ask about.

S. E. P.—Miss Gertrude Bambrick was Marie in "Near to Earth."

Photoplay Writing.
The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

Projection Department

Edited by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included on each list, and the address of regular meeting place, if any.

Moving Picture Machine Operators' Local Union No. 228, I. A. T. S. E., Toledo, O.

President, R. O. Sheats; Vice-President, Carl Koch; Recording Secretary, A. W. Hooper; Financial Secretary, Raymond Fouke; Treasurer, Joe Seligman,; Business Agent, Tom McCormick. Meet at Room 3, Central Labor Union Hall, 314 Cherry Street, first and third Tuesday, 11 P. M. sharp. Address all communications to A. W. Hooper, Willard Apts., 809½ Madison Ave., Toledo, Ohio.

Projection by Reflection.

The Editor of this department has received hundreds of inquiries with regard to a new projection machine which is being exploited in Chicago. The claim is made that this machine has no intermittent movement and no shutter, therefore utilizes the entire light and has a total absence of flicker. We have invited the manufacturers, or rather the inventors (it is not manufactured yet) to submit their machine to this department for examination. They have not done so. We have invited them to give us the number of their patent. They have not done so. Now, I do not purpose to either endorse or condemn this or any other proposition until I have seen it and examined it. When I have done that, I will make my decision and stand by it, taking the blame, if I am wrong. I have, however, in view of the large number of inquiries received, done some investigating. According to a printed description of this machine, the film is beneath the arc lamp and runs horizontally and continuously without any intermittent movement. The projection is accomplished by means of two rocking mirrors, or revolving mirrors which reflect the image of the picture into the objective lens.

Now, before commenting on this kind of a device, let me say that essentially the same thing was patented October 14, 1902, and bears the patent number 711,440, the only difference being that in this case the light was reflected by revolving or rocking mirrors into a prism, which threw the rays into the objective lens at right angles. Aside from this minor detail the method seems to be practically the same as in the machine in question, yet it was discarded as impractical. The best description I have seen of this machine, or at least what seems to be the best, is contained in popular electricity. I reproduce it. Whether the description is accurately correct or not, I could not say, but I presume it is:

> The film, the ordinary kind, travels horizontally. The arc lamp lens is above the film and the ray of light is projected down vertically through the film. Below the film is a mirror so set as to project the beam of light out horizontally to the screen.
>
> Imagine, now, a single picture moving through the beam of light. The picture is caught by the mirror and thrown on the screen.
>
> "But," you say, "in that case the image would travel down across the screen as a blur."
>
> True enough, it would, if the mirror remained stationary. But is does not. It rocks. This rocking motion is regulated so accurately that it just corrects for the forward motion of the film and the image of the particular picture we are considering remains stationary for an instant on the screen. If someone were carrying a candle by in front of you and you were attempting, with a mirror, to throw the image of the flame at one point on a large mirror or screen in front of you, you would have to move the mirror in your hand a very little as the candle passed by. In this new projector the principle is the same.
>
> Another question now immediately arises. "This is but a single picture on the film. How about the next one following right behind it? Does the mirror jump back to pick up this new image? In that case there would be the same period of darkness as with a shutter."
>
> The answer is that there is more than one mirror. They are mounted on a revolving shaft—at a slight angle that gives the rocking motion. As one picture passes through the beam of light it is taken up by one of the mirrors and thrown onto the screen. Passing through, it begins to fade, but immediately behind it comes the next picture, which is taken up by the following mirror and begins to come on the screen as the preceding one begins to grow dim.
>
> To carry our analogy further, suppose four persons with hand mirrors stand in a circle facing outward. Now suppose a line of several hundred people carrying candles, all held at the same height, to be passing by at uniform speed on one side of the circle. In the background is a large mirror or screen. Now let the circle of mirror holders begin to revolve. The first member of the circle catches the image of the first candle and projects it at one point on the screen just as long as he can by rocking his mirror. But he finally passes out of range. But long before this the second member of the circle has caught the image of the second candle and projected it on top of the first image—and so on around. *If the members of the circle could move just fast enough and manipulate their mirrors with mechanical exactness* a continuous image of a candle flame could be kept on the screen.
>
> In other words it is a dissolving effect, only this dissolving is done so rapidly—say about eight times per second, that the blending of one picture into another is scarcely perceptible. When the machine is perfected it is expected that the change from one picture to another will be imperceptible to the eye and that the resulting picture will be flickerless.

You will observe that I have placed a certain clause in italics, and that seems to me to be the splinter in the finger in this particular proposition, so far as I can see it at present. To illustrate what I mean: There is no doubt but what the manipulation of mirrors would accomplish the purpose substantially as set forth. That has been proven long ago, but the fly in the ointment lies in the fact that in order to secure sharpness of definition, the movement of these mirrors must, at all times, be absolutely mechanically correct, and I will have to be shown that this can be done. Supposing you have a 100 foot throw, you take a mirror and reflect a beam of light from your operating room to the screen. Now, move that mirror, that is to say, alter the angle just the least little bit—so little in fact that you can hardly perceive the motion in the mirror, and watch what that light out on the screen does. If these two mirrors could be made to maintain absolute mechanical accuracy in their movement, I really believe the thing could be done, but, as I before said, you will have to show me that any such scheme as this is really practical. Frankly, I do not believe it is, and will not believe it until it has been thoroughly demonstrated to me, and until this demonstration takes place I have no advice to offer concerning the Chicago machine, except be very sure of where you are going to land before you invest money. If the thing is all right—if it is a really practical proposition, let its sponsors present it to this department for examination. If it is found to be what they claim for it, that fact will be set forth fully and completely in this department, since such a projector would be a godsend to the business.

Admitting Managers.

Fairmount, W. Va., writes:

> Enclosed find money order for $2.50 for copy of the Handbook. I am a member of L. U. No. 239, I. A. T. S. E. Members of the American Federation Musicians' Local 507 claim that our union will not amount to much because we do not admit managers to membership. What is your opinion as to this? By close attention to the projection department we have attained excellence in projection. All the boys in Local 239 join in sending their best wishes.

As regards admitting managers to membership, I have had this matter up with International President Shay. His ruling is that when a local union is in process of being formed, managers, who are also operators and can qualify as such in the examination, should be taken in. I do not think I quite agree with brother Shay in this particular, but I fully realize that there are things to be said on both sides; therefore, I simply give you the ruling as given by International President Shay to me.

An Announcement Slide Scheme.

Baltimore, Md., contributes the following idea:

> Here is another new announcement slide scheme. Get half a yard of draftsman's tracing cloth, and a twenty-five cent bottle of Higgins' black drawing ink. Cut the cloth up into small pieces, the size of the slide, and, using the ink, write anything you wish on it with an ordinary pen. The cloth costs about thirty cents. It will make something like forty slides.

All of which is passed along to our readers, with the remark, however, that the cloth would have to be bound up between cover glasses in the usual way.

He Is All Smiles Now.

Mr. R. Stanco, Waterbury, Conn., writes:

> I see Brother Blaine Day, of Sherman, Texas, believes that "everything comes to him who waits." He is right, and I, myself, am all smiles since the Colonial Theater opened, three weeks ago. I have two Power's Six A machines and take current through Hallberg's 35 ampere d. c. economizer. My operating room is 9¼ x 8, 7 feet high. Have vent pipe 14 inches, with an exhaust fan attached. Throw is 81 feet, with a 12½ foot picture projected on a white plaster screen, bordered with black. I think plaster is far better than cloth, as the light does not penetrate and you therefore get the full benefit. Six weeks ago I ordered a Handbook, which I have read over and over again. I would not take ten dollars for my copy if I thought I could not procure another. Its author's photograph is in a frame in my new operating room.

Very glad indeed that you have such a nice plant, friend Stanco. The only criticism I have is that I much prefer a larger vent flue without any fan attached. The trouble with the fan proposition is that, just when a fire occurs, it might be broken down, or, at any rate not running. Its blades would then only serve to obstruct the already too small vent flue.

Burns Midnight Oil.

Mr. Jess Bowman, Orpheum Theater, Racine, Wisconsin, writes, dating his letter at 1 A. M. He says:

> You will doubtless wonder what I am doing writing letters at this time of night when I should be in bed. Well, I am corresponding with some of the boys. I just wrote to Mr. Potter, Springfield, Oregon, about light trouble. I am projecting a 14 foot picture at 84 feet, using 110 volt, d. c. I use two ⅝ cored carbons and about 25 amperes of current. Enclosed find money for another handbook. I sent the first one to a friend in California. I feel that I cannot do without this book, however, so here is the money for another. In this connection I want to say to brother operators that, in the interest of better projection, they should push the handbook along. I have found it to be invaluable.

There are a few who have mildly criticised me saying so much about the handbook, or, rather, publishing so many favorable comments. Well, Brothers, I plead guilty. I shall be guilty some more too. I want to see a copy of that book in every theater in this country, for the very simple reason that there is not a theater where one is not needed. I am trying to bring about better projection, and I firmly believe that the distribution of the handbook will go a long ways towards accomplishing that end, therefore I feel that space used in the department for the purpose of convincing you that the book is a good investment, is space well expended. I can also assure you that I do not publish one tenth of the favorable things said about the book. In fact, brother Bowman himself said a great deal more in his letter than I gave space to. I think, friend Bowman, you would get better results with a ⅝ cored carbon above and a half inch solid below, or if you are not using more than 25 amperes, a half inch solid above and a 7-16 inch, or even a half inch solid below.

A New Idea.

Mr. George Schlesinger, Orpheum Theater, Susanville, California, writes:

> While I myself have not contributed anything in the past, I will endeavor to do so in the future. I have noticed several suggestions offered to prevent condenser breakage. I have not had a broken condenser in three of four years though I have handled several types of condenser cells. The only reason I can offer is that I clean my condenser often and thoroughly, two or three hours before using. I have noticed when cleaning an ordinary lamp chimney that through constant rubbing the glass seems to gather electricity and heat, and after having given the chimney a vigorous rubdown and then when set in the lamp on numerous occasions it would break just as soon as it came in contact with the cold metal. I think that the same result can be expected with a condenser under the same conditions, taking in consideration the sudden changes; first the rubbing; then the cold metal and finally the heat of the arc, should a condenser be put in use right after the cleaning. My observation proved to my own satisfaction in every day experience that a dirty condenser will break more quickly than a clean one. It seems that heat will gather and remain between the dirt and the glass. Whether there is real merit in my observations, I will leave for other operators to decide, anyway I am not going broke buying condensers. I do my own operating, projecting a 19 foot picture at 95 feet, using 35 amperes through a Mercury Arc Rectifier with satisfactory results. Enclosed find check for $2.50 for which please send me your latest edition of the handbook.

Your ideas concerning condenser breakage are certainly new and unique. It is quite true that when a glass is vigorously rubbed there is static electricity generated, though I have never understood that this had anything to do with breakage. I do not think I would care to comment on this proposition at all, but merely pass the idea along to our readers for consideration. I have never myself observed that a dirty lens broke any quicker than a clean one. What has been the observation of our readers in this respect?

Edison Machine-Trouble Remedy.

El Paso, Texas, contributes the following:

> On page 1217, March 22nd issue, I notice Mr. Bryan has trouble similar to that I myself experienced, and remedied as follows: Remove casting which supports the shutter shaft and middle gear. A small slot will be found which fits over one of the braces of the carrier. File out about 1-32 of an inch from the top of the opening. Now put the casting back in place and draw it down as far as possible, while tightening up the small nuts which hold it in place. The effect will be to separate the upper gear somewhat from the middle, so that the vibration in the shutter shaft will not be noticeable. I have one of the new handbooks and would not sell it for five dollars if I could not get another. I have derived much benefit from the different problems submitted in the department. Would like to know a formula for figuring lenses by the back focus instead of the equivalent focus.

Neighbor Bryan will please take notice of the remedy suggested for his trouble. As to a formula for figuring back focus, I do not know of any. The equivalent focus is, however, the back focus plus half the difference between the two factors of the lens. To get the back focus measure the distance between a flat wall and the rear lens, when the image is sharp on the wall.

An Interesting Experiment.

Mr. Albert Caulkins, Carthage, Missouri, submits the following:

> Glad to have your comment on our flicker trouble, noted on page 1334, of March 29th issue. With the three wing shutter making sixteen revolutions a second we have 2880 interruptions of light a minute. 25 cycle current gives us 3000 pulsations on the d. c. side of our rectifier per minute. You can readily see that these two rates of interruptions synchronize very frequently. A three wing shutter is an impossibility as the whole house, side walls, ceiling and floor will seem to dance with light in a most ghostly effect. A two wing shutter to a great extent corrects this as the two rates of interruptions do not synchronize, but the two wing shutter causes a very serious eye strain. We are at the present time arranging to float a storage battery on the line on the d. c. side of the rectifier, and in theory figure that the battery will compensate on the high and low points of the pulsations. We will write you further when we have given this a fair test and in the meantime would be very glad to have you put it up in your department for general discussion. The fact that 25 cycle current as a power proposition is coming into such general use and can be obtained so much cheaper than 60 from the power companies makes its use advisable, if satisfactorily solved.

The experiment you suggest will be very interesting, Neighbor Caulkins, but I am not exactly certain what the effect of connecting in storage battery will be to the battery itself. I shall expect to hear from you as to the result you get, and thank you for having submitted the idea to the department.

A Lockout.

Mr. H. Beisel, Pres., Local Union 157, I. A. T. S. E., Allentown, Pa., writes:

> Every man should be aware of the fact that the Orpheum stage employees, Allentown, Pa., have been locked out for two weeks. The trouble occurred as follows: The Nowin troupe of acrobats came to the Orpheum with a complete set of scenery, but did not carry an I. A. T. S. E. man as required by the international union laws. The Nowin troupe was fair enough to be willing to work with the house scenery, but the Orpheum theater manager insisted we put on the troupe scenery, which would be in violation of our international laws, and subject us to the possibility of a heavy fine or the revocation of our charter. At 11:50 in the morning the Orpheum manager came to the stage and gave us ten minutes to either put on the entire Nowin scenery set or quit. Of course there was nothing to do but refuse, and we were promptly locked out. We therefore, ask the moral support of all union men in this matter. The Lyceum and Lyric theaters employ union stage men, while the Orpheum stage is worked by non-union employees.

I want to compliment Brother Beisel on his very conservative, gentlemanly manner of setting forth this difficulty. The Orpheum manager most certainly took the wrong course in attempting to force the members of 157 to do something which they could not do without working irrepairable injury to themselves. Managers must not demand impossibilities, and to have the Orpheum men to put on that set of scenery would, to all intents and purposes, come under the head of "practical impossibilities." It is one of the duties of the house manager to know that the acts coming to his house are equipped to put their act on without violating either the rules of the house or the laws of the International Union to which the stage men belong.

Went Him One Better.

Covington, Kentucky, contributes the following:

> Noticed, in March 22nd edition, Mr. George J. Eberwine, Marblehead, Ohio, stopped condenser breakage by sawing into his ring mount. I believe I went him one better by sawing my mount in half and using a hinge. This, I think, allows all the expansion necessary. On the thread end, using a pair of tinner's snips, I cut, every inch, a space about ¼ inch wide, and bent these narrow pieces inward. This held the lenses in place. What do you think about a 7 inch condenser lens? If you have the time, take the matter of such a lens up with the manufacturers. I believe it would help projection.

The condenser mount scheme is passed along for consideration, though I believe Marblehead's scheme answers every purpose, and I am not sure but what it answers it better than your own, Covington. As to the seven inch condenser lens, it might be a good scheme, but you will find that a great many 6½ inch lenses are 6¾ by actual measurement, whereas many 7½ lenses will be found to actually measure only 7¼.

A Collection.

Mr. Claude McAdams, Charles Hathaway and Wm. Blackmore, write:

> The undersigned have conceived the following idea, which we sincerely trust will meet with your approval: We believe the majority of operators, as well as theatrical people, in general, would be quite willing to contribute to the flood suffers. Would you be willing to devote a little space, asking all who are willing to send whatever amount they can to you, and let you forward it to the suffers in Ohio and other states? Let us know through the department and we will start it going. Projection is excellent in Muskogee. We organized about a year ago, and are getting along very nicely.

While the idea does you credit, brother, I hardly think it would work out, in that by the time such a collection could be raised, the need for it would very largely have passed. Operators who desire to contribute can do so through the local collections which are being made up all over the country. By the time such a thing could be handled through the Moving Picture World, at least two or three weeks would have elasped, and the relief that is needed is needed immediatly—not in two or three weeks from now.

Size of Picture.

Mr. H. E. Burns, Martinsburg, West Virginia, writes:

> I have a room 14 x 70, with a 10 foot ceiling. What size picture can I make and what lens will be required? I can put my operating room in the center at the front, and put it as high or as low as I want it, as there will be no ticket office beneath.

The room is not suitable for a moving picture theater, friend Burns. The bottom of your light ray should at least be six feet from the floor, and that would only leave you room for a very small picture. Locate your lens as high as you can get it, and even then it will be impossible to have anything like a good size picture without the heads of the audiences interfering in the light as they come in and go out, particularly down near the front. You could not have more than a 6 x 8 pcture at most. To find the required lens to project that picture, see pages 356 and 357 of the handbook. If you have not that book, then send $2.50 to the Moving Picture World and get it. You will find it worth many times its price, since it answers all such questions as this and hundreds more besides. The elevating of your floor will make no difference concerning the problem which confronts you. You will find, on pages 413 and 414 of the Handbook the slope of the floor dealt with.

Projecting on an Angle.

Cresent Amusement Co., Brooklyn, N. Y., sets forth its problem as follows:

> We are erecting a new theater, 53 x 70 in size. The throw will be 60 feet. Will it be possible to project a picture from the extreme side of the building without too much distortion? Propose to have a two-machine operating room, which will make quite an angle from the further machine to the screen. Owing to construction of building it is necessary to have the operating room on one side of the building.

You will have lots of distortion and a great deal of trouble in getting away from an out-of-focus effect, if you undertake to project 60 feet with a side throw of almost 25. As for me, I would not consider such a proposition. By manipulation of the aperture plates of your machines you may be able to do away with the side keystone effect, but there will still remain the distortion of the picture itself and the out-of-focus effect to deal with. The former cannot be remedied at all, though possibly the latter may be. A heavy side throw is a very bad business indeed.

The First Moving Picture Machine.

Mr. A. S. Clopton, Parsons, Kansas, writes:

> I am writing for information regarding the first motion picture machine, as to when, where and how built. I am a high school student, in my junior year, but in the summer am an operator of motion picture machines, and have chosen for my term essay "The Educational Effect of Moving Pictures," therefore would like to know as much as I can find out about the first machine.

You have sprung a very large proposition, my dear boy. However, by sending $1.25 to the Moving Picture World for a copy of the Motion Picture Annual you can get what is known of this subject under the heading of "History of the Motion Picture," pages 12, 13 and 14, the closing remark of which is: The Edison machine was the first which commercially and practically demonstrated the possibilities of the new invention."

It Is To Laugh.

Mr. Herbert Griffin, of the American Moving Picture Machine Co., New York, writes:

> Something occurred at our office this morning which struck us as being so amusing that possibly you might wish to pass it along to the boys. One of our exhibitor customers came in complaining about the poor service an operator gave him last summer. Said he always had poor light, etc. Somehow the remark was passed that it was possible the man kept his carbons froze too tight. You can imagine the roar that went up when our customer came back with this: "How could his carbons be frozen in such warm weather?" Another time the same man sent his head down to be fixed (Good Heavens, man! what do you mean, Ed.?), because it "cut off the people's feet in some of the pictures." Can you beat that?

Well, Brother Griffin, I thoroughly agree with you that any manager who would make such !.;?* fool breaks, ought to have his head fixed, and I am very glad indeed that you attended to the job.

From Tampa.

Tampa, Fla., writes:

> In my last letter, referring to the metal strips attached to lamp and extending outside of the lamphouse, they are heavily insulated, though I failed to mention it in the letter. We receive excellent film service from the General Film Co., Atlanta, Ga. The reels are always in perfect condition, being "first run," and we try to have them leave our hands the same. We clean our lamps two times a week and our machines every day, which I believe is a plan all operators should follow. Our operating room is 6 x 12 feet with a six foot ceiling. There is a window and a sixteen inch fan. All port holes, windows and doors automatically close by pulling a cord attached to the door. The equipment consists of two Power's Six machines. Seating capacity is 250. The orchestra consists of piano, flute, violin and drum. Operators may tell whether their carbons are set straight or not, as follows: Strike an arc, let it burn a few seconds, pull the switch and open the lamphouse door, glancing at the rear condenser, in which you will see the reflection of the carbon position.

But why do all this when a pin-hole in the back wall of the lamphouse will show you the position constantly, and show it to you much better? As to your reference to a former letter: I wish I could get you boys to give the date of publication when you refer to anything like that. I cannot possibly keep all these things in my head, and to go back and look through perhaps a dozen numbers of the department, takes time. It would accommodate me very much if, when referring to previous letters, you would give the date of their publication.

Picture Bobs.

Lake Crystal, Minn., after informing us that he is new at the business, and not yet far enough advanced to call himself an operator, says:

> I have trouble occasionally with a picture bobbing up and down on the screen. There is no flicker, but once in a while the picture gives quick little jumps on the canvas. Also on the right side of the curtain, the sprocket holes can be seen. I know that the film is not central over the aperture, but do not know how to remedy the trouble.

According to your description of the jumps, they are caused by bad patches going through. There is no remedy for this, except to cut out the stiff patches. As to the other, I cannot advise you, since you have not told me what kind of machine you are using.

Questions Some Statements.

Mr. John Dignam, Pittsburgh, Pa., writes:

> In your reply to McClelland in one of the March numbers, you speak of "cartridge" cakes of oxzone. Are these practical for a model B gas making outfit? McClelland speaks of using two cans of oxzone a night. I do not believe it can be done, since two cans would not dissolve in eighty minutes—or at least that is my experience with the stuff. I would like also to ask if he is correct when he says he can get a 12 foot picture at 40 feet. I cannot do it with a model B. 30 feet is as far as I dare go back, and the picture is about 6 x 8.

As to the oxzone matter, I will have to refer your query to those who use oxzone. I am not familiar with the cartridge oxzone myself. As to the matter of throw, I am going to take issue with you, Brother Dignam. Suppose you are projecting an eight foot picture at 30 feet; move your machine back 10 feet further, or 20 feet further for that matter, take another lens and project the same size picture, and I will wager you cannot tell the difference. If you use the same lens and set back 10 feet further, that would be something else again, since the picture would then be much larger, hence require much more light to make it equal in brilliancy.

Cannot See It.

Mr. Claude Warner, Lowell, Mich., suggests that Washburne can eliminate his rainbow effect by using an Electra carbon above and Bio below. Says that he does and gets fine results. He then continues:

> The two and three wing shutter is as you have described it, if you use the manufacturer's shutters. I have a Motiograph, equipped with an outside shutter. It was very unsatisfactory until I constructed a three wing mica shutter, which gave me a very good picture. But wishing to improve this, I made a two wing shutter, and it is doing grand work. To make a mica shutter, cut the size wings desired and coat the same with a thin coating of blueing. Have the coating barely thick enough so that there will be no travel ghost in the picture. I have been having trouble with my star binding on every other picture. Can you help me?

I cannot see any advantage whatever in the mica shutter, brother Warner. All those things have been tried out and discarded long ago; also I cannot see any reason why using two brands of carbons would remedy the rainbow. As to the star matter, the only thing I can suggest is that you set your geneva up close, as per instruction No. 36, page 257, of the Handbook. Be sure, however, that the star or cam pin is not badly worn. That might account for your trouble. If it were a type of machine having an unprotected geneva movement I would say the star points were bent; but I don't see how that could happen with a Motiograph since all the parts are completely enclosed.

Airdome Screen.

Ohio, inquires concerning projection screens thusly:

> I want some information concerning a screen for an airdome. Will it be necessary to box around the screen, and, if so, how far out should the boxing extend on the sides and top? Am running an Exhibition Model machine, useing 110 volt, 60 cycle current through a Fort Wayne Compensarc, with good results, but my lamp leads heat up considerably. I do not know what amperage I am using, as I have never had the current tested with an ammeter. I have No. 6 wires, with sterling terminals, all connections clean and tight. The compensarc is on the 40 ampere notch. Does the new handbook treat of the airdome operating room? Have a copy of the first issue, but have not got the second one as yet. There are two theaters here both running licensed service, and both projection and attendance is good.

You will find airdomes and airdome screens treated on pages 414 and 415 of the handbook, but there are no special instructions about airdome operating rooms. In fact, I think none are needed, since the airdome operating room is a very simple affair. It can perhaps best be constructed of corrugated iron, about 6 x 8 feet in size, if only one machine is to be used, and, inasmuch as there can be windows opening directly out, there is no special need for a vent flue, though, of course, it may be added. The floor can be covered with cork matting or linoleum for insulation. There is no danger from fire in an airdome, since an audience would hardly become panic stricken in the open air, even if there should be a blaze. The screen should have a flaring hood at the sides and the top, painted dead black inside right up to the edges of the picture, and I advise that this hood be made about ten feet wide. It may be made of lumber, or canvas which can be rolled back, thus reducing the wind pressure when the screen is not in use.

From North Carolina.

Mr. D. A. Morris, Durham, N. C., complains that North Carolina is not more frequently represented in the department. He encloses $2.50 for the handbook and writes as follows:

> Why don't the N. C. operators wake up? I very seldom see anything in the department from our state and am at a loss for the reason, unless it is because the managers out here are robbing the cradles to obtain operators. You very often find operating rooms in this section in charge of fifteen and sixteen year old kids, and the managers do not seem to realize that this is killing their business. I presume this will not be stopped until we have a few more fires and get a few more stringent laws passed. I see Highpoint, N. C., March 22nd issue, page 1217, is having trouble with his shutter gears on an Edison Model B. I am running two Edisons and was bothered with the same thing for something like two weeks. I found the difficulty was caused by one of three things, viz: (a) the pin that holds the mitre gear, (b) the screw that holds the first shutter gear on the shaft, (c) or the screw holding the shutter on the shaft being loose. Either one of these three things will cause the trouble. I hope we shall hear more from North Carolina in the future.

Well Durham, perhaps the rest of the N. C. operators were in the same boat with yourself. You must remember, old man, that you yourself just "woke up." At least I do not remember having heard from you before. As to the fifteen and sixteen year old "operators," I have already expressed my opinion on that kind of a proposition so often that it seems hardly worth while doing it again. North Carolina managers will probably continue to use child labor and endanger the lives of their audiences by hiring incompetent youths to operate their machines until the law makers get busy and pass laws which will put things on the other extreme, and then the managers will set up a terrific howl, forgetting that they themselves, through their penurious short sightedness, have brought the trouble about. As to the shutter trouble, many thanks for your solution, which is passed on to the Highpoint brother.

Rectifier Trouble.

Recently a correspondent wrote that he had trouble starting his mercury arc rectifier. The tube would tip all right, but would stick. I referred the matter to the General Electric Company, requesting them to take the matter up with the brother, and to inform me as to what was the probable reason of the difficulty. I have their reply. It is as follows:

> In regard to Mr. S. Glenn Bossard's trouble with rectifier, at Avon, New York, there are two possible causes: (a) that some dirt has gotten into the shaking magnet, and the plunger sticks. (b) Possibly the tube holder has become bent in such a way that the mercury in the cathode does not join the mercury in the anode when the shaking coil tips the tube to the left, facing the panel. The remedy for either difficulty is obvious.

He Does Not Agree.

Mr. S. A. Kerr, Texarkana, Tex., writes:

> I do not quite agree with the Booneville Article, March 29th issue, as regards lowering the top carbon holder to remedy his double spot with a Standard machine, though I will admit that his theory is partly correct, but it will not put the double spot entirely out of existence. I am myself operating a Standard, 1913 model, machine and have done everything I could with condensers, but the double spot fails to leave altogether. However, I am still holding my record in the two shows where I am employed as chief operator, viz.: showing the best pictures in the South Central States. I have a good manager who gives me the supplies I ask for, but he knows I never ask for things I do not need. With regard to my letter on lamphouse ventilation, published some weeks ago, which did not pass examination, I will have another one soon that is better, and which I trust will meet with your approval.

I am inclined to agree with you, brother, but I think some of this double spot business is due to not giving the lamp enough angle. As to this, I may be in error, but I do not believe it. Some of you fellows who are troubled with a double spot should set your carbons very carefully, as directed on page 209 of the Handbook, so that the condition shown at C, fig. 98, page 209, will be had, and then give your lamp just a little more angle. I am inclined to think that the double spot will thus be eliminated. At any rate, it is worth trying and I would very much like to know what the result is.

From Salt Lake City.

Brother Bob Worthen, Liberty Theater, Salt Lake City, Utah, sends in the following excellent letter:

> In reply to the criticism by Mr. O. J. Chandler, page 1334, of March 29th issue, the article in question did not concern the Liberty Theater, but the new American now being built by the Liberty Theater Company. I agree with Mr. Chandler that a theater of that kind, costing that amount of money, would need an operating room, not a "booth," "coop" or "box." That theater will have an operating room second to none in this part of the country, if not in the entire United States. It will be 12 x 18 x 8, built of steel and reinforced concrete with walls four inches thick. It will be located in the front of the balcony, and the center of the screen will be on a direct line with the lenses. It will have two rooms, one of which will contain nothing but the machines and dissolver. The machines, by the way, will be motor driven Power's No. Six A. This room will contain the switchboard for the machines only. There will be an automatic house light control at the side of each machine. Double throw switches for straight d. c. and motor generator, which will be a 70 volt, 5 k.w set, made by the G. E. Co. The rewind will also be motor driven, with tension device. Generator, washstand, toilet, carbon racks, work bench and tool rack, will be in the smaller room. We are leaving a space three feet high, extending the width of the front wall, and four feet from the floor, open, until the machines are set. A sheet of steel will then be fitted into this opening, the port holes marked and cut, the automatic shutters placed and presto, we are ready for business. And last, but by no means least, there will be two vent flues, one intake located near the floor, and one outlet near the ceiling, the outlet will contain an exhaust fan and each will have 144 square inches of air space. I enclose an invitation we used in a recent get-together meeting with the managers. As you will see, we did not use the name union at all. We did not want the manager to get the idea that the meeting concerned the union in any way. The outcome of it was that every manager in town was present, and the union then showed itself. The managers were well pleased at the way we were starting, and to say that the meeting did more to establish friendly feeling between the operators and managers, and that all present had a rip roaring good time, would be putting it mildly indeed. One of the managers has already commenced making arrangements to return the compliment. It was a grand success in every way. There were talks by Mr. Marcus ot the General Film Co., Mr. Goldstean of the Swason Film Co., and Mr. Madsen of the Mutual Co. Each and every manager expressed himself as being well pleased with the results so far and hoped we would continue the good work. We explained to them our school proposition, and that we intend to make a first class workman out of every man in the local, and that those that we could not make good men of would be dropped. We now have their hearty co-operation and approval. They are now with us, instead of against us. This affair was handled by Brothers Porter, Holliday and (ahem) Yours Truly.

That operating room of yours has many points of excellence. In fact, it might well serve as a model in several respects, but I want to caution you as to one thing: arrange your port shutters as per page 78 of the Handbook and add shutters, arranged the same way, over that intake port, since otherwise, should a fire occur, there would be a very heavy draught through the room and a liability of smoke to show around the cracks of the shutter, thus alarming the audience—the very thing we must guard against. I do not like that fan in the vent flue, and the flue itself is too small. Like as not, should an accident occur, the fans will not be running, hence, would only serve to obstruct the passage of the smoke and fumes. Other than this, I have no other criticism to offer. I want to particularly commend the enterprises of Salt Lake Local Union No. 250. That school idea of yours I have already heartily approved through the department, and this last stunt is also excellent. You got the managers together and showed them that the walls of the union hall were not lined with dynamite cartridges, bowie knives or blunderbusses. The effect will be good—it cannot help but be good, though you must also, in a courteous way, let the managers understand that, while you propose to be fair, and run your organization in the right kind of a way, still, at the same time, you purpose, along reasonable lines, to protect the interests of the Salt Lake operator. Let the Salt Lake managers thoroughly understand that the union purposes itself, to do what is right, and that, also, it expects the Salt Lake managers to do what is right. My compliments to Local Union No. 250, and if everything goes right that organization may expect a visit from the editor of this department some time in July. I will not swear to that, but I think it is likely to come about.

Flickerless Projector.

Mr. Rufus R. Bliss, Park Falls, Wis., very kindly informs us of two different descriptions of the Chicago "flickerless" projector, one in "Popular Mechanics" and one in "Popular Electricity." Many thanks, Brother Bliss, but we have already seen these descriptions. You will find our views concerning this machine set forth elsewhere in the department.

Flicker Trouble.

Lawton, Okla., has difficulty with his machine, which is described thusly:

> I have a bad, bad flicker and am seemingly up against it. Have bought a large list of repairs for my machine, which is only four months old, but their installation does not seem to make any difference. I am using a three-wing shutter on 110 volt, 60 cycle, a. c. I have tried the two winger, but it does not help matters at all. In fact the flicker seems to be worse with the two wing shutter. My pictures were absolutely flickerless up to about two months ago. We run pictures exclusively and have the reputation of running the best in town. My employer said we must keep it up and that it is up to me to get the flicker out some way. He is willing to purchase any repairs I may need, but expects me to deliver the goods.

The repairs you have gotten, Lawton, would not have any bearing on flicker trouble. On pages 219 to 223 of the Handbook you will find an explanation of the reason for flicker. If your machine gave no flicker two months ago, and you have made no change in it, it will not give any now, unless you have: (a) increased the intensity of your light. (b) installed a different screen. Personally, I am inclined to think the latter is what has happened. I believe you have put in a new screen of a semi-reflecting type. If you have not then I do not know what is the matter, provided you are not confusing the term flicker with something else—travel ghost, for instance. One thing, however, I will say, and that is, it is with a two wing shutter you will get a flicker, but with the three wing shutter and 60 cycle, a. c., you are likely to get a flashing of the light when you run the machine a little over normal speed. However, if this was not present two months ago, it ought not to be present now.

Comments on the Films

Licensed

"THERE'S MUSIC IN THE HAIR" (Vitagraph), April 23.—John Bunny, great musician and social lion, is the rival of Robert McWade, also a musician and a lion. Iolanthe McSwat (Flora Finch) loves famous musicians, but prefers McWade until Bunny proves to her that his rival wears a wig. It is the queer characters that mostly make the offering amusing, but there is a commendable atmosphere of banter in it. R. L. McCardell is author of the script and Larry Trimble the producer.

"THE SECRET MARRIAGE" (Kalem), April 23.—Pictured in interesting backgrounds, this story holds one's attention fairly well, especially after the hero's villain brother, who has secretly wed the heroine, begins to tire of her. The good brother is truly in love with her. The villain is thrown from his horse and killed and the good brother wins the girl. The acting is intelligent and the photography so so. Irene Boyle is the heroine; J. Vincent the good brother and H. Millard the evil brother.

"THE OUTLAW" (Patheplay), April 23.—A substantial, well-made and exciting melodrama. There is a good fire with an explosion in it and scenes showing these have been made as effective as was possible. It is built on a standard plot, is well acted and clearly photographed. A good offering.

"THE MISER'S MILLIONS" (Cines), April 23.—A three-part special, which we have reviewed at length. See page 258, issue of April 19, 1913.

"HIS UNDESIRABLE RELATIVES" (Edison), April 25.—There is amusement rather than loud laughs in this picture as it runs. The relatives, uncles, cousins and aunts of the newly married couple are caricatures in that they each represent characters entertainingly and comically and not truthfully; yet they are characteristic and individual and so very interesting. To the little family they are a nuisance. To get rid of them, the cook suggests that they be told she has smallpox. Every person in the cast deserves mention for some special point. The young couple are played by W. Wadsworth and Bessie Learn. Alice Washburn is the cook; Herbert Prior, the first cousin to call, is followed by Florence Coventry and Margaret Weston and then Uncle Jabez's family comes (Frank Lyon, Lizzie Conway and Edna Flugrath). It is clearly photographed and makes a very fair offering. It was written by Mark Swan and produced by C. T. Williams.

"THE RIVAL SALESMEN" (Essanay), April 23.—A picture that holds the interest. A practical joke sends the two salesmen to a small country town after a supposititious order. One stops to help two women in distress and has the pleasure of seeing his rival, who was ahead of him, discomfited. It has been worked up clearly and convinces fairly well. A big load of hay is upset on the rig of the selfish salesman. John Steppling and Frank Dayton are the rivals. E. H. Calvert is the joker. Beverly Bayne and Clara Smith are the two women in the runaway, and Joseph Allen is the proprietor of the country store. The photography is clear.

"DOLLAR DOWN, DOLLAR A WEEK" (Selig), April 23.—A lighthearted, irresponsible farce that seemed to amuse the audience. It was written and produced by Colin Campbell. Thomas Santschi and Wheeler Oakman play two impecunious lads who borrow their neighbor's furniture and entertain Uncle and Auntie (Eugenie Besserer); but the neighbor (Frank Clark) returns and there is trouble. Photography is clear.

"LOVE, THE WINNER" (Selig), April 23.—On the same reel is this love story in which a rich girl plays waitress in her brother's house and wins the real love of a "fortune hunting" earl. It is a pretty picture, well acted and finely set; but very simple. Highbrows will make fun of it. Winnifred Greenwood is charming as the girl, Harry Lonsdale is good as the earl and Emma Meffert is Winnifred's sister-in-law. Helen Combes is authoress and Lorimer Johnston producer.

"THE END OF THE QUEST" (Lubin), April 25.—A very good two-part feature offering. The story is substantial and, though it has been done before, it is here produced with care, and convinces. The acting, especially that of Edwin August, who has the leading role (that of a young Italian, jilted by a girl on the other side—he follows her to America in order to be near and save her when she wakes up and finds the other man a villain), is most commendable. The photography is clear. A safe feature offering.

"A HEART OF STEEL" (Cines), April 22.—A story about people of wealth in Italy, and of a father who has steeled his heart against an only son who married against his will. The old man loves his little granddaughter and gives his life to save her from a burning building, but even as he dies he refuses to forgive his son. There are some finely made sets in it and the story is clear. The photography is excellent and the fire is effectively handled and made to seem most realistic. It makes a very fair offering.

"A FOUR-FOOTED DETECTIVE" (Eclipse), April 23.—The detective referred to is a well-trained dog who makes a good deal of laughter by his "acting" in the most approved sleuth manner. It is a well-made offering in every way and the audience plainly liked it. The photography is clear.

"A RAG-TIME ROMANCE" (Biograph), April 24.—A laughable farce, taken in Ragtime Land that we've heard about in a song. Whenever it becomes really in ragtime, it is funny; in parts it is very funny. As a whole, it seemed to please the audience. The right music will help a lot.

"THE CURE" (Biograph), April 24.—Some of the funny situations in this picture made even the reviewer laugh. It is a clever bit, fresh, well worked out and amusing. Grace Lewis plays an artist whose father (W. J. Butler) wants her to marry Gus Pixley. She is not peevish at all; but chances to see the gardener (C. H. Mailes) of their neighbor and he is to be "the hero of her masterpiece," a painting. Her romantic idealism is entirely cured by the outcome which the audience seemed to enjoy.

"CITY OF MEXICO" (Essanay), April 24.—We found this picture a very instructive and interesting one. What it shows is wisely chosen and clearly photographed. A valuable offering.

"THE THWARTED PLOT" (Patheplay), April 24.—A story of an attempted crime from the criminal's side of things. All the suspense comes from the question: Will it succeed? The ending has a touch of comedy which makes a laugh. George Gebhardt plays the lead.

"THE DEACON'S DILEMMA" (Essanay), April 25.—Another of the Hickville stories in comedy vein in which the deacon's (Augustus Carney) two small boys make trouble for their parent and for the new minister. The scrape they get into brings about the marriage of the widower deacon to Miss Simpkins, whom he doesn't want. The picture, as far as acting and general conduct goes, is commendable; but it needed a livelier scenario. There was little laughter; but it was watched closely. Joseph Allen is the parson; Mrs. Smith and Ruth Hennessy, his wife and daughter; Eleanor Blanchard is Miss Simpkins.

"OUR FEATHERED FRIENDS" (Patheplay), April 25.—The camera sees better than the eye and teaches more than the average visitor to the country could by himself ever learn. This fine offering gives us clear, close views of mostly nesting birds; the sparrow hawk, reed warbler, rook, robin, blackwing, swan, hen and dipper, a bird shown seeking its provender from a swift stream.

"A TRIP ON THE SEINE, FRANCE" (Patheplay), April 25.—Starting from Rouen, we are carried down the Seine to the sea. Among other things of great interest, we are shown the ruins of the castle of Robert, the Devil, of the Monastery of Wandrill, and of the immense Chateau of Tancarville. It is hand-colored and a very beautiful picture.

"DIAMOND CUT DIAMOND" (Lubin), April 25.—A melodrama; it has a charming heroine, Isabelle Lamon. Some may think it a comedy. James Curwood is the author and it was produced by L. B. Carlton.

"ARABIA TAKES THE HEALTH CURE" (Selig), April 25.—Spectators will remember Arabia as the white trick horse which has been featured in one or two other pictures of late. His tricks are very entertaining in this offering, more so than in the last, and we feel sure that the public will enjoy them. A good-sized audience laughed heartily and was well entertained. The photography is clear. Cris Lane thought up the stunts for the horse to do and the picture was produced by Oscar Eagle.

"THE STRONGER SEX" (Vitagraph), April 25.—A picture that gives entertainment by its dignified conduct, including acting, staging and photography, rather than by its story, which is not without its value, though not strong. It exploits an old situation, in which a young adventuress falls in love with the son of the old man she has married, and it is worked out according to convention till the last scene or two in which the woman (a desperate adventuress with a good character) sacrifices herself to straighten the trouble she has caused. It reflects credit on its authoress, Leah Baird, as a human being; while her acting in the leading role reflects credit on her as an artist. Charles Kent and Courtenay Foote ably support her.

"THE HIGH TIDE OF MISFORTUNE" (Edison), April 25.—This is the tenth of the series, telling the story of "What Happened to Mary." It seemed to hold much more strongly than any of the last few of the series; is, indeed, if one has seen the others, an interesting offering. The backgrounds are fine and include scenes from New York Harbor and from Martha's Vineyard, off Massachusetts. The characters are human enough and are naturally acted. Mary Fuller is, as usual, in the lead, playing Mary. Charles Ogle and Barry O'Moore are the two Craigs; W. Wadsworth, Peart; Mrs. C. J. Williams, Mary's friend, and Augustus Phillips, a schooner captain. The photography is good.

"HOW CHIEF TE BONGA WON HIS BRIDE" (Melies), April 24.—Another of this company's folk-lore stories played by Maori people in New Zealand. It is a simple love story, giving an insight into the lives of these primitive folk and so is instructive and valuable. The great value of such offerings will be most apparent to those who know most. The average spectator looks upon them as something new and different; we have never had anything like them before and they seem to be taking very well. The photography is clear in most of the scenes; in some it is poor.

"A TRIP TO THE WAITOMA CAVES" (Melies), April 24.—A short picture, giving some views of New Zealand back-country and a glimpse or two of a cave. The photography is clear.

"THE SCHOOL PRINCIPAL" (Lubin), April 24.—A pleasant, wholesome story, not at all pretentious, makes this picture one to be commended with pleasure. It uses, rather than deals, with life around a big public school and has a true American flavor that is sure to take well with all kinds of people. It mixes romance and comedy, makes laughter and appeals to the heart; it is beautifully photographed; its scenes are neat and pretty, and it is acted in a convincing and intelligent way. The script was written by Lawrence McCloskey and produced by Arthur Johnson, and both deserve credit The romantic roles are taken by Mr. Johnson (the principal) and Lottie Briscoe, a pretty girl who will be a teacher and some use in the world, but whom the principal has to discharge. The ending (always important in these stories) is freshly thought-up and will please. Clara Lambert, Florence Hackett and Messrs. Daly, H. M. Mitchell, Charles Brandt and Albert Hackett also have good roles.

"THE POWER THAT RULES" (Vitagraph), April 24.—A study of the social bee and of the kind of honey that it makes. There is depth to it and its characters, conceived at first hand, are clearly drawn and stand out sharply. There is a weak man, a woman with a most unpleasant character and a good woman, and, in setting them in their lives, the author has done very little side-stepping from truth and actuality, little mixing of romantic slush. It seems to have much of the same tang as "The House of Mirth." One might find small faults; but it is a big picture, a very desirable offering. Both W. E. Wing, author, and R. S. Sturgeon, producer, have done well. Laura Oakley and Anne Schaefer show up mighty well in the picture's big scene, which is astonishingly strong for a dialogue. George Stanley gives good support. Charles Bennett, Mrs. Hathaway and R. T. Thornby have good roles and are natural. The photography is of high quality.

"LOVE IN THE GHETTO" (Selig), April 24.—A very commendable comedy of Jewish lovers and their parents. Frank Weed's Abe Marks, clothing dealer and father of the girl, made a decided hit with a large audience and deserves praise; he is very amusing. Lillian Logan and Thomas Carrigan, as the lovers, are all that could be asked, and G. L. Cox, as the pawnbroker and father of the boy, is also good. It is ably produced by Oscar Eagle from the clever script of J. E. Hungerford. The photography is clear.

"A SPLENDID SCAPEGRACE" (Edison), April 26.— We count ourselves fortunate in seeing this picture on account of its entertaining story so finely acted. It is one of O. Henry's and Director C. J. Brabin has done well with it. Marc MacDermott is perfect as the splendid scapegrace, Yancey Goree, a ruined aristocrat, a character who has a fine contrast in Charles Ogle's newly-rich mountaineer, who having the man's ancestral home and wanting to become an aristocrat, buys for two hundred dollars his feud with the Coltranes, another old family in the neighborhood. A little weak in its costuming, the picture is kept very convincing by the sincere acting of all concerned. Bigelow Cooper's Judge Coltrane is dignified and full of character. Mrs. Bechtel gives some fine things in the role of the mountaineer's wife; but has made the character a bit too close to the falsely genteel for such a woman. The glory of the picture is the author's: the producer and his cast have worked to make that plain.

"BRONCHO BILLY AND THE RUSTLER'S CHILD" (Essanay), April 26.—This offering will rank high as entertainment solely because of the child's acting, which is wonderfully natural and pleasing. The situation is the same as that used in the "Littlest Rebel" when the child saves her father from the Union officer who is looking for him, the spy. Broncho Billy is the Sheriff. The other qualities of the picture are fine glimpses of horses and the Western scenes usually found in offerings by this company. The photography is clear.

"THE LADY AND THE MOUSE" (Biograph), April 26.—A story of sentiment in which a too easy-going country grocer takes in a tramp found sick at his door. The tramp turns out to be a millionaire and plays the good angel. The picture is clear and commendably made; it stands up well as an offering; but lacks distinction. The "mouse" is utilized to show that Dorothy Gish, the grocer's daughter, is tender hearted. Lionel Barrymore plays the grocer; Kate Toncray, his efficient, Puritanical sister; the two Gish girls, his daughters.

"THE FIGHTING PARSON" (Kalem), April 26.—A war-time picture with some very commendable battle scenes. The Kalem people seem to make these battle pictures more effective with every one they produce; but, in the stories, there is something of sameness. They seem to be all love stories as one would expect, yet they are still romantic and interesting. Guy Coombs and Marguerite Courtot play the romantic roles with Stewart Holmes as the foil. The photography is good.

"A FIGHTING CHANCE" (Vitagraph), April 26.—A picture that stands by its prettiness, in acting, scenes and photography. The story, by J. O. Curwood, is not convincing, as produced. It deals with the somewhat trite proposition of the unmarried woman, a pretty and extragavantly dressed typist, to the neglected and, by comparison, shabby wife of the man who is spending money on her, to dress up and so have "a fighting chance" against herself the stenographer. Miss Anna Stewart plays the typist, Rosemary Theby, the wife in gingham, and Ned Finley, the man. It was directed by Ralph Ince.

"THE BIRTH MARK" (Lubin), April 26.—A story of the West. It is not fresh nor is it acted very convincingly.

"THE COUNT'S WILL" (Patheplay), April 26.—Why do they make so many heroes counts, and why are so many stories set in high society life? The majority seem to prefer homely stories. We are convinced that there was a better offering in this story than the present picture, for it is awkward in its high setting and not convincing. The photography is clear, the acting fair, the conduct, as a whole, very poor. Octavia Handworth and Wilbur Crane have the leads.

"IN THE HAREM OF HASCHEM" (Lubin), April 28.—A dramatic story with a good deal of substantial merit. It deals with Oriental people, as its name implies, and has a first-class setting in the Moorish architecture of a great hostelry in Florida. and in the semi-tropical garden scenes about it. John Ince's swarthy Arab Maisara stands out from the other characters, although nearly all of them are finely acted and natural; he is perfect. Edwin Carew plays Haschem, the caliph whose justice incenses the wild arab Maisara who, to be avenged, gives to him his daughter, Ormi Hawley, so that she can murder him. There are many fine scenes; but weak places are noticeable and at one or two critical moments lacked the right kind of acting. The photography is fair. George Nicholls produced it from the script of E. W. Sargent.

"PATHE'S WEEKLY," April 28.—A number of good items, including a good clear view of the King of Spain and a fair one of the Kaiser. Woodrow Wilson throws the ball to the pitcher at the first game in Washington.

"BLAME THE WIFE" (Biograph), April 28.—A farce that made some laughter. It is played by Dell Henderson as the husband; Kate Toncray, the wife; and many others.

"THE DAYLIGHT BURGLAR" (Biograph), April 28.—This farce is not wholly new, but there is more to it than to the other on this reel and it took better with the audience. Dell Henderson gets home in the morning drunk and finds the burglar at work bright and early. The burglar compels Dell to give up his dress suit and, when the cop comes, turns him over to "the hand of the law." A friend recognizes Dell and then there is an exciting chase after the burglar, who has jumped on a motor cycle.

"WHEN THE RIGHT MAN COMES ALONG" (Edison), April 28.—A picture by Mary Fuller, in which she has the leading role, a young woman broker who apes mannish ways until the "right man comes along" and then, because he will not pay attention to one so much like his man friends, she buys a cascade of lace and a new hat. Pretty soon he proposes. There is something entirely fresh and new about it, and it is this that chiefly holds the interest. Mary Fuller plays a curious character and gets a good deal out of it; it is most creditable to her. As a dramatic production, it is cleverly conceived, but only fairly worked out. Arthur Housman, R. Ridgely and Bliss Milford are her support. The photography is good.

"O'HARA AND THE YOUTHFUL PRODIGAL" (Vitagraph), April 28.—Authors are apt, when they find an especially good vein, to overwork it. There is some evidence of this in the present case, a picture that shows knowledge of the technique of photoplay writing, but lacks spontaneity. The characters are fair, but do not make laughter. Produced by Van Dyke Brooke from the script of W. L. Tremayne, it is played by the same company as appeared in former O'Hara pictures. Jesse Kelly, the youthful prodigal, is the exception.

"THE HAUNTED HOUSE" (Kalem), April 28.—A not very interesting offering, because it is not at all convincing. The audience laughed at what was not intended to be comedy. The photography is excellent.

"ROSES OF YESTERDAY" (Selig), April 28.—A simple story of sentiment, not new but pleasing, makes this picture an acceptable offering. The acting is natural and even; it does a good deal to help the story. The photography is fair in most of the scenes. Jack Nelson plays a young man who has found a fan and returns it to the owner (Caroline Cooke), aunt of a pretty niece (Edna Buryea), with whom he falls in love. The aunt had hoped for a romance of her own; but, in the end, is consoled by Jack's widowered father (L. S. McKee), who meets her by mistake. Produced by H. Kirkland from Maibelle Justice's script.

"HEARTS OF THE FIRST EMPIRE" (Vitagraph), April 28.—A two-part love story in the gorgeous costume of the Court of Napoleon I. The leading romantic roles are taken by Leah Baird, a peasant whom the empress has noticed and taken to the court, and Earle Williams, a hostage from Austria, who falls in love with her. These two escape together after a most pleasingly romantic climax. A large cast of the Vitagraph Company's best players support the story. It doesn't give any "great" moments and, except in the unexpected and startling outcome, is never brilliant; yet it interests and is a very good offering. The lighting and photography are only so so. There is some not wholly unforced comedy in the first reel, but when the story gets under way, it is substantial.

"COUSIN JANE" (Essanay), April 29.—Very pretty scenes will be found in this picture rather than a good story. It would have been hard indeed to have made the picture convincing enough to truly interest us. What its producer has done is to make its scenes distinguished and to fill them with an atmosphere that suggests a good time in a luxurious home of society folks. The dresses, the posing, the background and the out-door pictures are all that could be desired. Beverly Bayne and John Steppling play the leads, well supported by Joseph Allen, Eleanor Blanchard, Frances Mason and Clara Smith, with others. We feel that Miss Bayne, once in a while, in attempting to be very vivacious, misses the impression intended. At times she is her own charming self.

"GRANNY" (Lubin), April 29.—As charming a little picture as one could want to look at. It is a simple story of theatrical life. Such pictures are apt to touch something real in the personal backgrounds of all who have to do with producing them and give the spectator a sense of reality. Surely this offering convinces and we found it very delightful and affecting. Mrs. George B. Walters is wholly charming in the leading role as a one-time star who had for some reason dropped behind, but who comes back to win new success for an old friend and laurels and love for herself. Mrs. Walters is probably one of the best loved old ladies in photoplaydom and in such a part she is thoroughly herself. She is well supported by R. Morris and B. McCullum. The photography is perfect: these Philadelphia pictures are causing comment on this score and deserve all the praise they get. The author is W. G. Clifton, and Barry O'Neil has produced the script, making some lovely scenes and keeping the whole human and clear.

"THE CORMORANT" (Patheplay), April 29.—A clearly photographed, hand-colored film of the "sea raven." Some of the scenes show a cliff where the cormorant builds his nest and others show the tamed bird fishing in the water and bringing the catch to his master.

"HIDDEN LIFE IN SEA WEED" (Patheplay), April 29.—On the same reel is this, showing us some of the small animals that are found around sea weed along the seashore. Some of these creatures are worth seeing.

"THE ORPHAN" (Edison), April 29.—A picture whose chief asset is the prettiness of many of its scenes and especially those in which the orphan herself is the center of interest, for she is a charming little girl, not at all conscious of the camera. The story is full of incompatibilities that take away all belief and make it wholly artificial.

"TWO'S COMPANY, THREE'S A CROWD" (Vitagraph), April 29.—A comedy that made some laughter, especially at its clever ending, but that is hardly believable enough to be amusing as a whole. It is well acted by E. K. Lincoln, James Lackaye and Anna Stewart, in the leading roles. Hughie Mack made some laughter by his acting at one point. Ralph Ince produced it from the script of Marguerite Bertsch.

"STREET SCENES, YOKOHAMA, JAPAN" (Vitagraph), April 29.—This short offering is like a post card sent home by the travelers. It is fairly clear.

"HIRAM BUYS AN AUTO" (Selig), April 29.—A burlesque farce in which a farmer buys and runs an automobile. It is a very well made picture of its kind and brought out a good deal of hearty laughter. Owen Campbell is producer and author. Thomas Santschi and Lillian Heyward are the farmer and his wife. Bessie Eyton is their girl. The photography is of good clear quality.

"CHINESE SCENES" (Selig), April 29.—A very interesting picture of substantial length clearly photographed. It was taken in Macao, a sea port, founded by the Portuguese.

Independent

"ROSIE'S REVENGE" (Thanhouser), April 27.—A very commendable effort at comedy, in which Riley Chamberlain plays the part of an old maid stenographer and cook. Her employer discharges her from the first place (she was "fired" the subtitle very slangily stated), and ten years later is cook in his sweetheart's home. The manner in which Rosie obtains her revenge by doctoring the broker's food is very funny and will bring several laughs from the average audience.

"THE WOMAN HATER'S DEFEAT" (Reliance), April 26.—In this, E. P. Sullivan appears as the woman hater. His nephew and the latter's fiancee bring the hard-hearted uncle to time. The story is not a very entertaining one, however, as the plot is very slight.

"PAST REDEMPTION" (Kay-Bee), May 9.—The first reel of this two-reel offering shows Jim and his daughter Nell running a gambling house and saloon. The new minister arrives and an interesting fight on the liquor question results. Later Jim plies his trade in a cave. He is traced here, but the girl saves him. The attempt to hang the girl seemed somewhat overdrawn, though well enough acted. The last reel shows the minister befriending the girl and the usual village gossip results. She finally goes out on the desert and dies before help reaches her. Good photography and good acting, but not an entirely new story.

"THE BLACK SMALLPOX SCARE" (Powers), May 7.—A country folk farce that is likely to make a number of laughs, especially from the gallery, but it is very light. Dad and the rival lover, both of whom have been "hitting the bottle," have their faces painted and then are quarantined. The hero and the girl manage to get married out of it. It is played in a lively, amusing way.

"BOZO ARRIVES" (Powers), May 9.—A cowboy tramp has a comedy dream which gives him a sentimental experience and then comes the joke at the end when the love story is cut short by his awakening. Played by George Gebhart, it has much of the dashing, free atmosphere of the plains and hills. A very fair offering.

"THE COUNTRY COUSIN" (Nestor), May 5.—A light comedy idea fairly well presented. Eddie's stock falls greatly when the girls learn that he is not to inherit the fortune after all. But the country girl remains true and eventually gets Eddie and his fortune also. Some good outdoor scenes in this, which has some of the elements of smart comedy.

"THE AWAKENING OF PAPITA" (Nestor), May 7.—Papita plans the abduction of her rival, but later repents and saves the girl at the cost of her own life. The scenes in this are handled poorly, the shot from which Papita was supposed to die being fired directly at the floor. The photography is better than the story in this offering.

"YOUTH AND JEALOUSY" (American), May 10.—In this picture the jealous rival sends messages to the successful lover, telling him the girl is untrue. The truth comes out in the end and all is well. The story is not very strong, though the photography is good.

"ALGY ON THE FORCE" (Keystone), May 5.—Fred Mace as Algy, on the police force, gets tangled up and arrests the new mayor. There is some amusement in this

"HIS UPS AND DOWNS" (Keystone), May 5.—Schnitzler goes up in an airship, and the resulting scenes are novel enough to be very entertaining.

"LIFE IN SUDAN" (Champion), April 28.—A scenic half reel, giving entertaining glimpses of native life in Sudan, a land of palm trees and odd train service.

"THE CLOWN HERO" (Champion), April 28.—A children's phantasy, which will please the little folks very much. The children dream that one of the kittens has become a lion and that the clown doll has become a live hero. On same reel with above. A nice fairy tale.

"THE RETURN OF CRIME" (Eclair), April 30.—This two-reel offering contains some exceptionally good photography, but its story is somewhat involved and the scenes lack clearness. The three lapses of time, one of them covering 20 years, are largely responsible for this. The acting is commendable and centers about the life of a prominent surgeon, who sees an entire generation grow up around him. He is falsely accused of a murder and his son takes his place in the death cell while he goes to perform an operation on a woman he discovers to be his wife. Making a drug fiend of the leading character did not add to its appeal. While faulty in construction the film story has strong situations at times.

"ANIMATED WEEKLY No. 59" (Universal), April 23.—Scenes of the J. Pierpont Morgan funeral lead this number, which includes pictures of a marathon race in the mud at Washington, a trolley accident at Baltimore, a stock show in Oklahoma, a queer railroad in Ireland, etc.

"THE WORD OF JOSE" (Frontier), May 1.—Good photography and an entertaining story of the picturesque Southwest, combine to make this an attractive offering. The horsethief throws suspicion on Jose, but the girl heroine saves him as they struggle in hand to hand conflict on a cliff. The scenic effects are very good. Better than the average offering of its type.

"PEARL AS A DETECTIVE" (Crystal), May 4.—Pearl is more amusing than honest in the role of detective, as she deliberately steals the fascinating Chester away from her lady client and then charges her $155 for her work. Good comedy.

"O. WHISKERS!" (Crystal), May 4.—Baldwin has some sad experiences after shaving his abundant whiskers and losing his wig. His lady friends do not recognize him. Fairly amusing. On same reel with above.

"THE KEY" (Eclair), May 14.—A two-reel production telling a simple but well-acted story, which is consistent throughout and generally better than some more ambitious undertakings. A little girl becomes locked in an old-fashioned safety vault and the obstacle presented is to get her out, the key being gone. Everything is tried by the excited father, played by Alec Francis. An expert safe cracker is brought from the penitentiary, but succeeds only in drilling a hole through the door. At last the key turns up, the bookkeeper having taken it away from the son, who had stolen it in order to obtain money for his mother, living separately from her husband. This makes quite a story, though it is built around a stock situation.

"THE RISE OF OFFICER 174" (Imp.), May 1.—Here is a two-reel story, by W. MacNamara, which not only shows a brisk, modern episode in the management of city affairs, but also gives an insight into the manner in which gambling dens are actually raided by the police. We would have shortened the scenes leading up to the first incident somewhat, as it really makes the film tell two complete stories, but the interest does not drag anywhere after the real business begins. The conference of the crooks in the Tenderloin and their plans to get the new chief, played by King Baggot, out of the way was convincing The raid of the garmbling rooms was true to life and later, where the girl makes use of the dictagraph, the attention is still held strongly. This is one of the best films of the kind that has been exhibited.

"THE ROSARY" (Rex), May 4.—If you know of anyone sceptical about the artistic possibilities of the moving pictures, tell him to see this film. It reprints the familiar song, "The Rosary," verse by verse, and tells a story that will delight observers everywhere. The close is tender and effective, and tears spring to the eyes as the returning soldier finds his sweetheart has become a nun. The scenes are pictured within a rosaryl and the film tints of blue and orange are very pleasing. Phillips Smalley enacts the leading role. A very desirable offering.

"BEWITCHED MATCHES" (Eclair), May 4.—A fantastic story, in which an old witch causes Schmoker's matches to form all sorts of curious and entertaining things, including a windmill, skeleton, etc.

"THE SALAMANDER" (Eclair), May 4.—This, on same reel with above, pictures the manners and customs of the salamander, a lizard-like reptile somewhat resembling the frog. Not a very beautiful creature at close range.

"THE VENGEANCE OF THE SKYSTONE" (Bison), May 3.—A two-reel story of the Hopi Indians, which adheres rather close to Indian customs and superstitions and furnishes a relief from the familiar warfare between the soldiers and rebellious tribes. Juan, an educated Indian, is accused of having stolen the "skystone" and exiled temporarily from his people. His rival, fearing the bad influence of the stone which he really stole himself, attempts to hide it. In doing so he is struck by a rattler, this being pictured rather sensationally. Juan saves a white girl in a lively runaway and there are other features which make the offering a pleasing variation of the Western type.

"A FAIR EXCHANGE" (Victor), May 16.—This two-reel offering is one that lingers pleasantly in the memory, because of its strong character work, original plot and the marked individuality of the players. The son of the rich man, played by James Kirkwood, falls in love with the fickle sister, whom his father dislikes. Later he learns to love the other sister, who mends his coat and leaves money in his room after his father has cast him out. All ends happily, except for the fickle sister, who married a thieving clerk. They sail for Europe, but not with the stolen money, as they supposed, having taken along the wrong suit case. A good live story, with good photography throughout.

"MISS NOBODY" (Nestor), May 9.—Miss Nobody, daughter of the ranchman, gets a new dress and blossoms out wonderfully. The wealthy landowner and the doctor's nephew aspire to her hand. She feigns illness and on the day of her wedding with the wealthy landowner exhibits her countenance, marred by scars. The landowner offers the young hero a thousand dollars to marry her, which is gladly accepted, for the disfigurement of course is not genuine. Not a new idea, but well worked out and fairly amusing.

"AN EASTERN CYCLONE AT BLUFF RANCH" (Frontier), May 3.—This film comedy has not much to recommend it. It attempts to get humor out of drunkenness, which is almost impossible, especially when the imbiber is a woman, as in this instance. We think this is off the key simply as the result of accident, as the Frontier people have turned out some very passable comedies.

"THE WHIM OF DESTINY" (Majestic), April 29.—This is quite a yarn, pictured in the Southern mountains, where moonshiners abound, The hero is a detective, who has to arrest the father of the girl he loves. But the moonshiners take them both for revenue officers and they join forces in a lively gun fight. Not a powerful offering, but a clear-cut story which holds the attention well.

"THE BROTHERS" (American) May 5.—The photography in this film is again better than the story. One of the brothers is good and the other bad. They fall in love with two pretty Mexican girls. The plot lacks action and does not hold the interest strongly enough.

"THE CHILDREN OF ST. ANNE" (Majestic), May 6.—A two-reel story by Forrest Halsey. The first reel, picturing the barefooted boy and girl in the woods, is very pretty and gets hold of the observer nicely. The second reel, however, where the boy has gone to the city to study art, does not quite come up to expectations. The changes in Jacques' station are too abrupt, giving a "set" effect to the scenes and shattering the element of suspense. The photography is clear and smooth and the acting very capable, but the story does not develop with the strength we anticipated.

"THE GOOD WITHIN" (Reliance), May 3.—A film story showing the lengths to which a jealous woman will sometimes go when she sees her rival outdistancing her. Paula allows everyone to think Will stole the famous Nelson diamond from the coronet until he seems likely to be imprisoned for theft, when she relents and tells where the gem is hidden. There is some interesting double exposure work in the latter part of this reel. The story is well acted and fairly strong.

"BROTHERS ALL" (Excelsior), May 5.— This is a story of a young preacher who goes into the Big Tree parish and has to fight his way to the good will of the people. He whips a bully and in the latter part of the reel knocks out three men in a prize fight. The character work is not very strong and for this reason the story does not get hold as it might. The plot also lacks freshness.

"A CHILD OF WAR" (Kaybee), May 30.—A two-reel war story, featuring a pretty little girl, who becomes lost in the woods near which fighting is going on. The plot and the battle scenes merge together nicely, which is desirable in this sort of production. The child's own father shoots her by mistake, while on sentry duty, and deserts his post to take her home. This is a forced situation, as is the following where he is to die for leaving his post. But, putting aside the improbability of the situation. it is worked out appealingly and makes a good story. The grateful little girl sends the general her doll because he condoned her father's offense. A good offering.

"HUMAN KINDNESS" (American), May 8.—A pretty story, with a slight plot, in which an old gardener is discharged as being "useless." The girl on an adjoining estate, to whom he had given some flowers, befriends him by giving him employment, so that he and his aged wife may have an income. The scenes in this are attractive and the photography good, but the story is not of exceptional interest. Pauline Bush makes a welcome reappearance in this picture, after her recent illness.

"THE GIRL DETECTIVE'S RUSE" (Thanhouser), April 29.—The best detective story recently shown, with a girl in the leading part. The girl impersonates a woman counterfeiter, about to be released from prison. A member of the gang meets her with an automobile and she is taken to their apartments. All goes well till the woman's husband escapes from prison and appears on the scene. The girl's escape contains a genuine thrill. A good release.

"THEIR FIRST EXECUTION" (Keystone), May 15.—Once more this intrepid company of burlesquers has chosen a rather dubious subject for humor, an electrocution. The subject is treated in such a light, ridiculous fashion that we forget its serious side and, while this is not uproariously funny, there are some really amusing situations in the film. It will please a certain class of picture goers.

"THE WIDOW'S STRATEGM" (Thanhouser), May 2.—Good photography helps along this light, summer story. The rich young widow attracts the heroine's lover, but when she sees that this will break the girl's heart, she proceeds to discourage the young man's attentions. To do this she dresses as a frump and succeeds in disillusionizing him. A clever little plot, well acted and artistically pictured. A pleasing offering.

"EXPRESS, C. O. D." (Thanhouser), May 4.—The widow quarrels with the express agent. who is in love with her. She refuses to accept the box of rabbits sent her C. O. D. for her child. The rabbits multiply in the express company's office and finally, when the widow and the agent bury the hatchet, they get married and start a rabbit farm. The idea in this is amusing and parallels that in a well known short story, entitled "Pigs Is Pigs," by Ellis Parker Butler.

"AN EYE FOR AN EYE" (Nestor), May 16.—Another desert story, this time with a tragic ending. The man shot by his partner writes a message in blood on his white horse. Help comes and he lives to denounce his assassin. The photography is good and the picture very good of its kind.

"THE VIOLET BRIDE" (Powers), May 14.—Here is a story which develops into one of power, chiefly by reason of the strong acting of Edwin August. Particularly may this be said of the scene wherein he denounces his mother for having drawn him into an unhappy marriage resulting in a tragedy on the wedding day. Edith Bostwick is good as the bride and so is Jeanie MacPherson as the sweetheart.

"THE TARANTULA" (Powers), May 16.—Jeanie MacPherson has the role of a mining camp follower. She is known as the Tarantula; it is through a tarantula that she meets her death. The story is not strong, although there is a moment of suspense when she discovers the spider on her breast.

"IN THE SECRET SERVICE" (Bison), May 17.—Mr. McRae gives us here a good picture in two reels. There is some fighting and plenty of action, with a dramatic ending.

"THE TURN OF THE TIDE" (Rex), May 1.—Robert Leonard takes the role of a burly smashing bully of a fisherman, who is reformed through the influence of a woman (Margarita Fisher). The story will interest. The best bit is where he is assailed after the regeneration and curbs his old instinct to fight at the drop of a hat. The photography is excellent, although it may be a bit overtinted at times. Also there are fine seashore backgrounds.

"THE WHOLE TRUTH" (Imp), May 8.—There is a rich vein of comedy running through this picture which in a "wise" house will be heartily enjoyed. Miss Jane Gail has the role of a charmer who lures to a restaurant and separates from his salary a clerk who has been instructed by his wife to bring home immediately all his money. Probably the majority of the men in any audience will be more inclined to sympathize with and to pity rather than to condemn the clerk—he was human. Miss Gail's work will interest the women as well as the men; it is splendid. So also is that of George L. Tucker, who plays the husband. Howard Crampton as the policeman and the woman who plays the wife add to the charm of the play.

"THE INDIAN'S SECRET" (Bison), May 6.— Another of the series of Lincoln Carter pictures. It is pronounced melodrama. There are good exteriors—fine backgrounds—and well photographed. There is an Indian fight which will please those who like this sort of thing, but the story does not vary from the ordinary Western.

"A HOUSE DIVIDED" (Solax), April 30—Farce comedy portraying the troubles of a married couple. A lawyer draws up articles of separation, which are shown on the screen duly signed. Then the husband and wife sign their names. There is a stenographer in this picture who will cause more rage than laughter; she chews gum and operates in a style peculiarly her own. The picture will make some fun in some houses.

"THE SILVER CROSS" (Solax), May 2.—There is in this film a "picture license." It is where the mother of the man, home after an absence of ten years, is drawn to his side to save him from impending danger through the spirit of a silver cross she had given him when he went away. It is an impossibility, of course, but it serves to create one of the situations in a play that is not strong.

"HER FIRST LOVE AFFAIR" (Great Northern), May 10.—A rather unsatisfactory picture; there is a mild flirtation and an elopement.

"CROSSED SWORDS" (Great Northern), April 26.—This is a two-reel special. There is a thrilling rescue of a woman who has fallen from the top of a castle and in some unaccountable way has secured a grip on a window many feet below. She is lowered to the moat by an officer let down on a rope. The story seems to have been written around an army post. While the settings are excellent and the photography likewise there is an absence of heart interest.

KINEMACOLOR CURRENT ECONOMY.

As the result of many months of most laborious and expensive research work, conducted in both Mr. Urban's London laboratories and those of the American company at Whitestone, L. I., a discovery has been made which, beyond all doubt, marks the greatest single step ever made in the advancement of Kinemacolor.

In the Kinemacolor process, owing to the necessity of projecting the light through the colored filters, the absorption of the light rays by the filters has increased many fold the difficulties with which the early producers of black and whites had to contend.

The problem has been, in effect, to find a transparent color ingredient, and it is the discovery of this remarkable ingredient (or, rather, combination of ingredients) its application to the Kinemacolor filter and the remarkable results which have been attained in exhaustive demonstrations that makes the step of such great importance.

This ingredient, while acting as a non-absorbent of light rays, gives full effect to all color values. As a consequence of this new invention, the Kinemacolor pictures are now projected with practically the same amperage required for good black and whites. Formerly Kinemacolor required fully 100 amperes, but the new light filter cuts this figure almost in half.

The Kinemacolor factories at Whitestone are working overtime, turning out the new filters as fast as possible, and within a week or ten days they will be installed on every Kinemacolor machine in the East—to the great saving of exhibitors using the Kinemacolor. It is estimated that the saving on the ten "Balkan War and Panama Canal" shows alone will amount to a considerable sum—probably enough to pay the salaries of the lecturers.

NEW TRADE LITERATURE ON VENTILATION.

The Mechanical Appliance Co., Milwaukee, has just published Booklet No. 151 for distribution. This booklet describes Watson Motor-driven Ventilating Fans made in sizes from 18 inch to 42 inch, for direct current and alternating current, single and polyphase circuits. Methods of installation are illustrated and a chart is included for determining fan capacity required for rooms of various sizes and used for various purposes, as moving picture theaters, garages, billiard parlors, restaurants, schools, etc.

"The Scarlet Letter" (Kinemacolor).

By George Blaisdell.

THIS old but ever young story of Nathaniel Hawthorne has been put on the screen by Kinemacolor, and in a manner befitting the dignity of this great American novel. David Miles is the producer. He has gone to great pains to create the early colonial atmosphere; he has succeeded, especially in his backgrounds, his settings and his costumes. Certain changes are made from the book, as necessarily must be made. For instance, the opening instead of in Boston, with Hester condemned to wear the blazing scarlet A, is back in England. It shows Hester in the garden of her home, with her father; and then the introduction of the old medico Roger Chillingworth, who asks for and receives from the father the hand of Hester. One of the great charms of the book is the delineation of the character of little Pearl. Here the elflike little one is shown, but is not featured.

Scene from "The Scarlet Letter" (Kinemacolor).

There are two scenes that particularly will stir the emotions. These are where the pastor, attracted to the young wife on sight, reproaches her for avoiding him, "when thou knowest thy husband was lost at sea"; and Hester, hesitating, responds to the desire of her heart and flies to his arms. Again, years later, when Hester sees the minister dying slowly under the torturing of his conscience and the evil influence of old Chillingworth, she entreats him to go with her and begin life over again—away from the scarlet letter, away from Chillingworth, away from the shame and suffering of the past seven years; as Dimmesdale takes Hester in his arms after all the penance they have undergone one feels that this couple have been more sinned against than sinning, that they have earned the right to have peace, to be by themselves.

Scene from "The Scarlet Letter" (Kinemacolor).

There is realism when the Indians rescue the shipwrecked Chillingsworth. He is washed ashore lashed to a mast, the waves driving over him. Again where Hester tells Dimmesdale "Fear not—I'll not betray thee"; where the old man confronts Hester, with babe in arms, and in the secrecy of a cell warns her to tell no one she had ever called him husband; where the minister appeals to Hester, "Give us the man's name and thou shalt go free"; where the minister, conscience-stricken, stands in the pillory and bares his seared breast, not knowing that old Roger is looking on; and where the minister, after Hester had made all plans for their escape —plans which the old man had upset—falls by the pillory and dies in Hester's arms. There are some beautiful scenes in these three short reels. One that stands out is of Hester, her troubles behind her, standing by the rail of a ship outward bound. Little Pearl is by her side. The photography throughout is excellent.

Linda Griffith gives us a splendid portrayal of Hester Prynne. She is the embodiment of Hawthorne's creation—the high type of woman who under a calm exterior conceals her suffering as she conceals her love. Her work in this drama will rank with the best we have. Charles Perly carries the role of the Rev. Arthur Dimmesdale. He looks the clergyman, the clergyman of bounding red blood, full of the joy of living; his delineation of the workings of a Puritan conscience is carried through in craftsmanlike manner, convincingly. M. J. MacQuarrie is a strong Roger Chillingworth. His work completes that of his two associates. There is a competent cast and a large one. A word of praise is due for the excellent stagecraft, especially in the pillory scene. "The Scarlet Letter" will make wide appeal to thoughtful persons. Also it will visualize in artistic manner some of the best-known characters in American fiction.

"The Perils of the Past" (Gaumont).

THE perils of the past in this case appear to be the usual convict's secret; that of keeping from the world the fact that he has served a term behind prison bars. The convict managed to keep his secret through the greater part, and after everybody knew it he got along much better than he did before. The dominant idea of the piece hinges upon an ex-convict's willingness to serve another term in prison for another's deed, in order not to disgrace his sister who had married well. There is a strong web of circumstantial evidence worked into the plot that holds the interest as far as it goes, but it is cleared up eventually, leaving the last scenes to be devoted to the pursuit of the guilty parties. This pursuit ends in the fugitive automobile running over a precipice and being dashed to pieces below. The wreck of the auto is the only sensational incident of any in the piece, and a spectator could not reasonably expect to see more than one automobile destroyed per picture.

Scene from "The Perils of the Past" (Gaumont).

As an example of motion picture technique the picture is admirably done. The acting is of the very highest order; the photography is excellent and the scenes are all well chosen and artistic. Altogether it is well up to standard and will easily hold its own with the average run of films. If there is any fault to find it is in the story itself. To our way of thinking the Gaumont Company has made it a snappy picture by condensation from the original five reels.

"In Slavery Days" (Rex)

By George Blaisdell.

HERE is a fine convincing story of ante-bellum times. Otis Turner produces the picture, the script of which was written by James Dayton of the Universal staff. There are many good situations, and they are all well handled. One of the surprises in this California picture is the sight of an old stern-wheeled steamboat, which somehow we associate with eastern waters. This old craft, which is said to have been found on the Sacramento River, furnishes the background for one of the most effective bits in the two reels. In keeping with the period of the boat are the costumes and the settings. The photography is good.

It is possible many will doubt that the mother of an eighteen-months-old child, even though the parent be blind, can be imposed on in a case of substitution; they will be inclined to believe that the natural keenness of a blind person, strengthened by the interest of mother love, even following an illness, would detect a difference in voice if not in figure or features. And again three years is a long time for a planter to remain in Europe on a business trip. However, a scenario writer is entitled to take some liberties, if these be liberties, in these days.

Scene from "In Slavery Days" (Rex).

The story is of an octoroon who, while caring for the child of the Warrens in the absence of the head of the family, returns to the family mansion her own child in place of the daughter of the house. The children grow up in this reversed fashion. Carlotta, the unconsciously usurping slave girl, becomes the absolute mistress of Tennessee; she is headstrong, willful. When the girls are grown to young womanhood Robert Thornton, betrothed in childhood to the daughter of the house, returns. He meets Tennessee and is attracted to her. Carlotta, piqued, says Tennessee is a friend. Later, when the attachment is growing, Robert repudiates the early arrangement. Carlotta then reveals to Robert the relationship. The young man is stunned. Carlotta then violates a rule of her house and sells Tennessee, who is taken away down river on a steamboat. Sue, the octoroon, conscience-stricken, tells the parents of her deception. Robert starts after the steamboat. There is a hard ride to the waterfront, where another steamboat is started in pursuit. In the meantime Carlotta goes to the cabin of her mother, and in a quarrel the hut is set on fire and both are burned. On the steamer Tennessee is fighting against the advances of the slave buyer. Robert, on the pursuing craft, sees the danger of the girl. When the steamer makes a landing he ties his craft alongside and rescues the girl. Of course, a wedding follows.

The part of Robert is taken by Robert Leonard; it is a fine portrayal he gives us. Jane Ainslee is the blind mother; she is convincing in a difficult part. Margarita Fischer as Tennessee, Edna Maison as Carlotta, and Iva Shepard as Sue all are worthy of special mention. "In Slavery Days" is a picture well above the average.

COLORED LUBIN COMEDIES.

Director Hotaling Produces Some Startlingly Realistic Zulu Pictures at Jacksonville, Fla.

Not to be outdone by George O. Nicholls and his Arabian dramas, Arthur D. Hotaling, of the comedy section of the Lubin Company, went in for novelties and produced three Zulu comedies just before he left Jacksonville.

For the last couple of years Mr. Hotaling and Frank Montgomery, "The Motion Picture Man," have been having fun with their colored fellow citizens trying to hire a negro driver for a supposed grave-robbing expedition, but lately the darkies have been having their turn and unconsciously avenged the wrongs of their fellows.

Several negro actors were taken down from New York for the leading parts, but the extras were procured in Jacksonville and it was a matter of several days before they could be made to realize that when they were told to report at half past eight Monday it did not mean Thursday afternoon, but at last the troupe was gathered together and the large yard of the Southern studio was converted into an African village with the aid of several truck loads of palms, some of them being brought in twenty miles from the beach. The supers were willing enough—but dense, and Mr. Hotaling declared that it would be possible to do four times as much work with white extras. The members of the regular company were ranged along the side lines to keep the colored players inside the field of the camera and even then it required repeated rehearsals to drill an idea of the simple business into their heads. But the results justify the trouble and three capital comedies are the result.

The accompanying photographs show A. D. Hotaling, George Reehm and Walter Stull conducting their temporary school of acting.

At the Sign of the Flaming Arcs.

By George Blaisdell.

THE Screen Club ball was late in breaking up. That is, the aftermath—if it so may be described—at the clubhouse, where many of the members gathered for breakfast and a social hour. The rooms were well filled when the writer decided at 6:30 to make a getaway. As he passed down the stairway he saw resting on the settee just inside the entrance "Little Mary," a trifle tired looking, perhaps, but undoubtedly happy. Escorted by Owen Moore, she was awaiting the car that was to take her home. It had been a busy day and evening for her. There had been a matinee and an evening performance of "The Good Little Devil," and then the grand march, which she had led with President Baggot. Following that, Miss Pickford had been the center of a never-lessening group of admirers. At 5:30 she was strenuously endeavoring to get her party together, remarking that as she corralled one, another would disappear. Awaiting her machine "Little Mary" talked most entertainingly of some of her sisters of the screen and in keenly discriminating manner of pictures generally.

* * *

Albert Bigelow Paine, the author of the absorbingly interesting 1700-page biography of Mark Twain, was a recent visitor at the Kinemacolor exhibition room at 1600 Broadway. For the benefit of Mr. Paine, who for the last few years of the life of the great humorist was his constant companion, an old black and white film showing Mr. Clemens in familiar poses was thrown on the screen. Mr. Paine expressed his regret that during his association with this marvelous man he had not possessed a motion picture camera that he might have secured for coming generations an adequate physical portrayal of the master. Nevertheless, it is unnecessary to point out that the bit of film in the possession of the Kinemacolor company is priceless.

* * *

Word comes from Jacksonville that Sidney Olcott, director of the Gene Gauntier Feature Players, was on Sunday, April 27, operated on for appendicitis. He is said to be doing finely. Jack J. Clark is in charge of the company during Mr. Olcott's illness. The company had planned to be back in New York by May 10, as most of the work had been completed. The season has been very successful. The many friends of "Sid" will wish him a speedy convalescence and a complete restoration to health.

* * *

On Saturday, April 26, there were inscribed on the registry book of the Screen Club the names of sixty-six members and nineteen guests. Surely this is indicative of healthy interest on the part of the membership.

* * *

Mr. and Mrs. Herbert Brenon and Mr. and Mrs. Maurice Fleckles sail on Saturday, May 3, on the Olympic for a European trip. Mr. Fleckles is the Chicago manager of the Laemmle Film Service. Mr. Brenon is the well-known Imp dramatic director. While away he will visit London, Paris, Berlin, Vienna, Rome, Turin and Naples. It is Mr. Brenon's intention to visit all the principal Continental studios. He'll have a lot to tell us when he returns—possibly he may find time to drop a line while on tour.

* * *

How sudden was the death of "Bob" Ferguson! At the Screen Club ball on Saturday—and passed away the following Monday evening. He was a comedian of unusual talent and had had many years' experience on the legitimate stage. He was a great favorite of Mrs. Fiske's. With her he played in among other pieces "Tess of the D'Urbervilles" and "Becky Sharpe," in the latter being especially effective in the role of Sir Pitt Crawley. One of his most recent successes on the screen was as Red Barney in the three-reel "Kathleen Mavourneen" of Imp, of which company he was a member. His last work, completed a few days before his death, was as the henchman of Robespierre, in the big historical-dramatic production of that title.

* * *

A card received from Lamar Johnstone indicates that he has realized his long-time craving and landed in Los Angeles. "Bully place for pictures this," says Lamar. Yes, that's about what they all say. Begins to look as though in time to come New York might he rather lonesome for picture fellers and girls, especially in cold weather. As Mr. Johnstone can adorn a saddle equally as well as he can a dress suit, Los Angeles ought to suit him down to the ground. Good luck!

* * *

Ganes' Theater, at Broadway and Thirty-first street, has passed from the ranks of pictures. It is said a restaurant will take its place. Thus is the usual order reversed. It is seldom that a picture theater is converted into anything—unless it be a still bigger and better one. The Ganes will be the exception that will prove the rule.

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William Leith, well known among Fourteenth street picture followers, is up for membership in the Screen Club, sponsored by the president.

* * *

Miss Florence Turner, old-time and always favorite of the world's picture followers, has sailed for England. There she will fill a number of vaudeville engagements and then return to the screen surrounded by a company of English players. Sailing by the same ship was Larry Trimble, Miss Turner's old producer at the Vitagraph studio, who will continue in the same relation to the popular star. It was Mr. Trimble who made the "Pickwick" films last year, so he is no stranger to the task of making pictures handicapped by English weather. A host of friends, many known but many more unknown, will wish them godspeed and a full measure of success.

* * *

King Baggot paid a flying visit to Washington the week following the ball. He got the glad hand from all sides. When he first walked up to the desk in the New Willard he faced a clerk he never had met. Before he had a chance to register, however, he was greeted by a most cordial: "Why, how do you do, Mr. Baggot!" You see, there's nothing to it; the fans are legion.

* * *

Edwin August's first Vitagraph appearance will be with Mary Charleson in "The Sea Maiden" on May 10. The scene of the drama is laid on Santa Catalina Island, and there are said to be some fine backgrounds.

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It is said the net receipts from the Screen Club ball will approximate $4,000.

* * *

Mary Fuller deserves credit for more than giving us something new in writing "When the Right Man Comes Along," in which, by the way, she also played the lead. She showed her originality as a designer of striking garb. The semi-masculine attire in which she appeared was evolved along with the script. If the arrival suggested by the title of this fine drama is to rob us of her screen portrayals, may the day of his appearance be long deferred.

* * *

William West, of the Edison Company, was cast in a real tragedy recently in which for a few moments he had an uncomfortably prominent role. Mr. West lives in Mamaroneck, where there have been some stirring labor troubles. A block from his home Mr. West found his way blocked by police. He made a detour, only to find he was between the lines. He flattened himself against a high fence and fortunately escaped the bullets and bricks, but not before he had seen one man killed and several injured.

* * *

This sample of judicial wisdom is ascribed to a minor judge in New York City: "The easiest way for a mother to make a thief of her son is to give him money to see picture shows, so that he will become anxious to see them all the time." The judge said more than this. He admitted that "it is not the pictures themselves that do the work," but rather the lure of them. The moral of this seems to be to bar from picture shows all children but those of unlimited means—rather a large undertaking; also somewhat of a hardship on the children that do not steal.

* * *

An echo of the facetious "press stuff" epistle conceived by shrewd Screeners and sent to the Mayor signed by Edgena De Lespine was heard early in the night at the Screen Club ball. The letter told all about the "movie dance" which the writer wished permission to introduce. An earnest and rather young reporter from one of the dailies very seriously inquired at the door: "What time are you going to put on this new 'movie dance'?" "Eleven o'clock!" was the confidently reply. How long the cub waited is not known.

When Miss De Lespine heard of the incident she was disappointed. "Why didn't they send him to me?" she inquired; "after my getting out all those definitions, too!"

* * *

It is said that most men and possibly and probably also women have a small or large curiosity to see themselves on the screen. If the present plans of the Philadelphia police department are carried out this general desire will not be shared by certain denizens of the Quaker City. It is proposed to record an animated photograph of criminals along with the Bertillon measurements. Five feet of film is believed to be sufficient to reveal the characteristics of gait and other essential points of identification of prisoners.

Flickers.

Arthur Smallwood.

THE subject of my opening "wheeze" this week is Mr. Arthur Smallwood, who has been in and out of the picture business for several years past. Mr. Smallwood came to New York from Cincinnati a few years ago with nothing but his nerve. He joined the selling forces of the Wurlitzer Company and, in the course of his work canvassing managers of picture theaters for orders for Wurlitzer orchestrions, he found a theater that needed a good manager, whereupon he took the job and made some real money. This tempted him to try his hand at making motion pictures, with the result that he soon dropped his little bundle.

A little incident like that had no appreciable effect upon Smallwood's nerve and he was soon busy again piling up the iron men for another venture. He kept on the job longer this time because the plan he had in mind was bigger than anything he had tackled before and required more capital; but matters shaped up to suit him recently and the picture show in Music Hall, Cincinnati, Ohio, now being operated by him, is the result. This is some enterprise, but from all reports Smallwood is getting away with it.

Not satisfied with his success in Cincinnati, Mr. Smallwood attempted to secure a lease on the Bijou theater, New York, and he surely would have had a Broadway house had not the owners of the property been so greedy as to want to declare themselves in on the profits. Smallwood could not see that proposition, so the deal was not consummated and Smallwood is back in Cincinnati packing them in at Music Hall.

* * *

Albert Blinkhorn, manager of the Vivaphone Company, at present located in the Long Acre Building, will shortly move to new and larger quarters in 110-112 West 40th Street.

* * *

Say, fellows, if you want a real laugh, ask Ed Barry, of the Ambrosio Company, what happened to him last Sunday night. What? No, I won't tell you; ask him.

* * *

About three weeks ago everybody bid Tom Evans goodbye and wished him a happy voyage, on account of his advertising the fact that he was to sail for Europe, but from mail that we have received from him within the past few days, it appears that the ship on which he sailed must have been caught in the fog and taken a short cut through the uncompleted Panama Canal and dumped its burden on the Pacific coast, for Tom's communications are postmarked Los Angeles, Cal.

* * *

We were favored with a visit from Tom Bible, manager of the Keystone Feature Film Company, Philadelphia, Pa.

* * *

After asking L. J. Rubenstein (Ruby) what he was laughing at, and looking so happy over, he told me that the feature film game was "a pretty soft thing." His picture, "The Gunmen of New York," has made such a hit that he is compelled to work nights to get out all the prints that have been ordered. He has also had several good offers for his negative in Europe.

* * *

Mr. I. Van Ronkel, manager of the Fourth Avenue branch of the General Film Company, has left for a few days' trip through the Middle West, and is expected back in town about Monday next.

* * *

If you should see A. J. Corcoran, the "Tank" man, running through the downtown section of the city with several bundles, don't laugh—pity him. He is now a suburbanite. They all acquire that habit.

MAC.

REMODELING A BINGHAMTON THEATER.

Ned Kornblite, proprietor of the Star Theater, Binghamton, N. Y., visited the office of the Moving Picture World last week upon the occasion of a flying visit to the "Big Town" in search of novelties for his house. Mr. Kornblite is planning to spend $20,000 in remodeling his theater. Its capacity will be increased from 500 to 1000, seats all on one floor. The entrance will be on Chenango Street and the exit in the rear leading out Henry Street. Ample light and ventilation will form attractive features of the new house. A five cent admission is charged for a four reel show running from 2 o'clock to 11 o'clock p. m. Licensed pictures are shown, with Motiograph and Power's machines.

KALEM PRODUCING "THE OCTOROON."

The Kalem Company, which has produced Boucicault's successes "The Colleen Bawn," "Arrah-na-Pogue" and "The Shaughraun" in picturesque Ireland, recently secured the exclusive motion picture rights to another well known drama by the same author—"The Octoroon." This celebrated story of plantation life, intrigue and revenge is peculiarly adapted to pictures, with its many intense and thrilling situations, and the older playgoers will remember that several gripping climaxes are entirely dependent upon pantomime. It will be in two parts.

Mr. Kenean Buel, who is directing the production, has combined the three Kalem companies located at Jacksonville, Florida, and a star cast is assured. The authoritative locations to be visited in the course of the production promise many striking backgrounds.

MARIAN SWAYNE, SOLD PROGRAMS.

Marian Swayne, one of the Solax leading women, sold programs at the Screen Club Ball to the amount of $100. Miss Swayne worked industriously from eight-thirty to twelve. Programs sold for "paper only" and this charming Solax Star saw to it that the paper she received in return for programs were decorated with V's and X's and authorized by Uncle Sam as legal tender. Members and guests parted with their money as readily as they parted with compliments. All just could not resist Marian's "Magnetic Touch" and "Irresistible Personality."

Miss Swayne has been with the Solax Stock Company for nearly two years. She left the company last summer for several months to play in stock in Syracuse, but she came back because she likes the pictures and Madame Blache's organization.

DID ROSIE DO THE RIGHT THING?

Rosie is a Thanhouser comedy product, a stenographer turned cook. In "Rosie's Revenge," released Sunday, April 27, you see why she had to become a cook. She was a bum stenographer! Bill Scroggins, by whom she was employed, needed an amanuensis who could amanuense. So he told Rosie to run along and find a job as dishwasher.

But Rosie looked higher than that. She got the job of cook. Her mistress was a handsome society woman whom Bill Scroggins courted. So did another fellow. One day Rosie's mistress had the rivals to dinner, and Rosie put red peppers and things into Rival Scroggins' food.

Now, did Rosie do the right thing?

Of course, Scroggins made such a mess of himself at the table that he never had the nerve to come back to court Rosie's employer. So weigh this question carefully in your mind.

WARNER'S FEATURES POPULAR ON COAST.

The Mozart Theater, the leading Independent house of Los Angeles, has booked "The Eye of a God" for an entire week. Warner's San Francisco office has closed contracts with the "Silver Palace Theater" and the "Garrick Theater" of Frisco for first runs on all Warner's Features.

The "Alhambra Theater" of Seattle has arranged for a four days' run of "A Daughter of the Confederacy." Their advertising is a revelation. The People's Amusement Co., of Portland, operating a circuit of sixteen houses, have enrolled themselves for a continuous service of Warner's Features.

Mr. Tom Lyle has opened the "Empress Theater" in Aberdeen, Wash., and will show three Warner's Features every week.

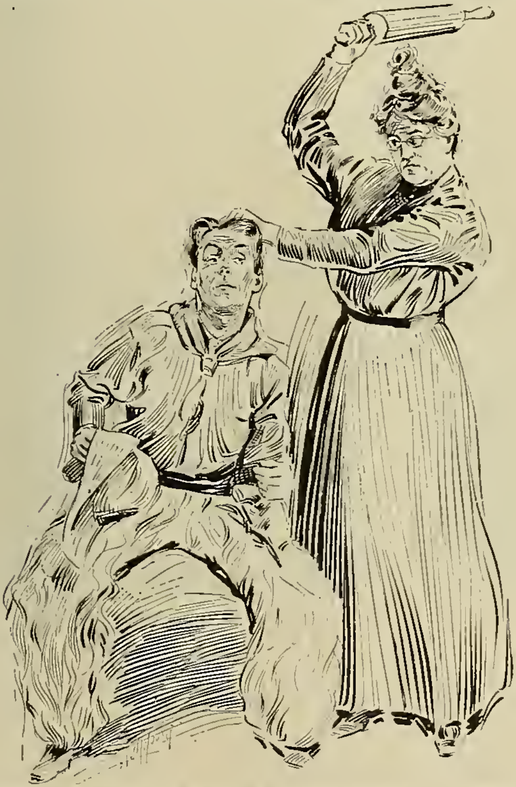
MOTIOGRAPH HAS NEW OFFICE IN NEW YORK.

The eastern offices of the Motiograph are now located at 21 East 14th Street, New York. Patrons will please make a memorandum of this fact. A new 1913 Model Motiograph has been installed at the Crown theater, Hackensack, N. J., by J. H. Hallberg.

Manufacturers Advance Notes

"ALKALI" IKE'S MOTHER-IN-LAW (Essanay).

Exhibitors all know the remarkable drawing quality of Essanay's "Alkali Ike" productions. It is unnecessary to say that this feature is a riot of mirth from beginning to end. It seems that Augustus Carney improves in every picture. Audiences will clamor to see "Alkali Ike's" Mother-in-law, as it is a side-splitting hilarious reel of jovial entertainment. Synopsis: For some unknown reason or other, and much like other human beings, Alkali Ike cannot get along with his wife. To cap the climax Mrs. Alkali invites her mother to visit her. Alkali Ike meets his fond parent-in-law at the railroad station and is compelled by the latter to carry all of her luggage, consisting of a large and cumbersome parrot cage, two over-sized hat boxes, and worst of all, a trunk, which was neatly strapped to his back. Alkali was surprised to discover he had so much strength, but realized it only too well, when his mother-in-law trod behind him with an umbrella forcing the hero onward. Foot sore and weary Mr. Henpecko arrives at his destination, only to be ordered around, at the will of the new arrival. In his rude western manner, Alkali throws his hat on the table, only to be taken by the ear and ordered to hang it up where it belongs. After supper, which does not pass without mishap, Alkali is about to steal out for a quiet smoke when his mother-in-law takes him gently but firmly by the hair and orders him to sit down and listen to one of her beautiful selections on the organ, which was painful. Alkali Ike finally sneaks out, goes to the book store and buys some literature on hypnotism, and oh my what he doesn't do to his mother-in-law is a caution. The tables turn, however, when Alkali Ike's wife discovers her mother leaving for the railroad station under the hynotic influence of her husband. You just ought to see what happens to Alkali.



Sketch of Scene in "Alkali Ike's Mother-in-Law" (Essanay).

Miss Margaret Joslyn as Alkali Ike's mother-in-law, is a scream, while Augustus Carney, the "Gibraltar of Fun" keeps his audience in a continual uproar.

This production is booked for release Saturday, May 10th.

"THE TWO CONVICTS" (Great Northern).

This breezy little comedy has to do with the complications which arose over a case of mistaken identity. These same complications were rather serious for a time, but all is set right and Dan Cupid makes his appearance before the story closes. It has plenty of the genuine element with her and there a touch of melodrama and maintains its interest from the beginning. Two young tourists make their appearance in a country place and about the time of their arrival two convicts escape from a prison in the neighborhood. The convicts discard their prison garb and come across the tourists. The former decide upon a ruse and inform the local magistrate through the medium of a note that two escaped convicts are in the vicinity disguised as tourists. In the meantime the latter are enjoying the hospitality of a wealthy resident, who is the father of two charming daughters. During the night, Black Bill, one of the jail birds, enters the house and steals a purse belonging to one of the young men. He is about to escape when Lind, the tourist, nabs him. Instead of turning him over to the police he allows him to go free and gives him the purse. On the following morning, the magistrate appears at the house and accuses the two young tourists of being the escaped convicts. Naturally the family is dumbfounded, especially the young women, who insist the accusation is unfounded. Just as the strangers are about to be arrested, Black Bill appears on the scene and returns the stolen purse to Lind. Explanations follow and believing that there is no time like the present the tourists propose for the hands of the daughters of the house and are accepted. The comedy is splendidly acted and many of the scenes are out of the ordinary from the standpoint of photography.

Scene from "The Two Convicts" (Great Northern).

BUILDING NEW THEATER AT WATERLOO, IOWA.

Messrs. C. Mercurio and T. Chapo are building one of the finest little moving picture theaters in Waterloo, Ia., to be known as the "Cozy." A Power's No. 6-A projection machine is to be used. Mr. Chado will be manager and Mr. Mercurio assistant manager.

"THE CHILDREN OF ST. ANNE" (Majestic).

This beautiful love story of Creole life in Louisiana was made amid the picturesque southern scenery so well suited to the development of this particular theme. Marie finds a starving boy at the shrine of her patron saint and persuades her mother to adopt him. Later an artist for whom the boy has posed, recognizes in him a talent for art and takes him away to the city to educate. The boy does not prove worthy, however, and puts pleasure before work. Disgusted the artist casts him off and he becomes an outcast. One day hearing from a tramp that he is on his way to the village where Marie lives, he gives him a little carved statue of St. Anne and asks that it be delivered to Marie. When the girl gets this she starts for the city. The boy meantime has found honest employment in an art shop. Marie arrives and thoroughly ignorant of the city and its ways, she falls into the clutches of a human hawk. Passing the shop where the boy works she sees a carved St. Anne in the window and falling upon her knees prays for help. The man attempts to drag her away, but the boy who has heard her cry rushes out and rescues her. When he sees it is Marie, his joy knows no bounds. They are married and Marie pleads with the artist who takes the boy back and he is soon on the road to success. This picture was produced with beautiful artistic effect by Director Lawrence McGill. Laura Lyman as Marie, Louis Kimball as the boy, and Allen Hale in the role of the artist were notably good.

Scene from "The Children of St. Anne" (Majestic).

This picture was released on May 6th, 1913, in two reels.

CRYSTAL TO RELEASE TWO A WEEK.

Beginning Tuesday, May 27th, the Crystal Film Co., of New York, will start their second release of Crystal films. This subject will be dramatic and special pains are being taken to make each reel intensely interesting and worthy. It will be the policy of the Crystal to make this new release entirely different from anything present on the program, intending same to be a high class society drama. There will be absolutely nothing Western about any of the subjects. The reel will feature Miss Pearl White, the popular Crystal star, who has endeared herself to every patron of the silent drama. The extreme high quality that has always been maintained in the Sunday split-reel comedy release of the Crystal will be the keynote and standard of the dramatic release, and the superb photography, interesting story, wonderfully vivid portrayals, elaborate settings and exceptional technical work that will be incorporated therein, practically assures instant popularity and success. The first dramatic release will be Tuesday, May 27th, and the subject will be Where Charity Begins, with Miss White.

Important Changes at American's Santa Barbara Studio.

Important changes have occured since the return of Mr. Hutchinson at the Santa Barbara headquarters. Principal among these was the engaging of Albert W. Hale, a producer of Vitagraph and Thanhouser experience who will hereafter have charge of the first company. The western business management has been given into the hands of Wallace Kerrigan, twin brother of Jack Kerrigan, the American's leading man. Mr. Wallace Kerrigan, has been with the "Flying A" forces ever since the company was sent to California almost two years ago, and during that time devoted his energies toward the business end. The new arrangement will make toward greater and better "Americans."

MARTHA RUSSELL, in "Their Lives By a Thread."

Lovers of the sensational will find in "Their Lives by a Thread," a three-reel Warner's Feature, some startling incidents. Martha Russell, as the daughter of a prosperous American living in Mexico, who has defrauded his life insurance company out of $100,000 by a fiendish plot, falls in love with the president of the insurance company and saves him from death at the bottom of a deep excavation.

To accomplish this, she climbs inside an ore-bucket and with a Mexican girl at the throttle of the hoisting engine, is carried five hundred feet in the air, then lowered to the spot where her admirer has been thrown by half-crazed strikers who believe him to be a strike-breaking leader.

Miss Russell is supported by Robert Kelly, leading man of the Satex Film Co., of Austin, Texas.

"THE GOOD WITHIN" (Reliance).

Frederick Sullivan who produced this picture, Irving Cummings and Edgena De Lespine who portrayed the leading roles all deserve credit for a very satisfactory offering. Miss De Lespine in the role of Paula Varis loves her cousin, Paul, played by Irving Cummings, and she takes his cousinly advances too seriously. Discovering that he is engaged to Edith Weston (Marion Ferel) her rage knows no bounds. A diamond is discovered to be missing from a tiara which Paul takes to his fiancee as a wedding gift from his mother. Knowing that Paul owes a business associate some money, Paula hides the jewels and makes it appear as though he had taken it. But the boy's blind mother's grief so softens the girl's heart that she produces the gem, vindicating her cousin. This film to be released May 3rd.

Scene from "The Good Within" (Reliance).

LUBIN READY FOR PLAY.

The Lubin Baseball Team is on the firing line and is ready for a battle with any of the film men. Mgr. Billy Hallman has the men in first class shape. The team is composed of G. H. Stillfield, Matty Kilroy, Harry Myers, Bill Engel, Ira M. Lowry, John McInnis, Billy Hallman, Arthur V. Johnson and John DeFoney. Any one wishing to challenge this strong team, address G. H. Stillfield, business manager.

AMERICAN BASEBALL TEAM ISSUES CHALLENGES.

Now that the pleasant weather has started, and spring is here, not only does the "young man's fancy lightly turn toward thoughts of love" but baseball as well. In pursuance of this markedly national tendency, the factory forces of The American Film Mfg. Co., have organized or reorganized the "Flying A" baseball team. Exuberant spirits, noon practice in the prairie and challenges are now the order of the day.

"THE OPEN SECRET," (Patheplay).

Gaston Jouvenal, a retired banker, and his wife are anxious that their son and heir, Henry, shall marry the daughter of a favored neighbor. When Henry is consulted in the matter he refuses to consider the proposal, but will give no reason. Mr. and Mrs. Jouvenal storm and rage but the young man is obdurate. By a chance meeting a few days later the elder Jouvenal finds that his son has been married for quite some time and is the proud father of a daughter. His curiosity overcomes him and he visits his son's home. He finds the doctor in attendance upon the baby girl, although the illness is not serious, but the sight of the suffering little one plays strangely and pathetically upon the old man's heart-strings. He begs his charming daughter-in-law not to inform his wife that he has made her a visit and leaves the house with a new joy in his life. Mrs. Jouvenal, however, has herself learned of her son's marriage and fearing that her husband will disown Henry she keeps the knowledge of the situation secret.

Scene from "The Open Secret" (Patheplay).

In their surreptitious visits to Henry's home the elderly couple frequently miss meeting each other by only a few seconds and their efforts to avoid being discovered visiting Henry are highly diverting. When the opportunity offers, Henry and his young wife decide to precipitate matters and accordingly arrange a little scheme which brings Henry's father and mother to the house at the same time. When Mr. and Mrs. Jouvenal arrive their grandchild greets them and they both confess to the happiness they feel.

In this two-reel dramatic comedy, the smile and the tear follow each other in rapid succession with a satisfying and entertaining effect that is distinctly novel. It will be released May 23rd.

CLEVELAND STILL TELLING MINSTREL JOKES.

W. S. Cleveland tells the following annecdote of his recent trip through the South, in the interest of his Cleveland Fidelity Booking Service.

He disembarked from a sleeping car at Raleigh, North Carolina, about seven o'clock one morning, too early to find managers with whom to talk business, and thought it would be interesting to drive through the city for an hour or so, and accordingly hailed one of those ever-present landmarks of the South, an aged colored driver of a one-horse carriage. As Cleveland had not traveled through the Southern part of the country for some years, he was greatly impressed by the remarkable improvements and indications of progress that were apparent on every hand. The driver, in the usual good natured and loquacious manner of his kind, was delighted to be able to point out the various sights which he thought would be of interest to his fare, and proceeded to do so as follows:

"They is many places of note and interest, historical and othawise in ouah city. On yondah hillside," pointing with his whip, "is whah Gen'ral Sherman's army was camped when he heard tell dat Gen'ral Lee had done surrendered to Gen'ral Grant. And hyar am de capital building of de state of Norf Carolina. And right ovah dah," pointing with the other hand, "is de Grand Theater, a permanent picture moving institution, what am constantly on de go."

"THE VEIL OF SLEEP," (Lubin).

A beautiful somnambulist story which came near wrecking the happiness of two worthy lovers. The atmosphere of the drama is typically Western and admits of picturesque scenic background. To secure a needed change Louise Gray goes to Silver City and obtains employment in the Good Hope Mining Co., where Tom Price is cashier. Tom and Louise fall in love, but Louise's happiness is clouded by worry over her mother and sister, who are poor. A large sum of money for the payroll is placed in the safe, the combination of which is only known to Tom and Louise. The manager and Tom are away when Louise hears that a gang of outlaws are in the neighborhood. That night in her sleep she goes to the safe and taking the money out conceals it. Tom sees her take the money and believes that she is stealing it for her family. The next day the outlaws are captured or killed and in the night Louise again in her sleep restores the money to the safe. The act is witnessed by the Sheriff and the girl exonerated. The honeymoon quickly follows and Louise is cured of her nervous trouble.

OFFICE
MAP of SILVER CITY MINE
GOOD HOPE MINING CO.

Scene from "The Veil of Sleep" (Lubin).

NICHOLAS POWER COMPANY NOTES.

Mr. Will C. Smith, assistant manager, has been making a short trip through Central New York visiting Syracuse and other points and attending the convention of the Moving Picture Exhibitors at Wheeling, West Virginia.

Through the Walturdaw Company of London, England, there have been installed thirty Power's No. 6s in twenty various theaters in the Birmingham district; also twelve No. 6s in Bradford, Sheffield, Aberdare, and Plymouth.

The Metropolitan Opera House of Philadelphia has been equipped with motion pictures which are projected by Power's 6A.

The Quo Vadis pictures have been so successful, that six Power's No. 6s have been purchased for other companies of this concern.

The following installations have been made: 1 6A complete to Star Theater, Wytheville, Va., through General Film Company, Washington, D. C. 1 6A complete with Inductor to Mobile Light & Railway Co., Mobile, Ala., through W. H. Peck, Atlanta, Ga. 1 6A with 14 inch magazines for 2,000 feet film to Turn Hall, North Salina Street, Syracuse, New York, through Auburn Film Company, Auburn, New York. 2 6A, complete equipment with motors and mechanical speed control to Charles Stalder, North Hill, Akron, Ohio, through Mutual Film Corporation. 1 6A complete with motor and mechanical speed regulator to W. H. Wilcox, Jonesboro, Arkansas, through Mutual Film Corporation, New Orleans.

FEATURE FILM CREDIT ASSOCIATION.

The Feature Film Renters of Missouri have organized a credit association. The first meeting was held in St. Louis, on April 23, at which these concerns were represented; J. G. Conner of the International Feature Film Exchange; C. Werner of the American Feature Film Co., and M. J. Goldbaum of Warner's Feature Film Company. A subsequent meeting was held on April 30.

CORRESPONDENCE

PHILADELPHIA.

THERE are, in course of construction in Philadelphia, the following picture theaters: 1121-23-25 Fairmount avenue, Sixty-fourth street and Haverford avenue, by Overbrook Amusement Company; Forty-ninth street and Woodland avenue, Fifth and Olney streets, by Frank Hess; Thirteenth and Market streets, Eighteenth and Walnut streets; Broad and Beed streets, by Morgolin & Block; 1614 Market street, by Horace Stein; Aureka Amusement Company, building at 3941 Market street. Besides these there is a number being planned by local men and real estate promoters.

Exhibitors will have to clean up their houses, as the fire inspectors are about to begin another round of inspection, and all places that do not come up to expectations will be closed. Some time ago the inspectors visited every show house in Philadelphia, and many of them were claimed to be fire-traps. The owners of these places were given orders to clean up and make the theaters safe. Now the inspectors are going to see if their instructions were carried out.

The Philadelphia public will have free motion pictures this summer if a a plan is carried out by the city government. It is planned to have motion pictures with the evening concerts of the Municipal Band at the City Hall. Director Neff, of the Department of Public Health and Charities, is the man back of the movement, and he is sure to have the support of every official in getting the necessary money for the project.

Daniel Faunce, of Philadelphia, has purchased a plot of ground along the Boardwalk at Atlantic City, where he will erect a motion picture theater. Plans are now under way by local architects for the theater building.

The Gem Moving Picture Theater, recently opened its doors to the public at Watsontown, Pa. This is the first theater to be built in that town and it seems fair to be the big attraction of the place.

The Broad Theater, at Bethlehem, is under lock and key, the proprietor, Grover C. Hastings, who sank an inheritance of $8,000 in the project during the past year, having been adjudged a voluntary bankrupt. The liabilities may reach $10,000.

John G. Hoffman, proprietor of the Theatorium, at Chester, has made another venture in the moving picture theater business. Last week he purchased the Majestic Theater and immediately assumed charge of the place. Freidman and Gino were the former proprietors of the amusement place, but only held interest for a short time.

C. H. CONGDON.

INDIANAPOLIS.

AYOR SAMUEL L. SHANK has denied the request of some twenty-five or thirty churches that the motion picture theaters of the city be required to close on Sunday. The mayor says the only law under which he could take such action would be the one forbidding one to follow his usual avocation on Sunday, and that to enforce this would mean bringing action against drug stores, grocers, cigar stands, streetcar men, newspaper men, etc. An effort to obtain the passage of a law permitting Sunday performances of motion picture theaters and other theaters was made at the recent biennial sesion of the Indiana legislature. The bill was defeated, however, by legislaters from the rural districts, who feared such action might be opposed by their constituents.

One of the first fireproof motion picture theaters in the city is now being erected at 2731 East Washington street, by Frank J. Geiger. Outer walls are to be of brick, floors of concrete, and the ceiling of steel. There will be two entrances from Washington street and two exits to Pearl Street. There will be a seating capacity of 420 and standing room for about sixty. The operator's booth will be of steel, with an exit from the side, instead of by the usual trap door, which is regarded as dangerous. The building will cost approximately $8,000 without the seats and other equipment.

The Lyric, giving motion pictures and light vaudeville performances, has engaged Mayor Samuel L. Shank to give a humorous monologue during the week beginning January 5, 1914, the salary for the week to be $500.

Michael F. Gill, Guy D. Rock and C. M. Deem have organized the Tacoma Amusement Company, which has been incorporated with an authorized capitalization of $25,000. The company expects immediately to erect a two-story brick building at Washington street and Tacoma avenue, at a cost of $20,000. Part of this will be occupied by a motion picture theater, while the remainder will be rented for other business purposes. The theater will have a seating capacity of about 400, and is to be equipped with all modern conveniences and safety appliances.

The Idle Hour motion picture theater will be operated by the newly organized Idle Hour Amusement Company, which has been organized and incorporated with an authorized capitalization of $10,000. Those interested in the company are: Albert Lochnit, Jr., Jess C. Collins and Lindsley McNees.

The Mutual Film Corporation, 217 North Illinios street, recently suffered a $16,000 loss by fire, but there has been little interruption in business. About one hundred films were destroyed, together with several machines, and the office furniture and fixtures. Many films were water-soaked. The fire is believed to have been caused by an explosion. Strangely enough the building in which the concern is located was not seriously damaged. E. H. Brient is local manager for the company.

There has been a crusade at Richmond against motion picture theaters giving Sunday performances. O. G. Murray opened his place one Sunday recently, giving the proceeds to the flood victims. He was arrested for following his usual vocation on Sunday, and a jury acquitted him. The police department has now ceased its efforts to close the motion picture theaters on Sunday.

Edward S. Sourbier has leased the Oriental Theater at 1105 South Meridian street. This is the largest motion picture theater in the city, seating 1,600 persons. The formal reopening of the place, under new management, took place a few days ago, Mayor Samuel L. Shank being the guest of honor of the occasion.

About $500 loss was caused by fire at the Scenic Theater, 504 East Washington street, a few days ago. There happened to be a small audience and it passed out quietly. The fire started from three films. Jack Hamilton, the operator, jumped from the booth to the floor, but was not injured. The theater is owned by Edward Phillips and A. Braem.

The Lyric Theater is now using Kinemacolor films as a feature, the only place in the city to use these films.

The McLean Place Theater, at 2148 North Illinois street, has been reopened after extensive remodeling. An addition was built, increasing the seating capacity and the theater was redecorated. Mrs. Leona A. Beatty owns and manages the theater.

With an authorized capitalization of $5,000, the Northern Indiana Motion Picture Company has been organized and incorporated at Huntington, to conduct motion picture theaters. Those interested in the company are: R. G. Mitchell, M. W. Strauss and I. E. Clark.

A motion picture and vaudeville theater will be conducted at New Albany by the New Albeny Amusement Company, which has just been organized by H. H. Legg, P. N. Curl, E. V. Knight, Charles Miller, Frank Beaucond, James Deatrick and Joseph Bruns.

Indianapolis Local No. 1, of the Indiana Exhibitors' League, contributed $100 to the citizens' general relief committee for the benefit of flood sufferers.

Contracts are about to be let for an addition to the Manhattan motion picture theater, that will increase the seating capacity to 800, making it the largest motion picture theater in the downtown district.

B. F. Keith's Theater is showing the Edison talking pictures as a regular feature, this being the initial introduction of the pictures in this city.

Motion picture theaters have been opened recently, as follows: L. Kornstein, 3005 W. Washington street; Luella Waltman, Clifton street, near 29th street; Hamilton Amusement Co., 2116 East Tenth street; Margaret Mason and Nellie Ridlen, 1660 Bellefontaine street; and Frank J. Laswell, 2508 West Michigan street.

C. L. CUMMINS.

NEW ENGLAND.

H M. GOODHUE, for some time manager of the Bijou theater, Fall River, Mass., playing programs of vaudeville and pictures has resigned, to become general manager of the Moe H. Mark theaters, Buffalo, New York. Moe Mark, whose chain of theaters will now be handled by Mr. Goodhue, was formerly a New England moving picture man, as he began his activities in this field by building the Comique and Premier theaters of Boston, Mass., which he afterwards sold to the Automatic Amusement Company, of New York. Mr. Goodhue is to be succeeded by Mr. George H. Hill, who comes to the Bijou theater with an excellent record, as manager of the Weller theater, Zanesville, Ohio. The regular policy of vaudeville and picture programs will continue at the Bijou, as formerly.

One of the finest theaters built for the exhibition of motion pictures, to be opened to the public in Connecticut, this year, is the new Casino theater of Hartford. This theater is a model of its kind in every way. It is of fireproof construction, and built along the most approved lines. The Casino opened on April 19, and capacity business has been the general rule this far. The Casino is featuring Kinemacolor service in every way, and the public at once set its stamp of approval on the colored films.

Manager Fred P. Dean of the Hartford theater, Hartford, Conn., believes in offering added attractions to offset the warmer days now upon us, and Colt's Band is the newest feature at the Hartford, which is doing a good business.

Messrs. Pindar and Rudolff, owners and managers of the Crystal theater, Meriden, Conn., are doing a really capacity business, with high-grade programs of photoplays. Mr. Pindar states that it is the present intention to remain open during the entire summer months, due to the increasing business at the Crystal.

Adams, Mass., is not a particularly large city, but it is assured of having a large and up-to-date theater, in the near future, to be devoted to vaudeville and pictures. E. K. McPeck, a local attorney and Mr. William B. Plunkett, a prominent manufacturer of cotton goods, are behind the project. Plans are now being made by E. S. Osteyee, of Pittsfield, Mass., calling for a theater to seat over 800 people. The house will be along the same general lines as the Union Square theater, Pittsfield, Mass., which was designed by Mr. Osteyee.

Mr. Blumenberg, manager of the cosy Casco theater, Portland, Me., playing photoplay programs and illustrated songs, turned over his theater on April 29 to the Bowdoin College Masque and Gown Club. This club presented a play of its own at the Casco for the single performance, after which the theater returned to the moving picture policy again.

Mat Reilly, manager of the Bijou theater, Providence, R. I., is a mighty clever photoplay man, which accounts for the fact that seats are always at a premium at the Bijou, which offers a straight program of pictures, no vaudeville being needed to pull in the trade.

Manager Jack Loewer of the Nelson theater, Springfield, Mass., reports that business is "simply great." The Nelson took a new lease on life since it became one of the William Fox Circuit, and is proving a big money maker, although it formerly did but little business before Mr. Fox secured control. Kinemacolor pictures are now a fixture at this house and they are proving themselves a distinct acquisition.

On Monday, April 21, S. Z. Poli had work started on his new theater at Springfield, Mass. Now that ground has been broken, Mr. Poli intends to push the construction to the limit, as the new house is to be ready by early Fall. The new theater is on the regulation Poli idea, meaning a seating capacity of about 3,000 people. In general appearance, it will be much like the newer Poli theaters and the plans call for fireproof construction. A thoroughly modern house is scheduled, with pictures and vaudeville to bring in the money.

The local moving picture house at Ashland, N. H., was thrown into an uproar on Wednesday, April 23, when Edgar A. Moulton, a singer, attempted suicide by taking poison. The man was found in time, and recovered.

Greenfield, Mass., is now the proud owner of a "really and truly" theater, and one that is distinctly first-class in every way, since Lawlor Brothers threw open their new Lawler theater on April 23. This theater will alternate programs of vaudeville and pictures with road shows.

The Scenic theater, Waltham, Mass., has cast out its programs of vaudeville and pictures, but only temporarily, however. After a few weeks of stock company attractions, the management intends to return to the regulation programs.

J. H. Tebbletts, who has been managing the Empire theater, Pittsfield, Mass., found that it was impossible to interest the public in his stock company attractions, and has severed his connections with the Empire. Messrs. Warren D. Lombard, and Edward Beck have secured a lease on the house, but have not definitely decided what kind of entertainment to inaugurate. Moving pictures and vaudeville will probably be tried out.

On May 5, the majority of the S. Z. Poli theaters in this territory, say good-bye to vaudeville and picture programs, until early Fall, when they return to the regular policy. During the summer, stock company attractions are to be tried out. The Poli theaters at Worcester, Mass., New Haven, Bridgeport and Hartford, Conn., are among those to make the change on May 5.

Abraham Spitz, of Spitz and Nathanson, operating a chain of New England theaters, states that the business in those of his houses devoted to vaudeville and pictures, is exceptionally good. On this account, it is probable that the Empire theater, Providence, R. I., owned by this firm, but playing stock shows will be changed over to vaudeville and pictures, by early fall, if not sooner.

Manager T. A. Boyle, of the Opera House, Rutland, Vermont, states that his patrons are very fickle, and always want something new. On this account, Mr. Boyle, has decided to alternate his vaudeville and picture programs with musical shows, starting next fall.

"The Prisoner of Zenda," a feature picture at the Olympia theater, Lynn, Mass., this week, was just the vehicle that Mr. Geoffrey Whalen dotes upon, and the lecture given was worth going miles to hear. Mr. Whalen is a lecturer of unusual dramatic ability, and Lynn audiences are held spellbound during his discourse. The Olympia is doing capacity business.

On April 21, there was held a public meeting of the Roxbury, Mass., Improvement Society, at the Roxbury court house, at which the social conditions of the district were discussed, by representatives of the Children's Welfare League, social workers, and ministers. Roger F. Scannell presided, and while moving pictures were discussed, nothing unfavorable regarding local theaters, or the pictures shown, was brought up. In fact, many good points were duly noted at this meeting which is much different from former meetings of this and similar organizations, when moving pictures were the pet prejudice of most of the members.

At a meeting of the Theatrical Stage Employes' Union, on April 27, nominations were made for the election of officers and for delegates to the international convention.

The National theater, Boston, playing vaudeville and picture programs, is doing a very satisfactory business. The feature of the picture program this week were local subjects, including views of some of Boston's industries, with the employees going to and fro; scenes from ice-boat races at Mystic Lake, the sports at Franklin Park, and many other scenes of local interest.

Salem, Mass., has a most peculiar executive in Mayor John F. Hurley. The Mayor is greatly interested in things pertaining to the moving picture business. This week, the Mayor turned down an offer to appear on the vaudeville stage. This offer had been prompted by the fact that Mayor Hurley had appeared at the new Federal theater, Salem, on Sunday, April 13, scoring a real hit. The Federal theaters offers vaudeville and picture programs. However, the Mayor has signed a contract with a certain moving picture manufacturer to take part in some films. As a part of this deal, the entire police force of Salem was called out, April 26, when the riot call was sounded, and arrested three fake desperadoes, who were shooting up the town. Over 3,000 people witnessed this proceeding. On Monday, April 28, the Mayor will produce a fake fire in his own house, before the camera, in which he will be seen trying to put out the blaze. Later, he will pull the alarm, and the fire department will be called out. Thrilling rescues by the Mayor will form a most important part of the reel. A great deal of adverse criticism of the scheme is heard among the people of Salem.

The Mutual Film Corporation's Boston offices report that business is booming, and that the demand for Mutual service through Maine has shown a sharp increase, since a branch office was opened at Waterville, Me., April 15. This new office is in charge of Fred Murphy, a live hustler, formerly assistant manager of the Boston office.

The new Lawlor theater, Greenfield, Mass., that opened on April 16 is located on Federal Street, and has a total seating capacity of nearly 1,200. The color scheme of the decorations is brown on the theater walls, and the woodwork is done in old ivory, with the ceiling in a lighter tint. There are three boxes on each side of the orchestra floor, and brass railed inclosure for the orchestra. The chairs are upholstered in leather. The inclining floors of the orchestra and one balcony affords an unobstructed view of the stage. The Lawlor Brothers Theater Company, Incorporated, has its officers—Nicholas J. Lawlor, president; Thomas L. Lawlor, treasurer; and Frank J. Lawlor, secretary.

Both the Premier and Pastime theaters of Lowell, Mass., are again open and showing programs of photoplays, as all difficulties have been settled in a satisfactory manner.

S. Z. Poli has promised to give one entire day's receipts of his theater at Springfield, Mass., towards the $200,000 fund raised to build a new Y. M. C. A. building on Chestnut Street. Local newspapers were busy lauding Mr. Poli's generosity this week.

Although William White has only had charge of the Opera House, Lawrence, Mass., for one week, yet he has already made numerous changes about the theater, all of which have helped business at this house in no uncertain manner. Manager White is offering vaudeville and pictures, and is playing to capacity houses.

J. Fred Lovett, manager of the Broadway theater, Lowell, Mass., installed talking pictures in this theater on April 21, and to judge from the cordial reception they were accorded, it will be long before the "talkers" are removed. The Premier theater, also of Lowell, and under Mr. Lovett's supervision, is doing a very nice business, with photoplay programs.

George Delmore, one of the best known moving picture operators in New England, is now connected with the Opera House, Lowell, Mass. Mr. Delmore left the Nickle theater of that city to take up his present duties. The Opera House is now assured of excellent projection, as Delmore is one of the best moving picture men in this territory.

The Princess theater, Marlboro, Mass., is a photoplay house that does a big business, because it is managed ably. In order to keep the projection up to the highest standard, a new Power's Cameragraph No. 6, has been installed at the Princess, through the New England Universal Film Exchange, Boston.

The headquarters of the Moving Picture Exhibitors' League, Massachusetts branch, at La Grange St., Boston, is now getting into first-class shape. A Power's No. 6-A complete outfit was installed by the R. D. Marson Moving Picture Company, of Boston.

The Columbia theater, Bath, Me., has been leased by the Burt & Burt Company. Some needed alterations and improvements are contemplated by the new owners, after which the Columbia will be operated as a photoplay house, no vaudeville being used, according to present plans.

Plans have been filed and accepted for a theater on Grove Street, Meriden, Conn. The new house, which will be devoted to moving pictures, is to be built by Joseph Ricci. Plans call for a seating capacity of nearly 500 people, and a theater that will be thoroughly modern and fireproof. With a good location on Grove Street, Mr. Ricci should have a paying proposition.

The Helen Gardner pictures of "Cleopatra," the five-reel production are scheduled for presentation at the exclusive Symphony Hall, Boston, on April 28, 29, 30 and May 1. Miss Gardner is billed as the "Bernhardt of moving pictures."

A moving picture theater is soon to be built at New Haven, Conn., by McLellan and Moore, to seat 750 persons. An excellent location has been secured on Oak Street, in the business district.

Edison's talking pictures at Keith's theater, Boston, Mass., have made a most favorable impression, and are regularly placed in the very middle of the vaudeville program, between the "feature acts." The Pathe Weekly still closes the show, and is a fixture at this house.

The Star theater, Boston, is now showing first run Mutual films, and illustrated songs, having cut out all the vaudeville acts. A special feature is Lecturer Noonan, who ably explains and enlarges upon the feature photoplays.

Jacob Lurie of the Beacon theater, Boston, gives a big show and does a big business with licensed films and vaudeville. In fact, Mr. Lurie's show is so good that he charges 20 cents on Sundays, and then is unable to accommodate the crowds.

Colonel Bill Stanton, manager of Harry Katzes' Auditorium Theater, Fitchburg, Mass., is now playing stock-company attractions, but will probably turn the Auditorium Theater back to vaudeville and pictures by early Fall. The Colonel has made a decided success of his Fitchburg venture.

A Powers Cameragraph, No. 6, was bought by the U. S. S. "Prairie," Guantanamo Bay, Cuba, through the New England Universal Film Exchange, Boston. Both Powers and the Edison Exchange seem to do an international business.

Mutual exhibitors in New England are satisfied exhibitors—there can be no doubt of it, as the next few lines will prove. Under date of April 4, the Mutual Film Corporation received this letter: "To Those Interested:—We, the undersigned managers, do most cheerfully recommend the Mutual service to all those who have been so unfortunate as not to have discovered the supreme excellence of the pictures comprising the program issued each week by the Mutual Film Corporation. Henry Shanley, Columbia Theater, Attleboro, Mass.; O. Harpnot, Jewel Theater, Lowell, Mass.; D. E. Reed, Star Theater, Pawtucket, R. I.; L. H. Manning, Union Theater, Providence, R. I.; John Levey, Superb Theater, Boston, Mass.; Felix Ailand, Pastime Theater, Boston, Mass.; M. Saodler, Revere Theater, Revere, Mass.; A. B. Howard, Nickel Theater, Taunton, Mass.; J. L. Caffrey, Ideal Theater, Boston, Mass.; T. B. Leamon, Central Theater, Stoneham, Mass.; Lou Vail, Scenic Theater, Warren, R. I.; C. H. Parker, Congress Hall, South Boston, Mass.; C. E. Cook, Opera House, Woonsocket, R. I.; J. F. Williams, Gem Theater, East Boston, Mass.; Alfred Basolet, Auburn Theater, Auburn, R. I.; W. L. Bigelow, Globe, Nickel and Palace theaters, Fall River, Mass."

George Arnold, of Hartford, Conn., intends to build a theater in that city, to be devoted to vaudeville and picture programs. Plans are now being made by local architects.

Messrs. Sweetser and Powers are to build a new theater at Caribou, Maine, which will seat 550 people. The house will be modern and has a location in the business district of the city.

Fogarty Brothers report that their new theater, Jewett City, Conn., has opened to very encouraging business, with programs of pictures and songs. The Park Theater, as it has been named, seats 350, and is very neat and cozy, having been built this winter by Fogarty Brothers.

Pittsfield, Mass., is soon to have a new theater, to be devoted to photoplays, as Mr. D. S. Freedman has secured a permit from the local authorities and has had his plans approved.

HENRY.

LOUISVILLE.

PICTURES played an important part in the entertainment tendered by the Louisville, Ky., Paper Company to members of the Kentucky Printers' Cost Congress, who gathered in the Kentucky metropolis recently for their annual convention. C. W. Dearden, advertising manager of the Strathmore Paper Company, of Mittineague, Mass., was on hand with three reels of film showing the various stages of the manufacture of paper. The show was given at the plant of the paper company at Thirteenth and Maple streets, and was attended by more than 200 printers of Kentucky and Indiana. Mr. Dearden lectured in connection with the film, and the printers left Louisville with definite ideas regarding the paper-making business, in lieu of the hazy thoughts which they formerly possessed on that subject. It is conceded that the introduction of motion pictures at the convention was a clever stroke, and one that emphasized the educational features of the gathering. Other entertainment features included singing by Fred Wells and Will Green, both of whom are now singing in a Louisville moving picture house. B. F. Keith's Louisville theater, which recently introduced Edison's talking pictures in the Kentucky metropolis, is to run through the entire season, according to present plans. Ten, twenty and thirty cents are to be the admission prices charged. The number of vaudeville acts is to be reduced to five, and it is believed that, coupled with both the talking and silent pictures, this program will be strong enough to allow the theater to run profitably during the hot weather.

The National Moving Picture Company, recently formed in Louisville, is resorting to the daily papers in a stock-selling campaign. The advertising has been on an extensive basis, full pages having been used recently. The company, according to its ads, will send, without charge, the booklet, "The Story of a Nickel," telling something of the vast growth of animated pictures. Under the head, "An Appreciation," the company paid tribute to the moving pictures, referring to them as the "marvel of science, mirror of art, product of the ingenuity of man and the inventive power of his mind." It ended with the assertion: "Motion picture, you are great! You are the agent of the age, the messenger of futurity! You are great—and we are grateful!" The company's plans to erect a theater in the Eastern section of Louisville have not been abandoned, according to a recent announcement, and plans will be completed shortly. The Crescent Hill house is to seat about 1,000 people, and will be one of the handsomest in the Kentucky metropolis. The National also expects to erect other houses in Kentucky and elsewhere, forming a chain of photoplay theaters.

William Hibbitt, of Louisville, after holding various positions at Keith's Louisville house, was given the management of the Olympic, a moving picture house. He resigned, and now is staging a vaudeville act in moving picture houses, with himself in the leading role.

The Mutual has established a branch office in Louisville, and will henceforth distribute its films through the new station, instead of shipping direct to exhibitors, as in the past. Offices have been taken in the Novelty Theater Buiding, at Fourth and Green streets. The Universal has maintained an establishment in Louisville for some time, while other distributing companies also are represented, the addition of the Mutual filling the field.

The North Side Amusement Company, which recently took over a business house in New Albany, Ind., with the intention of remodeling it for service as a moving picture theater, has filed articles of incorporation, the capitalization being set at $15,000. Those interested in the new company are: H. H. Legg, P. N. Curl, Charles Miller, E. V. Knight and others. The new theater will be ready for occupancy within sixty days.

A permit has been taken out by the Woodland Amusement Company, of Louisville, for an airdome to go up at 1021 South Preston street. About $300 will be expended. Alf Oldham is the chief stockholder in the company.

With a capitalization of $12,500, the Covington, Ky., Amusement Company has filed articles of incorporation. S. K. Long, Polk Lafoon, Charles E. Clark, and William Riedlin, Jr., are incorporators of the company, which will operate a moving picture theater in Covington.

The new Prows Theater has opened at Cynthiana, Ky., doing a rushing business on its initial performances. The theater is a handsome one, with a seating capacity of 400.

J. A. Pendery is to erect a new motion picture theater on Dun street, Cincinnati. The house will have a seating capacity of about 300, and will cover a site 28 by 100 feet.

Work on the new Odeon Theater, Benson street, Cincinnati, has begun, and will be rushed. The house, with a seating capacity of 500, will be ready for business by August 1. George G. Fox has secured the contract for excavation and construction work.

The Gem Theater Company has been awarded a charter, and will alter a house at Nashville, Tenn., for exhibition purposes. F. E. Hann is president of the company, while Charles H. Smith, J. M. Meek and V. N. Hacker also are interested.

A new airdome is to go up at Dayton street and Colerain avenue, Cincinnati. It will have a seating capacity of 500, and will be owned by Charles E. Marqua. Brick and steel will be used in its construction. It will be 50 by 150 feet.

Those who recently announced that they would operate the Gayety Theater, Louisville, during the coming summer, have announced that other plans have been decided on. The Gayety will probably be dark during the summer. Vaudeville and moving pictures were to have been exhibited, but those considering the plan did not relish the idea of competing with the straight moving picture houses and Keith's Theater, which also is to operate without a stop.

The Crystal Theater, of Louisville, is undergoing improvements, the lobby being redecorated. A feature of the Crystal, which is controlled by the Falls City Amusement Company, is a Wurlitzer seven-piece orchestra, which is being tested. The instrument plays thirty pieces without supervision of any description. The orchestrion has proved generally satisfactory, the only fault being that it does not, of course, play to the pictures.

The Broadway Amusement Company has taken over the Royal Theater, at Eighteenth street and Broadway, buying it from the Royal Amusement Company. There were several reasons for the transaction, the chief being that the West Broadway Theater, across the street from the Royal, gave that corner almost too many houses. Though both did well, it was felt that it was policy for one of the companies to withdraw from the field. The consideration involved was not announced. The Royal will be conducted as in the past, with motion

(Continued on page 612.)

Calendar of Licensed Releases.

Current Releases

MONDAY, MAY 5th, 1913.

BIOGRAPH—The Tenderfoot's Money (Drama)	
EDISON—The $100 Elopement (Comedy-Drama)	1000
KALEM—The Heart of an Actress (Drama)	1000
LUBIN—Pedro's Treachery (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 19 (News)	
SELIG—A Midnight Bell (Special—2 Parts—Drama)	2000
SELIG—An Old Actor (Drama)	1000
VITAGRAPH—Bingles Mends the Clock (Comedy)	1000

TUESDAY, MAY 6th, 1913.

CINES—A Mixed Affair (Drama)	1000
EDISON—When Greek Meets Greek (Drama)	1000
ESSANAY—A Tango Tangle (Comedy)	1000
LUBIN—The Judgment of the Deep (Drama)	1000
PATHEPLAY—The Ant-Lion (Zoology)	
PATHEPLAY—The Chateau of Blois, France (Architectural)	
SELIG—A Welded Friendship (Drama)	
SELIG—Hatching Chickens (Zootechnic)	
VITAGRAPH—Omens and Oracles (Third of the Belinda Series) (Comedy)	1000

WEDNESDAY, MAY 7th, 1913.

ECLIPSE—The Dividing Wall (Comedy-Drama)	1000
EDISON—Aunty and the Girls (Comedy)	400
EDISON—With the Assistance of "Shep" (Comedy)	600
ESSANAY—The Prophecy (Drama)	1000
KALEM—The Alien (Drama)	1000
PATHEPLAY—The Crooked Bankers (Drama)	
SELIG—Belle Boyd, a Confederate Spy (Drama)	1000
VITAGRAPH—The Deerslayer (Special—2 Parts—Dr.)	2000
VITAGRAPH—Inspection of the Quebec Police (Typical)	
VITAGRAPH—Disciplining Daisy (Comedy)	

THURSDAY, MAY 8th, 1913.

BIOGRAPH—Frappe Love (Comedy)	
BIOGRAPH—The Coveted Prize (Comedy)	
ESSANAY—Two Western Paths (Drama)	1000
LUBIN—She Must Be Ugly (Comedy)	400
LUBIN—Hattie's New Hat (Comedy)	600
MELIES—A Trip Through the "North Island" of New Zealand from Auckland to Wellington (Travel)	1000
PATHEPLAY—Her Mother's Ambition (Drama)	
SELIG—Her Guardian (Drama)	1000
VITAGRAPH—The Wrath of Osaka (Drama)	1000

FRIDAY, MAY 9th, 1913.

EDISON—The Golden Wedding (Drama)	1000
ESSANAY—A Woman's Way (Drama)	1000
KALEM—The Hash House Count (Comedy)	
KALEM—Toothache (Comedy)	
KALEM—The Cheyenne Massacre (Special—2 Parts—Drama)	2000
LUBIN—A Mock Marriage (Drama)	1000
PATHEPLAY—Montreal, Quebec and Halifax (Travel).	
PATHEPLAY—In the Valley of Vesubie, France (Scen.)	
SELIG—In the Days of Witchcraft (Drama)	1000
VITAGRAPH—Cupid's Hired Man (Comedy)	1000

SATURDAY, MAY 10th, 1913.

BIOGRAPH—The House of Darkness (Drama)	
CINES—The People of Somaliland, East Africa (Manners and Customs)	300
CINES—Excess Baggage (Comedy)	400
CINES—Beautiful Lake Como, Italy (Physical Geog.)	300
EDISON—An Accidental Alibi (Drama)	1000
ESSANAY—"Alkali" Ike's Mother-in-Law (Comedy)	1000
KALEM—The River Pirates (Drama)	1000
LUBIN—The Paymaster (Drama)	1000
LUBIN—A Girl Spy in Mexico (Special—2 Parts—Dr.)	2000
PATHEPLAY—Pittin' It Over on Papa (Comedy)	
VITAGRAPH—The Sea Maiden (Drama)	1000

ADVANCE RELEASES.

MONDAY, MAY 12th, 1913.

BIOGRAPH—The King and the Copper (Comedy)	
BIOGRAPH—A Rainy Day (Comedy)	
EDISON—The Heart of Valeska (Drama)	1000
ECLIPSE—The Japanese Dagger (2 parts—Drama)	2000
KALEM—The Adventure of an Heiress (Drama)	1000
LUBIN—Lucky Cohen (Comedy)	400
LUBIN—A Ten Acre Gold Brick (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 20 (News)	
SELIG—The Post-Impressionists (Comedy)	1000
VITAGRAPH—The Wrong Pair (Comedy)	
VITAGRAPH—The Grand Canyon (Scenic)	

TUESDAY, MAY 13th, 1913.

CINES—Willie's Alarm Clock (Comedy)	780
CINES—Relics of Ancient Rome (Travel)	220
EDISON—The Prophecy (Drama)	1000
ESSANAY—The Ranch Girl's Partner (Drama)	1000
LUBIN—The Padre's Strategy (Drama)	1000
PATHEPLAY—A Woman of Impulse (Drama)	
SELIG—Lieutenant Jones (Drama)	1000
VITAGRAPH—Horatio Sparkins (Comedy)	1000

WEDNESDAY, MAY 14th, 1913.

ECLIPSE—The Will of Fate (Drama)	1000
EDISON—The Two Merchants (Drama)	1000
ESSANAY—The Same Old Story (Comedy)	1000
KALEM—Man's Greed for Gold (Drama)	1000
PATHEPLAY—A Redskin's Mercy (Drama)	
PATHEPLAY—Her Masked Beauty (Special—2 parts Comedy)	
SELIG—Buck Richards' Bride (Comedy)	1000
VITAGRAPH—Two Souls With But a Single Thought (Comedy)	1000

THURSDAY, MAY 15th, 1913.

BIOGRAPH—The Stolen Loaf (Drama)	
ESSANAY—Boosting Business (Comedy)	1000
LUBIN—Longing for a Mother (Drama)	1000
MELIES—The Black Trackers (Drama)	
PATHEPLAY—An Itinerant Wedding (Comedy)	
SELIG—In the Long Ago (Comedy)	1000
VITAGRAPH—A Soul In Bondage (Drama)	1000

FRIDAY, MAY 16th, 1913.

EDISON—John Manley's Awakening (Drama)	1000
ESSANAY—Two Social Calls (Drama)	1000
KALEM—Pat, the Cowboy (Comedy)	
KALEM—Food Inspection (Topical)	
LUBIN—Breed of the West (Drama)	1000
PATHEPLAY—The Jelly Fish (Zoology)	
PATHEPLAY—Along the Banks of the River Eure (Travel)	
PATHEPLAY—Saragossa (Scenic)	
SELIG—A Daughter of the Confederacy (Drama)	
SELIG—With the Students of the North Dakota Agricultural College (Topical)	
VITAGRAPH—His Life for His Emperor (Drama)	1000
VITAGRAPH—The Vampire of the Desert (Special—2 parts—Drama)	2000

SATURDAY, MAY 17th, 1913.

BIOGRAPH—The Yaqui Cur (2 parts—Drama)	
CINES—A Woman's Influence (Drama)	820
CINES—Gulf of Togulio, Northern Italy (Scenic)	180
EDISON—A Concerto for the Violin (Drama)	1000
ESSANAY—Broncho Billy's Grit (Drama)	1000
KALEM—The Poet and the Soldier (Drama)	1000
KALEM—The Battle For Freedom (Special—2 parts—Drama)	2000
LUBIN—Retribution (Drama)	1000
PATHEPLAY—A Wrecked Life (Drama)	
VITAGRAPH—Bunny and the Bunny Hug (Comedy)	1000

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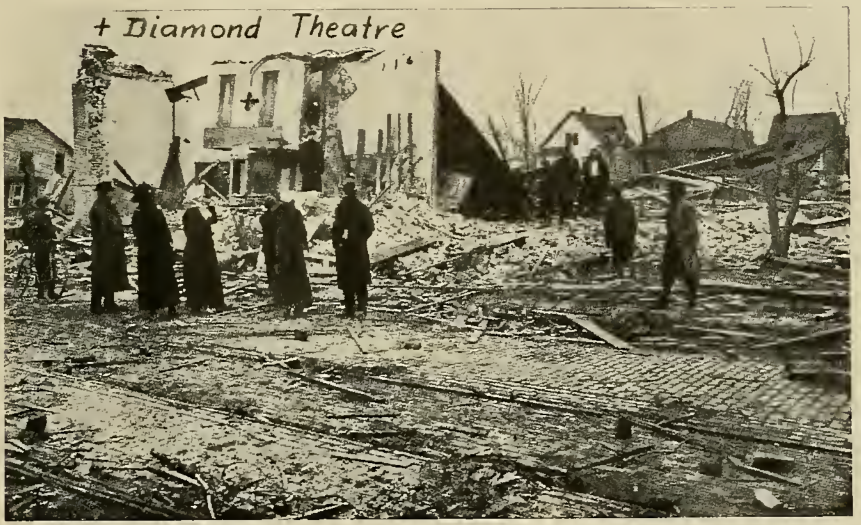

Diamond Theatre,
O. S. Finch, Proprietor.
Omaha, Neb., April 16, 1913.

Precision Machine Co.,
New York, N. Y.

Gentlemen:

As I have had a Simplex machine since last October, it's about time I said something about it. Have given the machine a thorough trial before making any comments. It not only stands the test of running pictures, but also stands a tornado. As you may have heard my theatre was destroyed by that awful tornado of March 23rd. Of all the brick and timbers that fell on the machine nothing broke only the top magazine. The weight would have smashed any other machine. Am sorry I did not get a picture of the machine as it was after the storm, but had too much trouble to think of. I would not trade a Simplex for any other make going. You have them all beat a mile, as the saying goes. I have started to rebuild again, so will have the machine in operation about the first of June. There was no one killed in the theatre as was advertised over the country.

Very truly yours,
(Signed) O. S. FINCH.

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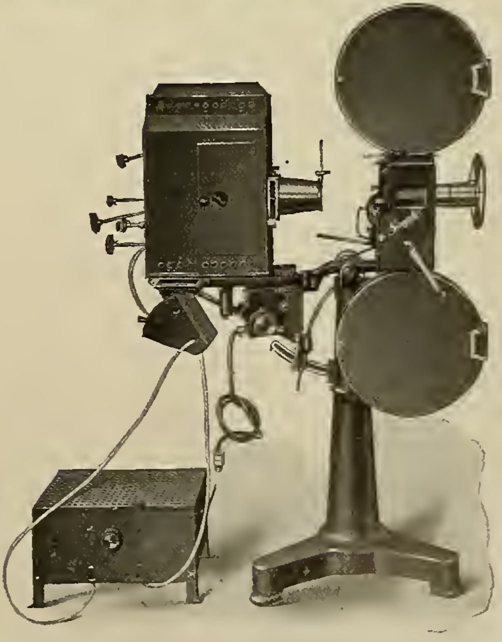

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PRECISION MACHINE CO.

317 East 34th Street NEW YORK

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, MAY 4th, 1913.

CRYSTAL—Pearl As a Detective (Comedy)..........
CRYSTAL—Oh, Whiskers! (Comedy) ....
ECLAIR—Bewitched Matches (Comedy) ....
ECLAIR—Salamanders (Scientific) ....
REX—The Rosary (Drama) ....

MONDAY, MAY 5th, 1913.

CHAMPION—The Shark God (Drama)...............
IMP—Eureka (2 Parts—Drama) ....
NESTOR—The Country Cousin (Comedy)............

TUESDAY, MAY 6th, 1913.

GEM—Billy's First Quarrel (Comedy)................
GEM—Call Him Whiskers (Comedy)..................
101-BISON—The Indian's Secret (2 Reels—Drama)....

WEDNESDAY, MAY 7th, 1913.

ECLAIR—The Sons of a Soldier (3 Parts—Drama)....
NESTOR—The Awakening of Papita (Drama)........
POWERS—The Black Smallpox Scare (Comedy)......
UNIVERSAL—The Animated Weekly No. 61 (News)..

THURSDAY, MAY 8th, 1913.

FRONTIER—The Sheriff's Rival (Drama)............
IMP—The Whole Truth (Drama)....................
REX—The Smuggler's Daughter (2 Reels—Drama)....

FRIDAY, MAY 9th, 1913.

NESTOR—Miss Nobody (Drama) ....
POWERS—Bozo Arrives (Comedy) ....
VICTOR—The Unknown (Drama) ....

SATURDAY, MAY 10th, 1913.

FRONTIER—The Tenderfoot's Ghost (Comedy)......
IMP—Leo Makes Good (Comedy)....................
IMP—The Oyster Industry (Industry)...............
BISON—The Northern Spy (2-Reel Drama)..........

ADVANCE RELEASES.

SUNDAY, MAY 11th, 1913.

CRYSTAL—When Love Is Young (Comedy)..........
CRYSTAL—His Awful Daughter (Comedy)...........
ECLAIR—A Wise Judge (Comedy)...................
ECLAIR—Manufacture of Steel (Comedy)............
REX—The Poverty of Riches (Drama)...............

MONDAY, MAY 12th, 1913.

IMP—A Woman Loved (Drama)....................
NESTOR—The Squashville Ladies' Fire Brigade (Com.)
CHAMPION—Hawaiian Love (Drama) ....

TUESDAY, MAY 13th, 1913.

GEM—Billy's Adventure (Comedy) ....
101-BISON—The Toll of War (3 parts—Drama)......

WEDNESDAY, MAY 14th, 1913.

NESTOR—The Clean Up (Drama)....................
POWERS—The Violet Bride (Drama)................
ECLAIR—The Key (Drama) ....
UNIVERSAL—Animated Weekly No. 62 (News)......

THURSDAY, MAY 15th, 1913.

REX—The Cap of Destiny (Drama)..................
IMP—The Heart That Sees (Drama)................
FRONTIER—In the Great Southwest (Drama)........

FRIDAY, MAY 16th, 1913.

NESTOR—An Eye For An Eye (Drama).............
POWERS—The Tarantula (Drama) ....
VICTOR—A Fair Exchange (2 parts—Drama).........

SATURDAY, MAY 17th, 1913.

IMP—Beetles (Centimology) ....
BISON—In the Secret Service (2 parts—Drama).......
FRONTIER—Betty's Bandit (Comedy) ....

Mutual Film Corporation Current Releases

SUNDAY, MAY 4th, 1913.

MAJESTIC—A Country Man's Romance (Drama)......
THANHOUSER—Express C. O. D. (Comedy-Drama)

MONDAY, MAY 5th, 1913.

AMERICAN—The Brothers (Drama)..................
EXCELSIOR—Brothers All (Drama)..................
KEYSTONE—Algie on the Force (Comedy)..........
KEYSTONE—His Ups and Downs (Comedy)..........

TUESDAY, MAY 6th, 1913.

MAJESTIC—The Children of St. Anne (2 Parts—Dr.)..
THANHOUSER—Her Sister's Secret (Drama)........

WEDNESDAY, MAY 7th, 1913.

BRONCHO—The Way of a Mother (2 Parts—Drama)..
MUTUAL—Mutual Weekly No. 19 (News).............
RELIANCE—A Cruel Suspicion (Drama)..............

THURSDAY, MAY 8th, 1913.

AMERICAN—Human Kindness (Drama)..............1000
KEYSTONE—The Darktown Belle (Comedy).........
KEYSTONE—A Little Hero (Comedy)................
MUTUAL—The Old Clock (Drama)..................
MUTUAL—Mosques and Tombs of Caliphs and Mamelukes (Architectural) ....

FRIDAY, MAY 9th, 1913.

KAY-BEE—Past Redemption (2 Parts—Drama)........
THANHOUSER—The Other Girl (Comedy)..........

SATURDAY, MAY 10th, 1913.

AMERICAN—Youth and Jealousy (Drama)...........1000
RELIANCE—The Sheriff (Drama).....................

ADVANCE RELEASES.

SUNDAY, MAY 11th, 1913.

MAJESTIC—Billy's New Watch (Comedy)...........
MAJESTIC—Liquid Air (Scientific) ....
THANHOUSER—Barred from the Mails (Comedy)...

MONDAY, MAY 12th, 1913.

AMERICAN—Angel of the Canyons (Drama).........1000
EXCELSIOR—Title not reported.
KEYSTONE—Mabel's Awful Mistake (Comedy)......
RELIANCE—The Eternal Sacrifice (Drama)..........

TUESDAY, MAY 13th, 1913.

MAJESTIC—My Lady's Boot (Drama)...............
THANHOUSER—The Marble Heart (Drama)........

WEDNESDAY, MAY 14th, 1913.

BRONCHO—A Slave's Devotion (2 parts—Drama)....
MUTUAL—Mutual Weekly No. 20 (News)...........
RELIANCE—The Big Boss (2 parts—Drama)........

THURSDAY, MAY 15th, 1913.

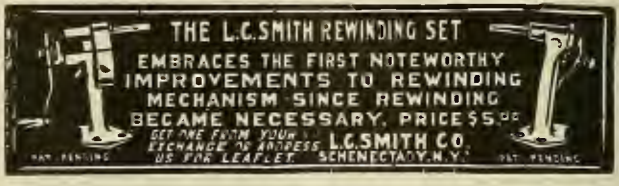
AMERICAN—The Kiss (Drama) ....
KEYSTONE—Their First Execution (Drama).........
MUTUAL—His Master's Rival (Comedy).............
MUTUAL—The Valley of Albula, Switzerland (Scenic)

FRIDAY, MAY 16th, 1913.

KAY-BEE—For Love of the Flag (2 parts—Drama)....
THANHOUSER—Title not reported.

SATURDAY, MAY 17th, 1913.

AMERICAN—The Great Harmony (Drama)..........1000
RELIANCE—After the Massacre (Drama)............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Mutual Film Corporation

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DIST. OF COLUMBIA. Washington—Mutual Film Corporation, 428 Ninth Street, N. W.

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Majestic Film Service Co., 216 N. Fifth Avenue.
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Continental Film Exchange, 902 Filbert Street.
Wilkesbarre—Mutual Film Exchange, 61 S. Pennsylvania Avenue.

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TENN. Memphis—Mutual Film Corporation, Kallaher Building, 5th floor.

TEXAS Dallas—Mutual Film Corporation, 1807 Main Street.

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OREGON. Portland—Film Supply Co., 385 1/2 Alder Street.

PENN. Pittsburg—Pittsburg Photoplay Co., 412 Ferry Street.

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Serving A FEATURE PROGRAM EVERY DAY upon an EXCLUSIVE BASIS. The Multiple Reel features are unequalled by any other program. (See list below.)

KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

pictures the attraction. The West Broadway also will be operated as usual, Fred Dolle and other officers of the Broadway believing there is enough patronage in that section of the city to give both houses plenty of action. The Broadway now owns five theaters in Louisville, all using moving pictures. In conjunction with the films, the Arlington-Blanchard-Carr Company is providing amusement. This stock company is now on its sixteenth week in Broadway theaters, playing in rotation to the Ideal, West and East Broadway theaters.

The sale of the Royal Theater to the Broadway Amusement Company, has lightened considerably the duties of Manager Louis J. Dittmar, of the Majestic Theater Company. Mr. Dittmar has supervised both these houses in the past. The opening of the new Arcadia skating rink and dance hall made additional calls on Mr. Dittmar's time, and this fact was partly responsible for the sale of the Royal, which seats 440 people. Mr. Dittmar will retain the management of the Majestic, one of the most popular theaters in the South. He also is interested in several business houses, and in addition to his regular duties is vice-president of the Kentucky Motion Picture Exhibitors' League.

Much improvement has been felt in Louisville motion picture circles in the receipt of films, which for a time was exceedingly poor. Railroad facilities have been put back on a normal basis, apparently, and exhibitors are receiving and showing new films daily, as in the past. Theaters of Jeffersonville, Ind., which were closed down for a time by hight waters, have resumed business. The Ohio, after striving to break all previous records for altitude, has crawled back into its normal channels and business in moving picture circles is splendid.

The Central Film Service Company, of Indianapolis, has secured the Kentucky rights on "As in a Looking Glass," the three-reel Monopol offering. The same concern will show the feature in Indiana, including it in the regular service.

The Orpheum Theater, of Louisville, one of the most popular houses of the Princess Amusement Company, attracted big crowds recently with pictures of flood scenes in Dayton.

Work has begun on the new annex to the Grand Theater, of New Albany, Ind., the house of the Switow Amusement Company. Plans have been completed whereby the Grand will be closed down but a few days during the final stages of the building. The Grand, when completed, will have a seating capacity of about 1,200. M. Switow is head of the company which only recently was incorporated.

Despite the fact that the Gaiety Theater, a burlesque house of Louisville, is to lose its present service by a re-arrangement of interests, the proposed Jefferson Theater will go up according to original plans. The Gayety is to lose out after this season, and the disposition of the Jefferson street house is uncertain. It is announced that no change will be made in plans for the Jefferson, which will present vaudeville and moving pictures. Irvin C. Simon, president of the Princess Amusement Company, is manager of the Jefferson Theater Company.

Attendance at the Orpheum Theater, Louisville, is likely to be hurt somewhat by the building operations taking place on adjoining property. This was recently put out of commission by a fire. The place is owned by the Whallen Brothers, proprietors of the Buckingham Theater, the home of burlesque and moving pictures, and for a time it was thought that a new theater would go up on the ruins. However, the Whallen Brothers recently decided to erect a business house there, and work has begun. The entrance to the Orpheum is cut off to some extent by the razing of the ruins.

Miss Vera Black was a recent visitor at the Majestic Theater, of Louisville, lecturing on the making of motion pictures. Miss Black is very popular in Louisville through her connection with the Biograph Company, and exceptionally large crowds heard her descriptions of the inside of the film-making industry.

Despite unfavorable weather, Louisville exhibitors have had splendid business recently. Many high-class films found their way into the Kentucky metropolis, and have proved attractions of note, without exception. With good prospects for better weather, the situation is in splendid shape. Films are being changed daily in most of the houses, as in the past, express companies now being able to accept shipments for immediate delivery, and the famine of a couple of weeks ago being a thing of the past.

David Levinson, manager of the Novelty Theater, has enlarged his orchestra and added two popular Louisville singers to his program. A three-piece aggregation is now providing music for films shown at the Novelty. Fred Wells and William Green, both well known in moving picture circles, are the vocalists at the Novelty. This is a good deal of an innovation, as Mr. Levinson has not favored singers greatly in the past. An added attraction is J. Howard Albert, who carries his own slides with him and lectures on celebrated cathedrals, great thoroughfares and the tombs of noted men.

While the moving picture theaters as a whole are in good shape in every respect, a rumor which is now going the rounds in the Kentucky metropolis, indicates that this is not altogether true of the theaters which stage legitimate shows. With the regular season approaching an end, stories of all kinds are getting into circulation, and while perhaps not absolutely trustworthy, are at least interesting. It is said that but one or two of the legitimate theaters has made money during the season which is ending. This being the case, theatrical men are looking askance at the new National Theater, on which work is progressing slowly. The Gayety, the home of burlesque, is scheduled to be closed next fall, and may be converted into a moving picture house. The old Avenue, formerly noted for the class of melodrama presented, but more recently a motion picture house, also is to pass away. It is said that work on the Jefferson Theater, a vaudeville house, will begin shortly. Both the Shubert, Masonic and Macauley's theaters, which have presented high-class attractions, are said to have done no better than break even this season, and it is asserted that one will be closed during the coming season. In the meanwhile, animated pictures are drawing big crowds daily, and exhibitors are free from worry.

Though pedestrians were alarmed by the explosion of a barrel of denatured alcohol at Taylor's drug store, at Fourth and Chestnut streets, patrons of the Masonic Theater and Keith's Theater, a few feet away, were not frightened, and few knew there was a fire near by until they arrived on the street. Both playhouses are near the drug store. Patrons of the Masonic left the house when the odor of smoke reached them. At Keith's it was announced that the moving pictures, which usually conclude the performance, would not be shown, and the audience was in ignorance of the cause until the street was reached. The blaze was kept from spreading, the loss being only $500.

W. C. Legg, of the New Albany, Ind., Amusement Company, has returned from Indianapolis, Ind., where he secured a permit for the erection of a vaudeville and moving picture theater in New Albany. A four-story brick building on the south side of Main street, between Pearl and State, has been purchased by the new company. The upper floors are to be removed and extensive alterations made. The house will be 60 by 120 feet, and will have a seating capacity of 1,000. Work will begin May 1.

Moving picture theaters of Maysville, Ky., have reopened after a shut-down of a week because of the flood. Both the Pastime and the Gem have reopened, while the Washington will follow shortly.

Cornelius Owen, manager of the Rex Theater, of Fulton, Ky., sustained slight injuries recently on his first trup with a new Ford automobile, which he purchased. Mr. Owen lost control of the machine and drove it into a grocery store. Neither exhibitor nor car was injured, the chief loss being to the grocer's eggs.

The new Princess Theater has opened at Earlington, Ky., Forrester & Fawsett being the owners. Four reels of picture are to be supplied daily by the St. Louis License Film Exchange. Handsome souvenirs were given away to patrons at the opening performances.

The opening of the new Princess Theater, of Russellville, Ky., has been delayed by reason of the flood, which held back furnishings for the house. The motion picture theater will be put into commission late in April, however.

The American Amusement Company has been formed at Central City, Ky., and will operate a chain of theaters, according to present plans. The American has taken over the Empress, formerly owned by the Consolidated Theaters Company, of Louisville. Alterations are planned in the theater, which is a modern one. The roof is to be elevated to make room for the installation of a balcony, which will provide seats for colored people. John T. May has been elected president of the American Amusement Company, which will erect other houses shortly. T. W. Murphy retains the management of the Empress.

A Power's projection machine has been purchased by the management of the Auditorium, of Danville, Ky. The machine supplements other new equipment recently purchased.

The City Council of Henderson, Ky., has rejected a proposal to close a moving picture theater of that city. A petition from the Audubon Baptist Church and the Clay Street Methodist Church was presented to the Council recently, asking that the theater in question be forced to close from Saturday night to Monday morning. The Council held that the matter was out of their jurisdiction, and that they had no voice in the matter.

The management of the Tabb Opera House, of Mt. Sterling, Ky., came to the rescue of Ohio flood sufferers recently, giving a benefit performance. The admission price was raised to 15 cents, and more than $60 was netted for victims of the high

J. F. Hawn is president of a company formed at Barbourville, Ky., for the purpose of erecting a new theater. A site has been purchased and work will begin immediately. Motion pictures are to form a part of the program to be presented in the new theater, according to plans of the promoters.

Dr. Edward Behymer, of Cincinnati, will erect a motion picture theater at 3737 and 3739 Eastern avenue, in the near future. It will be 32 by 125 feet and contain 400 seats.

The owners of Norwood Theater, Cincinnati, have postponed improvements in the theater temporarily. Owing to upset conditions, contractors have been unable to bid on the work, and the alterations will be held in abeyance for a few weeks.

The Imperial Theater, 280 West McMicken avenue, Cincinnati, is to be improved by the addition of a balcony, which will increase the seating capacity by about 250.

G. D. CRAIN, JR.

BUFFALO.

MOTION PICTURE EXHIBITORS' LEAGUE. Local No. 6, of Buffalo, recently held a luncheon at which plans for the national convention of moving picture men in New York in July were discussed. Exhibitors from other parts of the State were in attendance. The idea of raising the standard of pictures was advocated at the meeting.

A strike of Buffalo street railway employees seriously hurt business at the moving picture theaters here last week. The streets were patrolled by several thousand members of the New York State Militia. On account of serious rioting by the strikers the regular patrons of moving picture houses preferred to witness the exciting scenes on the streets than to go to shows. The strike ended Friday night with a victory for the men and attendance at the theaters soon resumed regular proportions.

Manager Marcus is taking care of large crowds at the Academy Theater this week, where pictures of the Dayton floods are being shown.

An attractive electric sign was erected in front of the Strand Theater last week. Manager Eidel, of that house, is using the high class picture, entitled "Satan," as a feature. "The Prisoner of Zenda" was the attraction at this house the week of April 21. There was a special musical program.

On account of traffic being tied up by the street car strike Manager Laughlin of the Majestic Theater advertised the middle of last week that there would be no moving picture show at that house Sunday night.

Mitchell H. Mark, head of the Mark-Brock Theatrical Enterprises, owners of several moving picture theaters and others, have sold the Lewis block, Swan and Washington Streets, in this city.

The Edison talking pictures still occupy a headline position on the bill at Shea's vaudeville theater here. Al Becker and John Carr are in charge of this part of the program. Mr. Becker has operated moving pictures at Shea's for several years. His assistant is a brother-in-law of Michael Shea, owner of the theater.

The New Lyric Theater, on Washington Street, near Lafayette Square, will open May 22, and will feature vaudeville and Kinemacolor pictures. The owner is Mitchell H. Mark, who is proprietor of the Family Theater, Buffalo, and several other moving picture houses here and in other cities. The Family, which has played vaudeville and pictures, will feature pictures exclusively after May 22. A. R. Sherry, manager of the Family, will also manage the New Lyric, which is only a few feet from the former house. Isidore Moses is his assistant. The Lyric, which, by complete remodeling, has been converted into the New Lyric, played the Stair & Haviland attractions for several years. The house was first called The Corinne and later the Lyceum. Work on Mr. Mark's magnificent theater, The Strand, at 47th Street and Broadway, New York, is progressing rapidly.

An effort is being made to prevent the opening of moving picture theaters in Hornell, N. Y., on Sundays.

The Motion Picture Exhibitors' League of Buffalo has adopted a resolution that its members will refrain from exhibiting any film showing advertising in any form.

A representative of a Chicago moving picture theater, whose name has not been announced, is considering a plan to build a similar house on Central Avenue, Dunkirk, N. Y.

The new Globe Theater, Main and Ferry Streets, Buffalo, will open May 5 under the management of the Sherman Amusement Company. The house will feature moving pictures and will be fireproof.

Charles Bowe, manager of Keith's moving picture theater, was formerly connected with the Academy, when it played melodrama.

H. E. Hughes, formerly president of the Slide Advertising Company, of this city, has been appointed salesman in charge of the Buffalo and Rochester territory of the Lee Lash Company of New York. This concern deals in slide advertising for moving picture theaters, scenic painting, etc.

The Bijou Dream, Main and North Division Streets, managed by J. H. Beaver, will be remodeled at a considerable expense. This moving picture house was one of the first of its kind in Buffalo and occupies a valuable site in the heart of the business section.

BILLY BISON.

INDIANA.

MANAGER JOHNSON, of the Lyric Theater, at Champaign, Ill., has closed a deal with Dr. P. Mackay, of LaFayette, whereby that city will have a modern picture house. A site has been secured on Main Street and work begun on a fireproof structure 37 ft. 6 ins. x 120 ft., which will represent an investment of $35,000. The Champaign house will be managed by C. L. Hunter, who has been assistant manager for the last six months.

The Palmer Amusement Company, of Washington, has been incorporated with a capital stock of $50,000 to operate theaters. The incorporators are Lyman H. O'Donnell, Ernest E. Forsythe, Samuel C. Oskridge, John Bourgholtzer, Harry M. Palmer and Ray Palmer.

The Ticket Premium Company, of Fort Wayne, has been incorporated with a capital stock of $10,000 to conduct picture shows. The incorporators are E. T. Keech, J, Kaminski, Edward Krause and F. L. King.

MIDWEST SPECIAL SERVICE.

LICENSED FILM STORIES

KALEM.

THE ADVENTURE OF AN HEIRESS (May 12).—Florence, the daughter of H. Benjamin Baker, a millionaire, chafes at the restrictions which her parents exercise over her. Some girl friends call, explaining that it is "Tag Day," and ask Florence to join them in selling tags to raise funds for a benevolent organization. The parents of the heiress are horrified and will not listen to the proposition.

Baker is not inclined to favor his secretary, Dick, as a son-in-law, and when the young man attempts to intercede for Florence, he is dismissed from the millionaire's service.

Later, Florence's father relents somewhat, and brings the girl a handsome necklace as a peace offering. She places the pearls in her jewel box, and, putting the key in her purse, she quietly leaves the house to join the girls.

An enterprising reporter learns of the gift and writes an article for his paper, stating that the young heiress will no doubt wear the necklace at her forthcoming debut. The item comes to the notice of Prentiss, a society crook, who manages to steal Florence's purse while purchasing a tag from her. Having secured the key to the jewel case, Prentiss enters the residence in the guise of an employe of a vacuum cleaning concern.

While in search of another position, Dick, the former secretary, becomes suspicious of Prentiss' actions and is the means of securing the necklace and bringing the crook to justice.

MAN'S GREED FOR GOLD (May 14).—The old miser, living in a tenement, keeps his savings in an earthen idol. The janitor of the building suspects that the old man has concealed wealth, but is unable to locate it. Finally the miser dies and the janitor disposes of the idol to a dealer in antiques.

Carter, a bank clerk, is given to speculation, and in response to his wife's earnest appeal, he promises to give up the precarious practices, which are jeopardizing his position and happiness. However, the young man is weak and breaks his promise.

While shopping the wife buys the idol and brings it home. Carter is called upon for margins and takes his wife's jewels to meet the demand. Later in the day he receives a second telegram in the wife's presence, and the sacrificing woman brings out the jewel box, only to discover that she has been robbed by her husband.

Fearing that Carter will become desperate, his wife removes the cartridges from the revolver which he keeps in a drawer.

That night a burglar visits the house. Carter goes after the intruder with the revolver, but the crook discovers that the weapon is unloaded and attacks the bank clerk. Mrs. Carter rushes to the scene and fells the burglar with the idol which she grasps from the mantel. The earthen image is shattered and a fortune lies at the feet of the young couple. As the burgler is led to prison, the clerk assures his wife that he will profit by his experience and they happily make their plans for the future.

PAT, THE COWBOY (May 16).—Pat bids farewell to the ould sod and sets sail for America, where he secures work on a ranch. His eccentricities furnish a great deal of amusement for the cowboys, and Betty, the ranchman's daughter, misses no opportunity to ridicule the stranger. When the men leave for the round-up, Pat, determined to demonstrate his efficiency, mounts his pet mule and proceeds to corrall all the pigs. This is the last straw and he is banished from the ranch.

Betty has given her promise to the foreman, and goes to the church to await the ceremony. But the bride-groom has a thrilling experience with some desperate bandits and fails to keep the appointment. Betty becomes tired of waiting and when Pat appears on the scene with the captured outlaws, the girl decides that her first choice was a mistake.

FOOD INSPECTION (May 16).—From cold statistics the average person is unable to comprehend the immense amount of work accomplished by the Health Department of America's metropolis. Through this interesting topical production we learn that four and one-half billion pounds of food are received in New York annually. In 1912, 26,000,000 pounds of impure food were destroyed by the inspectors. A cargo of 34,000 boxes of lemons from Italy is examined, together with other commodities. The five million quarts of milk received each day in New York; the bacteriological tests and the examination of eggs, present an interesting sight.

THE POET AND THE SOLDIER (May 17).—Adapted from Trench's "Apollo and the Seaman," by permission of Henry Holt & Company, Publishers, New York.

"I heard a soldier sing some trifle
  Out in the sun-dried veldt, alone;
He lay and cleaned his grimy rifle
  Idly behind a stone.
What grief of love had he to stifle
  Basking so idly by his stone,
That grimy soldier with his rifle,
  Out in the veldt alone?"

The poet finds an answer to his question when, later, he meets the soldier, mortally hurt in the army hospital, and hears his story. He learns of the soldier's courtship and happy married life in an English village: his transfer to a hill garrison in India, where tribesmen have been making trouble; the attempt made by a native rebel to assassinate him as he and his wife sit together in the moonlight; the sacrifice of her own life to save his.

Happy in knowing that the period of waiting for his loved one is almost over, the soldier takes the hand of the poet.

"If after death, love, comes a waking,
  And in their camp so dark and still,
The men of dust hear bugles breaking
  Their halt upon the hill,
To me the slow and silver pealing
  That then the last high trumphet pours
Shall softer than the dawn come stealing
  For, with its call, comes yours!"

THE BATTLE FOR FREEDOM (2 parts—May 17).—An illustration of the perils of crossing the South African veldt. The Willis family at Cape Town suffers reverses and starts with a party across the arid plain for Kimberly to recoup their fortunes, leaving behind the son Charles, aged 20, and the old grandfather. The entire party perishes on the way for lack of water, except the little Willis girl, Ellen, whose father steals enough water from the general supply to keep her alive. She is found by a party of Boers, and is adopted by a Boer family named Joubert. Charles and his grandfather at Cape Town hear of the calamity and never expect to see any of their family again.

Twenty years later Ellen is the belle of Jacobsdal. Charles, her brother, is a captain in the British army. The Boer war is on and the Joubert farm becomes a battlefield. A great battle takes place and the Boers are defeated. Charles takes charge of the prisoners. A locket Ellen wears discloses to him her identity.

LUBIN.

THE PAYMASTER (May 10).—Shorty Kennedy and Bill Watson, two notorious ex-convicts, applied for work at the Great Western Mining Company. The superintendent, not knowing of their record, gave them employment. In less than a week the two men were discharged for drinking, and when they saw Carson go to town for money, they decided to hold him up. Carson was delayed at the bank until too late to pay the men that day, and there being no safe at the superintendent's office, he took the money home and secreted it in his bedroom. The ex-convicts concocted a plan to get Carson away from the house, and, by securing one of the Mining Company's letter heads, sent Carson a note purporting to be from the superintendent's wife, stating that her husband was taken suddenly ill and asking his assistance. His suspicions were not aroused until on his arrival at the superintendent's house, he found him in perfect health and his wife declared the note a forgery. During Carson's absence, the ex-convicts entered his home, bound his wife and endeavored, through intimidation, to make her disclose where the money was hidden. When she refused, they made a careful search, during which Kennedy found a box of "Rough on Rats," and with fiendish ingenuity, the two desperadoes decided on a plan to force Carson's wife to tell where the money was hidden. Taking a piece of bread, they mixed the rat poison with butter and sugar, and before the helpless mother, they offered it to her child. As the baby reached out its hand for the poisoned bread, the mother could stand the strain no longer, and told the men where the money was hidden. In the meantime, Carson tried to reach his home by telephone, but the crooks had broken the receiving cord, leaving the wire open. Carson heard the struggle his wife was having with the robbers, and calling on the miners for assistance, arrived at his home in time to save the money.

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sixe 8x10 of all 2 and 3-reel FEATURES of the following: KALEM, VITAGRAPH, THANHOUSER, LUBIN, BRONCHO, MELIES, KAY-BEE, RELIANCE, PILOT, MAJESTIC, AMERICAN.
SET of 12, $2.00. SET of 6, $1.00.
KRAUS MFG. CO., 14 E. 17th St., N.Y.
DISTRIBUTORS WANTED IN CANADA, FAR WEST and SOUTH for our PHOTO PLAYERS POST CARDS, Associatin and Independent, 200 different players.

LUCKY COHEN (May 12).—Sol Cohen, a Jew peddler, has the whole village of Pikeville buying the cheap jewelry that he has for sale. He tells them that it is solid gold, and they fall for the "stall" and many of the men and women make purchases. Sol leaves them well satisfied, and he is also satisfied, for he has made a fine profit. Not long after one of the jays, while washing his hands, makes the discovery that the ring that he has bought is nothing more than brass, and wild with excitement, he informs the constable and townspeople, who have also been stung. They immediately get clubs and other weapons and start in pursuit of the Jew. In the meantime, he has wandered along and a tramp, who is hiding behind a tree, holds him up with his empty hand covered with a handkerchief, takes his pack and clothes away from him and leaves him bewailing his fate. The crowd catch sight of the tramp, now dressed up in the Jew's clothes, and give chase. They catch him after he has dropped the pack and tray, right at the foot of the tree behind which the Jew is hiding. They beat the tramp up thinking that he is the Jew, while lucky Sol recovers his goods and goes on his way rejoicing.

A TEN-ACRE GOLD BRICK (May 12).—Jed Bascom and his wife, who live in the Middle Atlantic States, where the winters are noted for their severity, are about tired of the cold and snow. One evening, after Jed has put in a hard day's work on the farm, and has arrived home with an armful of wood, he receives a prospectus and reading matter concerning Tropical Farms. He answers the letter and tells the real estate men that he will come on as a prospective purchaser. Skin & Dolle, the real estate men, who are land sharks, upon receiving Jed's reply decide to fix up a fake fruit farm on one of the worthless pieces of land that they have. Accordingly they buy a quantity of grape fruit, oranges, bananas and pine apples. These they give their men instructions to tie upon the trees with twine, so that when the unsuspecting buyer arrives they can show him the wonderful bargain they are going to sell him. Jed arrives and falls into the trap. He buys the farm, but he pays the bill with a check. The next day he takes a survey of his purchase, and finds out the deception. Instead of raising a row, he and his wife borrow a hundred dollars from the land sharks. Then he wires the bank to stop payment on the check. He then sends Skin & Dolle a letter, telling them what he has found out. When they receive the letter they faint.

THE PADRE'S STRATEGY (May 13).—Ramona Martinez, a beautiful Mexican flower girl, is the support of her widowed mother. One day, while out gathering flowers for her basket, she meets a young Mexican youth and they are mutually attracted with each other. In time the acquaintance ripens into love. Manuel Vasquez, the leader of a band of Mexican guerillas, comes to the city one night and enters a cafe where many of the army officers and better class of Mexicans are enjoying themselves. During the evening, Ramona enters the cafe to sell her flowers. She passes from table to table and finally comes to where Vasquez is seated. He speaks to her but she repulses him. He leaves the cafe and calls his lieutenant and one of his band, and tells them that they shall get the girl and bring her to him. They go to the cafe, and as the girl leaves she is overpowered and carried away by the bandits. Jose, who is coming to meet her and take her home, sees the abduction, but is too late to be of any service. He enters the cafe and tells of Ramon's trouble. The habitues of the place are not interested in the flower girl and his appeal for aid is unheeded. He then decides to go to the priest and ask for aid. He does so, and while there a messenger comes from the bandit, asking that the Padre accompany the messenger

(Continued on Page 616.)

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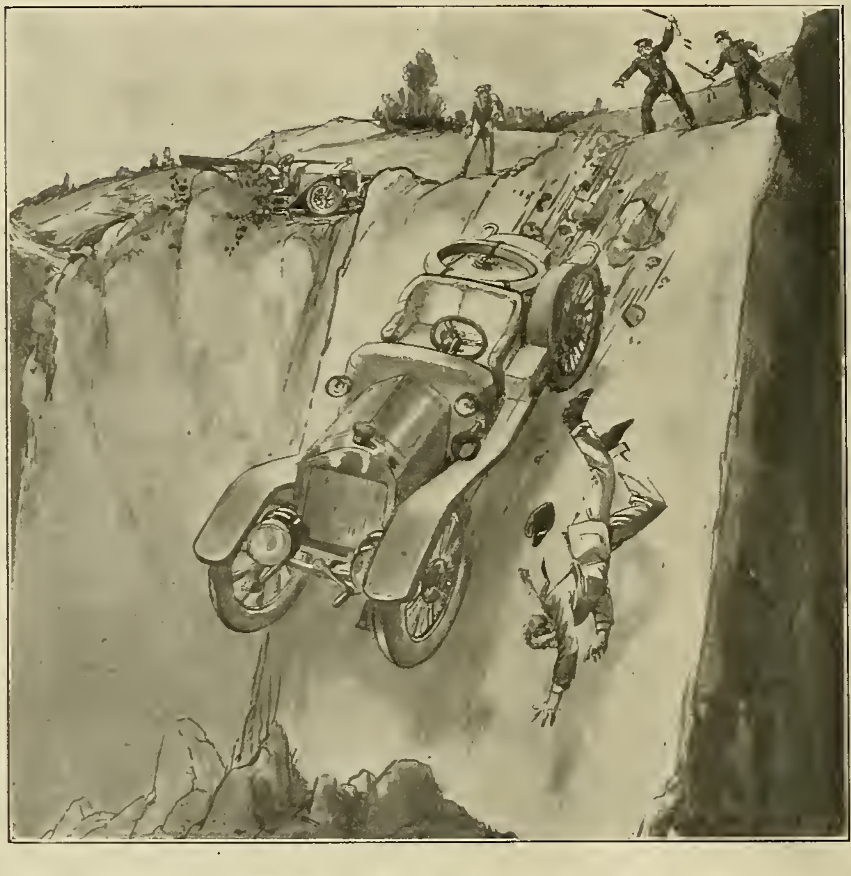

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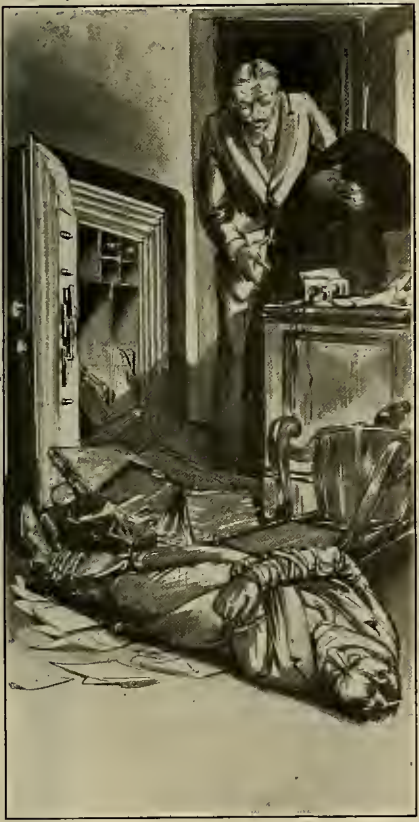

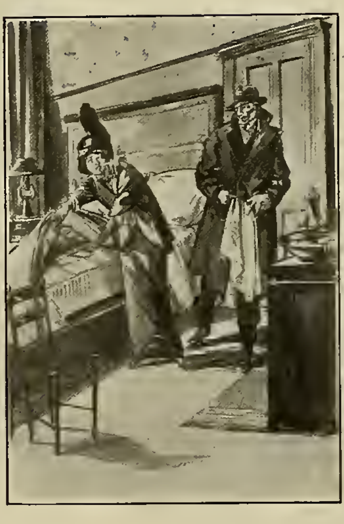

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into the mountains to perform a marriage ceremony. The Padre hits upon a plan whereby they can rescue Ramona, and he gives Jose a priest's robe, and they arm themselves. They then accompany the messenger to the stronghold of the bandits. As the ceremony is about to be performed the Padre and Jose suddenly draw the guns and overpower the two bandits and bind them. The Padre and Ramona then leave the camp, she, dressed as a priest, goes for aid, for Jose has been captured. They take two of the bandit's horses and start for the city. Arriving there, they go for the cavalry, who immediately set out for the rendezvous. They surprise the bandits and capture the entire band. As they are led away, Jose and Ramona kneel and receive the blessings of the Padre.

LONGING FOR A MOTHER (May 15).—This story deals with the longing of a child for his mother, whom he has never seen. The father, Lord Harcourt, avoids the little fellow, who is a constant reminder of the woman whose life went out when the long hoped for son came. The art gallery, where a full length oil painting of the sweet faced woman hangs, is the little boy's favorite resting place. Raymond gazes on the face, and he fancies that his mother smiles at him. Then in a phantasy he sees his mother step out of the frame. They hold sweet communion, and the boy feels that he is no longer alone. They play and romp over the lawn. The phantasy continues; his mother hears his evening prayer, he kneels by her side and repeats the words she has taught him. She lays him in his little bed and tells him stories till the "sand man" comes to claim him. Then he awakens from his day-dream, and only the sweet figure on the canvas remains. He is sobbing out his disappointment against the unresponsive painting, when a sweet young woman that Lord Harcourt has asked to be his wife, comes upon the motherless boy, and hears his impassioned appeal to his mother to return to him. Her whole heart responds to the child and she takes him in her arms. Lord Harcourt, missing his fiancée, hurries to the picture gallery in search of her and sees the tender scene. The man has never before realized the heart hunger of the motherless boy, and the woman, soon to be his wife, shows him how the child has suffered for a parent's love. Harcourt's conscience reproves him, he tries to atone to the boy, who responds eagerly, and finds happiness at last, in the tender arms of his new mother, and in the long denied companionship of his father.

BREED OF THE WEST (May 16).—Tom Morris, a young cowboy, is in love with Helen Walters, the daughter of an old miner. Jim Watson, the foreman of a ranch, is also in love with Helen, but she prefers Tom, and Jim resolves to get rid of his rival in some way, thereby leaving the coast clear for his own wooing. A band of Indians have been committing depredations in the neighborhood and Jim devises a plan of forming an expedition to exterminate them. He also plans to have Tom accompany them, resolving that he will not return alive. Helen, hearing of the plan to exterminate the Indians, makes Tom promise that he will not accompany the party. When the posse is being formed, Tom is asked to join, but refuses. The men taunt him and accuse him of cowardice. He finally gains Helen's consent to go, and receives Jim's sacred promise that he will bring Tom back unharmed. The expedition departs. In a battle with the Indians the little party is nearly exterminated and Tom and Jim are both badly wounded. Jim discovers Tom lying unconscious and determines to kill him. As he is about to raise his gun to commit the deed, a vision comes to him of his promise to Helen, and he decides to prove himself a man. Placing the form of the unconscious Tom on his shoulders, he starts across the desert for home. During a little party, at which Helen is present, she sits thinking of her lover, when suddenly a premonition comes to her that Tom is in great danger. So strongly is it suggested to her that she induces her father and several other friends to accompany her in a search for Tom. They start out on the trail taken by the expedition. In the meantime, Jim has been tramping across the desert with his burden and finally the strain proves too much and he falls exhausted. There is only a little water left and as he is about to drink some of it, the unconscious Tom revives and asks for a drink. Jim hands him the canteen and Tom, in his delirium, drains it. Realizing that they must have water to remain alive, Jim again picks Tom up and starts on his weary tramp. After a short time, he is unable to go further and sinks to the ground. Here Helen and the searchers find them. Tom is revived, but Jim's wounds and his exertions have proved too much for him and he is beyond help. Helen realizes that he has given his life to fulfill the promise he made her, and she presses a kiss upon his lips as he dies in her arms.

RETRIBUTION (May 17).—Stephen Elliott is the president of the Traders Bank and Milton Gray is the cashier. One day Elliott comes into Gray's office and is introduced to the cashier's wife. She is a pretty woman and the president feels that he would like to possess her. The next day he sends an invitation for Gray and his wife to visit him and take dinner, that he may become more acquainted with the cashier's wife. He then plans to incriminate the husband. A few days later he again visits the cashier's office, and during a pleasant conversation, Gray drops his pencil. As he stoops to pick it up the president surreptitiously takes a bundle of currency from the desk. The next morning it is found that the money of the bank is short. An investigation takes place, without favorable result. Gray declares his innocence, but without avail. The president sends for the police and has the cashier arrested. He then goes to Gray's home and informs the wife that her husband is a criminal and in jail. He promises that he will help clear him, but of course does not intend to do so. Gray is tried and sentenced to a term in the penitentiary. The next action of the arch rascal is to induce Gray's wife to get a divorce which is successfully carried through. Elliott then proposes to the woman and is accepted. The warden of the prison treats Gray very kindly and instead of giving him menial duties to perform, assigns him to do typewriting and act as a clerk. Six years pass, Elliott has married the divorced wife and they have a child. Gray having served his term, is released from prison and swears vengeance. He watches the president's mansion, and one night, Elliott, sitting in his library, sees Gray's face at the window. He is appalled. The wife and maid are upstairs putting the child to bed. The guilty husband is terrified with fear as he sees his victim draw a gun. Gray will kill him on the stroke of twelve. As he makes a movement to prevent Kate from entering the room, he is attacked with heart failure and falls back in the chair dead.

SELIG.

A MIDNIGHT BELL (Special—2 parts—May 5).—The picture opens showing the sitting room in Widow Gray's house, the residence of Nora Fairford, village school teacher. She and the widow's daughter, Annie, are friends. On her way to school, the teacher is met by John Bradbury, the young minister. They walk together as far as the postoffice and there are met by Lizzie Webber and Nellie Bowen, spinsters, who engage the minister's attention with gossip of the coming church social and he is forced to leave Nora. They walk to the church where the party is augmented by the minister's sister, Dot, and the old deacon, Lemuel Tidd.

The next scene takes place in the village bank, of which Stephen Larabee, is cashier. Annie Grey loves Ned, an officer of the bank and nephew of the president, Squire Olcott. Finding that Annie doesn't love him, Larabee, on the night of the church social, goes to the bank, opens the inside door of the safe with a duplicate of the key he had given Ned, and abstracts several packages of money, hiding them in the cushion of his pew at church. This is done to direct the blame toward Ned. Martin Tripp, an overgrown schoolboy, seeing the church door ajar, thinks that a ghost has been there and places a bear trap in the belfry with which to catch the ghost.

The next morning with malevolent intent, Larabee asks Ned for the safe key and upon opening the safe he feigns great surprise in finding the money gone. In self-protection he brings the justice of the peace. A few days later the constable gets a telegram from Boston stating that Ned is innocent, but that Squire Olcott has been speculating. Thereupon Ned, in a spirit of immolation, proclaims that he is the guilty one. The Boston detective, feeling sure that Ned is innocent, helps him to escape jail and flee to another part of the country in order that the trial may be delayed, thus giving him time to run down the real thief. The fugitive goes to the church to sleep and there encounters Larabee taking the hidden money. The deacon, who is up in the belfry doing some oiling, see the struggle, but being caught in the bear trap is unable to get down. He therefore rings the bell at midnight, bringing the villagers to the church. The desperate but quick-witted Larabee declares that he found Ned with the money, but when Deacon Tidd comes down with the bear-trap on his foot, he tells the true story, which sends Larabee off to jail, where he belongs—so that justice is meted out to the wicked and several pretty romances culminate satisfactorily.

THE POST-IMPRESSIONISTS (May 12).—Dick Carew, the son of a soap-maker, and Dorothy Wilton, the daughter of a lawyer, meet in Paris, where they have gone from America to imbibe an atmosphere sicklied with artistic buncomb by the Cubists. The young man, visiting a cabaret, the meeting place of frousy post-impressionists, is impressed with their windy theories, mainly denunciations of everything that common sense and decency understands. Dick is just ignorant enough about art to be impressed with this buncomb, and takes Dorothy to the Cubist. Their fathers come to Paris to visit them, and are allowed to go to a night class where the merry maniacs are studying a model that has been distorted artificially by Cubes in order to impress the unimaginary, so that the face of the boxy model is the only semblance to "the human form divine." The fathers naturally think they need the services of an alienist instead of an artist, to tell them what it is all about. The parents are next dragged to an exhibition of the raw art products, and gaze with wonder at the inscrutable crude color markings on the wall. The judges pick out two lovely nudes, that look like a jumble of Jack-straws, the complications of Jacks-at-the-easel, and award them the first prizes. These strange things are from the brushes of their children, and, by a trick in photography, they reveal from the seeming wreckage, the faces of their fathers.

LIEUTENANT JONES (May 13).—Col. Stanleigh is a "sporty" individual, infatuated with Mary Thompson, the sister-in-law of the post commandant, and the daughter of an old reprobate addicted to cups and cards. Mary loves Lieut. Jones. This fact infuriates Stanleigh, who plans dire revenge on both. Old Thompson, heavily indebted to Stanleigh, is induced by him to rob the safe of the monthly pay roll. Jones frustrates this plan, but is not disposed to ruin the weak old man, on account of the love he bears for his daughter. Stanleigh discovers this and diverts suspicion toward Jones, who is tried, convicted and sentenced. An Indian uprising calls the garrison away from the fort. Lieut. Jones rides out alone, disgraced. He discovers the ruse of the Indians in time to make a desperate ride, get in touch with the misguided troops, and get them back to save the post. Poor old Thompson, mortally wounded, confesses his crime. This exonerates Jones and implicates Stanleigh. The lovers are again united and Stanleigh loses his insignia of rank.

BUCK RICHARDS' BRIDE (May 14).—Buck Richards lives in untidiness on a lonely ranch with a slovenly Chinaman as a cook. He is too much engrossed in his affairs to realize the loneliness or meagerness of his life until he is accidentally visited by a homesteader with a neat, wholesome wife and babies. This brisk, orderly woman proceeds to straighten up his home. He feels, for the first time, the potential thrill of fatherhood and the lack of his lonely life. He finds a bright, capable young woman on his next trip to town, and marries her. She grows to like him, but he seems so completely absorbed in his business affairs that a misunderstanding arises. Finally she feels that he no longer loves her, and goes back to her old life of service at a cheap restaurant in a frontier town. But the thing not counted upon comes to pass, and, as she sits one day with her own baby cooing in her arms, she feels that its busy father has the right to know of its existence. She sends him a postal card with the picture of herself and the baby. This brings him flying into town and their misunderstandings are soon patched up and a happier life begins.

IN THE LONG AGO (May 15).—Dreamer comes wandering down a canyon toward the sea, playing softly on a reed pipe. Starlight and a group of maidens are picking flowers. They have no thought of him. But the low, sweet music moves Starlight away from the vacuous gayety of her companions. In the lodge of her father, the great chief, she sits moodily unanswering the suit of the painted warrior lingering in the shadows of the big tepee, ignoring his gifts, to the disgust of her father.

Dreamer sits by the moonlit waves playing a sea-tune. Starlight comes, drawn by the magic of his melody. The love motif holds them in its spell; but it is broken by the rude song of warriors drawing their war-craft on the beach. He hides the girl behind him, as he plays to disarm the suspicions of the grim savages. They pass, reviling him for his gentle weakness.

The desperate wooer of Starlight and the medi-

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cine man make an evil compact to win the girl through a love potion. Dreamer is brought before the chief and scoffing warriors; for the nonce weakness leaves him and he combats with the greatest warrior and overcomes him in the interim. The medicine man sneaks into the chief's lodge and throws Starlight into a trance. After victory Dreamer demands the hand of the chief's daughter, and then finds her as one dead, owing to the mischievous incantation of the medicine man. He would play her back to life, but his flute was broken before battle, so he flees, helpless, to the loneliness of the woods. The medicine man comes to restore the maiden but fails. In his solitude Dreamer recalls the legend that a flute from the thigh-bone of a rival will restore life. As Starlight is about to be laid away her true lover comes running with his flute of rigid bone that has cost him much effort to secure. Then he comes playing in the village, and the music lifts above the wailing lamentation—the dead. Starlight rises from her catafalque, the color of life is restored to her cheeks, and she follows Dreamer away beyond the horizon to happiness.

A DAUGHTER OF THE CONFEDERACY (May 16).—General Lee gives Lieut. Archer a despatch to be carried to General Jackson. The young soldier meets a Union scouting party, and wounded, he finds sanctuary at the Allen mansion. The house is subsequently searched by the Union party, but Virginia Allen, by conducting the officer through a secret door in the wainscoating of the dining room, saves him. She then takes him away and hides him in a cave. She takes General Lee's despatch from the lining of Archer's coat and tucks it in her hair, and then rides away with the Union soldiers toward the Confederate lines. She takes this document to Gen. Jackson without difficulty and he is deeply grateful. Eventually she returns to her own home and finds Lieutenant Archer recovered. They plight their troth and he goes back to the field of war.

WITH THE STUDENTS OF THE NORTH DAKOTA AGRICULTURAL COLLEGE (May 16).—One of Selig's informing educational pictures, showing a notable trip of the students of the North Dakota Agricultural College on a trip through the great Northwest. The students show their practicability in caring for every detail on this trip.

VITAGRAPH.

THE VAMPIRE OF THE DESERT (2 parts, May 16).—Ishmael, the son of Hagar, an old hag, living on the edge of the desert, falls completely under the charms of Lispeth, a vampire. One day there passes the miserable hut in which these three strange people live, a wealthy banker, named William Corday, his wife and son, Derrick. Lispeth wields her magic power over the husband and soon has him in her power. When he attempts to kiss her, she repulses him. So clever is she that the wife has no idea of her husband's unfaithfulness. Acceding to the wishes of Lispeth to be taken away from her humble abode, the banker and his wife take her to the city and give her a home with them. In fashionable dress her fascinating powers seem doubled, and one day in his study the husband beseeches Lispeth to flee with him. This is overheard by the son, who denounces his father. In order that the son should not tell his mother, Lispeth assures him that it was with him whom his father wanted her to flee. The son, believing this, embraces Lispeth, but is thrown aside by the angry father. Then Lispeth tells the father that she had to win the son over in order that he should not tell his mother. Lispeth continues her play with the father and son; but at length arranges to elope with the old man. Just as they are leaving the house, Lispeth is interrupted by the son. Father and son are facing an awkward situation, when Ishmael arrives and takes Lispeth back home. In a maniacal burst of fury, Ishmael takes her life.

THE WRONG PAIR (May 12).—Peter Hobson, an irascible old gentleman, throws fits when he is told over the phone that his daughter is about to elope. He starts for home at top speed, thinking perhaps to be in time to stop the couple. On the way he almost winged by an automobile, and on looking around sees it to be that of his would-be son-in-law, with his daughter actually in the car with him. Hobson quickly secures the aid of a policeman, who starts off in a racing car to chase and arrest the couple. Then, in his excitement, the old man posts up a notice offering a reward of one thousand dollars for the capture of the pair in time to prevent the marriage. Every young man in the neighborhood scours the country, seeking the elopers.

The policeman, in the racing car, catches up with and arrests a pair of speeders in an automobile, bringing them back with him to Hobson's residence. He will not listen to any explanation, but just forces them to come along. Simultaneously with the policeman's arrival at the house, comes a number of young men, bringing several other pairs in tow. It costs Mr. Hobson quite a lot of money to get rid of them all without suits or damages. The last pair to arrive, come unattended, and prove to be the elopers, who have had the knot tied and come back for papa's forgiveness. Papa is by this time all in and has not energy enough to refuse it. He sees that he cannot change the condition of affairs, and so decides to make the best of it.

THE GRAND CANYON (May 12).—A splendid travelogue, showing the wildest scenes of the majestic valley of the Colorado River. The valley where the human voice may be heard over fourteen miles away.

MR. HORATIO SPARKINS (May 13).—A young linen draper's clerk "blues" himself and has a rare good time, posing as a society man named Horatio Sparkins, while his real name is Samuel Smith. He spends all his money on fine clothes and his evenings in going to assemblies and balls, where he pretends to be a poet and a man of considerable means. At one of the balls he meets the Maldertons, a family of parvenues, who at once see a chance of making a good match for their daughter, Teresa, who is getting to be decidedly passe. They go to a Mr. Flamwell, a young man who claims to have acquaintances in the best society, and ask about Mr. Sparkins.

Flamwell tells them that he believes that Horatio is a young nobleman in disguise. Mama Malderton then makes plans to get the supposed nobleman into the matrimonial net, in which also shall be her daughter. She invites Horatio to dinners and parties and shows him a right good time. The whole family lionize him to the best of their ability and write to their friends, saying that Teresa has at last made an ideal conquest. Sparkins, who well sees what they are after, does not spoil the fun, but enjoys himself thoroughly, making the best of his opportunities for cheap enjoyment.

All goes well until Mama Malderton takes her daughter on a shopping expedition. By chance they enter the store in which Smith, alias Horatio Sparkins, is employed. To their horror they discover that their poetic young nobleman is merely a dry-goods clerk. Teresa promptly has hysterics and is conveyed home by her mother, who has to break the dreadful news to the deluded family.

A SOUL IN BONDAGE (May 15).—Passing into a cabaret show with a gay party of friends, Winnie Alden, acting on a sudden impulse, takes a little flower girl with her. This causes much joking among her companions, who cannot understand what has come over her. A chance remark of the little girl's shows Winnie what a false life she is leading, and she decides to abandon it. Edward Ferris, her man-friend, laughs at her when she tells him her intention and insultingly asks her to come to him when she needs money.

Good luck attends Winnie, who obtains a typist's position in a city office. She lives very happily in a boarding-house and cuts herself off entirely from all her former companions. While working here she meets Roy Dayton, who falls in love with her, and after a time proposes marriage to her. His earnest pleading wins her consent and she is looking forward to the wedding day.

Edward Ferris finds out where she is working, and one day shadows her to her home. She sees him and lets him see plainly that she does not want anything to do with him, but he forces himself upon her by calling at the house the next day. When she tells him of her engagement he laughs rudely at her and asks her what her intended husband would think of her past life, telling her that if she will come to him she will have all the luxury she can desire. Roy Dayton enters the room and overhears part of what is said. He demands an explanation from Winnie, who cannot give it. Upbraiding her for having won his love falsely, he leaves her in anger.

Winnie falls in a swoon and afterwards becomes seriously ill, and is taken to a hospital. In her delirium she raves constantly of Roy, who is finally sent for by the nurse, who sees that unless Winnie sees him she will die. When Roy sees the condition of his sweetheart he is stricken with remorse and his love is re-awakened. Warmly clasping her to his heart he asks forgiveness and brings the smile back to her wasted cheeks.

HIS LIFE FOR HIS EMPEROR (May 16).—The schemes of certain English merchants and politicians require that the Emperor Napoleon be unseated, whether by fair means or foul. Hearing of ex-Captain Lacroix, who has been degraded by Napoleon, they send an emissary to arrange with him for the emperor's assassination. Lacroix accepts their money and plans with his cronies to lure the object of their hate to an empty house, where they intend to kill him. The plot is hatched in the secluded corner of a wine shop, but the conspirators neglect to notice an intoxicated man who is sleeping there. The man is Pierre Duchesne, an official who has been discharged from a government bureau for drunkenness, but who, nevertheless, realizing that he has only himself to blame, bears no malice.

Lacroix writes a letter to Napoleon, telling him that valuable maps may be obtained from a disgraced English officer then in Paris, and bidding him to come alone to fetch them. A youth is despatched with the letter and further details of the plot then arranged. Meanwhile Duchesne has remained silent in his corner, but has heard every word of what has passed. He rushes to the palace and unfolds the plot to Napoleon, who has just decided to go to the meeting place. Duchesne pleads with the emperor to allow him to go in his stead, disguised to resemble his sovereign. Napoleon consents, and, after testing Duchesne to see if he can carry out the part successfully, sends him to the rendezvous, ordering that a band of soldiers shall follow him and ensure his safety.

Duchesne enters the house and is slain as he enters, before the soldiers can come to his aid. Napoleon, "The Scourge of Europe," who has followed the soldiers, kneels and kisses Duchesne's dead body reverently as it is laid upon the divan.

BUNNY AND THE BUNNY HUG (May 17).—Norman Winthrop, a surveyor, accidentally meets John Bunny, an Irish watchman of a building. He introduces him to Tom and Will Hawley, two of his friends, at a little poker game in which Bunny pockets all the winnings. Talking over the matter the next day, the three men agree that it would be a great joke to introduce Bunny into society, and accordingly they take him to a ball, first buying him the correct outfit. Bunny has, in fun, styled himself Count O'Rooney, and it is under this name that he is introduced to the guests. Tom and Will tell everybody that, in addition to being a count, O'Rooney is a multi-millionaire, and everyone tries to become acquainted with him, particularly as he is found to be an amusing story-teller.

The "count" makes a decided hit with the ladies, especially with Ethel and Molly Donovon, the sweethearts of Tom and Will. When the girls cancel a dance with the two boys, preferring to listen to Count O'Rooney's side-splitting anecdotes, both become considerably peeved and rather wish they had tried another kind of joke. Bunny convulses everybody by explaining that a red bandana handkerchief, which he absent-mindedly pulls from his pocket, was a gift from the Czar of Russia. After the ball the girls rave so much about the "count" that the boys feel even more sick about it and decide to put a spoke in his wheel.

After a day or two they organize a party, including the girls, and go down to the building where Bunny works as a watchman. When the girls see who he really is they receive a powerful shock and get very angry with the poor old man. He soon gets them laughing again, however, with one of his good stories. With a pocketfull of Havana cigars, Bunny is quite satisfied with the ending of the affair, which he regards as the funniest incident of his life.

ESSANAY.

THE RANCH GIRL'S PARTNER (May 13).—A bandana handkerchief, a horse, and love, are the chief characters in this Western drama. John Kelton falls in love with Marjorie Wayne. Charlie Stevens, the richest man in the western town, is also in love with Marjorie. Stevens steals a horse and unintentionally drops a bandana handkerchief. Stevens blames Kelton. The sheriff finds the handkerchief and arrests the real thief. Kelton later pays the mortgage on Marjorie's home and marries her.

THE SAME OLD STORY (May 14).—Augustus Carney falls martyr to the enchanting ways of Beverly Bayne, a manicurist in a barber shop. Carney makes a date with her for seven o'clock that evening. Later, Carney tells his private secretary, Billy Mason, about the appointment. Mrs. Carney enters the office about a quarter of seven, plants herself in a chair and refuses to move. The manicurist arrives and is introduced to Mrs. Carney as Mason's wife. Mrs. Mason arrives and demands an explanation, which is rather amateurishly

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given. Miss Bayne, Carney and Mason leave and meet Raymond, a female impersonator, who assists the two men to escape trouble.

BOOSTING BUSINESS (May 15).—Jim Barratt, a baking powder salesman, arrives in the town of St. Charles and finds that business is miserably slow. Barratt originates a clever scheme by which he will not leave empty handed. He writes a note, stating that Charles, the grocer, had not found the $100 bill that had been packed in one of the cans of baking powder. This Barratt accidentally drops on the street. One of the villageites picks it up. The news spreads fast. In an hour both grocers are completely sold out of the celebrated baking powder. Barratt "happens" by and is given a splendid order by Charles, the grocer, and Joseph, his competitor. Barratt enters the hotel bar, where he informs several men seated about, of his clever ruse, and how it worked. The tables turn, however, when the men discover that their wives had been "stung." Just see what happened to the baking powder salesman.

TWO SOCIAL CALLS (May 16).—Jim Malone, an ex-convict out of work, leaves his wife and two babies in search of employment. On the other side of life we see a happy couple with a young, healthy child, surrounded by all that prosperity affords. Charles Randolph, the father, accidentally drops his pocketbook that afternoon. Jim picks it up and escapes to his home with it. Mrs. Malone returns the pocketbook to its owner by mail. The next day, Mrs. Bandolph's maid, heavily laden with food and clothing, makes a visit to the slums to help the needy ones. During her absence from the automobile, Margaret, the child, in search of the maid, gets lost. The maid returns to the Randolph home and explains the situation. Mrs. Randolph becomes hysterical. The police are notified and a search is made. Margaret is finally found in Jim Malone's home. Randolph recognizes him as the thief. Margaret's love for Jim saves him from the penitentiary and rewards him with a splendid position.

BRONCHO BILLY'S GRIT (May 17).—Broncho Billy, intoxicated, enters Brown's general store, knocks over a barrel of brooms, and is about to help himself to the chewing tobacco, when the grocer interferes. Brown finally shoots Broncho Billy in the wrist. Mary Walker, a villageite enters, and discovering Broncho Billy suffering from the wound, washes and bandages it for him. The following day Broncho Billy calls on Mary to thank her for her kindness. Mr. Walker, overhearing the conversation, intrudes and orders the cowpuncher off his premises. That afternoon, the sheriff having been informed of the episode at the grocery store, tells Broncho Billy that he is a detriment to the community and to leave town immediately or take the consequences. The following day Mary's brother takes several horses to the nearby town to sell. The sale is made in good order and everything goes smoothly enough, until the weak son meets a gambler. The gambler has no trouble in getting the son intoxicated and taking his money from him by a clever gambling scheme. Broncho Billy enters the saloon and is nonplussed when he sees Mary's brother gambling the watch with the fair face of his sister in it. Broncho Billy holds up the gambling joint, restores the money to its owner, and takes the half-paralyzed form to his home. The rest of the story is very interesting.

EDISON.

GROUNDLESS SUSPICION (May 2).—One day, while the husband is at his office, the nurse informs the wife that their baby is blind. Not wanting to break the awful news to her husband, the wife writes for an eye specialist to come at once, telling him that her husband must not know of his coming. But before the doctor arrives, the husband comes home and finds his wife in tears. He is informed that nothing is wrong; but his suspicions are aroused when his wife receives a letter from the specialist, which she will not show to him. He goes out and upon returning, hears his wife say to someone over the telephone, "Can you come now, while my husband is away?" He goes, greatly depressed, into his study. Half an hour later he returns to where his wife and the specialist are and sees his wife's arms around the man's neck, begging for he knows not what. He is about to shoot both when his wife, with a hysterical cry, throws her arms around him because her little one can now see.

BILL'S SWEETHEART (May 3).—Bill, who is with a bunch of cowboys on their way to town, picks up from the wreckage of a prairie schooner a little baby girl. Five years later the little girl, while running after butterflies, gets lost. Bill, waking up from his siesta, goes in search of her, but she cannot be found. The little girl, in the meantime, has climbed into a freighter's wagon. For twelve years she lives with him. One evening, while gambling with Mexican Pete, the freighter loses his money, and the girl, whom he had staked against the Mexican's winnings. But before the Mexican can take the girl away, Bill wins her from the Mexican, places her in the care of a woman neighbor and eventually marries her.

THE HUNDRED DOLLAR ELOPEMENT (May 5).—Geraldine Gwynne is taken to a school for young ladies by her father. She is a headstrong, wilful girl who lost her mother when she was quite young. She forms a strange attachment for a young village loafer and is about to elope with him, but the principal of the school, Miss Preston, discovers it in time to telegraph her father. On learning the character of the fellow with whom his daughter is planning to elope, he goes straight to his house and offers him one hundred dollars to forget the girl. This the ardent lover promptly accepts and signs an agreement to that effect. Then the father repairs to the rendezvous and awaits the coming of his daughter.

Slipping down a ladder from her window, she steals cautiously across the lawn and, running around the corner of the barn, she comes face to face with her own father. It is a terrible shock and the girl is led away, sobbing with anger, grief and disappointment. But when her father shows her the agreement which her ardent lover signed for the consideration of one hundred dollars, she realizes what a fool she has been and that the hateful, prying school principal is really her best friend.

WHEN GREEK MEETS GREEK (May 6).—John Blackstone, the successful financier, recognizes no will but his own. The committees of the various companies he controls are directors in name only, as Blackstone's voice is a dominant force. His household consists only of himself, his son, whom he treats as a child, and a host of frightened servants and a stenographer, who is mortally afraid of his testy temper and violent imperiousness. In one of his tantrums one day a serious mistake costs her her position, and although his son, touched by the elderly woman's tears, pleads for her, her dismissal is abrupt and certain.

Blackstone telephones to the agency for another stenographer, and the lady in charge, knowing the difficulties that would confront the new applicant, decides that there is but one girl on her list who could cope with the situation, Portia Wood.

When Portia first meets Blackstone, he looks upon her as another victim of his domination. He hurls the most rapid dictation at her in the first test of speed, and is surprised and annoyed to find that she takes it easily and instantaneously.

In the days that follow comes a struggle of wills. Gradually Blackstone recognizes Portia's abilities. In the meantime, Blackstone Jr., has fallen in love with her and one day proposes marriage. On being refused, he becomes angry and insinuates that she has designs upon his father. This is the cause of a violent quarrel. During it Blackstone Sr., enters. His son leaves in a rage, leaving Blackstone Sr., and Portia to speak their minds. Suddenly they discover they love each other and end their opposition in an embrace.

AUNTY AND THE GIRLS (May 7).—Aunt Elsa, a full-of-life old lady, and her nephew, Bobby, concoct a scheme to frighten Bobby's young sisters. She puts a false face on and wraps herself in a sheet. Thus arrayed, she appears before the young ladies and badly frightens them. At a sewing bee the girls try to get even by putting on men's clothes and endeavoring to kidnap aunty; but their plan is overheard by the wily Bobby, who advises aunty of the scheme. Aunt Elsa then dresses the cook in her clothes. She is captured by the girls, bound to a tree, and as they are laughing at "aunty," the girls themselves are pounced upon by two "western desperadoes," are blindfolded and taken to a house, where they learn that they have been beaten at their own game by Bobby and aunty, who prove to be the desperadoes.

WITH THE ASSISTANCE OF "SHEP" (May 7).—Ruth, a very nice young girl, is under the guardianship of her Aunt Jane, a straight-laced spinster. Ruth is in love with a young man, and every time her aunt catches her in his company she orders her home to play the piano. No sooner has the aunt left the room when Ruth runs out to her lover, leaving "Shep," their faithful dog, playing the piano. Edward is ordered out of the house; but "Shep" takes a note to him from Ruth, and returns with one, fixing a meeting place. "Shep," seeing no one in the room but the aunt, hides the note in the waste paper basket until Ruth comes. Because Ruth tears up the note without letting her see it, the aunt locks her in the woodshed. When the aunt brings Ruth her supper, she leaves the door open and Ruth, seizing the opportunity, runs away, while "Shep" slams the door, locking in the aunt. She manages to get out just in time to see a fast receding automobile, with the lovers and "Shep" in it.

AN ACCIDENTAL ALIBI (May 10).—Joe Hardy, a young farmer of good standing, proposes to, and is accepted by Jessie Barnes, daughter of a neighboring farmer. When Joe brings the matter to the attention of Mr. Barnes, he receives a flat refusal. Joe, being a hot-tempered man, goes to the saloon, and, in the presence of several witnesses, makes threats against Mr. Barnes' life. He later, however, decides to forget it all and goes to the city. During his absence, Mr. Barnes, while riding through the country, is thrown from his horse and killed. The body is found and when Joe returns home he is captured, tried and convicted. After Joe's trial Jessie is persuaded to visit a friend in New York, and while there she goes into a moving picture theater, where she sees her lover on the screen. She communicates with Joe's attorney, and by the moving picture it is proved that Joe was in New York at the time of Mr. Barnes' death.

THE GOLDEN WEDDING (May 9).—Their anniversary over, the guests going, two weary old people sit by the fireside to rest. They fall asleep and dream of their past life. Their dreams carry them from boy and girlhood all through life to this day, greatest of all, their golden wedding. Their first meeting shows them, at the age of five, on their way to school, and even then, as young as they are, the seed of love is sown. A few years and we see them growing past the school age.

Next we see the youth proposing and being accepted; the happiest moment of their lives, their first-born baby. War between the North and South breaks out and the youth is called to fight for his side, the South. As he goes away he puts the picture of his wife in his pocket next to his heart. Daily letters are written from the front telling of the war and the little wife anxiously waits for the next one to come, but one day none arrives, then another day. Something must be wrong.

At the front the boy is wounded, and if it had not been for the tintype in his pocket, the bullet would have killed him instead of glancing off, only causing a broken arm. Home he comes to rest and to wait for his arm to heal. Happiness reigns once more in the little home. War is over and they live the quiet happy lives of country folk till we meet them again, asleep at the fireplace. His pipe drops. He awakens. It is time to go to bed. He lights the candle and the good wife calls in the cat and both, arm in arm, go upstairs to dream the dreams of their youth again.

THE HEART OF VALESKA (May 12).—Valeska, the daughter of a poor cobbler, is occupied caring for her sick mother and keeping house. Nearly enough money has been saved to pay the taxes, when the medicine bottle becomes empty and Valeska borrows from the taxes to buy medicine, hoping to be able to repay it.

In the small town in which they live is a man who is paying attention to Valeska, and favored by her, except at times when his drinking makes him a useless wretch.

One day, while gathering firewood, Valeska is overtaken by a nobleman, and he offers her assistance in giving her a lift in the coach to her home.

Time goes on—more money is needed for medicine and the tax money is again borrowed. When the medicine bottle is filled and wrapped in newspaper and taken home, Valeska discovers an announcement in the paper of the coming marriage auction—a custom still in existence.

First of all, to raise more money, Valeska sells her beautiful hair to help her poor parents—then goes off to auction herself to become some worthy man's wife. At the auction the nobleman has dropped in out of curiosity. He sees Valeska on the stand and bids the highest for her—gets her and when he learns her story from her own lips, he, honest nobleman that he is, takes her to her home, buys medicine and comforts for the sick mother and then is about to go when Valeska real-

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izing her love is truly for him, and seeing his answer in her eyes, goes for a minister.

THE PROPHECY (May 13).—Among the fashionable guests and fortune hunters at Lady Jane Manners' brilliant house party, were Dick Bruce and his affianced wife, Dorothy Cameron. The hearts of all the men began to beat faster when Lady Manners announced that Countess Morowsky had accepted her invitation and would arrive that evening. In the afternoon the men, returning home with some game they had shot, ran into a Gypsy camp, and in the course of the fortune-telling Dick Bruce was admonished to "beware of a lady in black." That evening he was introduced to a lady in black, who proved to be Countess Morowsky. He fell in love with the countess and ignored his sweetheart to such an extent that she went to the countess' boudoir and begged her to return with her retinue of servants to London. This the countess agreed to do, and the next morning she left. Dick, having heard of Dorothy's interference, upbraided her, and he too journeyed to London. Sir George became jealous of Dick's fascination for the countess and contrived to break up an opera party between Dick and the countess. She came to Dick's apartment for an explanation, learned of his weakness and reconciled the sweethearts.

THE TWO MERCHANTS (May 14).—Ebenezer Burke and Jeremiah Briggs are in the same line of business in the small city of Bedford. Julia Burke has become fascinated with a traveling salesman and she receives court from him against her father's wishes. They plan an elopement, but their plan is frustrated by Briggs, who asserts that it is his business to protect her, even if he is her father's rival.

While out driving with his family, Briggs sees the salesman waiting in a secluded spot with a buggy. Becoming suspicious at once, he stops and watches him. He soon sees Julia coming with a suit case and his suspicions are confirmed. Jumping out of his carriage, he rushes over to the buggy and seizes the girl. The salesman attempts to interfere but Briggs thrusts him aside and Julia is taken back home in the Briggs equipage, dissolved in tears.

Burke is wild with rage at this interference on the part of his rival and he decides that the meddlesome old codger has gone too far entirely. Early next morning Burke is at his store waiting for the appearance of Briggs. When he arrives the climax is reached. Into the back yard of Briggs' store they go and fight it out in true country style. Both 'winded,'' they realize that they are a couple of old fools and a reconciliation takes place. They join hands and fight the appearance of a new store.

ECLIPSE.

THE WILL OF FATE (May 14).—Dick is in love with Anna, a neighbor's pretty daughter. Dick's father and Tony, the brother of Anna, both of a smuggler's band quarrel and are separated by townspeople. The revenue officers for some time have been in search of Dick's father, and he is fatally shot upon being discovered by them. Anxious about his father's return, Dick and several of his companions set out to learn of his whereabouts. After a long search, he is found lifeless behind a crag of rocks. Dick's mother remembers his former quarrel and accuses Tony of the murder of her husband. A month passes and although Dick and Anna still love each other, his mother will not consent to the marriage of her son to the sister of the man who caused the death of her husband. Dick becomes one of the smuggling band and the hiding place of their goods is operated by Dick's mother. She receives a letter, telling her to leave the trap-door open that night as Tony will arrive with a bale of lace. A diabolical revenge is formed in her mind, and that evening the trap-door is shut upon the supposed Tony. In the meantime, Dick had persuaded the smugglers to allow him to carry the goods to the hiding place, his motive being the seeing of his sweetheart. Therefore, Dick is the victim of his own mother's revenge and when the trap-door is opened some time later the catastrophe is revealed.

CINES.

A WOMAN'S INFLUENCE (May 17). — Mr. Morse is often compelled to reprimand Peter, his gamekeeper, for the latter's brutality. Peter, however, has a great reverence for Emma, Mr. Morse's daughter, and in her presence he is easily pacified. Invitations are sent out by the Morses for a wild boar hunt. The hunt is a grand success, but so many complaints against the gamekeeper are presented to Mr. Morse that he finally discharges him. Emma pleads with her father for Peter's sake in vain. She often visits him and tries to console him in his misery. After he is caught poaching on the estate by Mr. Morse himself, he is so furious that he swears revenge. Not wishing to be weakened in his purpose he avoids Emma as much as possible. A few days later Emma remembers the gamekeeper's birthday and wishing to present him with the watch she has purchased for him, sets out to look for him with it. In the meantime Peter has been lying in ambush for his former employer. His senses are awakened when Mr. Morse is seen coming up the lane and Peter immediately aims his rifle at him. He is just about to pull the trigger which undoubtedly would have made him a murderer, when he hears Emma's masterful voice behind him. "Peter, look and see the present I have for you." Peter timorously drops the gun and falls mortified at her feet.

GULF OF TOGULIO, NORTHERN ITALY (May 17).—This is one of the most picturesque landscapes of which Italy can boast. In detail are shown St. Marguerite, St. Michael, Rapallo, Annibale Bridge and many other noteworthy edifices.

WILLIE'S ALARM CLOCK (May 13).—Willie's attitude towards work causes the disgust of Gertrude's father, who disapproves of their marriage until Willie is satisfactorily employed. Gertrude secures a position for him in the office of her cousin, a banker, who believes Willie's services a doubtful investment. He is right. Willie, by his unpunctuality, soon arouses the ire of the banker; so much so that Gertrude learns of it. She presents her lover with an alarm clock, which, not being set right, interrupts his sleep. Willie's well-aimed boot knocks it from the table. The alarm is broken, and consequently, he does not arrive at the office until late, when he is promptly discharged.

Willie receives an indifferent audience when again calling on his sweetheart, which immediately causes his repentance. By using every possible precaution he wins the confidence of the banker, and is taken on the pay-roll again, and makes good.

Later, Willie and Gertrude are married, and on their honeymoon the alarm clock again makes its appearance, only to wind up a most interesting comedy.

RELICS OF ANCIENT ROME (May 13).—These views carry with them the very atmosphere of the days when these grounds were traveled by the men who made their country foremost in architectural, musical and mythical arts. They were produced by excellent photography, and a painstaking selection of the castles and aqueducts in the Champagne Romaine.

EXCESS BAGGAGE (May 10).—In order to save expenses while on their honeymoon, the Newlyweds resort to economical methods of living. Their bridal chamber is also their dining room and at the end of their two weeks' stay it resembles a pantry just before house-cleaning. When they decide to leave, the tin pans, can openers and cooking utensils, are taken out of the bureau drawers and wrapped up in one large bundle. Their intention is to drop the bundle at the first convenient place, but try as they might, it always comes back. Their first attempt fails, their second almost succeeds and when the last is made Mr. Newlywed arouses the ire of a policeman and is arrested. He makes explanations to the sergeant and is dismissed, but before leaving he drops the bundle on the other side of the desk out of the sergeant's view and leaves unmolested.

THE PEOPLE OF SOMALILAND, EAST AFRICA (May 10).—In this Educational picture of the Somali natives, we see them in their every habit. A typical village is first shown, after which comes the Sultan of Gheledi. As to the local marketing a butcher with a cleaver is shown at work. The methods of protecting their homes against storms, the maintenance of their maize and cotton plantations comes next. Weaving and many other industries in their crude state closes this picture.

BEAUTIFUL LAKE COMO, ITALY (May 10).—This picture, in colors, reveals one of the most favorite haunts of the American tourist; therefore, the assurance of its beauty and picturesqueness.

THE BROKEN VOW (Special—2 parts—May 2).—Although Juliet is only a simple shepherdess, she is quite conscious of her charms. Tony, a cattle-herder on the ranch of a wealthy cattle king is in love with her. While on his way to town with a herd of cattle, he stops for a few moments to see his sweetheart, and presents her with a necklace, which they agree is a token of their betrothal.

He tells his employer of the joyous news of his engagement. The favorite meeting place of the lovers is under a tree at the edge of a cliff and on this sacred spot they swear eternal devotion.

The home of the cattle king is a rendezvous for fast society. While at one of these society functions, the cattleman and his friends decide on a hunting trip, Tony to be their guide. During the hunt Juliet is accidently shot and is taken away by the ranchman in his automobile, despite Tony's pleadings.

Juliet's convalescence comes about several months later and unconsciously she has captivated the admiration of the rich ranchman. Well and strong again, she is ready to return home, when the ranchman allures her by presenting her with jewels and decorative ornaments. She is so enchanted that her engagement to him is soon announced.

Receiving no word from Juliet and filled with anxiety, Tony makes an inquiry at the home of his employer, where he finds Juliet already married. Broken-hearted and miserable, Tony decides to go far away and forget.

Two years pass, when Tony being in the vicinity again, observes the ranchman riding through the woods, and a diabolical revenge is framed in Tony's mind. He jumps up and drags the cattleman from his horse to the ground, and a pitched battle between them ensues. The outcome is in Tony's favor, after tying the ranchman to the tree dear to his memory as the spot where he had often courted Juliet, sends for her, and before the eyes of her husband, leaps with her over the cliff into eternity.

A MIXED AFFAIR (May 6).—When Albert learns that by his marriage to Lucy, a beautiful girl and friend of the family, she will inherit a fortune, he immediately leaves for the city to meet her. Albert has never seen Lucy.

Through a series of misconceptions, he unknowingly falls in love with Lucy, believing her to be Helen, an indirectly introduced cousin of his friend, Henry.

When Helen appears, he mistakes her for Lucy, and when his anxious father arrives to see how matters are progressing, Helen is introduced as his fiancée. While Helen is escorted and dined by his father, Albert and Lucy (of whose identity he is still ignorant), love each other, and leaving a note, they decide to elope.

When the father returns with Helen, he is exasperated. Albert and Lucy are hunted down, and found entering a hotel, where explanations fall thick and fast.

Henry not only wins an heiress, but also possesses the girl he loves.

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RELIANCE.

PATHEPLAY.

PATHE'S WEEKLY, NO. 19, 1913 (May 5).—**Salonica, Turkey.**—Constantine XII, the new King of Greece, arrives in this city.

Salamanca, N. Y.—An enormous girder for a new bridge is transported through this city and placed across the Allegheny River. The girder is 7 feet high, 117 feet long and weighs 522,931 pounds (261 tons).

Issy-Les-Moulineaux, France.—The Chinese Military Commission visits the military aviation grounds.

New York, N. Y.—The 22nd Regiment Engineers march away from their old armory to the new quarters at Broadway and 168th street.

Seville, Spain.—The fête day of Macarena, the patron saint of the toreadors, is attended by great crowds.

Spokane, Wash.—After the team's mascot has been discovered in an enormous baseball, the season opens with Governor Lister pitching, Lieutenant Governor Taylor catching and Mayor Hindley at the bat.

Stockholm, Sweden.—The corner-stone of the English church is laid in the presence of the Crown Prince and Princess.

Gomic Section.—Mutt puts one over on Jeff, who will probably recover in a couple of months.

And Many Others.

A WOMAN OF IMPULSE (May 14).—On the Countess Cheroeh's estate, a farmer named Solman employs one Gaston Larue, an old man who is supporting his three motherless children by driving for Solman. Larue is making a hurried delivery of a heavy load one day when the Countess happening past rebukes him for whipping his horse. Impulsively the Countess drives to Solman's farm and instructs him to discharge Larue. This is done, and the old man, unable to find work, is starving with his children, while the Countess, decrying cruelty in others, is hunting deer with friends. On a lonely road one day the horse the Countess is riding shies and throws her and, painfully injured, she is found by Larue's children. Her timely discovery by the youngsters saves her life. When she has recovered the Countess goes humbly to the home of the driver to reward the children and beg Larue's forgiveness for her inhumanity.

A REDSKIN'S MERCY (May 14).—Silver Cloud and Yellow Bear, two Indian warriors, in search of a token of their bravery to bring back to their chief, come upon Marion Watkins, the wife of a white settler in the neighborhood. Her plea for mercy melts the heart of Silver Cloud, but Yellow Bear is not so affected. A fight between the two braves ensues and as a result of it Silver Cloud hurries with Marion to the paleface camp, while Yellow Bear, mortally wounded, struggles back to his tribe. Hearing Yellow Bear's story the chief calls his men together and the Indians set out to annihilate the pioneers. After a stirring battle strength of number tells and the white settlers are forced to flee. Silver Cloud again helps Marion to escape, but his own life is the forfeit.

AN ITINERANT WEDDING (May 15).—The Widow Woods has a beautiful daughter, Gwendoline, whose hand is sought by Charley Arloss. He sends a rather ambiguous note to the widow, which gives her the impression that it is her hand he is seeking. At the widow's reception the next day, Arloss finds himself inn love with Gwendoline, but loved by both Gwendoline and the widow. Fearing that should Mrs. Woods learn the truth she will forbid the banns, Arloss presses a clergyman guest into service, but before the ceremony has been even started the widow is heard approaching. The lovers and the witnesses hurry upstairs where the ceremony is continued until Mrs. Wood is heard hurrying up the stairs. The party is on the roof of the house when the knot is finally tied and in the excitement the bride falls through a chimney that is being repaired. Hubby goes to the rescue and, man and wife, they tumble out on the hearth before the assembled guests.

THE JELLY FISH (May 16).—This film deals with the jelly-fish that inhabits the Mediterranean Sea and the species is more richly colored and more beautiful than that of any other part of the world. Some of the specimens examined are a yard in diameter. The jelly-fish has introduced himself to practically every surf bather and they should take this opportunity to study the innocent-looking creature at close range.

ALONG THE BANKS OF THE RIVER EURE (May 16).—A scenic film that includes views of the ruined aqueduct used to carry the waters of the Eure to Versailles and several examples of Fifteenth Century architecture built at the instance of Louis XIV, and the whole handsomely colored.

SARAGOSSA (May 16).—The capital of the ancient Province of Aragon and a reminder of the golden age of Spain when she was the greatest power in the world.

A WRECKED LIFE (May 17).—Three miners stop at a country inn for refreshments and become interested in the story of an idiotic woman servant in the place. The owner of the inn tells the story of the woman's life. Deserted by her husband she searched for him for years in vain and after she had given him up for dead and had become engaged to the son of the narrator she found her husband—and her dead lover at his feet. The next morning she was found stark mad. At the conclusion of the story one of the visitors rises, white with terror, and calling the woman announces that he is her husband. The inn-keeper turns upon him savagely and avenges at one stroke the death of his son and the wreck of the woman's life.

MELIES.

THE BLACK TRACKERS (May 15).—In a wild part of Australia, Wilson, an English trader in kangaroo skins, has his camp. Coming into daily contact with the black negroes of that country, he becomes their friend and they, in return, protect him. An Englishman, a stranger, comes to the camp whom Wilson's black friends take an instinctive dislike to, but since he brings news of the outside world, the trader takes him in as a guest.

Wilson receives gold for a consignment of skins, and, believing the stranger to be asleep, steals carefully away to place it in his secret hiding place. But his guest sees all, and, following him, learns of the hiding place. When Wilson returns the stranger is lying, as when he left, apparently asleep, but no sooner is the trader off his guard than his guest pounces on him and deals a terrific blow. Then so as to point suspicion of the crime toward the black natives, he places spears about the trader's body and sets fire to the camp. The flames and smoke alarm the natives and they come in time to rescue their friend from being burned to death. Then, assured that his wounds are but slight, they leave him and take up the trail of the culprit.

The stranger having secured the gold takes refuge in the nearest village, spreading the news that the blacks have murdered Wilson. The village is aroused and a party sets out to avenge the crime. Meeting the blacks they learn the truth, verified by Wilson, and all make haste back to the village just in time to prevent the stranger from making his escape by boat.

BIOGRAPH

THE KING AND THE COPPER (May 12).—The King of the Cannibal Islands has selected a queen to adorn his throne, but the royal policeman with his hypnotizing eyes wins her away. Jealous, he pretends to have committed suicide and to the throne his subjects raise a fisherman. Under the rule of the fisherman the copper loses his job and the queen's love, so consequently every thing works out well in the end for the king.

A RAINY DAY (May 12).—It is a gloomy day at the club rooms and Jinks goes out to rubber. In this occupation he is discovered by a couple of members of the club who tell of it in the rooms. The boys put up a job on Jinks that teaches him a lesson and cuts him aloof from the rubbernecks.

THE STOLEN LOAF (May 15).—The butler, a Raffles, stole the necklace, but cornered, he hid it. Fate gave it to a poor man and the clever Raffles had him arrested and convicted. But fate also brought happiness to the poor man for through his sorrow fate convicted the butler and made society recognize its injustice to the poor man.

THE YAQUI CUR (2 parts—May 17).—The prospector had taught the Indian boy the doctrine of peace. When his tribe resisted the attack of another tribe the boy did not take part. The din of the battle, as the horsemen circled them again and again, the moans of men caught under falling horses struck terror in the boy's heart. The incensed warriors cast him from the tribe with the brand of a coward. It was then that his opportunity came to follow the white man's wonderful doctrine. "Big love man lay down life for friend."

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Among the Exhibitors

Lancaster, Pa.—The property formerly owned by J. B. Martin & Co. at W. King and Prince Sts., this city, will be used for a moving picture theater. Solon R. Wonders, former manager of the Family theater, this city, will be manager.

Richmond, Cal.—This city is to have a $50,000 theater this year. A theatrical syndicate of San Francisco is ready to erect the structure and real estate men are looking for a site.

Sidney, Ills.—Dahl and Epperson will start a new picture show here.

Reading, Pa.—W. I. Hipple took out a permit for a moving picture house in this city. It will be located at 108 Oley St. and will cost $12,000.

Philadelphia, Pa.—The Eureka Amusement Co. will erect a moving picture theater at 3941 Market Street. Cost $25,000.

Philadelphia, Pa.—Levick & Woldow have purchased a lot at 23 No. 29th Street and will erect a theater on the site to cost $150,000.

Philadelphia, Pa.—Kahn & Greenberg have made a contract with Geo. Hogg to build a moving picture theater on lot at corner of Broad and Thompson Streets.

St. Joseph, Mo.—Don W. Stuart, secretary and treasurer of the Mutual Vaudeville Association of Chicago, is in the city with a view to bringing about the erection of a new theater here.

Stroudsburg, Pa.—A $40,000 opera house is to be erected on a site purchased from the Wyckoff and Houston estate. The theater will be financed by the Stroudsburg Opera House Co.

Virginia, Minn.—Well-known Duluth theatrical men are said to have approached local Odd Fellows to proceed with the tentative plans for the erection of a large theater.

Columbus, O.—Property in the rear of 59 South High Street has been leased by Jas. Ross and Jno. McCaferty to Max Stearn who will build a moving picture theater on the premises.

Americus, Ga.—C. J. Wall, manager of the Alcazar motion picture theater, disposed of his interest in it to Messrs. Quinten Sorrells and McCord Prather, who will conduct it in future.

St. Louis, Mo.—The St. Louis Motion Picture Company, of which O. E. Goebel is president, is preparing to enlarge its building.

Adams, Neb.—A deal was closed recently whereby H. C. Rosenfelt purchased the Ben DeBore property in W. Main Street. He will remodel the building into a motion picture theater.

Chico, Cal.—Turner & Dahnken are getting ready to erect a $40,000 theater in this city on Broadway below Second.

Paducah, Ky.—Architect A. L. Lassiter, of this city, has completed plans for the Auditorium theater to be erected at Dawson Springs by an association, headed by W. I. Hamby, a prominent resident of the health resort.

Fowlerton, Tex.—Earnest Fowler and Henry Burdeck opened the Electric, their new picture show. It is located in Texas Street, next door to Silver's drug store.

Higginsville, Mo.—The Gem theater has opened for business. C. G. Qualls, proprietor.

Greensboro, N. C.—The City Commissioners will receive bids to remodel the Grand Opera House. Plans at office of T. J. Murphy, Mayor.

Austin, Tex.—C. Pitts, H. F. Ford and associates are reported to erect a $200,000 theater.

Kansas City, Mo.—G. W. Ellsworth will erect a moving picture theater at 2510 E. 39th Street. Cost $4950.

Mt. Pleasant, Tex.—M. Greenspun, of Ft. Worth, Tex., contemplates erecting a moving picture theater.

Philadelphia, Pa.—F. F. Berger has invited estimates on a moving picture theater to be built at York, Hope and Howard Streets for Zorn & Spaulding, at a cost of $35,000.

Orange, Tex.—Thos. Tatum, an Orange citizen, announced that he would erect a building on the grounds formerly occupied by the old opera house in Division Street where he would conduct a moving picture show.

Canton, Ohio.—Louis Bloom has plans under way for a three-story moving picture theater and apartment building. The project will probably comprise several stores on the ground floor.

Wilmington, Del.—A. L. and F. M. Crawford have received bids for the erection of a four-story moving picture theater and office building to cost $40,000.

Binghamton, N. Y.—Ned Koinblite, of the Star theater has plans under way for an additional story to his moving picture theater to increase the seating capacity 400 seats and include two offices to cost $10,000.

Salineville, Ohio.—Frank Conlin has had preliminary plans prepared for a one-story moving picture theater with a seating capacity for 250.

Rochester, Ind.—J. F. Dysert will take bids about May 1st, for the erection of a three-story moving picture theater and office building to cost $7,000.

Brooklyn, N. Y.—Harry L. Ford, 26 Court Street, has plans nearly completed for the erection of a two-story moving picture theater to cost $7,000.

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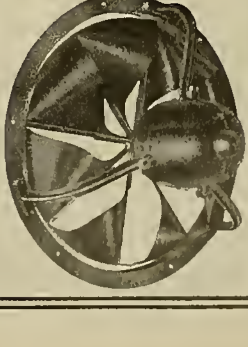

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INDEPENDENT FILM STORIES

UNIVERSAL

CHAMPION.

HAWAIIAN LOVE (May 12).—A native girl, Labela, is beloved by Kalike: she suffers his embraces and he is content. The captain of a small trading vessel visits the planter and sees the girl, who appeals to him. He makes love to her and she finally agrees to marry him. The boat puts to sea and Kalike is broken-hearted.

The captain abuses his crew and ill treats the poor girl he married. The crew decide to scuttle the ship and chop a hole in the bottom, they getting away in the only boat.

The boat sinks, but the captain and his wife manage to get away on some wreckage. They come to the beach and the man seeks out a Chinese liquor keeper; he is tired of the woman and trades her for money to the Chinaman. She is seen by her old lover, who comes up, and, after a struggle with the Chinaman, he strangles him and takes the girl away. His mind is full of murder, and he seeks out the captain. The captain sees him and staggers back, thinking he sees an avenging angel. He falls over a cliff, paving the way of happiness for Labela and Kalike.

GEM.

BILLY'S ADVENTURE (May 13).—Violet Horner is in love with Billy Quirk. Her father dislikes Bill and tells this to Bill's father. Incensed at this, the elder Quirk bets Violet's dad that he (Horner), will beg Bill to marry his daughter. Horner takes the bet. To keep Violet away from Billy, she is sent to a boarding school. Bill, disguised as a girl, gets into the same school and nearly wrecks it. The ruse is discovered by the principal. Billy persuades Violet to elope with him, and while running to the parson, they bump into her father, who calls an officer, but Bill gives the cop the slip. Later, Mr. Horner gets a letter from his old friend, Captain Spar (who has settled in the Canary Islands), telling that his son, the Prince, will call. Violet steals this letter and shows it to Billy, who conceives the idea of hiring a couple of tramps. He makes them up as Zulu slaves, and himself as the Prince. In this disguise they go to the Horner home, where they get dad's goat. Pa Horner 'phones to Billy's dad to have Billy come over to marry Violet, and collect the wager that the young folks may have as a wedding present.

VICTOR.

A FAIR EXCHANGE (2 parts, May 16).—A rich young man is attached to his father's stenographer. Knowing her character the father objects, disowning his son when he persists in his attentions to the girl. In the grip of poverty, the girl's true nature is disclosed, and the gentleness and goodness of her sister is revealed. The insincere girl finally rejects her lover, who is aided by the good sister. Father and son are reconciled, the latter realizing that he had chosen the wrong sister. An embezzling clerk in the father's employ finds favor with the fickle girl, and an elopement is arranged. Through an error, the elopers carry away a suit case containing embroidering. The other case, containing the embezzled funds, is knowingly restored to the rightful owner by the sincere sister.

CRYSTAL.

HOMLOCK SHERMES (May 18).—Pearl, the girl detective, is at home chafing with inactivity and the want of something to do. She decides to go out for a walk in the hope that something in the way of an adventure may come her way. Fred Hanley, a young man, has become a confirmed drunkard. A friend of his brings a doctor to visit Hanley. Hanley becomes excited during their visit and frightens them nearly unto death by shooting at them with a revolver. They leave in haste, but decide to lock Hanley in his room. This they do, leaving a servant to watch the door. Hanley, crazed for want of drink, writes a note that he is wrongfully imprisoned, and offers $5,000 reward for anyone who liberates him. This he throws out the window, just as Pearl is passing the house. She picks it up, reads it and realizes that her quest for an adventure has borne fruit. She immediately goes home and disguises as a boy. Coming back, she applies for a job and the woman downstairs employs her and puts the supposed boy to work. Pearl has a hard time of it, peeling potatoes and scrubbing floor, but with never a chance to liberate the unfortunate, supposed prisoner. Later, however, she is caught upstairs listening at the door by the servant, and is kicked downstairs. The woman pulls her ears for leaving the kitchen, and all in all, Pearl is treated exactly how a real detective should not be. However, at last, Pearl succeeds in gaining access to the room and is fondly dreaming of the five thousand dollar reward and her noble work and bravery, when Hanley's friends enter and explain. Pearl appreciates that she has been stung and beats a hasty retreat, resolving to detect in a more profitable way in the hereafter.

OUR WILLIE (May 18).—Willie's Pa and Ma have been divorced. Willie tries to get them to make up, but without avail. Ma has engaged herself to young Belmont. Pa has induced youthful Miss Stuart to consider him as her future husband. Willie plans to reconcile the foolish couple. He is sick and they visit him. Ma brings her youthful fiancé and Pa brings his lady friend. They each object to the other administering to Willie's wants. In the meantime, the young husband to be and the young wife to be are carrying on a merry flirtation. The elder people leave, taking their young friends with them, before the flirtation is carried too far. The next day the young people meet on the street and Belmont asks Miss Stuart to marry him. She agrees, and they each write a letter to their respective ex-fiancees that they have met sweethearts more to their liking. Willie, meanwhile is conspiring and scheming as to how he can reconcile his parents. He has his friend, Tom, pose as a doctor, and he pretends to be very ill. He has Tom phone for his warring parents. They arrive and are very solicitious as to Willie's welfare. Willie insists that he is going to die and the supposed doctor agrees with him. Willie then begs his parents to re-marry before he dies and they agree to do it for his sake. Tom phones for a minister, and they are remarried. This seems to have hastened Willie's recovery, for he immediately jumps out of bed and congratulates them.

POWERS.

THE VIOLET BRIDE (May 14).—David Armstrong, a young officer in the United States Army, is engaged to a young girl. According to the ideas of his mother, his ambitions will be crushed and his life ruined if he marries this middle class girl. Mrs. Armstrong does all in her power to persuade her son to propose to a fascinating widow, Mrs. Greeley-Hamilton.

David gets a month's leave of absence. Mrs. Armstrong meets him with Mrs. Greeley-Hamilton. The widow bestows upon him her choicest fascinations, but both are much disgusted when he insists upon calling on Cecile. That evening the mother tells her son that he will break her heart if he does not marry as she wishes. She works upon his feelings so far that he promises to obey her and he writes a note to Cecile trying to explain things to her.

Back in the home of Mrs. Greeley-Hamilton, she is telling her accepted admirer, Charles Fellowes, that her marriage will make no difference to them. Fellowes accepts the state of affairs.

The wedding takes place and Cecile attends and almost creates a scandal by breaking down. During the dance that follows the marriage, Fellowes sends a note by a servant to the new Mrs. Armstrong, and she steals out to him. Their meeting is an impassioned one and he crushes her to his bosom, and in so doing the violets she wears leave an impression on his shirt front. David, having followed his bride, sees the embrace, but does not detect the man. He speaks with his wife and notes that the violets have been crushed.

He walks among his guests and in the card room sees Fellowes. He gives him an imperative order to follow him, and Fellowes goes upstairs with him. A lady, who has watched the happening, tells the wife and she follows them upstairs. She looks through the door and sees David with a revolver, threatening to kill Fellowes. She screams and the guests arrive in time to prevent a tragedy, but the woman that David married swoons by the stairs, and falling down their length, is mortally injured. A month later David returns to his regiment, where he introduces the forgiving Cecile as his beloved wife.

THE TARANTULA (May 16).—A Spanish-Mexican girl, known as the Tarantula, is coolly polishing the blade of a stiletto with which she has just killed a lover she was tired of—her new lover being a young Mexican boy whose beauty and innocence appeals to her. An American engineer rides into the camp and reports the finding of the body of a man who has been stabbed. An old man in the camp warns the American of the evil this woman does and tells him she is guilty of the murder, and points out the young Mexican boy as the latest victim.

The American makes up his mind to resist her, while she, noticing him, tries to catch his eye. He refuses to look. He makes his way into the bar, where he meets the Mexican boy. They both take a great fancy to each other and the American, who is on his way East, promises to take the boy with him. In the meantime, the small encampment have a long journey to make across the desert.

The boy tells of his love for the Tarantula, and taking the American outside, introduces him, but the American refuses to meet her eye. She laughs at him, and picking a flower offers it to him, but he refuses it. In a tent in the desert the Tarantula is preparing the evening meal and the American walks in. He has made up his mind to meet her eyes and defy her. He does so, but she cannot meet his. She laughs and rushes out of the tent.

She is now tired of the Mexican boy, Jose, and begins to hate him and thinks if he is out of the way she can win the American engineer. That night she goes out on the desert to look for a tarantula, she having decided to kill him by hiding one of these deadly insects in his bed. She finds one and returns to the encampment, and placing it in his pillow, creeps to her own bed. Jose has been in the habit of tending to her comfort, and that night, as it is cold, he takes the thick blanket off his bed and tenderly puts it on hers. Finding that his pillow is a little softer than hers he changes it, quite innocent of the fact that she has placed a tarantula there, whose bite is instant death.

They retire for the night when the camp is awakened by a scream and Tarantula appears with a wound on her breast where she has been bitten by the tarantula that she intended should kill Jose. She goes to speak, but falls dead between Jose and the American. Jose throws himself on the ground and drawing a stiletto, attempts to kill himself, but the American prevents him. The American packs up his kit, telling Jose to come with him and start life afresh in the East.

UNIVERSAL.

ANIMATED WEEKLY NO. 60 (April 30).—Dr. Friedarich F. Friedmann, the great German Scientist, is received by Governor Pothier, of Rhode Island.

The King's Stakes are won by Battledore, at Churchill Downs, England.

The Daughters of the American Revolution are received by President and Mrs. Woodrow Wilson, at Washington, D. C.

French Fire Department inspected by M. Poincare, at Paris, France.

The Wheels of Commerce.—Process of making solder and malleable iron from old tin cans.

The Old Guard hold their annual parade, New York City.

Ospreys—Commonly called Fish Hawks, who come the first day of summer. They draw an imaginary furthest North line at the point of Sandy Hook, and not one has ever been known to cross it.

European Athletics—Exercises and sports in England and Germany.

What's What in New York—The Aquarium and Battery Park as viewed from the 30th story of a skyscraper.

William Jennings Bryan—Secretary of State of the United States, receiving the Foreign Diplomats in his office, Washington, D. C.

Dublin Dog Show—Some prize winning beauties exhibited before the Lord Lieutenant of Ireland.

Croton Dam—The late heavy rains cause the dam to overflow, Croton, New York.

Who's Who in Pictures—Jane Fearnley, poses for the Animated Weekly.

NESTOR.

THE SQUASHVILLE LADIES' FIRE BRIGADE (May 12).—Things have been very quiet with the Squashville Fire Brigade and the boys have fallen into bad ways. The unexpected happens and the fire bell rings, the boys rush to the fire house and eventually get off with the machine. An annoying thing occurs to spoil all the glory and fun. Some interfering girls, the sweethearts of the firemen, happen to be near the scene of the fire and thoughtlessly put it out before the fire fighters arrive. They jeer at the boys and the latter ask the girls if they hadn't better organize a fire brigade of their own. The girls say they will and that in future all fires will be put out promptly. The boys turn over the costumes and fire house to the girls.

The girls get busy and sweep the fire house out and make it look real cute with pretty pink curtains and bows and things. They hang pictures of themselves on the walls, as well as photographs of their mammas and papas. The girls give the nicest pink teas imaginable. At other times they have sewing bees and hang ribbons on the trumpet.

Unfortunately, a perfectly horrid fire breaks out at Daddy Basset's home and daddy and mother take to the draughty veranda. The boys, with their bad habits, are still up; they run in and manage to stamp out the fire. In the meantime, a person has rung the fire bell and the ladies have been disturbed from their slumbers. They rise quite hastily, dress and do their hair. They go to the fire station and prepare to enter, when the captain finds she has forgotten the key. She returns to get the key and finds it is hanging by a piece of baby ribbon on her trumpet. She returns and they all enjoy the joke on the captain. The old machine is very heavy, but the girls are brave and get going. Little Corinne drops off and weeps in the road. The others find she has disappeared and go back to find her. One girl is dispatched to the machine to get the smelling salts in the medicine chest on the back, and Corinne is soon able to proceed.

The girls are met by the boys, who are most rude and say unnecessary things to them. The girls will not be ridiculed. They throw off the costumes and make the boys resume the work.

THE CLEAN-UP (May 14).—Jack's lease on the mine is out. He has done well and the check he

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will go to get from the smelter tomorrow will give him and his wife, Mary, enough to go and buy the farm they longed for. Tom is a rascal. He mistakes Mary's interest in him for a deeper feeling. He knows of the savings in Jack's home, and he covets Mary. He waits until Jack goes to the smelter, and shaking off the attentions of poor Sadie, he goes to Jack's cabin. Sadie, inflamed with jealousy, follows and watches him. She creeps up to the window in time to see Tom terrorize Mary, who has repulsed him, and to see him write a note and leave it on the table, seize the baby and tell Mary that if she wants it she had better follow him and get it.

Mary follows the brute, frantic in her fear for her child's safety, to a shack in the hills and Sadie follows cautiously. Tom locks the woman and her child in the shack, and barring the window, he goes to bury the bag of savings which he had forced Mary to give him.

Sadie creeps up to where Tom has thrown his coat down and takes the gun from his pocket. She runs to the shack, smashes the window in, and releasing Mary and the child, she sends them home, refusing to go herself.

Sadie has a mission to perform. She gets in the window and awaits the coming of the brute she once loved and now hates. He enters the shack and is taken aback. He attempts to bully, but Sadie holds him up in a determined manner. She backs him out of the shack and makes him dig up the bag of savings and throw it to her. She then tells him to hit the trail and to keep going, because she intends to put the sheriff upon his trail. He goes, cursing her.

In the meantime Jack has returned home and has found a scrawled note telling him that his wife has left for good with Tom. Jack cannot believe it, but failing to find Mary, he is crushed. His grief turns to rage. When Mary appears he will not listen to her, and matters are at a crisis when Sadie appears with the money. Jack is penitent and all is well, except with poor Sadie, who, refusing to go with them, goes away to fight out her battles alone.

AN EYE FOR AN EYE (May 16).—Tom Kirby and Buck Edwards are partners in their mining claims. Both have been up against it. Tom makes a big strike and he suggests that Buck finish making the monuments, so that he may be able to go and record the claims as quickly as possible. Tom gets his horse and as he is about to mount when the demon of avarice enters Buck's soul and he shoots at his partner and wounds him. Buck thinks he is dead, and going on to the county town, he records the claims. When questioned, he states that Tom shot himself in despair before the strike. He proposes to the saloon keeper's daughter and is accepted.

Tom pulls himself together and with his finger dipped in his own blood, he writes on the horse's side, "My partner killed me." The horse is found at a water hole. Tom is found, revived and taken home. Buck confesses and is taken to the desert and left there.

BISON.

THE TOLL OF WAR (3 parts, May 13).—Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist with her two brothers in the Confederate army. Her identity is discovered and she is rejected. Federal raiders ransack and burn the Eldridge home, and kill Edith's father. Enos and Mammy, faithful slaves, save Edith's life. To avenge the murder, Edith turns spy for the Confederates. With Enos, she goes through the swamps to the headquarters of General Johnson. The general pleads with her to give up her perilous undertaking, but she insists. Entering the Union lines, she arrives alone near the quarters of Lieut. Phillips. She feigns illness and the officer carries the seemingly prostrate girl to quarter, where she confides her to the wife of an officer. Edith's story is plausible, and she is allowed to remain.

Slowly, but surely, Lieut. Phillips is falling in love with her. Enos is captured. Edith aids him to get work around the quarters. She plans to secure the outline map of the Union fortifications, entrusted to Lieut. Phillips. By betraying her faith she secures them and makes her escape. She is pursued and wounded, but reaches the Confederate lines.

As a result of the information the Confederates make an immediate attack. During the battle Edith sees both of her brothers fall, and witnesses the danger of the Confederate ammunition wagons. Climbing into the seat of an ammunition wagon, whose driver has been shot, she attempts to cross the stream with it. The Confederates are repulsed, and Lieut. Phillips captures Edith, takes her back to the Union camp as a prisoner. Enos learns she will meet the fate of a spy. The old negro decides to appeal to President Lincoln. He steals away in the night.

Upon reaching Washington, Enos is first denied admittance to the White House, but on the following day is allowed to plead for the life of his mistress. His story touches Lincoln't heart, and the president wires General Thomas to suspend execution and send the girl to him. The message arrives in the nick of time, and Lieutenant Phillips is selected to take the prisoner to Washington.

Edith is bitter in her prejudice and heaps invectives on the president's head when she comes before him. Nevertheless he pardons her. She is taken away by Lieutenant Phillips, who tells her to go where she will, as she is free.

Edith remains in Washington, and Enos becomes man-of-all-work at her boarding place. She works as a seamstress. She treasures a picture given her many months before by Lieut. Phillips. Wise old Enos brings her a newspaper in which she reads an article concerning the president's plans to attend Ford's theater and witness the performance of "Our American Cousin." The article states that Lieut. Phillips, in company with Gen. Grant and his wife are expected as the president's guests. Edith, hoping that the Phillips mentioned is her Northern lover, scrapes her savings together and with the aid of Enos' "coppers," attends the play.

All cheer when the presidential party enter the box. During the play Edith watches the box intently. She sees a man glide along toward the president. A shot is fired. President Lincoln's head falls quietly on his breast and his arms to his side.

In the uproar that follows Edith hastens out and to her lodgings, where the wounded president is brought and placed in Edith's bed. Lieut. Phillips assists Mrs. Lincoln from the room and turns her over to a woman. He recognizes her. It is Edith. Back in the room with the dying man, they stand with clasped hands as Abraham Lincoln closes his eyes on this earthly world. Sometime later Enos apprises Mammy that he is back and well, and with him is Mr. and Mrs. Marshall Phillips.

IN THE SECRET SERVICE (May 17—2 parts).—General Gordon, of the Federal army, receives a message from General Grant, telling him to intercept important dispatches "from Lee to Webber, carried over wires" in Gordon's vicinity. Lieutenant Barrett assumes the task; takes his instruments and sets out. Colonel Webber, of the Confederate army, has a daughter Edith. Lieutenant Fairfax aspires to her hand, but his attentions only annoy her. Barrett taps the wires, but is seen by a Confederate officer and shot. The officer creeps up to him, thinking him dead, and Barrett suddenly shoots, kills him, and takes his uniform. He finds some plans in the dead man's pockets addressed to Col. Webber and copies them.

He ties the copied information on his horse and starts the animal toward the Federal camp. He then mounts the Confederate's horse and soon meets Edith. She, seeing a wounded Confederate officer, sympathizes with him and takes him to her father's home. Meanwhile the horse reaches the Federal camp and Gordon gets the message and plans.

Barrett meets Webber and Fairfax, and gives Webber the original plans. Edith binds Barrett's wounded hand and the handsome couple are mightily attracted to each other. The household retires for the night and Barrett prepares some dummy despatches. For seals he uses candle wax and the blood from a cut finger. He then enters the Colonel's room, changes the dummy dispatches for real ones. On the following morning Webber, Fairfax and others depart for the front and Barrett is left with Edith. By this time he is thoroughly in love with the girl and he leaves her with genuine regrets. Riding to the dead officer he dons his own garments and rides safely to the Federal lines. That night Edith takes a message that the Federals are advancing. She gets her horse and rides madly to her father's camp, where Barrett's treachery is discovered. The Confederates fill the trenches with dummy soldiers. When the Federals charge they are overwhelmed by the Confederates. Barrett's troops are beaten back. The retreating Federals decide to surprise the town where Webber lives. The Colonel, Edith and Fairfax barricade the house, but Fairfax is fatally wounded. The Colonel also is badly wounded. Barrett gives Edith his coat and hat, telling her to save her father. As they are about to go, Barrett is shot in the head and passes away in the arms of Edith.

FRONTIER.

BETTY'S BANDIT (May 17).—Betty, a ranchman's pretty daughter, has a birthday. All the cowboys have presents for her in hopes of gaining her favor. There is a cowboy villain in the piece; a comic opera villain. He is very self-important and is certain he will capture Betty with his present. He is a joke with Betty and the boys, and vows all kinds of revenge. Betty is really in love with Joe Franz, a handsome, but very bashful cowboy. She visits the Padre and tells him of Joe's bashfulness and the Father gives her some advice. Betty starts to flirt to arouse Joe's jealousy and succeeds very well. She flirts with the villain. Joe goes to the Padre for consolation. The Padre advises Joe to disguise himself as the villain, kidnap Betty and meet him at a cave, where he will marry them. The marriage takes place and Betty is scared into keeping it secret. She thinks she is married to the villain and when he sends for her she is about to go, but Joe is on the job. He routs the villain and informs Betty that she is his wife.

IMP.

A WOMAN LOVED (May 12).—Vivian Morris takes a horseback ride with Count Schwenk, a snob, whom her parents wish her to marry, although she does not admire him. Her horse runs away and she is thrown senseless across a railroad track. Harry O'Connor, a plain manly business man, saves her from being run over. This begins a love affair between Vivian and Harry. Harry discovers later that Vivian's younger sister, June, is deeply in love with him, and that Vivian is becoming fond of the count. Harry puts the girls to a test. After three weeks absence he appears with an ugly scar on his face and with one arm gone, saying he has been in an auto accident. Vivian no longer sees in him her idol, but June loves him none the less. The next time Harry sees June the painted scar is gone and the hidden arm is sound and whole. She has stood the test and all is well for June and Harry.

THE HEART THAT SEES (May 15).—King Baggot, a hunchback, is the greatest optician in New York. He is charitable to the poor and very sensitive of his deformity. With all his goodness no woman has ever loved him. He takes an interest in the case of a poor blind girl and gives her and her brother a home with himself and mother. The oculist and the blind girl learn to love each other. He tries to keep his deformity from her, but she discovers it with her sense of touch, unbeknown to him. He finally restores her sight and is about to leave the country so that she may never see him as he is, but she tells him she has long known of his disfigurement and that it will make no difference in her love for him, because after all "The Heart Sees Best."

MUTUAL FILM CORPORATION.

AMERICAN.

ANGEL OF THE CANYONS (May 12).—Jim Beverley was an untrained, natural artist. His sweetheart, Madge, often visited him while at work in the mountains, but never completely sympathized with his work. She wanted his whole love and attention.

Bill Hogan was much beloved by pretty Carrie, but he, being also in love with Madge, ignored her. Bill felt that Jim's ability to paint was what had won Madge's heart.

In a cosy part of the canyon lived charming Pauline, commonly called "The Angel of the Canyon," because of her many good deeds for the villagers. One morning she saw the artist at work with pretty Madge gazing petulantly at his canvas. She saw them quarrel, Madge fly toward the house, and Jim turn angrily toward his work. Then she stepped close beside him and he, thinking it Madge, took up her hand and kissed it, without looking up from his work. Even an angel can have human feeling, and the angel in this case found a special delight in the unexpected kiss. When Jim, in confusion, apologized, it seemed a desecration. But Madge, watching from a distance, thought otherwise.

Several days later the angel, walking in the direction of the artist's glen, found and took away his canvas. Three weeks later he called upon her and found a check for $100 awaiting him and a brand new box for his equipment. Delighted, he showed his treasures to Madge, who only pouted and then cried. Meanwhile, Bill Hogan nursed a grudge in secret.

A day came when the angel, strolling through the woods, saw a terrific fist fight between Bill Hogan and Jim. Beside them stood Madge and Carrie, vainly trying to separate them. Then came the angel's moment of renunciation. She had grown to love Jim and had to fight herself to repress the desire to go away. But her better nature conquered. She separated the combatants, gave Jim to Madge and pacified the troublous Bill. She strolled with Bill into the forest and when she returned, he went willingly to the happy Carrie.

THE KISS (April 15).—Old man Hathaway was a trapper and lived with his only daughter in the mountains. Pretty Claudine often went forth to visit the traps with him and one day, when so bound, they saw a youth kiss a maiden affectionately. Seeing a chance for an object lesson, the old trapper sagely shook his head, saying, "My child, such kisses are poison. Guard against them."

Claudine had a herd of goats which she tends carefully, and one day, sitting on a rock with them scampering about her, she made so pretty a picture that Ralph Walters, a young artist from the city, asked her to pose for him. They arranged an engagement for the following day. He posed her prettily and then, overcome by her beauty, impulsively kissed her upturned, inquiring lips. Claudine fled in shame. From a distance she watched him, debating her father's advice. Then, plucking a handful of poisoned berries, she went again to him. He ate them gladly. In a few moments he fell, deathly sick, across the rock and Claudine ran, badly scared to her father.

Together they rescued the sick artist, and took him home. He recovered, and one day, while away with her father, she told him her reason for giving him the poisoned berries. Furious at the insult offered his daughter, the aged trapper hurried back, gave Ralph a gun, and offered him a chance for his life. Overcome by feeling, Claudine stepped in between them and spared Ralph from the deadly hatred of the old man. A few minutes later Ralph was picking his way through the boulders, pondering upon the quaintness of backwoods ways and the ease with which an innocent expression of admiration was transformed into an excuse to kill.

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120 SCHOOL ST. **Pilot Films Corporation** YONKERS, N. Y.

THE GREAT HARMONY (May 17).—Old von Berlitz lived in the little village with his daughter, Gretchen. He played the pipe organ at the church, loved it, and in quiet worked on plans for a new patented pipe organ. Gretchen worked in the grocery store.

The church committee, ever seeking a chance, grew tired of von Berlitz and discharged him, bringing from the city young Ziegfried, a handsome musician of note. Ziegfried called on the old man and felt mighty guilty of depriving him of support. Incidentally, he fell madly in love with Gretchen, and began to visit the house regularly, bringing his own pupils for instruction. In spite of himself, the old musician began to love the younger man for his kindness.

One day Ziegfried called when von Berlitz was working on his drawings of the new organ. Ziegfried became interested and finally took the drawings to the far away city. Thus he did not appear for recital at the church, and the committee again visited old von Berlitz, this time to offer him his old place back again, and to tell him that the young musician had run away with the drawings. Two weeks passed and then three, and still the old man held his faith. Then came to Gretchen a telegram, which she read joyously to him. It said:

"American Organ Co. offers $10,000 for
new patent. Will hold out for $15,000.
Home soon. ZIEGFRIED."

And home he came with the check and in return asked a gift he was willingly given—the hand of the more than happy Gretchen.

THANHOUSER.

EXPRESS C. O. D. (May 4).—It is said that luck comes to every man once, but in the case of a certain crabbed old express agent, Dame Fortune made a bunny nose at him.

When the opportunity to achieve fortune came to him, the express agent did not realize it. He had just been rejected by the woman he loved, a beautiful widow, and life looked very dark to him. Then an express package arrived, consigned to the woman he loved and containing two rabbits, the property of her small son.

If the widow had paid the express charges right away the chances are that this story would never have been written. But the rabbits were detained in the musty railroad station, their new owner being out of town, and by the time she returned she absolutely refused to pay the board bills of Mr. and Mrs. Rabbit and all the little Rabbits.

There were many arguments between the woman who was beautiful and the man who was scorned, and the rabbits kept on multiplying. Finally it reached a point here the woman would have lost all her savings had she tried to pay the bill, so she agreed to marry the express agent on his promise to cancel the debt. Now they live very happily together, and are known among their neighbors as "the rabbit millionaries," because of the nature of their fortune.

HER SISTER'S SECRET (May 6).—The famous specialist was grave as he gave his verdict. His patient must go to California if she wished to regain her health. The proposed trip to the land of perpetual summer seemed a great treat to his youthful patient, but her older sister, who was to accompany her, realized fully the fight that had to be made before health was won back for the invalid.

In California the younger girl soon regained her strength, and she and her sister prospered on their little farm. Love came to the older girl in the person of a young, manly farmer. She cared for him, although she admitted it to no one, and as for him, one look into his eyes was enough, but she had 'little sister" to consider, and gave him no opportunity to speak his mind.

The younger girl thought that the many presents of flowers and fruit which the farmer brought were intended for her alone, and, being of a very romantic temperament, mistook a passing fancy for the farmer for love. She told her secret to her sister, and the older girl, accustomed to making sacrifices for the younger, made the greatest one in her life, when she refused the farmer's proposal of marriage. Then in her diary, where she recorded the events of each day, she wrote that she had refused the man she loved, although it nearly broke her heart, because her little sister loved him.

"Big Sister" had gone on an errand to a nearby town when the younger girl accidentally found the diary, and curiosity led her to open it. She read the pathetic entry, realized the love which had prompted the sacrifice, and resolved to be worthy of it. She went to the farmer and told him why he had been rejected, then leaving a note of farewell to her sister she took the train for the East and returned to her relatives.

As for the older girl, she did not refuse her lover a second time. She married him and they were very happy. And her sister in the East later met the man of her choice, and never regretted the action which had won her sister's respect and gratitude.

THE OTHER GIRL (May 9).—The annual tournament of roses at Pasadena, California, is participated in by many summer visitors, who eagerly vie with one another for supremacy.

A young college man decided one year to compete, prepared his entry with care and arranged with his fiancee to be the driver. This young woman was of a jealous disposition, however, continually quarreled with the young man, and just before the hour set for the fete, declined to take charge of his chariot and left him apparently helpless. While he was wondering what he should do, he saw a beautiful flower girl pass. She was a farmer's daughter and with her mother was bound for the city, hoping to sell posies to the merrymakers. The young man noted how attractive she was and on a sudden impulse urged her to drive his car. She demurred at first, but finally consented, much to his delight.

The "other girl" was angrier than ever, and broke her engagement. She expected that her fiance would beg her pardon, but he took his dismissal in a matter of fact way and seemed quite cheerful about it. Then, like a latter day prince he started out to find his "Cinderella," whose modesty and beauty had won his heart. They met at last and the girl was glad to see him, for she had dreamed of "a fairy prince" and the owner of the chariot of roses was the man whose face appeared in her dreams.

SOLAX.

THE CASE OF THE MISSING GIRL (May 7).—Burstup Homes, the detective, tries to locate a girl who mysteriously disappears. The girl's parents, while they suspect that she has eloped, still, in order to avoid a scandal, keep the matter quiet and rely on the ingenuity and resourcefulness of Burstup.

Naturally the bum detective follows many wrong clues. The girl's powder and puff leads him in the wrong trail and into a bag of flour. Many other ludicrous accidents happen to him until he finally discovers the girl's and her lover's hiding place. In order to get to her, however, he has to contend with a big gang. He reduces them to submission by means of hypnotism; but before he gets away something happens and breaks his hypnotic spell, and he is temporarily defeated. His hour of triumph comes later when he has himself smuggled into the gang's den enclosed in a life-sized frame. With one shot he kills the whole outfit, and carries off the missing heiress.

THE PAST FORGIVEN (May 9).—Margaret Reeves, an unfortunate girl, who has fallen into the clutches of a white slaver, is induced by a Salvation Army rescue worker to give up her present life, and make a new beginning. She decided to redeem herself in the new west, as a helper to an overworked wife on a big cattle range out West. She meets the foreman of the range. Attracted by Margaret's reserve, he falls in love, and tries to win the girl as his wife. A conflict between conscience and love rages in the girl's mind and love wins. She pushes the past far behind her, and takes a chance for happiness. Secure in her Western home, her joy reaches its zenith when their child is placed in the foreman's arms. The first jar to her happiness comes when she meets the keeper of the dance hall. She pleads with him for the child's sake, to keep her secret, and leave her secure in an honest man's home. Pretty faces being scarce, the man follows her home and forces his attentions on the terrified girl. The foreman, entering unexpectedly, sees him and hurls the intruder against the wall, and the disgruntled man sneers his revenge to the husband, leaving a shattered faith and a wrecked home. The husband, unforgiving, drives the shrinking wife from his hearth, and, snatching their baby girl from its cradle, swears she will never follow in her mother's footsteps. Margaret, bereft of home and child, wanders into the open, and encounters a young Indian mother playing with her papoose. The desolate woman, hungering for her baby, caresses and croons over the Indian child, and so wins the gentle young squaw's heart, that she takes Margaret home to her people. In her simple way, the Indian wife sees the white woman is in great trouble, and draws the story from her. She determines that Margaret's baby shall soon rest in its mother's arms. Stealing away from the camp, she locates the home where the lonely man mourns over the motherless babe in its cradle, and, in her tragic, broken English, shows the husband his cruelty in keeping the child from its mother. With barbaric gestures she depicts Margaret's remorse, and, seeing the man's face softening, she gently places the sleeping child in his arms and leads him, with his precious burden, to the camp which shelters a bruised and stricken woman.

DAD'S ORDERS (May 14).—Frank Goodman after graduating from college as a doctor goes to a nearby country town to visit his uncle, an old doctor by the same name. When he arives he becomes acquainted with Bertie Parsons, daughter of wealthy old Ed. Pearsons, whose one great desire is to see her wedded to Dr. Frank Goodman. Old, mean and with a sour disposition he is as distasteful to Bertie as he is ardent in his lovemaking to her. When young Dr. Goodman meets Bertie, he is greatly attracted by her and when he learns of her father's choice for her husband, he rebels.

While waiting in the old doctor's office a note is left there which he reads. It is from Ed. Pearsons saying that he is dying and requesting the doctor to come at once prepared to marry his daughter by his death bed. To save her, the young doctor decides to masquerade as the old doctor and marry her himself. In his haste he leaves the note on the table. The old doctor finds the note and prepares to comply with the request. In the meantime, the young doctor secures his disguise and is married to the girl not even herself knowing the difference. After the marriage while in another room, the doctor attempts to kiss the bride which she does not want and in an outburst of temper she grabs his whiskers. When they come off and she becomes aware of the deception practiced on her, she is very angry, but as she thinks of her escape from the other man she becomes grateful.

While they are absent, the old doctor appears and says he is ready for the ceremony. When the girl's father learns the truth, he is so angry that he gives up all idea of dying and jumps out of bed a well man. When the facts become known to him, his humor overcomes his anger and all is forgiven.

THE MAN IN THE SICK ROOM (May 16).—Miriam Scott is loved by two men; Robert Henderson, only son of wealthy people, and Richard Blakely, a poor but ambitious young doctor. She admits she prefers Blakely, yet decides to marry Henderson for the home and social position he can give her. Blakely's failure to win Miriam makes him reckless. He starts gambling, gets in with a rough set who rob him and finally becomes a thief.

Meanwhile Miriam marries Henderson, who gradually tires of her, and neglects her. One evening, Henderson quarrels with his wife, and leaves the house for his club. Miriam is left alone with their sick baby, which grows worse and worse. Miriam becomes frightened, goes into another room to telephone for the doctor and is confronted by a masked burglar. Frightened, yet more alarmed for her baby's life, she tells him her troubles. He recognizes in Miriam his former sweetheart—but keeps masked. He treats her baby, and saves its life. The mother, grateful wishes to pay him; he refuses, takes off his mask identifying himself—Blakely. Explanation of his present position follows. He denies knowledge of whose home he has entered. Meanwhile, the police have followed Blakely's trail to Henderson's home. They demand admittance, and ask Miriam his whereabouts. She answers that no burglar has been there; the officers withdraw satisfied. Miriam hastens back to Blakely—gives him a suit of her husband's clothes, slips money in the pocket and sends him away. The husband returns penitent, hears the story, sees the baby now peacefully sleeping, realizes how badly he has treated his wife and begs her forgiveness which is granted.

KEYSTONE.

MABEL'S AWFUL MISTAKE (May 12).—Mabel has two suitors—Smith and Jones. Smith is an elderly man who impetuously sweeps everything before him, and his dashing ways win Mabel's heart. Poor Jones is downcast when he learns that Mabel is to marry Smith, and follows Smith home. He learns that Smith is already married and has ten little children. Peering through the window he sees the terror-stricken family bullied by Smith. Smith and Mabel go to the minister's house to be married, and Jones, dogging their footsteps, attempts to interfere but is driven away by Smith. Jones has an idea, and rushing to the Smith home he tells Mrs. Smith that her husband is marrying another girl. She grabs two arms full of little ones, and with the rest toddling at her heels she arrives in time to prevent the wedding. Smith and his wife and the kids go home, and Jones gets the girl.

In revenge, Smith captures Mabel and carries her to the old saw mill. Tying her on a board he awaits the moment when the saw shall cut her in two. Jones tries to rescue her but is driven away by Smith. Jones telephones the police, who have many exciting adventures before they reach the spot. In despair, Jones holds back the big fly wheel. It lifts him off his feet and he revolves rapidly around, but he finally masters it and holds it back. In a laughable melodramatic manner the doors are broken down and the heroine is rescued "in the nick of time."

THEIR FIRST EXECUTION (May 15).—A new electric chair has been installed in the prison, and the officials impatiently await the first execution. The victim, with careless disregard for their feelings, makes his escape from the prison. The sleuth goes in pursuit, and finding the discarded convict's garb dons it as a disguise, hoping to meet the hunted man and ingratiate himself. Prison guards capture the sleuth, and disliking to disappoint the waiting crowd, decide to execute him. He is placed in the chair and the current turned on, but he stubbornly resists death. The current is doubled and trebled, to no avail. Meanwhile the real criminal has been captured, and he is brought back in time to save the sleuth from his perilous position.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 17 (April 23).—Baltimore, Md.—One killed and many hurt when car plunges from bridge into the river.

St. Petersburg, Russia.—Nicolas II., Czar of Russia, celebrating the third centennial reign of his family, the Romanoffs.

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The coronation of Queen Mayme was attended by the Governor of Texas and his entire staff, and a more beautiful scene could not be imagined. In the background is the wonderful Southern scenery—Magnolia, Huisache and Ratama mingling with peach and apple blossoms. This picture, selected from more than 2500 feet of splendid film, including the entire Fiesta—the week's celebration—the Parade—the Battle of Flowers—Fort Sam Houston—Cavalry Charge—The Alamo—Little Mexico—Spanish Bonitas—Old Missions—The Arrival of Rex—Dare-Devil Kirkpatrick—Wild Bill Endicott—Joe Nickerant—and many other interesting scenes.

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ADVANCE MOTION PICTURE COMPANY

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Cuba.—Admiral Winslow trying a flight in a Curtis hydro-aeroplane.

Union Hill, N. J.—Modified Marathon Race organized by the Hudson Despatch.

New York City.—A National mourning. J. P. Morgan's funeral. At Hartford, Mr. Morgan's birthplace.

Paris, France.—The President of France reviews the troops of Paris.

Milwaukee, Wis.—Early Spring water sports on the river.

The Fashion in Paris.

Hamburg, Germany.—Ice floes in the Elba River makes navigation very difficult.

Seattle, Wash.—40 old street cars are burned by the company to obtain the metal they contain.

Leipzig, Germany.—The annual fair draws thousands of people here.

St. Louis, Mo.—Baptising negroes in the Mississippi River.

New York City.—In order to insure the passengers against the Titantic's fate the Olympic arrives equipped with a double hull.

London, Eng.—King George, at the opening of Parliament, lauds peace but does not fear war.

Washington, D. C.—President Wilson opening the baseball season.

Berlin, Germany.—1813-1913. The Kaiser and "Old Germany" celebrate a century of German Independence.

New York City.—Paris newspaper booth that Park Commissioner Stovel intends to install in Central Park. Mr. Stovel, Commissioner of Central Park.

Portland, Ore.—Only 4 of 22 escaped when the bark "Mimi" capsized.

Antwerp, Belgium.—The Peten refinery is entirely wiped out by fire.

MUTUAL WEEKLY, NO. 18 (April 30).—**Pittsburg, Pa.**—The "Pirates," Pittsburg National Leaugue Baseball Club, in action.

Florence, Italy.—A peculiar custom of celebrating Holy Saturday.

Los Angeles, Cal.—Testing the new high pressure auto fire-engines.

New York City.—Mr. Higgins, Commissioner of Bronx Park, unveiling the tablets presented by the Bronx Society of Arts.

Aniche, France.—Contest between human rat hunters.

Fresno, Cal.—From all over California people meet to celebrate "Raisin Day."

Shooter Island, N. Y.—$250,000 fire sweeps half of Shooter Island.

London, England.—Beautiful specimens of horse flesh are seen at the opening of the Horse Show.

Paris, France.—Showing the Secretary of Agriculture how hazelwood is used to locate water.

The Fashion in New York and Paris.

London, England.—King George V. at the opening of the Clingford Reservoir.

Hanover, Germany.—A cross-country walking contest. The winner covered the 45 miles in 5 hours and 52 minutes.

New York City.—Cardinal Farley at the consecration of the Spanish Church, "Our Lady of Hope."

Livonia, Russia.—Ice cutting on the River Neva.

Louisville, Ky.—The steamer "Sam Brown" of Pittsburg sinks after hitting a submerged log.

Bradford, Eng.—An unusual football match.

Patterson, N. J.—4,000 strikers march at the funeral of Vallaino, who was killed in the silk strikers' riot.

Paris, France.—Dignitaries at the memorial service held for the late King of Greece.

Berlin, Germany.—Prince Regent of Bavaria, visiting the City Hall.

New York City.—The Old Guard parading on Fifth Avenue.

Paris, Franca.—French athletic contest.

MUTUAL EDUCATIONAL.

THE OLD CLOCK (May 8).—Marius Capistrol had always expected a big legacy when his aunt died, but was greatly disappointed when he received nothing but an old clock. In order to raise enough money to pay the interest on the mortgage of his little farm, Marins offers to sell some of his furniture to a wealthy neighbor farmer, named Mathias. But Mathias did not want any of the furniture except the old clock, which Marius was loathe to give away, having become much attached to it. One day Marius receives a letter from a notary in a distant town saying that a relative in Java had died and left him his entire fortune. He shows the letter to Mathias and asks him to advance him enough money to go to the city and back. Mathias gives him the money with the stipulation that should he fail to pay him back within twenty-four hours, the old clock would revert to him. In the city Marius finds that he must wait two hours for the notary. During that time he goes out and buys many valuable things, all of which is to be paid for at 5 o'clock at the Golden Hen Hotel. When he meets the notary, he is informed that there was a mistake in reading the legatee's name, and Marius has to return all the purchases he has made. He arrives home just as Mathias is taking the clock from the wall. He attacks the old farmer and in the struggle the clock falls to the ground, disclosing a large number of bank bills and gold. Marius pays the old farmer what he owes him, and he and his wife settle down to a long life of happiness.

MOSQUES AND TOMBS OF CALIPHS AND MAMELUKES (May 8).—This particularly entertaining and instructive film gives a very comprehensive idea of Arabian architecture, which is entirely different from all others. The mausoleums which the Arabians erect for their departed rulers are most beautiful. Each one of them is an everlasting monument to the Mohammeden belief of the immortality of the soul. Each stone that is used in the construction of these tombs is inscribed with extracts from the Koran, which is their Bible. It is in the Mosques that the peculiarity of their art of building is most forcibly portrayed. The roofs of these are huge domes, which resemble an enormous inverted bowl. Surrounding them are countless spires or minarets as they are called. From these the famous "call to prayer" is given by the priests. The Arabian sunsets, which are almost sublime, gild the domes and minarets of the mosques until they look like huge balls and tongues of fire.

HIS MASTER'S RIVAL (May 15).—When Captain Ronchon received a letter from Mrs. Desgranges, saying that she would be pleased to see him at Nice and listen to his proposal of marriage, he immediately prepares to start for that city.

He, therefore, grants his servant a week's holiday. The valet, however, starts for Nice ahead of his master. As sooo as he arrives there he starts frequenting the most fashionable restaurants and in one of them makes the acquaintance of a young woman, to whom he gives his name as Captain Ronchon.

A short time after that he finds himself in trouble with an American major, who is also making love to this same lady. The Major challenges Jean to a duel, but the best he receives is a dish of ice cream in his face.

When Jean's holiday comes to an end and Captain Ronchon arrives at Nice, he finds affairs in a pretty mess. When he goes to call on Mrs. Desgranges, she exclaims, "This cannot be Captain Ronchon. He is a different looking man from you." She then catches sight of the Captain's valet, who had been hiding behind him during all this excitement, pointing to him said, "Why, this is Captain Ronchon."

The Captain turns around and asks his valet for an explanation. Of course, Jean has all kinds of excuses to offer and things are finally getting straightened out, when just at this moment the Captain's card is brought in from the Major, and on it is written a note in which he calls him a coward. The Captain, not stopping to find out how the card came in the Major's possession, rushes out to search for him. He finally locates the man who has insulted him and they immediately start to fight a duel.

However, while the duel is going on between the Captain and the Major, Mrs. Desgranges decides that she likes the valet better than the Captain and they go to secure their marriage papers. When Captain Ronchon returns, he finds that he has been jilted by the widow in his absence.

THE VALLEY OF ALBULA—Switzerland (May 15).—This film reproduces the beautiful landscape through which the railroad passes in the Valley of Albula. This road, built from 1897 to 1903, has opened the Haute Engandine to International service. It may be compared to that of St. Gothard, except that it is shorter. Following this road, we run along the mountain, around the plain of Campi, through tunnels and over viaducts, all of which afford a splendid view of Albula and its vicinity.

KAY-BEE.

FOR LOVE OF THE FLAG (2 parts—May 16).—Prairie Flower, the squaw storekeeper, has a pretty half-breed daughter, named Wianie, who is courted by many, but favors Sergt. Ashford, of Ft. McKee. Prairie Flower does not approve of her daughter's attachment, and endeavors to stop the growing romance.

Ashford receives his commission as second lieutenant, which does not please Col. Flanders and the other officers, who are academy graduates and do not take kindly to the man who has risen from the ranks. He finds himself in a peculiar position, the privates treating him as a superior officer, and his brother officers avoiding him as much as possible.

Ashford goes to visit at Sergt. Adam's house, and has a pleasant time chatting with Mrs. Adams, and playing with the baby.

Mary Flanders, the colonel's daughter, gives a dance, and neglects to invite Ashford. He feels the snub deeply, and violates military etiquette by spending the evening with the Adams, who are giving a party for their baby, which is attended by the private soldiers. The Colonel is furious, and in a fit of passion orders Ashford's arrest. Angered beyond control, Ashford resists arrest, leaps upon the colonel and knocks him down, and then runs away. Jumping on his horse he gallops away, pursued by the soldiers. A wild chase takes place, and Ashford's horse is shot and comes crashing down. He jerks the horse to its feet and forces it to continue its flight. Eluding the pursuers, Ashford takes refuge in Prairie Flower's cabin, and Winnie hides him in the attic. The Colonel orders Sergt. Adams upstairs to search for the lieutenant, and Adams reports that no one is there, and the soldiers depart.

A week later the soldiers dam the creek, bringing a protest from the Indians, who have their supply of water cut off. The Colonel treats them arrogantly, arousing their anger. From the attic Ashford hears the Indian chief tell his sister, Prairie Flower, that an attack is to be made on the fort. Visions of himself taking the oath of allegiance to the flag come to him, and he decides to warn the colonel, writing a letter which he persuades Winnie to carry for him, she being innocent of the contents of the letter, which advise Col. Flanders that the fort will be attacked that night and suggesting that he mass all the cannon at that point.

The Indian chief hears of Winnie's visit to the fort and suspects treachery. He questions his sister, and Ashford tells him that the message was one of defiance, that the whites were now his enemies and he would lead the Indians against them. The chief suspects treachery, and insists upon Winnie and Ashford leading the attack.

The attack is made, and is met with a roar of cannon which mows down the redskins. The battle is soon over, and Winnie is lying dead. The men at the fort try to express their admiration of Ashford's bravery, but he turns fiercely on the colonel and tells him: "I did it not for you, but for my oath to the flag." Abashed, the soldiers withdraw, and Ashford takes Winnie's body to Prairie Flower's cabin.

BRONCHO

A SLAVE'S DEVOTION (2 parts—May 14).—Col. Trent speculates in cotton and loses, and is compelled to borrow $1,500 from Beal, for which he gives his I. O. U. payable in one month. Edith Trent is in love with John Craig. Beal is determined to win her, and his loans to her father are made with the idea of getting Col. Trent in his power. Trent is forced to sell three negro slaves, among them his faithful Jim.

Abraham Lincoln is inaugurated as president of the United States, and rumors of impending war create much excitement. Beal buys the three slaves, and takes them to his plantation. Trent continues gambling, and Beal refuses to advance him any more money, until his notes have been paid.

The war breaks out and Beal demands payment of his notes. He agrees to cancel the indebtedness if Trent will persuade Edith to marry him, which proposition is indignantly declined by Trent. Edith overhears the conversation, and to save her father promises to marry Beal. She writes to Craig: "Dear John: Circumstances over which I have no control make it necessary for me to break our engagement. I cannot explain the reason. Please do not try to see me. Edith." Craig is worried and angry, and endeavors to see Edith, without success.

Beal's overseer has always treated the slaves with brutality, and they rebel and turning upon him one day give him a severe beating. The ringleader is caught, and Beal, furious with anger, gives him a terrible beating, which is stopped by Edith, who is horror stricken at his brutality and breaks her engagement. In revenge, Beal determines to foreclose his mortgage on the Trent homestead, and Jim, the slave, makes up his mind to save his old master by destroying the notes. Beal catches him in the act, and a terrific struggle ensues. Jim breaks away and escapes, and Beal puts bloodhounds on his track. Jim runs to Col. Trent and tells him the story, and the Trents try to save Jim from his pursuers, spiriting him to the swamp where his trail is lost.

Three years later Craig is a captain in the southern army. The Beal plantation is occupied by the northern troops, and Capt. Moore, the union officer, receives word that Capt. Craig is sending despatches through the lines by a negro messenger and is instructed to catch him.

The negro referred to is Jim, who has attached himself to Craig. The message he carries is one to Edith, telling her that he will make his way through the lines on the following Wednesday night. Jim is captured, and Beal is jubilant as a trap is set for Craig.

The appointed hour arrives, and Beal comes riding along in the moonlight. A soldier takes careful aim and fires, and the horse goes down. Craig darts into the bushes. In his anxiety to see Craig captured or killed, Beal has pushed forward and is struck by one of the bullets sent after Craig, and dies. Craig makes his way to Edith, and is joyfully greeted by her. Jim escapes and rushes to the Trent home, warning Jim that the Yankees are coming. Escape seems shut off, when the negro makes Jim change coats and hats with him and dash out. The Union soldiers take after him and Craig, goes the other way. A thrilling chase takes place, the negro being finally wounded and captured, and he dies with a smile on his face, pleased at having saved Craig. After the war Craig erects a tombstone over grave of the negro reading: reading: "Greater love hath no man than he who layeth down his life for a friend."

MAJESTIC.

THE WHIM OF DESTINY (April 29).—Young detective Weston—away in the mountains on a vacation—meets and falls in love with pretty Laura Graham. The two are soon engaged. Some moonshiners in the vicinity suspect Weston of being a revenue officer and keep a close watch on him.

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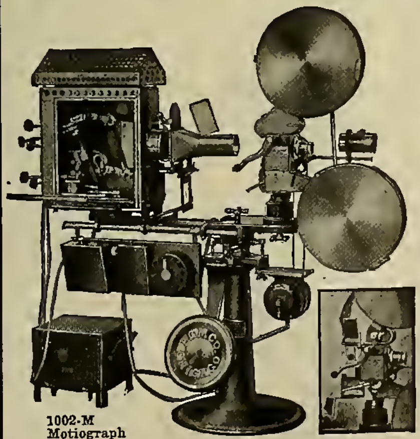

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Laura's father—keeper of a gambling house in the city—has a run in with the police and escapes to his daughter's home. The next morning Weston receives a telegram from his chief advising him to look for Graham, who is suspected of being in hiding somewhere in the mountains. When Weston goes to see Laura, he finds Graham, the notorious gambler, with her. The older man reads his doom in the detective's eyes and as soon as the girl is out of hearing, he signifies his readiness to go back and asks only that his daughter be spared all knowledge of his reputation. Unseen by Laura, Graham starts for the city with Weston. On the road, the moonshiners, who have been waiting their opportunity, jump out and fire at the detective. He is rendered unconscious. This is Graham's chance to escape. But as he looks at the injured man and realizes what Weston means to Laura, he knows he cannot go away and leave him to his fate in the lonely woods. He manages to get him home, where with the girl's help, he is brought around all right. On the road to recovery, Weston makes up his mind not to bring back the father of the girl he loves and writes to the chief handing in his resignation and stating at the same time that Graham is not in his neighborhood.

THE CHILDREN OF ST. ANNE (2 parts—May 6).—Running away from his brutal father, Jacques is found starving at the foot of the shrine of St. Anne, by Marie and her mother. The boy is taken home and given food. Moved by her daughter's prayers for the preservation of the boy, the mother adopts Jacques. Years pass and the boy and girl fall in love. He carves a little St. Anne for Marie which she hangs around her neck. Jacques meets an artist of wealth who realizes the boy's talent and takes him to the city where he puts him in the Art Students League. Jacques drifts into a life of dissipation, gradually forgets Marie and is eventually cast off in disgust by the artist. He meets a tramp who suggests that they go south for the winter. On their way to the ferry Jacques sees an Italian, whose business it is to make plaster casts of saints for churches, discharging one of his workmen. He applies for the job, and, after proving to the Italian that he is a sculptor is taken on. Jacques models a statuette of St. Anne which pleases his employer so much that he places it in the window. The tramp wanders to the south and comes upon the cottage of Marie, whose mother is now dead. During her conversation with the tramp she knows by instinct that the man he met is Jacques, and she has an old curate write this note for her which she takes to the city, showing it to different people: "This girl cannot speak English. Please take her to where in your city lives Jacques Le Blanc." In the city she shows the note to a flashily dressed young man who pretends to know where Jacques resides. On their way they pass the window in which the statuette of St. Anne is displayed and Marie, thinking it is a shrine, kneels and prays. The young man in trying to drag her away, tears her dress at the throat, revealing the carved St. Anne. Her screams bring the workmen out of the shop, among them Jacques, who recognizes Marie. He saves her, and ambittion and good fortune come to the children of St. Anne.

RELIANCE.

THE GOOD WITHIN (May 3).—Mrs. Clemens, blind, hires Garda Willis, a girl of questionable character, as her companion. Ralph Clemens, on his return from college, falls under the spell of the fascinating beauty and she leads him on to spend every cent he gets on her.

Mrs. Clemens, not dreaming of this state of affairs, is very kind to her companion, who softens to the old lady under this better influence. But she does not let up on the boy. Coveting a diamond star, worn by one of Mrs. Clemen's friends, she makes this known to Ralph and hints that if he gets it for her she will accept his proposal and elope with him.

The boy manages to get the jewel and gives it to Garda, who foolishly displays it on her gown. She is arrested. Mrs. Clemens is heart-broken over the girl's predicament. Garda is given the third degree and refuses to confess. Later, realizing that the mother's heart will break when she knows her boy committed the crime, the woman takes the full blame on her shoulders and confesses to the theft. That night, the boy, at his mother's side, realizes Garda is paying the penalty for his foolish act, and that his mother will never know the truth.

A CRUEL SUSPICION (May 7).—Mr. Boyd, a very jealous husband, through a combination of circumstances, finds his wife talking to a good looking bachelor named Perry. He forbids his wife to talk to the man again, but later when she meets with an accident, Mr. Perry goes to her assistance and they are both discovered in each other's company by the irate husband. He will listen to no explanation and orders his wife home. Later, their child, a boy of four years, is taken suddenly ill during the evening while the maid is out. The mother starts to go for remedies and on her way to the drug store, meets Perry, and in her anxiety for her sick boy, asks Perry to go to the drug store for her. He does so and returns with the prescription and helps the wife in her care for the child. Mr. Boyd, who has been working in his office late, returns. Their boy has just gone to sleep and Perry is about to leave the house when they hear Mr. Boyd returning. Perry and wife remember Boyd's insane jealousy. The wife tells Perry to hide behind the curtain or he will kill him before she has a chance to explain. Perry does so. Boyd enters the room, notices Perry's stick which he forgot to take with him. The maid who has been spending the evening out with the policeman on the beat, who is escorting her home, arrives in time to see Perry jump out of the window. He grabs Perry and holds him. Meantime, the husband, who has looked about the room for some explanation of his wife's guilty looks, hears a commotion outside. He takes his gun from the drawer and exits. The policeman tells Mr. Boyd that he caught Perry jumping out of the window. Boyd is sure now that his wife is untrue to him. He tells the policeman that he will deal with Perry and under cover of gun forces Perry back into the house to confront the guilty wife. When the wife pleads for Perry and tries to explain he threatens to shoot them both.

Meantime, the druggist discovers that he has given laudanum in place of some other ingredients while mixing the medicine for the sick child. He starts on a run for the house and arrives there just in time to prevent Boyd killing his wife and Perry, and they all turn to revive the child. The husband now willing to listen to explanations, begs Perry's pardon and his wife's forgiveness.

MISCELLANEOUS

GAUMONT.

GAUMONT WEEKLY, NO. 60 (April 30).—Gymnastic Contest.—International meeting of world's athletes at Nice, France.

Canadian Train is Wrecked.—Six killed and fifteen injured when excursion party meets disaster near Montreal.

The "Vaterland" Launched.—Sister ship of Imperator is christened at Hamburg.

Aftermath of the Flood.—Railroad companies lost millions in bridges swept away.

Dresses and Coats.—Creations of Callot Soeurs, Paris, shown for the first time in America.

International Boat Race.—Yachts from all the world compete on the Riviere for trophy.

Almost Human.—Lumber-carrying machinery used by Pacific Redwood lumber yards in California handles one million feet of lumber per day.

Italy's Royal Cavalry.—Imperial guard celebrates its 22nd anniversary.

The Funeral of King George.—Slain monarch of Greece is buried with royal splendor.

WHILE THE ROBBER ROBBED (April 29).—The manager of the Princess Theater seeks free publicity. He informs newspapers that Miss Mela Drammer, leading actress in "The Green Camel" company, in a fit of artistic temperament, refused to appear in her part on the previous night, because her famous pearl collar had vanished. She subsequently went on, so the story went, the collar being found. It had been hidden in a joke.

The actress, while she didn't have the artistic temperament in the form attributed to her, had it in other ways. She was fearfully extravagant and was almost submerged in debt. Her jewels were paste, and her furniture bought on the installment plan.

She receives a note from a lawyer representing several creditors. He writes that if he doesn't receive a settlement within twenty-four hours, her goods will be sold at auction. This doesn't trouble the actress.

A man in the burglaring business has heard of the actress' pearl collar. He would like to have it. In the night he forces entrance into the house and finds the actress asleep. He takes the collar, which of course, is paste. He is stricken by the actress' beauty. He hasn't the heart to take her belongings. He notices the dun from the lawyer, and numerous bills. This determines him in his action. He restores the jewels to the dressing table. All he takes is a rose.

In the morning, the actress awakes and is alarmed to find that her much-advertised pearl collar has vanished. She at last finds it where the burglar had left it. She never knew that she had been visited by a burglar and that she was as effective to the hearts of men when asleep as when awake, until, when opening a letter that day, she reads: "Darling: I am sorry my visit last night was so brief. It grieves me to think that one so young should be worried by debt. I therefore enclose money to satisfy your creditors, and have taken a rose in exchange. Yours, JACK."

THE SHOE ON THE OTHER FOOT (May 1).—Mr. Pumpernickel installs his son and brand new daughter-in-law in a house which he owns. In the same building lives a music-mad policeman. The copper has powerful lungs. Every time he plays, the melody is so powerful that he shakes the house, which rocks like a ship in a gale. Persons in various parts of the building have the pleasure of seeing their family heirlooms topple over. There is destruction generally.

Young Mr. Pumpernickel's excellent father tells the policeman that he will have to vacate or shut up. The policeman, angered that his art is not valued, determines that he will get even. When young Mrs. Pumpernickel goes out into the street where the policeman is patrolling his beat, he arrests her after she has refused to pick up a piece of paper which she had thrown on the street. This action is a violation of the highway ordinance. Mrs. Pumpernickel is so prostrated after she has been bailed out that she is hysterical. When she goes home she takes to her bed.

A doctor is called. After hearing details, he prescribes complete rest and quietness, and that a policeman be obtained whom she can torture every morning for a week.

A dummy is made of a policeman, they being unable to find a live one who will consent to being tortured in the morning. Young Mrs. Pumpernickel and her kin punch the bloomin' 'ead off the dummy, stick their fingers in his eyes and bite their initials in his cheeks. There is a hole in the partition between the apartment of the policeman and that of the young Pumpernickels. The policeman looks through and sees the indignities being practiced upon the effigy. He enters the apartment surreptitiously when the Pumpernickels are absent. He carries out the dummy and takes its place. When the Pumpernickels return and take up their exercises upon the supposed dummy, the "dummy" suddenly comes to life. Then the invalid has another shock for her already outraged nerves.

GREAT NORTHERN.

HER FIRST LOVE AFFAIR (May 10).—Amelia Barlow, was a charming young girl who had reached the age when, in fact, she was neither girl nor woman. She wore braids on Monday, marcel waves on Tuesday, wore short skirts on Wednesday, and long frocks on Thursday. But she was charming withal, and spent most of her spare time in reading "Along the River," and other stories of love and romance. Her fond parents were tolerant and granted her every wish until one Mr. Henry made his appearance and announced that he had just passed his exams. and was anxious to take unto himself a wife. Amelia's parents were willing, but when Henry proposed to the young woman, she laughed at him and sent him away in despair. He wore glasses and was of the "small lemonade" type of suitor. The Barlows were indignant and decided that their daughter must be taught a severe lessen. After a family conference, it was decreed that Amelia must serve a year at clerical work in Mr. Barlow's offices. The girl was duly installed, and on the third day makes the acquaintance of Tom, one of the junior clerks. It appears to be a case of love at first sight, and all goes well until the elderly chief accountant discovers his employer's daughter in the embrace of the young clerk. Then it was that drastic measures were decided upon and the family decides that Amelia must be sent to a friend in the country, where she may be able to repent her folly. Tom hears of this determination on the part of Amelia's parents and plans to thwart them in their designs to send their daughter away and deprive the young couple of the happiness which they had planned for the future. Through a signal he summons Amelia to a window and deposits a note in one of the flower bushes which surround the Barlow mansion. In this he imparts the information that he will be on board the same train which will take her to her destination in the country. Mr. and Mrs. Barlow escort their daughter to the depot, and while they are bidding farewells, Tom boards the coach ahead and is unseen by the unsuspecting parents. At the first station out of the city, Amelia and Tom alight and hasten to a minister, where they are married. Then a telegram is sent to Papa Barlow announcing the event and asking for forgiveness.

Among the Exhibitors.

Cape May, N. J.—J. P. Cassidy has been awarded the contract for an open air moving picture theater, with a Dutch windmill entrance; also a large dancing pavilion and surrounding booths, pergolas, fountain, etc., for the Marine Park Amusement Company to cost $50,000.

Newark, N. J.—Grand Amusement Company 83 Sixteenth Avenue, have received bids for an addition to their moving picture theater to cost $8,000.

Tamaqua, Pa.—G. T. Freidenberger is to build a three-story moving picture theater to cost $22,000.

Reading, Pa.—W. I. Hipple, 134 Oley Street, is taking sub-bids for a one-story moving picture theater to cost $12,000.

Brooklyn, N. Y.—D. J. McCurdy, 400 East Eighth Street, is taking bids for the erection of a one-story moving picture theater to cost $9,000.

Brooklyn, N. Y.—A. A. Kloster, 2111 Caton Avenue, has invited estimates on the general contract for the building of a one-story moving picture theater to cost $8,000.

Brooklyn, N. Y.—Solomon Froman, 57 Hope Street, is taking sub-bids for the erection of a one-story moving picture theater to cost $6,000.

Philadelphia, Pa.—Cramp and Company were awarded a contract for a $300,000 theater to be built on the site of the Boston and Albany Railroad station, on Park Square, Boston, for the Park Square Theater Company.

Brooklyn, N. Y.—Frank Pasqualino, 6626 New Utrecht Avenue, has received bids for the erection of an open air moving picture theater to cost $3,600.

Peoria, Ill.—Miles Murphy, 1112 First Avenue, has plans under way for a one-story moving picture theater and store building with a seating capacity for 350 and to cost $12,000.

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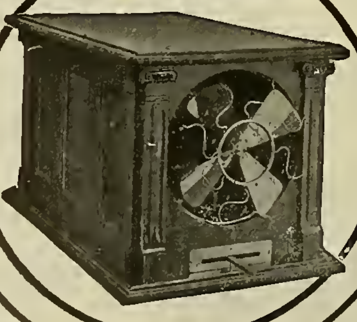

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PICTURE THEATERS PROJECTED.

Philadelphia, Pa.—B. A. Rebile, has filed plans for a two-story moving picture theater, 40 by 115 feet on the north side of Woodland Avenue, west of Fifty-eighth Street, for the West Philadelphia Amusement Company. The cost will be $28,000.

Belleville, Ill.—Grace Amusement Company, Louis Landon, president have plans under way for the erection of a one-story air dome stage to cost $6,000.

Brooklyn, N. Y.—Louis Winden, 877 Johnson Place is taking bids for the erection of a one-story moving picture theater to cost $15,000.

Philadelphia, Pa.—John M. Kennedy, Jr., will erect a one-story moving picture theater, 73 by 106 feet, on the west side of York Street, from Hope to Howard Street to cost $25,000.

Philadelphia, Pa.—Application has been made to the State authorities by Fred G. Nixon-Nirdlinger, Thomas M. Love and Thomas M. Dougherty for a charter for a corporation to be known as the Loew, Nixon-Nirdlinger Company, which will finance the erection of the Colonial Theater, at Germantown and Maplewood Avenues. The theater will measure 90 by 150 feet and will cost upward of $250,000. Marcus Loew, a theatrical magnate, of New York, will be interested in the company, which will erect a chain of theaters in this city.

Decatur, Ill.—Orpheum Theater, L. G. Nicholas, manager, 355 North Water Street, have received bids for the erection of a one-story moving picture theater with a seating capacity for 400.

Kansas City, Mo.—Appenstein Brothers, 1017 Main Street, have awarded the contract to Harvey Stiver, Shubert Building, for the building of a two-story moving picture theater, 60 by 120 feet to cost $100,000. Lessees are the Western Vaudeville Circuit of Chicago.

Des Moines, Ia.—J. Miloslowsky, 1160 A Street will remodel his two-story moving picture theater.

Des Moines, Ia.—Elbert Cetchell, 313 Fourth Street, will soon start work on the erection of a three-story moving picture theater with a seating capacity for 2,000 to cost $75,000.

Philadelphia, Pa.—M. Shore has commenced work on a one-story moving picture theater for Wolf Bodek to cost $27,000.

Philadelphia, Pa.—The Franklin Amusement Company has filed plans for a one-story moving picture theater, 40 by 100 feet, at the intersection of Twenty-third Street, Gray's Ferry road and South Street. The cost wil be $13,000.

Philadelphia, Pa.—James J. Springer, John H. Love and Meyer L. Sluizer have appealed to the State authorities for a charter for the South Philadelphia Realty Company, which will take title to the Plaza Theater, at Broad and Porter Streets. The theater will be rebuilt and a gallery erected at a cost of $15,000.

Rock Island, Quebec, Canada.—T. S. Haskell, Derby Lane has received estimates for the erection of a one-story moving picture theater to cost $10,000. It will be constructed of metal siding, stucco pattern, metal roof, etc.

New York, N. Y.—Ardsley Amusement Company, are having plans prepared for the erection of an eight-story theater and office building, 100 by 162 feet, to cost $150,000.

Marion, Ohio.—Sealed bids have been invited by the Marion County Chautauqua Company, for carpenter work to complete the proposed auditorium to be erected in the City Park.

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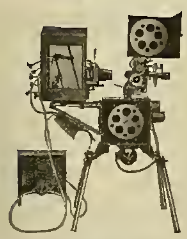

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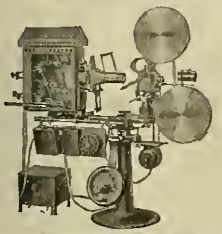

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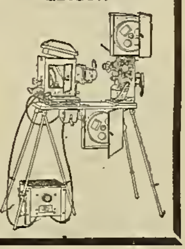

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INDEPENDENT RELEASE DATES

AMERICAN.

Apr. 28—Oil On Troubled Waters (2 parts, Drama)....2000
May 1—The Tattooed Arm (Drama)..........
May 3—The Road to Ruin (Drama)..........1000
May 5—The Brothers (Drama)..........1000
May 8—Human Kindness (Drama)..........1000
May 10—Youth and Jealousy (Drama)..........1000
May 12—Angel of the Canyons (Drama)......1000
May 15—The Kiss (Drama)..........1000
May 17—The Great Harmony (Drama)........1000

AMBROSIO.

Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)
Apr. 5—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion: or the Crime of Another (2 reels—Drama)............
Apr. 19—Child Labor Traffic (2 parts, Drama)..
Apr. 26—Golden Rain (2 reels, Drama)........

AMMEX.

Feb. 13—The Cowgirl and the Night (Drama) 1000
Feb. 20—The Coward (Drama)..........1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama)............
Mar. 13—Wine, Women and Reformation (Dr.)

BISON.

Apr. 15—War (3 parts, Drama)...............
Apr. 19—The Last Roll Call (2-parts Drama)..
Apr. 22—Bred in the Bone (3 parts, Drama)..
Apr. 26—The Black Chancellor (3 parts, Dr.)
Apr. 29—The Last Roll Call (2 parts, Drama)..
May 3—The Vengeance of the Skystone (2 parts, Drama)...................
May 6—The Indian's Secret (2 parts, Drama)
May 10—The Northern Spy (2 parts, Drama)
May 13—The Toll of War (3 parts—Drama)..
May 17—In the Secret Service (2 parts—Drama)

BRONCHO.

Apr. 9—The Grey Sentinel (2 parts—Drama)
Apr. 18—A Southern Cinderella (3 parts, Dr.)
Apr. 23—Retrogression (2 parts, Drama)......
Apr. 30—Bread Cast Upon the Waters (2 parts, Drama)...................
May 7—The Way of a Mother (2 parts, Dr.)
May 14—A Slave's Devotion (2 parts—Drama)

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)..........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)..........
Apr. 28—Life in Soudan (Sociology)..........
May 5—The Shark God (Drama)..........1000
May 12—Hawaiian Love (Drama)..........

CRYSTAL.

May 4—Pearl As a Detective (Comedy).......
May 4—O! Whiskers! (Comedy)..........
May 11—When Love Is Young (Comedy)......
May 11—His Awful Daughter (Comedy)......
May 18—Homlock Shermes (Comedy)..........
May 18—Our Willie (Comedy)..........

ECLAIR.

May 4—Bewitched Matches (Comedy).........
May 4—Salamanders (Scientific)..........
May 7—The Sons of a Soldier (3 parts, Dr.)
May 11—A Wise Judge (Comedy)..........
May 11—Manufacture of Steel (Industry)......

EXCELSIOR.

Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......
Apr. 28—The Surveyors (Drama)..........
May 5—Brothers All (Drama)..........

FRONTIER.

May 1—The Word of Jose (Drama)..........
May 3—An Eastern Cyclone at Bluff Ranch (Comedy)...................
May 8—The Sheriff's Rival (Drama)........
May 10—The Tenderfoot's Ghost (Comedy)....
May 17—Betty's Bandit (Comedy)..........

GAUMONT.

Apr. 16—Gaumont's Weekly, No. 58 (Topical)
Apr. 17—When Scandal Threatened (Drama)...
Apr. 19—(An Educational & Topical Subject)
Apr. 22—O Koma San (Drama)..........
Apr. 22—The River Romantic..........
Apr. 23—Gaumont's Weekly, No. 59 (News)...
Apr. 24—Lessons for the Bashful (Comedy)....
Apr. 26—(An Educational & Topical Subject.)
Apr. 29—While the Robber Robbed (Comedy)..
Apr. 30—Gaumont's Weekly, No. 60 (News)....
May 1—The Shoe on the Other Foot (Comedy)
May 3—(An Educational & Topical Subject).

GEM.

Apr. 29—Billy's Suicide (Comedy)..........
Apr. 29—Views of Cape Hatteras (Scenic)....
May 6—Billy's First Quarrel (Comedy)......
May 6—Call Him Whiskers (Comedy).......
May 13—Billy's Adventure (Comedy)..........

GREAT NORTHERN.

Apr. 5—A Skipper's Story (Comedy)..........
Apr. 5—Under Southern Skies (Physical Geography)...................
Apr. 12—The Bewitched Rubber Shoes (Comedy) ....
Apr. 12—Spanish Towns (Scenic)..........
Apr. 10—The Two Convicts (Drama)..........
Apr. 26—Told In Confidence (Drama)..........
May 3—Who Is Most to Blame (Com.-Dr.)..
May 10—Her First Love Affair (Comedy—Drama) ....

IMP.

May 5—Eureka (2 parts, Drama)..........
May 8—The Whole Truth (Drama)..........
May 10—Leo Makes Good (Comedy)..........
May 10—The Oyster Industry (Industry)......
May 12—A Woman Loved (Drama)..........
May 15—The Heart that Sees (Drama)......
May 17—Beetles (Centimology)..........

KAY-BEE.

Apr. 11—On Fortune's Wheel (2 parts—Drama)
Apr. 18—The Runaways (Comedy)..........
Apr. 25—Will O' the Wisp (2 parts, Drama)..
May 2—A Black Conspiracy (2 parts, Drama)
May 9—Past Redemption (2 parts, Drama)...
May 16—For Love of the Flag (2 parts—Drama)

KEYSTONE.

Apr. 28—The New Conductor (Comedy)........
Apr. 28—His Chum, the Baron (Comedy)......
May 1—That Rag Time Band (Comedy)......
May 5—Algie on the Force (Comedy)........
May 5—His Ups and Downs (Comedy)........
May 8—The Dark Town Belle (Comedy)......
May 8—A Little Hero (Comedy)..........
May 12—Mabel's Awful Mistake (Comedy)....
May 15—Their First Execution (Comedy)....

LUX.

Apr. 25—A Safeguard for Bachelors (Comedy).. 315
Apr. 25—The Truant Husband (Comedy)...... 595
May 2—The Miller's Daughter (Drama)...... 760
May 2—The Invincible Hands (Comedy)...... 235
May 9—Saved from the Grip of Alcohol (Drama) 995

MAJESTIC.

Apr. 20—The Mote and the Beam (Drama).....
Apr. 22—Not for Mine (Comedy)..........
Apr. 27—Old Mammy's Charge (Drama)......
Apr. 29—The Whim of Destiny (Drama)......
May 4—A Country Man's Romance (Drama)..
May 6—The Children of St. Anne (2 parts—Drama)...................

MECCA.

Mar. 15—The Fisher Lady (Drama)..........
Mar. 22—The Lineman and the Reformer (Dr.)
Mar. 29—The Criminals (Drama)..........
Apr. 5—By the Curate's Aid (Drama).........

MILANO.

Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)...................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)...................

MUTUAL WEEKLY.

Apr. 9—Mutual Weekly, No. 15 (News)......
Apr. 16—Mutual Weekly, No. 16 (News)......
Apr. 23—Mutual Weekly, No. 17 (News)......
Apr. 30—Mutual Weekly, No. 18 (News)....
May 7—Mutual Weekly, No. 19 (News)....

MUTUAL EDUCATIONAL.

Apr. 24—Funnicus Is Tired of Life (Comedy)..
Apr. 24—Electrical Phenomenon (Physics)......
May 1—The Old Invalid (Drama)..........

May 1—Tashkent, Asiatic Russia (Political Geography)...................
May 8—The Old Clock (Drama)..........
May 8—Mosques and Tombs of Caliphs and Mamelukes (Architectural) ....
May 15—His Master's Rival (Comedy)......
May 15—The Valley of Albula, Switzerland (Scenic) ....

NESTOR.

Apr. 25—For Her Sake (Drama)..........
Apr. 28—When Father Was Kidnapped (Com.)
Apr. 30—The Greater Love (Comedy)..........
May 2—The Ingrate (Drama)..........
May 5—The Country Cousin (Comedy).......
May 7—The Awakening of Papita (Drama)...
May 9—Miss Nobody (Drama)..........
May 12—The Squashville Ladies Fire Brigade (Comedy) ....
May 14—The Clean Up (Drama)..........
May 16—An Eye for an Eye (Drama)........

POWERS.

Apr. 23—When Dolly Died (Drama)..........
Apr. 25—The Sham Suffragette (Comedy)......
Apr. 30—In a Strange Land (Drama)..........
May 2—Neighbors (Comedy)..........
May 7—The Black Small Pox Scare (Com.)..
May 9—Bozo Arrives (Comedy)..........
May 14—The Violet Bride (Drama)..........
May 16—The Tarantula (Drama)..........

PUNCH.

Mar. 6—Impetuous Jim (Comedy)..........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)..........
Mar. 13—His First Kodak (Comedy).........

PILOT.

Mar. 20—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....
Apr. 8—In the Battle's Smoke (Drama).......
Apr. 10—Across the Border (Drama)..........
Apr. 17—The Promoter (Drama)..........
Apr. 24—The Hypnotic Collector (Drama)......
May 1—The Song of Songs (Drama).........

RAMO.

April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

RELIANCE.

Apr. 19—The She Wolf (Drama)..........
Apr. 23—The Hoodoo Pearls (Drama)..........
Apr. 26—The Woman-Hater's Defeat (Drama)..
Apr. 30—The Rawlerout (3 parts, Drama)....
May 3—The Good Within (Drama)..........
May 7—A Cruel Suspicion (Drama)........
May 10—The Sheriff (Drama)..........

REX.

Apr. 24—The Dragon's Breath (2 parts Dr.)..
Apr. 27—The Wayward Sister (Drama)........
May 1—The Turn of the Tide (Drama).......
May 4—The Rosary (Drama)..........
May 8—The Smuggler's Daughter (2 parts, (Drama)...................
May 11—The Poverty of Riches (Drama)......

RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..........
Mar. 31—Memories of Long Ago (Drama)....
Apr. 4—Classmates (Drama) ....
Apr. 7—The Outcast (Drama)..........
Apr. 11—Off the Mainland (Drama)..........

SOLAX.

Apr. 25—A Severe Test (Comedy)..........
Apr. 30—The Silver Cross (Drama)..........
May 2—A House Divided (Comedy)..........
May 7—The Case of the Missing Girl (Comedy)
May 9—The Past Forgiven (Drama)........
May 14—Dad's Orders (Comedy)..........
May 16—The Man in the Sick Room (Drama)..

THANHOUSER.

Apr. 22—An American in the Making (Drama)
Apr. 25—For Another's Sin (Drama)..........
Apr. 27—Rosie's Revenge (Drama)..........
Apr. 29—The Girl Detective's Ruse (Drama)..
May 2—The Widow's Stratagem (Drama)....
May 4—Express C. O. D. (Comedy-Drama)..
May 6—Her Sister's Secret (Drama)..........
May 9—The Other Girl (Drama)..........

VICTOR.

Apr. 18—The Coward's Charm (Drama) ......
Apr. 25—Loneliness and Love (Drama)........
May 2—The Unseen Influence (Drama)........
May 9—The Unknown (Drama)..........
May 16—A Fair Exchange (2 parts—Drama)..

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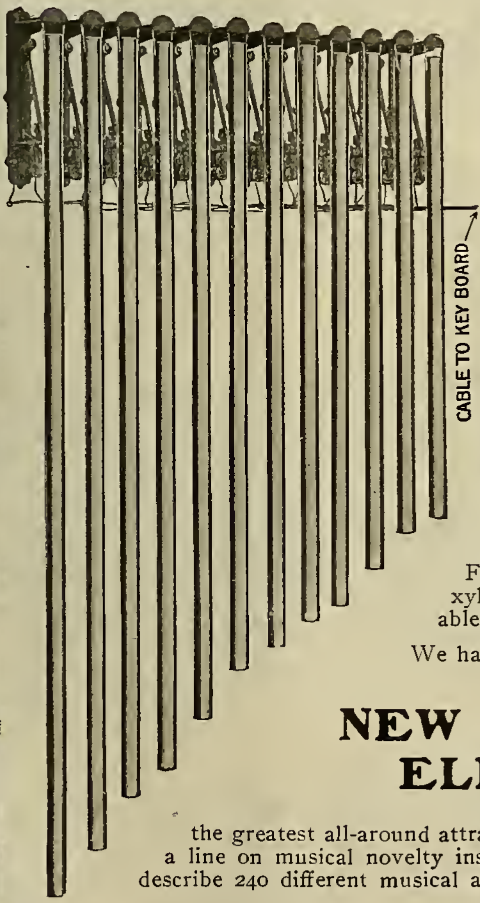

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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, ~~Kalem~~, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Apr. 26—The Lady and the Mouse (Drama)..
Apr. 28—Blame the Wife (Comedy)............
Apr. 28—The Daylight Burglar (Comedy).......
May 1—If We Only Knew (Drama)...........
May 3—The Wanderer (Drama)...............
May 5—The Tenderfoot's Money (Drama)....
May 8—Frappe Love (Comedy)...............
May 8—The Coveted Prize (Comedy)..........
May 10—The House of Darkness (Drama)......
May 12—The King and the Copper (Comedy)..
May 12—A Rainy Day (Comedy)............
May 15—The Stolen Loaf (Drama)..........
May 17—The Yaqui Cur (2parts—Drama)....

CINES.

(G. Kleine.)

Apr. 23—The Miser's Millions (3 parts, special, Drama)................................2700
Apr. 26—Views in Liege, Belgium (Scenic).... 200
Apr. 28—Forgotten (Drama).................... 800
Apr. 29—Scenes and Ruins Near Rome (Trav.) 200
Apr. 29—The New Arrival (Comedy)........... 800
May 2—The Broken Vow (Special, 2 parts, Drama) 2000
May 3—The Rival Lovers (Comedy)........... 500
May 3—Jerry's Rebellion (Comedy)............ 500
May 6—A Mixed Affair (Drama).............1000
May 10—The People of Somaliland, East Africa (Manners and Customs)........... 300
May 10—Excess Baggage (Comedy)............ 400
May 10—Beautiful Lake Como, Italy (Physical Geography)......................... 300
May 13—Willie's Alarm Clock (Comedy)......780
May 13—Relics of Ancient Rome (Travel)... 220
May 17—A Woman's Influence (Drama)........ 820
May 17—Gulf of Togulio, Northern Italy (Scenic)............................ 180

EDISON.

Apr. 19—The Twelfth Juror (Drama)..........1000
Apr. 21—Hulda of Holland (Comedy-Drama)..1000
Apr. 22—An Innocent Informer (Drama)......1000
Apr. 23—His Undesirable Relatives (Comedy)..1000
Apr. 25—The High Tide of Misfortune (Being the tenth story of "What Happened to Mary," Drama)..........1000
Apr. 26—A Splendid Scapegrace (Drama)......1000
Apr. 28—When the Right Man Comes Along (Comedy) 1000
Apr. 29—The Orphan (Drama)...................1000
Apr. 30—A Reluctant Cinderella (Comedy).....1000
May 2—Groundless Suspicion (Drama).........1000
May 3—Billy's Sweetheart (Drama)...........1000
May 5—The One Hundred Dollar Elopement (Comedy-Drama) 1000
May 6—When Greek Meets Greek (Drama),...1000
May 7—Aunty and the Girls (Comedy)....... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding (Drama)........1000
May 10—An Accidental Alibi (Drama).........1000
May 12—The Heart of Valeska (Drama).......1000
May 13—The Prophecy (Drama)...............1000
May 14—The Two Merchants (Drama)........1000
May 16—John Manley's Awakening (Drama)..1000
May 17—A Concerto for the Violin (Drama)..1000

ESSANAY.

Apr. 25—The Deacon's Dilemma (Comedy)....1000
Apr. 26—Broncho Billy and the Rustler's Child (Drama)...............................1000
Apr. 29—Cousin Jane (Comedy)................1000
Apr. 30—Cousin Bill (Comedy).................1000
May 1—The Story the Desert Told (Drama)..1000
May 2—A Child's Precaution (Drama).........1000
May 3—The Crazy Prospector (Drama).......1000
May 6—A Tango Tangle (Comedy)...........1000
May 7—The Prophecy (Drama)................1000
May 8—Two Western Paths (Drama).........1000
May 9—A Woman's Way (Drama)............1000
May 10—Alkali Ike's Mother-in-law (Comedy)..1000
May 13—The Ranch Girl's Partner (Drama)..1000
May 14—The Same Old Story (Comedy)......1000
May 15—Boasting Business (Comedy).......1000
May 16—Two Social Calls (Drama)............1000
May 17—Broncho Billy's Grit (Drama).......1000

KALEM.

Apr. 30—The Eighth Notch (Drama)...........
Apr. 30—A Coupon Courtship (Comedy).........
May 2—Fatty's Busy Day (Comedy)..........
May 2—Old Women of the Streets of New York (T ical)......................
May 3—The Wayward Son (Drama)..........1000
May 5—The Heart of An Actress (Drama)....1000
May 7—The Alien (Drama)....................1000
May 9—The Hash House Count (Comedy)....
May 9—Toothache (Comedy)....................
May 9—The Cheyenne Massacre (Special, 2 parts, Drama)......................2000
May 10—The River Pirates (Drama)..........1000
May 12—The Adventure of an Heiress (Drama).1000
May 14—Man's Greed for Gold (Drama)......1000
May 16—Pat, the Cowboy (Comedy)..........
May 16—Food Inspection (Topical)............
May 17—The Poet and the Soldier (Drama)....1000
May 17—The Battle for Freedom (Special—2 parts—Drama) 2000

LUBIN.

Apr. 26—The Birthmark (Drama)..............1000
Apr. 28—In the Harem of Haschem (Drama)..1000
Apr. 29—Granny (Drama).........................1000
Apr. 30—Through Many Trials (Special, 2 parts, Drama)................................2000
May 1—The Veil of Sleep (Drama)..........1000
May 2—The Girl Back East (Drama)..........1000
May 3—Clarence at the Theater (Comedy).... 400
May 3—Fixing Auntie Up (Comedy).......... 600
May 5—Pedro's Treachery (Drama)..........1000
May 6—The Judgment of the Deep (Drama)..1000
May 8—She Must be Ugly (Comedy)......... 400
May 8—Hottie's New Hat (Comedy)........ 600
May 9—A Mock Marriage (Drama)...........1000
May 10—The Paymaster (Drama)..............1000
May 10—A Girl Spy in Mexico (Special, 2 parts, Drama).................................2000
May 12—Lucky Cohen (Comedy).............. 400
May 12—A Ten Acre Gold Brick (Comedy)....1000
May 13—The Padre's Strategy (Drama)......1000
May 15—Longing for a Mother (Drama)......1000
May 16—Breed of the West (Drama)..........1000
May 17—Retribution (Drama)..................1000

MELIES.

Apr. 17—What Is Sauce for the Goose (Comedy) 684
Apr. 17—A Tahitian Fish Drive (Fishing Industry) ....
Apr. 24—How Chief Te Ponga Won His Bride (Drama)..........................
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology)...................
May 1—A Buried Treasure (Drama)...........
May 1—The Home of Terns (Zoology).........
May 8—A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)...............1000
May 15—The Black Trackers (Drama)..........

ECLIPSE.

(G. Kleine.)

Apr. 16—The Winner at the Sweepstakes (Drama) 1000
Apr. 23—A Four-footed Detective (Drama)....1000
Apr. 30—A Picturesque Journey in Western France (Travel)...................... 250
Apr. 30—Grandpa's Rejuvenation (Comedy).... 350
Apr. 30—German Cavalry Maneuvres (Mil.).. 400
May 7—The Dividing Wall (Comedy-Drama)..1000
May 12—The Japanese Dagger (Special—2 parts—Drama) 2000
May 14—The Will of Fate (Drama)..........1000

PATHEPLAY.

Apr. 26—The Count's Will (Drama)...........
Apr. 26—An Exciting Honeymoon (Special, 2 parts, Comedy).....................
Apr. 28—Pathe's Weekly, No. 18 (News)......
Apr. 29—The Cormorant (Bird Studies)........
Apr. 29—Along the River Eure, France (Scenic)
Apr. 29—Hidden Life in Sea Weed (Zoology)..
Apr. 30—The Mexican Defeat (Drama)........
Apr. 30—The Panama Canal To-day (Eng.)...
May 1—The Parting Eternal (Drama)........
May 2—Liquid Air (Scientific)..................
May 2—Winter in Upper Engadine, Switzerland (Scenic)........................
May 3—General Scott's Protege (Drama).......
May 3—The Diamond Miniature (Special—2 parts—Drama) ....
May 5—Pathe's Weekly, No. 19 (News).......
May 6—The Ant-Lion (Zoology)...............
May 6—The Chateau of Blois, France (Architecture)..............................
May 7—The Crooked Bankers (Drama).......
May 8—Her Mother's Ambition (Drama)......
May 9—Montreal, Quebec and Halifax (Travel)
May 9—In the Valley of Vesubie, France (Sc.)
May 10—Puttin' It Over on Papa (Comedy)....
May 12—Pathe's Weekly, No. 20 (News)....
May 13—A Woman of Impulse (Drama)....
May 14—A Redskin's Mercy (Drama).........
May 14—Her Masked Beauty (Special—2 parts—Comedy) ....
May 15—An Itinerant Wedding (Comedy)....
May 16—The Jelly Fish (Zoology)..........
May 16—Along the Banks of the River Eure (Travel) ....
May 16—Saragossa (Scenic)....................
May 17—A Wrecked Life (Drama)..........

SELIG.

Apr. 23—Love, the Winner (Drama)..........
Apr. 23—Dollar Down, Dollar a Week (Com.)
Apr. 24—Love in the Ghetto (Drama)........1000
Apr. 25—Arabia Takes the Health Cure (Com.)1000
Apr. 28—Roses of Yesterday (Drama)..........1000
Apr. 29—Hiram Buys An Auto (Comedy).......
Apr. 29—Chinese Scenes (Scenic)..............
Apr. 30—The Burglar Who Robbed Death (Dr.).1000
May 1—Absent-Minded Mr. Boob (Comedy)...
May 1—Some Chickens (Zootechnic)..........
May 2—Their Stepmother (Drama)............1000
May 5—A Midnight Bell (Special, 2 parts, Drama)...............................2000
May 5—An Old Actor (Drama)...............1000
May 6—A Welded Friendship (Drama)........
May 6—Hatching Chickens (Zootechnic)......
May 7—Belle Boyd—A Confederate Spy (Dr.).1000
May 8—Her Guardian (Drama)...............1000
May 9—In the Days of Witchcraft (Drama)..1000
May 12—The Post-Impressionists (Comedy)....1000
May 13—Lieutenant Jones (Drama)..........1000
May 14—Buck Richard's Bride (Comedy).....1000
May 15—In the Long Ago (Comedy).......1000
May 16—A Daughter of the Confederacy (Drama) ....
May 16—With the Students of the North Dakota Agricultural College (Topical)..

VITAGRAPH.

Apr. 29—Two's Company, Three's a Crowd (Comedy) ....
Apr. 29—Street Scenes, Yokohama, Japan (Top.)
Apr. 30—A Window On Washington Park (Dr.).1000
May 1—Bunny Versus Cutey (Comedy).........
May 1—Uses of Dynamite by U. S. Engineering Corps (Scientific)...............
May 2—Cinders (Drama).........................1000
May 3—Captain Mary Brown (Drama).........1000
May 5—Bingles Mends the Clock (Comedy)..1000
May 6—Omens and Oracles (Third in the Belinda Series, Comedy)............1000
May 7—The Deerslayer (Special, 2 parts, Dr.).2000
May 7—Disciplining Daisy (Comedy).........
May 7—Inspection of the Quebec Police (Typical)............................
May 8—The Wrath of Osaka (Drama).......1000
May 9—Cupid's Hired Man (Comedy).........1000
May 10—The Sea Maiden (Drama)............1000
May 12—The Wrong Pair (Comedy)..........
May 12—The Grand Canyon (Scenic)........
May 13—Horatio Sparkins (Comedy)..........1000
May 14—Two Souls With But a Single Thought (Comedy) 1000
May 15—A Soul in Bondage (Drama)........1000
May 16—His Life for His Emperor (Drama)..1000
May 16—The Vampire of the Desert (Special—2 parts—Drama) 2000
May 17—Bunny and the Bunny Hug (Comedy).1000

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May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 21—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

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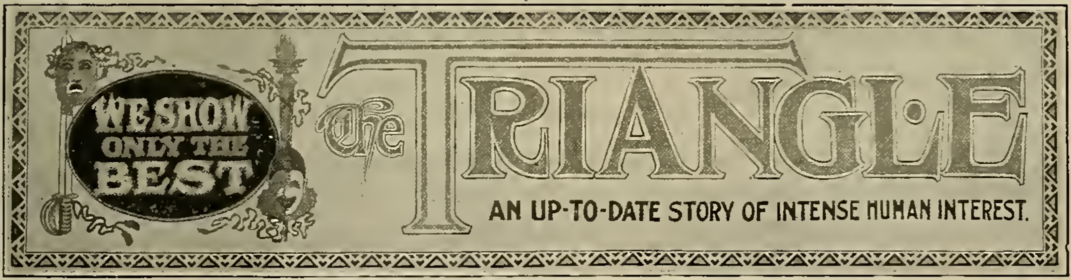
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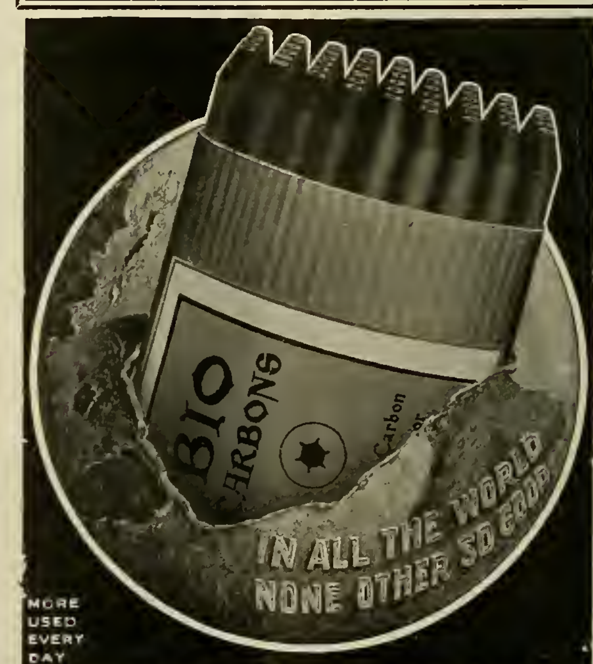

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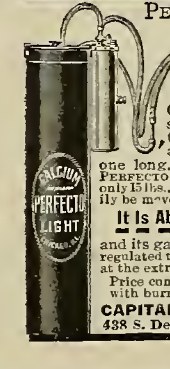

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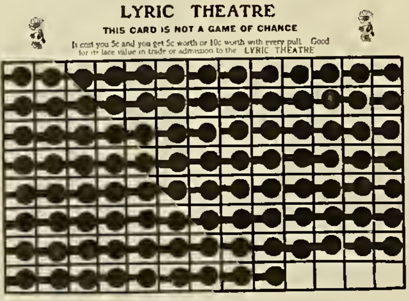
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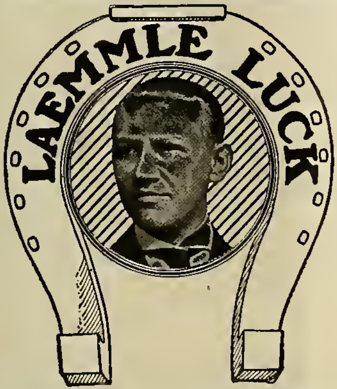

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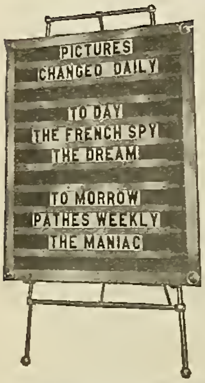

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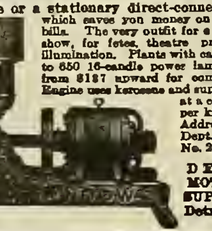

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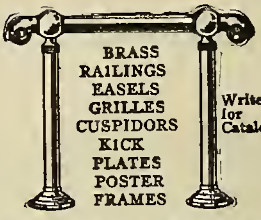

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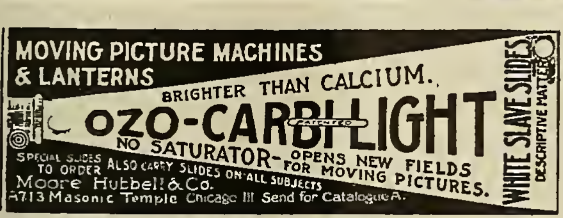

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11 in. diameter, 8 in. core, metal bushed thimble, accurately made of high-grade material. Relieves extraordinary strain on film and saves 50% of operators' time in rewinding.

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One Pastil lasts as long as a whole box of limes. Dampness does not affect it. One-third brighter light; one-third less gas. My first consignment cost me just 78 cents each in U. S. money. The customs duty was 20 cents on each Pastil. I am introducing them exactly at cost. Sent postpaid on receipt of $1. Showmen in good standing, send me your address. Never mind the dollar.

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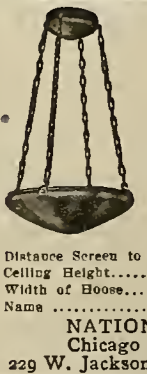

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From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

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We have a little 22 page booklet that explains all the reasons why If you want a better light at 1/3 your present cost, send for it today. It's free.

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FROM AUCKLAND TO WELLINGTON

A superb scenic picture showing in detail the beautiful city of Auckland and its environs; the Kauri log industry; a New Zealand ostrich farm; a present day Maori village; and the great seaport of Wellington—the outlet of New Zealand.

May 15th

AN AUSTRALIAN PRODUCTION

The Black Trackers

A thrilling drama of life among
the black aborigines of Australia

MAORI ARCHITECTURE — PHOTOGRAPH OF A CARVED WINDOW FRAME

All Over Town

POWER'S
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Yes; and what's more, all over the world.

It is an international machine, known as well in Australia and Japan as in America.

Fifteen years of experience and ceaseless labor with the constant, strong tug of merit, have established POWER'S as

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Follow the crowd. It leads to POWER'S CAMERAGRAPH and success.

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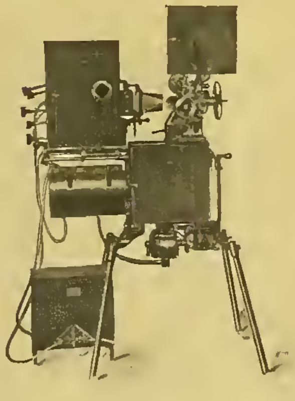

Write for Catalogue G giving full details

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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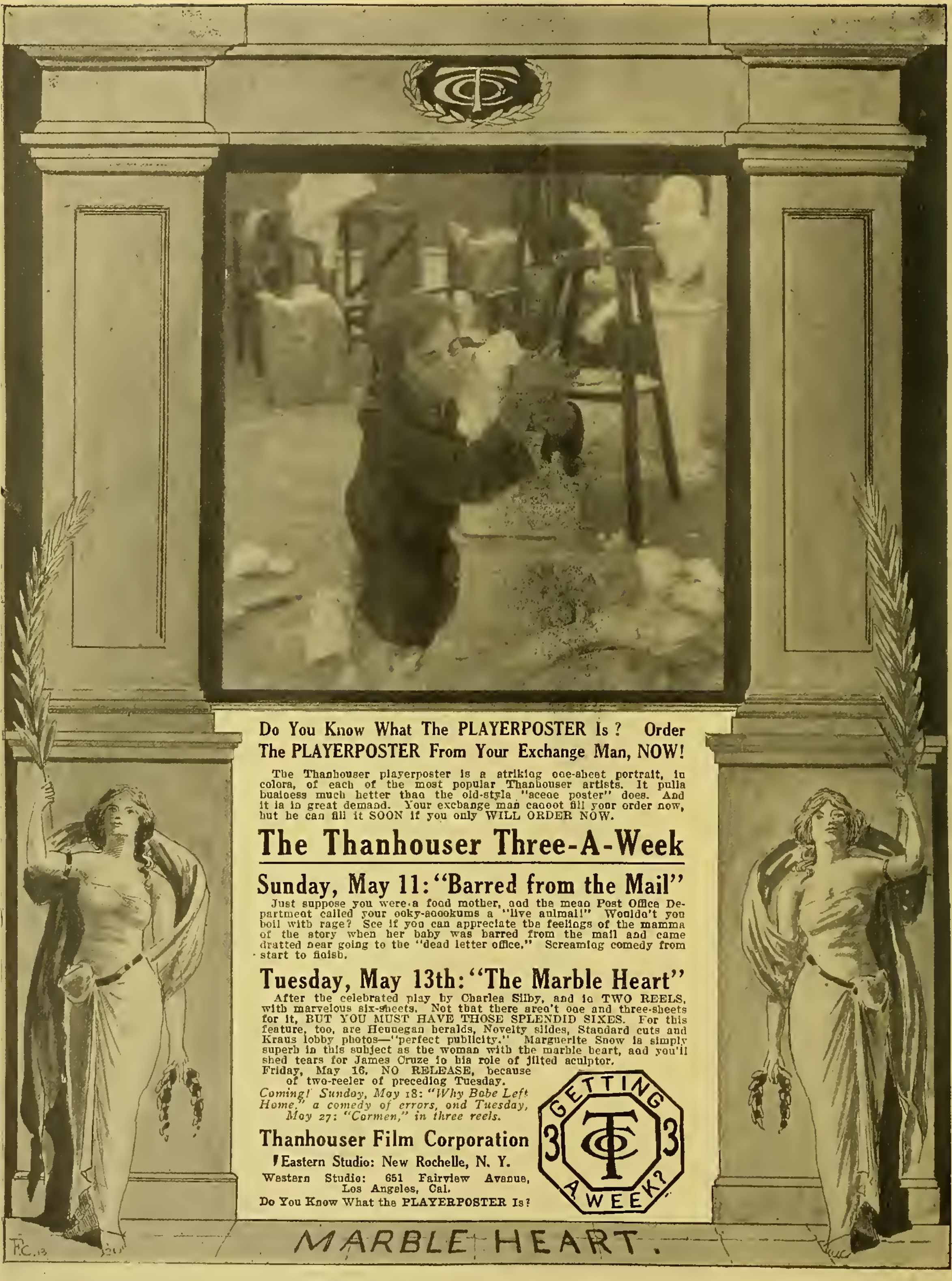

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The Thanhouser playerposter is a striking one-sheet portrait, in colors, of each of the most popular Thanhouser artists. It pulls business much better than the old-style "scene poster" does. And it is in great demand. Your exchange man cannot fill your order now, but he can fill it SOON if you only WILL ORDER NOW.

The Thanhouser Three-A-Week

Sunday, May 11: "Barred from the Mail"

Just suppose you were a fond mother, and the mean Post Office Department called your ooky-oookums a "live animal!" Wouldn't you boil with rage? See if you can appreciate the feelings of the mamma of the story when her baby was barred from the mail and came dratted near going to the "dead letter office." Screaming comedy from start to finish.

Tuesday, May 13th: "The Marble Heart"

After the celebrated play by Charles Silby, and in TWO REELS, with marvelous six-sheets. Not that there aren't one and three-sheets for it, BUT YOU MUST HAVE THOSE SPLENDID SIXES. For this feature, too, are Hennegan heralds, Novelty slides, Standard cuts and Kraus lobby photos—"perfect publicity." Marguerite Snow is simply superb in this subject as the woman with the marble heart, and you'll shed tears for James Cruze in his role of jilted sculptor.

Friday, May 16, NO RELEASE, because of two-reeler of preceding Tuesday.

Coming! Sunday, May 18: "Why Babe Left Home," a comedy of errors, and Tuesday, May 27: "Carmen," in three reels.

Thanhouser Film Corporation

Eastern Studio: New Rochelle, N. Y.
Western Studio: 651 Fairview Avenue,
Los Angeles, Cal.

Do You Know What the PLAYERPOSTER Is?

FIVE-A-WEEK ESSANAY

THE BIGGEST NOVELTY IN FILM BUSINESS

ARE YOU INTERESTED? **IF SO, WRITE US**

Released Tuesday May 13th

"THE RANCH GIRL'S PARTNER"

A splendid Western dramatic subject in which love conquers overwhelming odds.

Released Wednesday, May 14th

"THE SAME OLD STORY"

A side-splitting, hilarious Comedy, in which a female impersonator comes to the timely assistance of Mr. Hubby.

Released Thursday, May 15th

"BOOSTING BUSINESS"

A clever comedy in which a salesman boosts his own game, only to have the tables turned on him.

Released Friday, May 16th

"TWO SOCIAL CALLS"

A strong dramatic subject, in which a thief turns good on account of his wife. Jot this down for booking.

Released Saturday, May 17th

"BRONCHO BILLY'S GRIT"

A splendid Western drama, out of the ordinary. A positive box office attraction and a pleasing story, featuring Mr. G. M. Anderson.

RELEASED MONDAY, MAY 19th! **RELEASED MONDAY, MAY 19th!**

"INTO THE NORTH"

(IN TWO PARTS)

A POWERFULLY STRONG DRAMATIC SUBJECT OF THE EARLY DAYS IN THE GREAT NORTHWEST TERRITORY. ASSURE YOURSELF OF BIG BOX OFFICE RECEIPTS BY BOOKING THIS EXCELLENT FEATURE TODAY. ORDER YOUR HERALDS, THEY BOOM YOUR BUSINESS WONDERFULLY. DROP US A LINE. SPECIAL ONE, THREE AND SIX SHEET POSTERS, LITHOGRAPHED IN FULL FOUR COLORS, CAN BE SECURED FROM YOUR EXCHANGE OR DIRECT FROM ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BUILDING, CHICAGO. ESSANAY POSTERS ARE WITHOUT A RIVAL.

COMING! **RELEASED SATURDAY, MAY 31st!** **COMING!**

"ALKALI" IKE'S MISFORTUNES

(WITH AUGUSTUS CARNEY, THE "GIBRALTAR OF FUN.")

YOUR MOST STRENUOUS EFFORTS ARE NOT APPRECIATED unless you use three-sheet posters of all Essanay Saturday releases. They boom your business wonderfully. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BLDG., CHICAGO. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, price $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

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Special Notice!

UNIVERSAL FILMS
TRADE MARK

On Tuesday, May 20th, we are going to release the first picture in our glorious new series of Philippine war features. It will be a triumph!

"The Stars and Stripes Forever"

3 Reels

1, 3 and 6 Sheet Posters! Heralds! Booklets! Ad-Cuts!

A gripping story of war and intrigue; fresh and new in plot, environment and action. Don't miss a single picture of this new war series. Begin with this first one and book the entire series. **DEMAND!**

3 Reels

AND THE SAME WEEK THREE OTHER BIG FEATURES:

"Thus Saith the Lord" 2 Reels

One of the most exquisitely beautiful features the American-Eclair ever made.

"In Slavery Days" 2 Reels

Another wonderful Rex with Margarita Fischer and Bob Leonard in the leads.

"Under Fire" 2 Reels

A crackerjack 101-Bison with swift thrilling action in every foot. Get it sure!

Save This List of 2 and 3 Reel Features and See That You Get Every One of Them

“The King Can Do No Wrong” 2 reel Rex
“A Fair Exchange” 2 reel Victor
“The Faith Healer” 2 reel Amer.-Eclair
“Thus Saith the Lord” 2 reel Amer.-Eclair
“The Spirit of the Flag” 2 reel 101-Bison
“Battle of San Juan Hill” 3 reel 101-Bison
“The Battle of Manila Bay” 3 reel 101-Bison
“In Love and War” 2 reel 101-Bison
“Aguinaldo” 2 reel 101-Bison
“Why” 3 reel Amer.-Eclair
“The Grand Old Flag” 2 reel 101-Bison
“Love, Life and Liberty” 2 reels

“The Honor of the Regiment” 2 reel
“Captain Kidd” 2 reel Rex
“The Key” 2 reel Amer.-Eclair
“Robespierre” 3 reel Imp
“Uncle Tom’s Cabin” 3 reels
“Pelleas and Melisande” 3 reel Powers
“Secret Service Sam” 2 reel Imp
“The Northern Spy” 2-reel 101-Bison
“The Comedian’s Mask” 2 reel Imp
“The Fighting Chaplain” 2 reel 101-Bison
“The Spell” 2 reels

“The Buccaneer” 3 reel Rex
“Under Fire” 2 reel 101-Bison
“The End of the Trail” 2 reel Carter
“Under the Black Flag” 2 reel Rex
“Robinson Crusoe” 3 reels
“Beauty and the Beast” 3 reel Rex
“The Toll of War” 3 reel 101-Bison
“Two Little Waifs” 2 reel Carter
“When Mob Was King” 2 reel Imp
“In Slavery Days” 2 reel Rex
“The Indian’s Secret” 2 reels

Universal Film Manufacturing Co.

1600 BROADWAY **NEW YORK, N. Y.**

“The largest film manufacturing concern in the universe”

COMING!

The Greatest Series of New War Features Ever Attempted in Filmdom!

We are spending HUNDREDS OF THOUSANDS OF DOLLARS on the production of films that will give a new meaning to the word "FEATURES." We are making them of such grandeur and strength that YOU SIMPLY CANNOT AFFORD TO DO WITHOUT THEM. Thousands of exhibitors have quit using anything but the Universal Program because they have found that it is rank folly to pay extra money for "outside" features when they can get BETTER ones from their own Universal exchange. HOW SOON ARE YOU GOING TO WAKE UP AND INVESTIGATE?

"The Battle of Manila Bay" will be the most tremendous drawing card of years.

"Aguinaldo" A two-reel Filipino 101-Bison; one of the strongest pictures in our new series. Get it early!

"The Battle of San Juan Hill" Produced on a mammoth scale. Three reels.

"The Grand Old Flag" Another two-reel 101-Bison. Introducing daring novelties.

"The Spirit of the Flag" A two-reel picture with intense excitement throughout.

Announcements

We are about to release

a new series of "Victor" films with two tremendously popular stars, James Kirkwood and Gertrude Robinson, in the leading roles. Be sure to get "Love and Loneliness" (1 reel), "The Unseen Influence" (1 reel) and "A Fair Exchange" (2 reels).

Two "Crystals" Per Week

Make sure right now that your exchange has placed an order for the new "Crystal," for there will be two "Crystals" every week, beginning May 27th. If you like Pearl White as well as you say you do, see that you get both "Crystals." Demand!

The Famous Hy. Mayer

will furnish you with half a reel of timely, high-class fun every week. Demand the Saturday split "Imp" and you can't miss Mr. Mayer's cartoons. They are not like anything else in the cartoon line. Getting him was a stroke of luck for us and for you!

Universal Film Manufacturing Co.
1600 Broadway, New York, N. Y.
"The largest film manufacturing concern in the universe"

Program, Week of May 19th

MONDAY May 19th	IMP—The Twins (Com.) NESTOR—Her Hero's Predicament (Com.) CHAMPION—The Leper (Dr.)
TUESDAY May 20th	GEM—Billy Plays Poker (Com.) 101 BISON—Stars and Stripes Forever (Three-Reel War Drama).
WEDNESDAY May 21st	NESTOR—The Boy Scouts to the Rescue (Dr.) POWERS—The Curate's Outing (Com.) ECLAIR—Thus Saith the Lord (Two-Reel Drama) ANIMATED WEEKLY
THURSDAY May 22nd	REX—In Slavery Days (Two Reels) IMP—She Never Knew (Dr.) FRONTIER—The Stage Driver's Chivalry (Dr.)
FRIDAY May 23rd	NESTOR—A Mine and a Marathon (Dr.) POWERS—Black Jack's Atonement (Dr.) VICTOR—Good for Evil (Dr.)
SATURDAY May 24th	IMP—Just for Luck, and Hy Mayer—His Magic Hand BISON—Under Fire (Two-Reel War Drama) FRONTIER—Where Wits Win (Com.)
SUNDAY May 25th	REX—The Trifler (Drama) CRYSTAL—Toodleums, and Supper for Three (Split Comedy) ECLAIR—Hearts and Crosses, and Anaradhapura (Split Scientific)

Special

Produced by

Managing Director of

The New York Motion

"THE BATTLE of

A $75,000.00 Produc

A WONDERFUL dramatic story, leading up to the great battle which lasted three days, and which is faithfully reproduced. Thousands of soldiers are seen engaged in a whirlwind combat, with charges and artillery fire. With desperate fury the Southern troops fought superior numbers with amazing bravery. This is without question the greatest military film ever produced, consuming four months of time.

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GETTYSBURG"

tion in Five Reels

FACING defeat, on the third day, Gen. Lee gave the order to Gen. Pickett to charge, and the brave soldiers followed their leader through a murderous rifle fire and a fierce cannonading, nor did they stop until most of their numbers were stretched lifeless upon the field. This is the most heroic and sensational incident in the war history of the world, and is shown in the film in all detail.

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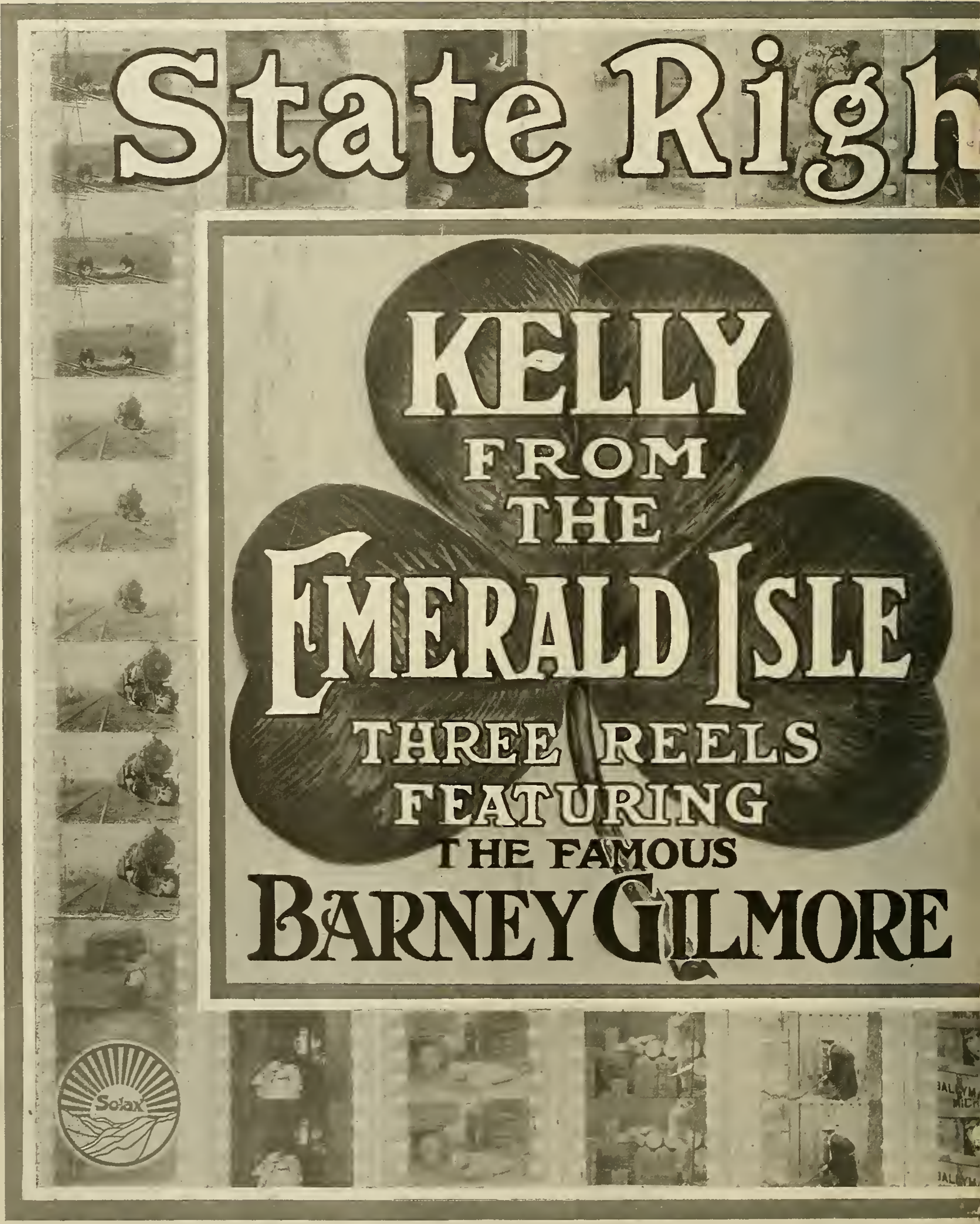

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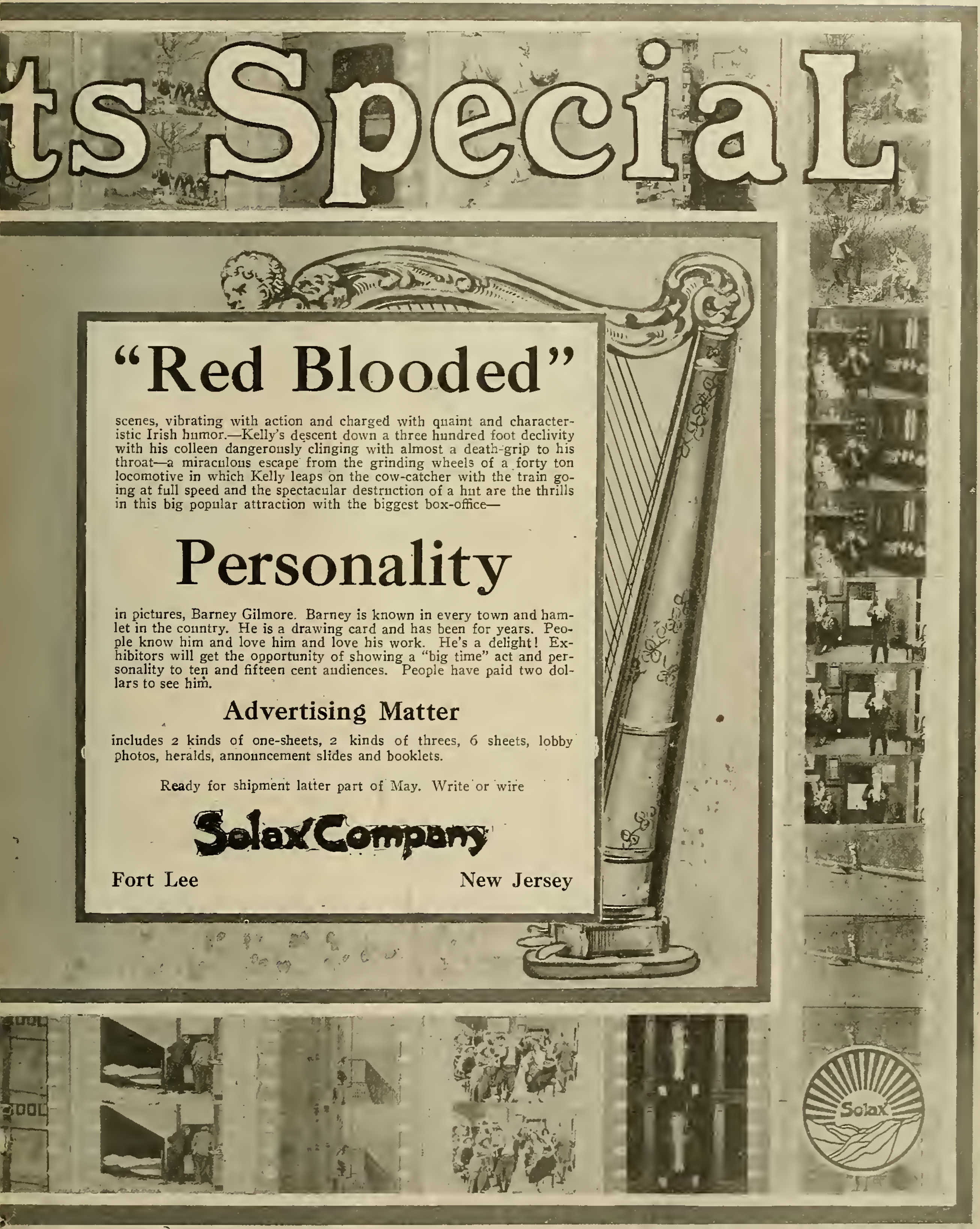
KELLY
FROM
THE
EMERALD ISLE
THREE REELS
FEATURING
THE FAMOUS
BARNEY GILMORE

Solax



"Red Blooded"

scenes, vibrating with action and charged with quaint and characteristic Irish humor.—Kelly's descent down a three hundred foot declivity with his colleen dangerously clinging with almost a death-grip to his throat—a miraculous escape from the grinding wheels of a forty ton locomotive in which Kelly leaps on the cow-catcher with the train going at full speed and the spectacular destruction of a hut are the thrills in this big popular attraction with the biggest box-office—

Personality

in pictures, Barney Gilmore. Barney is known in every town and hamlet in the country. He is a drawing card and has been for years. People know him and love him and love his work. He's a delight! Exhibitors will get the opportunity of showing a "big time" act and personality to ten and fifteen cent audiences. People have paid two dollars to see him.

Advertising Matter

includes 2 kinds of one-sheets, 2 kinds of threes, 6 sheets, lobby photos, heralds, announcement slides and booklets.

Ready for shipment latter part of May. Write or wire

Solax Company

Fort Lee New Jersey

Scene from "CALAMITY ANNE PARCEL POST"

IT'S "FLYING A" BANNER WEEK

Three Splendid Pictures, beginning Monday, May 19th, with a REAL, GENUINE, DYED-IN-THE-WOOL WESTERN in "Her Innocent Marriage," followed Thursday, May 22d, by "Calamity Anne, Parcel Post," by all odds best of that best of "Calamity Anne" series. Saturday, May 24th, releases another Bully Western, "The Modern Snare." A charming story of a youthful sheriff and a faithful wife.

To Miss One is to Miss a Business-Puller—An Asset—A Bit of Picture-Craft That Will Delight and Entertain. See That You Get All Three, and Your Program, Patrons and Your Conscience Will Be the Better for It.

"HER INNOCENT MARRIAGE" (Release Monday, May 19, 1913)

Deprived of happiness through a drunken husband, she leaves. In the years that follow she hears of his death and remarries. Then some unexpected things happen—events that stir the blood and pique the interest to the breaking point.

"CALAMITY ANNE PARCEL POST" (Release Thursday, May 22, 1913)

You've seen that funniest of women—"Calamity Anne"—Louise Lester never was better in that difficult role. Calamity this time becomes a parcel post carrier with extraordinarily funny results. It all ends by a successful stroke on Calamity's part that nets her a cozy little nest egg.

"THE MODERN SNARE" (Release Saturday, May 24, 1913)

The newly appointed sheriff unwittingly creates the dislike of his predecessor. Result—the ex-sheriff tries a dangerous game to discredit him. When all lose faith, the wife of the youthful sheriff shows a bit of wit and a whole lot of confidence in her hubby. How she brings right from wrong makes a thrilling and wholly satisfying picture.

NOTE: Handsome lithos of Jack Kerrigan and Jack Richardson for your lobby. Dandiest sort of business-attractors. Better get a couple of each. See your exchange.

WANTED: Scenarios—not the trite and commonplace, but rather stories with a kick, something new and out of the ordinary. We are now equipped to make any and all classes of pictureplays. Hence we want one, two and three-reel stories, and, as we want the unusual in stories, so will we pay the unusual in price.

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THE DEAD SECRET

has astonished the film world with its originality, beautiful photography and remarkable mechanical effects

Packing Theatres Wherever Shown

Second to none in point of interest and intense dramatic fervor.

Grips at the heart-strings and holds the spectator with entranced attention.

A production that will make money for you and uphold our enviable reputation.

The weirdly fascinating theme of the story will demand repetition.

The Feature You Have Waited For

1, 3 AND 6 SHEET
5 COLOR POSTERS
BOOKLETS
PHOTOS
SLIDES

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FILM CO.
145 W. 45TH ST.
N.Y.

VERY LITTLE TERRITORY LEFT. WIRE IN IF YOU ARE SEEKING A REAL MONEY MAKER

ALICE JOYCE

RUTH ROLAND

Reasons, Mr. Exhibitor, Why You Should Show Every Kalem Release

"Pictures that mean Money-Makers for the Exhibitor!"

That is the Kalem Slogan

If you are getting Kalem's four weekly releases and the Special Headliners, you need not be told what the Kalem policy is.

If you are *not* showing these features it is high time you arranged for them.

It Costs Money to Make Genuine Features

Kalem has been expending sums without precedent. No undertaking has been too costly; no part of the globe too remote to be visited.

Kalem paid Detective Wm. J. Burns the largest sum ever received by an individual in any country for appearing in a photoplay. "From the Manger to the Cross" represents an expenditure of $100,000.00.

And you need not look exclusively to the Kalem Specials for headline attractions. You'll find many extraordinary features in our regular one-reel issues.

Kalem photoplays will make good everything you claim for them.

Next week we will give you additional reasons

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Ask for them**

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MARGUERITE COURTOT

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

SELIG

The Program of Unsurpassed Quality

May 19th

HIS FATHER'S DEPUTY

An unusual drama of western life unmarred by trivial sentimentality.

May 20th

THE TATTLE BATTLE

Telling how four obstreperous juveniles involved the entire neighborhood in a controversy. On split reel with—

THE LEOPARD TAMER

A comedy of the animal trainer's domestic life.

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A CHILD OF THE JUNGLE—IN TWO REELS

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"Baby Lillian Wade make her desperate head-long plunge to safety. The frantic race between "Portuguese Pete" and the frenzied lions. "Baby" Lillian Wade rescued from the devouring animals by "Wamba."

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May 21st

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The heart interest story of an old composer and his music.

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A romance of "Dixieland," picturesque in environment and appealing in theme.

May 23rd

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Close-up views of each and every well-known player, manager and owner in the American League. Selected scenes showing the monster parade, game and festivities in honor of Frank Chance's appearance in Chicago on May 17.

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A thrilling war story, a gripping tale of the Great Northwest, an intensely interesting drama and a charming comedy.

The War Story

"The Battle for Freedom"

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Two Reels

Based on an actual battle in the Boer War and produced by a director who participated in the encounter. A pretty love story runs through the several exciting scenes.

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"Into the North"

ESSANAY
Two Reels

A story of the Northwest Mounted Police: In the depths of the wilds a notorious crook is brought to bay and made to pay the penalty for a crime committed years before in a far-off city.

The Drama

"The District Attorney's Conscience"

LUBIN
Two Reels

A drama that holds the attention to the very last scene. You wonder how it's going to turn out. Then when the climax is reached it seems perfectly logical. Arthur Johnson as the District Attorney.

The Comedy

"The Open Secret"

PATHEPLAY
Two Reels

A banker's son defies his parents and marries secretly. The father discovers his secret and agrees to keep it from his wife. Then the wife learns of the son's marriage and promises not to tell her husband. Of course they both have a good laugh in the end, and everything turns out happily.

That's the way the programs of multiple-reel features in General Film Service are balanced each week, and not only features, but single reels as well. You get *quality* in General Film Service; and *variety* too.

COMING!

"THE STILL VOICE"
May 24th Vitagraph, Two Reels

"WAMBA"
May 26th Selig, Two Reels

"LOVE and WAR IN MEXICO"
May 28th Lubin, Two Reels

"THE HUMAN VULTURE"
May 30th Patheplay, Two Reels

"THE WHITE SLAVE"
May 31st Vitagraph, Two Reels

"THE RIVAL ENGINEERS"
June 2nd Cines-Kleine, Two Reels

"THE LAW and THE OUTLAW"
June 4th Selig, Two Reels

"THE ACCUSING HAND"
June 6th Lubin, Two Reels

Generally Far Superior

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Without doubt one of the most remarkable unsolicited compliments ever paid a film company is the following letter written by an exhibitor in Texas, upon his return to General Film Service after trying for two months to get along with another service.

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MAY 27TH

COMING EDISON FILMS

JOHN MANLY'S AWAKENING

Drama (1000) Released Friday, May 16.

Refused by the girl he loved, a man shuns feminine society until the death of an old friend forces him to become the guardian of a delightful young girl. Then he realizes that a new happiness is his and that the old love is forgotten.

A CONCERTO FOR THE VIOLIN

Drama (1020) Released Saturday, May 17.

A selfish, temperamental composer is blind to the wonderful ability of his self-sacrificing wife. His new concerto is to be played by a great Russian violinist, with whom he falls in love. A quarrel between them results in the wife's triumphantly playing the concerto at the recital.

BY MUTUAL AGREEMENT

Sentimental Comedy (1000) Released Monday, May 19.

A fat, good-natured man, after having been bullied for years by an energetic wife, finally asserts himself. There is nothing to do but get divorced. Their lawyer suggests a separation and he goes to the city to enjoy his freedom, but soon comes back and is warmly welcomed.

THE GOOD IN THE WORST OF US

Drama (1000) Released Tuesday, May 20.

Two criminals, hiding from the Northwest mounted police, are found by the sergeant's baby girl. They hide in a barn with her; one is wounded trying to get food, and the other bravely carries her to her father and gives himself up, to save her from starving.

GLIMPSES OF COLORADO IN WINTER

Scenic (315) Released Wednesday, May 21.

BRAGG'S NEW SUIT

Comedy (685) Released Wednesday, May 21.

The modest one is pushed into a ditch by an Irish laborer and ruins his clothes. The Irishman loans him his best suit and Bragg tells the boys at the club a romantic story about the new suit, but the real owner spoils it all.

A RACE TO NEW YORK

Being the eleventh story of "What Happened to Mary." Produced in collaboration with "The Ladies' World."

Drama (1000) Released Friday, May 23.

Craig traces Mary to the light-house only to find that she has sailed away on the supply boat. By launch, auto and train, he makes a desperate attempt to stop the girl before she reaches New York. He finally overtakes her, but Mary outwits him and escapes.

THE TRANSLATION OF A SAVAGE

Drama (1000) Released Saturday, May 24.

Rejected by a society belle, a young Englishman marries a daughter of the Canadian woods and ships her home to disgrace his family. The little savage suffers mental and physical anguish in her new home, but her husband, returning a year later, finds a beautiful woman.

DANCES OF THE AGES

Fantastic Medley (975) Released Monday, May 26.

A remarkable review of various styles of dancing, from 1200 B. C. to the present day, performed by miniature dancers upon a banquet table before an assemblage of old dancing masters. One of the aged fellows tries to perform the awkward new steps, but decides that he would rather starve.

AN UNWILLING SEPARATION

A DECORATION DAY STORY.

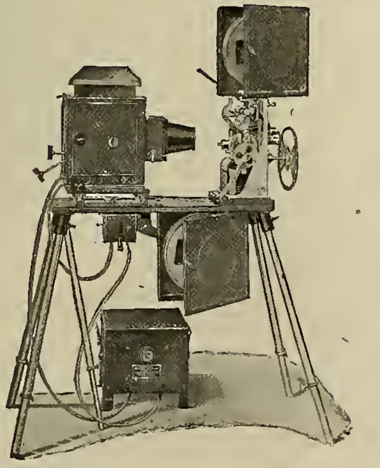
Drama (1000) Released Tuesday, May 27.

Both made miserable by their first separation, a crippled Civil War veteran and his wife steal away from their respective new homes on Decoration Day and are found at the burial ground by their anxious children. Then the children, realizing their mistake, re-open the old home.

NEWCOMB'S NECKTIE

Comedy (1000) Released Wednesday, May 28.

Newcomb's wife presents him with a horrible parody on a necktie which he tries in every conceivable way to lose. After a nerve-racking day at the office he succeeds, only to have his deep-laid plot foiled by the janitor's daughter.



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LUBIN·FILMS

"THE PADRE'S STRATEGY" 1000 feet Tuesday, May 13th

A thrilling Mexican story or love, strategy and power.

"LONGING FOR A MOTHER" 1000 feet Thursday, May 15th

A motherless boy dreams of the mother he never knew.

"BREED OF THE WEST" 1000 feet Friday, May 16th

True chivalry shows in the breed—a very strong story.

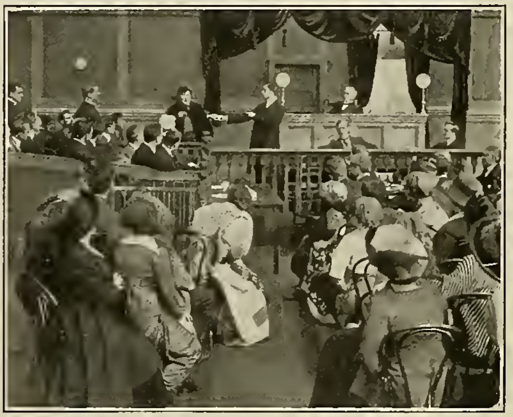
"RETRIBUTION" 1000 feet Saturday, May 17th

The penalty of deceit and treachery is trouble and heart failure.

"MARGARET'S PAINTING" 1000 feet Monday, May 19th

The wife's painting shows real mother-love and true art.

EXCEPTIONAL TWO-REEL FEATURES



"THE DISTRICT ATTORNEY'S CONSCIENCE."

THE DISTRICT ATTORNEY'S CONSCIENCE

FEATURING ARTHUR JOHNSON

TWO REELS—WEDNESDAY, MAY 21st

Will Mason, the District Attorney, discovers Fred Jackson, a supposed friend, making love to his wife. A shot is fired and Jackson is found dead. Mason thinks his wife fired the shot. An Italian, who has had an altercation with Jackson, is caught rushing from the grounds. Mason, to clear his wife, accuses the Italian, tries and convicts him and sends him to the chair. Mason is crazed with remorse, thinking he has convicted an innocent man, but finally receives a note from the Italian, confessing the crime.

"LOVE AND WAR IN MEXICO" Two Reels Wednesday, May 28th

A remarkable story of the Mexican Border.

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VITAGRAPH

1. "THE WRONG PAIR" } *Comedy & Scenic* **Monday, May 12th**
2. "THE GRAND CANYON"

1. They elope. Papa tries to apprehend them. Every couple but the right pair is arrested. The elopers return married and papa gives them his blessing, repenting his haste. 2. A series of scenic views.

"HORATIO SPARKINS" *A Dickens Comedy* **Tuesday, May 13th**

Posing as a wealthy man, a dry goods clerk makes an impression at the expense of his job and a matrimonial possibility that would have brought him a fortune.

"TWO SOULS WITH BUT A SINGLE THOUGHT"
Or "A MAID AND THREE MEN" *Comedy* **Wednesday, May 14th**

Two fat men make love to an already engaged girl. When their love waxes hottest she walks off with her sweetheart, leaving them to their overthrow.

"A SOUL IN BONDAGE" *Drama* **Thursday, May 15th**

Haunted by her past association, a young girl is tempted to depart from her good resolutions. She prevails in doing right and happily triumphs.

"HIS LIFE FOR HIS EMPEROR" *Historic Drama* **Friday, May 16th**

To save the Emperor Napoleon from death, a soldier receives the fatal blow. The Emperor mourns the loss of such a real friend, of which he had so few.

"BUNNY TAKES A DIP INTO SOCIETY"
Or "BUNNY AND THE BUNNY HUG" *Comedy* **Saturday, May 17th**

As an Irish Count, Bunny captivates the girls and provokes the boys. It was all a joke, as the girls learn afterwards, then the laugh starts all over again.

NEXT WEEK
SIX-A-WEEK

"BUNNY'S BIRTHDAY SURPRISE"
"Vitagraphers at Kama Kura"
Comedy and Topical
Monday, May 19th

"THE AMATEUR LION TAMER"—Comedy
Tuesday, May 20th

"COUNSELLOR BOBBY"
Comedy
Wednesday, May 21st

"LADY AND HER MAID"—Belinda No. 4 Thursday, May 22nd

"MIDGET'S REVENGE" } Comedies Friday, May 23rd
"Going to Meet Papa"

"CUPID THROUGH THE KEYHOLE"—Worth Seeing
Saturday, May 24th

SPECIAL FEATURE, "THE VAMPIRE OF THE DESERT," IN TWO PARTS; RELEASED FRIDAY, MAY 16th.

SPECIAL FEATURE, "THE STILL VOICE," IN TWO PARTS, BY GEORGE CAMERON, PRESENTING SIDNEY DREW; RELEASED SATURDAY, MAY 24th.

SPECIAL RELEASE, "THE WHITE SLAVE," IN TWO PARTS; RELEASED SATURDAY, MAY 31st.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

SPECIAL MUSIC FOR ALL VITAGRAPH SPECIAL FEATURE RELEASES, BEGINNING WITH "THE MODERN PRODIGAL"; RELEASED FRI., MAR. 28th.

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A Gripping Sociological Drama

Jane has an inherited propensity for stealing, which is cured by a noted specialist who, with his colleagues, performs a novel experiment.

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Tom learns that robbers have followed his sweetheart's father, who has taken passage on a river steamer. By making a sensational leap from a huge dredge he boards the vessel and captures the criminals.

Released Wednesday, May 28th

The Widow from Winnipeg

A lonely ranchman advertises for a wife—then loses his nerve.

(On the Same Reel)

The Comedy Team's Strategy

Two clever performers convince a skeptical agent that they should have a year's engagement.

Released Friday, May 30th

John Burns of Gettysburg

Based upon Bret Harte's Famous Poem

This spectacular reproduction of one of the Civil War's most bitter conflicts presents a valiant and unique character who avenged the death of his son.

Released Saturday, May 31st - - Special 1, 3 and 6 Sheet Posters

The Battle for Freedom

Historic Boer War Drama in Two Parts *Special Release, Saturday, May 17th*

SPECIAL PIANO MUSIC, 15c, Postage Prepaid. *Special 1, 3 and 6 Sheet Posters*

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NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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The index for this issue will be found on Page 750.

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Saturday, May 17, 1913

Facts and Comments

IT is gratifying to learn that another "official state censorship" bill has been killed. This time it's the Wisconsin bill, which was sweeping in its provisions for censorship and state regulation of the motion picture theater. Advices from Madison, Wis., are to the effect that Assemblyman Hall, himself a theatrical manager, spoke so eloquently against the measure that a majority was obtained against it when a vote was called. Over in New Jersey, too, the efforts of the exhibitors have put the finishing touches upon a measure introduced in the legislature at Trenton providing for local censor boards. We believe that the record of censorship bills defeated should be enough to satisfy those among the exhibitors who have favored these iniquitous and un-American measures that censorship of the official sort is not wanted by either exhibitors or public.

*

The ideal censorship is the voluntary censorship, such as is maintained by the National Board in the United States or British Board in Great Britain. Regarding the methods of the latter organization Mr. W. Stephen Bush of the Moving Picture World staff, now in London, Eng., tells a very interesting story on another page of this issue. There the exhibitors, renters and manufacturers have combined to maintain a board of censors which is operated for the good of the trade at a nominal cost. All exhibitors bind themselves to use only such pictures as have been passed by the board, and that's all there is to it. The same method of procedure might be put into operation here with the National Board as now constituted as the censoring authority. All that is needed to make judgment and dictates of that body effective is for exhibitors to refuse to show pictures that do not bear its official approval. There is no necessity to invoke the authority of the State to accomplish the desired result. KEEP PICTURES OUT OF POLITICS.

* * *

"WE are running pictures only and succeeding as we never did with vaudeville," is the message received from a picture theater company operating in the vicinity of New York City, which is offering its scenery for sale. There is no doubt about the fact that the picture loving public prefer the pictures alone, to a mixture of vaudeville of questionable character. Nothing quite equals the picture as a drawing card these days. It has been the belief of the Moving Picture World that vaudeville had no place in the picture show, and it is gratifying indeed to know that theater managers are coming to the same conclusion.

* * *

HERE is a suggestion that should interest every exhibitor: Down Connecticut way an attempt is being made to get the State Legislature to pass a law that will permit Sunday picture shows. In order that the legislators might know what sort of entertainment they were expected to put their "O K" on, Fred P. Dean, manager of the Hartford Theater, invited the entire body to visit his theater and see what kind of program would be offered for Sunday entertainments. It is reported that 100 members of the General Assembly accepted the invitation and that many brought their wives and sweethearts with them and that the performance was so satisfactory that many remained for the regular show. What, if any, influence the exhibition had upon the attitude of the legislators toward the proposed Sunday opening law has not been reported, but Manager Dean's plan is surely a practical way of presenting the question and should have some weight with the lawmakers.

*

This is really a novel method of presenting the picture man's side of the question and has the advantage of being a true statement of the question, which cannot be said for the usual argument advanced by those who oppose the Sunday picture show. We are frequently called upon to hear and read "reasons" why this or that law regulating picture shows should be passed, offered by men who have never attended one of those exhibitions or whose allegations are mainly hearsay, or are based upon premises insufficient to support the action demanded. An example of this latter condition is now before the legislature of the State of New York in which the Society for the Prevention of Cruelty to Children sets up the allegation that during the past five years there have been a hundred or so crimes committed against children directly traceable to picture shows and, thereupon, demands the practical abolishment of them. The conclusion is as logical as a proposition to send all bank presidents to jail because some one bank president happened to become a defaulter.

Historical Photoplays

By Louis Reeves Harrison

THE public seems to like them, and that counts for something. "Quo Vadis" is crowding a New York theater, but I doubt if this is on account of the history it portrays so much as on account of the nature and character of that history. The history of the "Prisoner of Zenda" might do just as well, although the latter is pure romance. The audience is not particular about the veracity of a presentation so long as it is entertaining. No lesser light than Robert Louis Stevenson decided that the historical romance was a dead duck, and many smaller luminaries have voiced the same opinion, but it seems to have as many lives as a cat. It is up and around and doing as well as could be expected at present.

Items worth serious consideration in the screen pageants are certain scenic and costume advantages.

Henry Arthur Jones, in a lecture delivered some years ago to Yale University, on "Literature and the Modern Drama," called "costume plays" some hard names, "sorry pieces of fustian and artifice." "When such very fine clothes are paraded, such heroic sentiments uttered, such gallant deeds done, such wasteful feats of self-sacrifice performed, I fear it shows a mean and churlish spirit to call for any examination of the author's diction, of the truth of his characterization, or of the common sense of his whole scheme." This is rather a sweeping charge for the brilliant playwright to bring against the pretty things of historical romance, but his utterances are in line with those of Prosper Merimee, Anatole France and others high in gifts critical and creative.

They were not, however, directed against the photodrama of historical pretensions.

The good old props will come in handy for many and many a day, the spears and swords and armor and chariots and iron money-chests, though we may despair of ever being able to get an idea of events contemporary that are to be history for the generations to follow. For one, I enjoy artistic *settings* on the screen when they glimpse decorative styles and periods, whether or not the Renaissance, the Empire, the Queen Anne, or other antique furnishings were made in Michigan. The screen presentation is set forth in a series of pictures, and beauty contributes heavily to their success.

Time was when we men outblazoned the women in splendor of raiment. In our present state of humiliation —we are tailored in sackcloth and ashes—it is hard to tell one of us from the others. Brains not counting, we have to depend for distinction upon neckties and socks. Perhaps it is on this account that our eyes linger fondly upon costume heroes of the days when a man could attain distinction by the feather on his bonnet or the curves of his silken legs. True, we have not lost that last despairing resource, the bathing suit, but heroic strutting in that final exhibit of manly perfections has blistering disadvantages besides that of short season.

Let us not disparage the wardrobe-room hero of chivalrous longing to rescue unhappy creatures in skirts without regard to his geographical or chronological status, for his costumes are various and audiences are fickle. We are all fond of change, and there are as many fashions as periods of history to draw upon in picturing the days gone by. It is not of any special consequence that the only historical dramas depicting a period as it really was are those written while history was being made. The sooner we get rid of false gods the better.

A Lubin comedy was shown the other night in which a romantic girl fell into the water in order to be "saved," and the audience tittered. Next on the screen came a "drammer" in which "Jim proves his mettle" by jumping into the water to save the girl—this time in earnest—and the audience roared. The Lubin skit caught on because it was in accord with the modern spirit, that of common sense, and the other made a hit that was never intended —it merely illustrated a need for drastic comedies. The sooner we find that theatrical heroes are idols made of mud the sooner we shall have historical plays that deserve to be placed under the heading "educational." Worse than none at all are those pretending to be instructive when they are really misleading.

"The Retreat from Moscow" contained no element of romance. Great pains were taken to make the pictured representation in faithful and bitter accord with the facts. No written account yet published equals the pictural one in force and dramatic interest, and there is a powerful lesson in the last scenes. Releases of that kind are leaders in a drift toward what is sane and sensible, in what is as near the truth as intelligent production can make them. Historical photodramas of that kind deserve a dignified place that can never be accorded to extravagant and irresponsible historical romance.

Our Civil War has furnished the background for many stirring photodramas, but most of them are marred by the inevitable trio of young people in whom it is difficult to rouse interest. While it is not my place to suggest themes, there are thousands of deep interest connected with those sad pages of our national history. Consider the force, for instance, of a powerful contrast between those going down in battle to nameless graves and politicians besetting the Washington Government and filching through despoliating enactments while the nation's attention was fastened upon the mighty issues of the war!

Dramatic periods of the Revolution may bring out the principles laid down by Washington and Jefferson and have some meaning for those of us who read the papers and discuss strained relations with foreign governments. We are making history at this very moment in dealing with darker races of Mexico and Japan. Our past relations with either offer an abundance of material historical of contemporaneous interest. There are live issues involved in what has already occurred between these countries and ourselves, and their careful presentation, avoiding yellow drama development, would create a sensation.

There is a struggle between local and national issues going on now that offers some fine opportunity for the producer of moving pictures. Handled impartially and intelligently such a subject would draw people to the little theaters who seldom attend them and would not drive any of the regular patrons away. Why weary the audience with constant repetitions of past worries and problems and the legendary hero unless there is a vital point to be made which stirs the souls of twentieth-century men and women? Why, indeed, unless the presentation has a value strictly educational? Even Shakespeare, when he utilized the customs and usages of other days than his own, aimed at the creation of living men and women. If we must use historical settings, let the motive be a thrilling one of today.

Dr. Francis Ward, a naturalist of British and American popularity, has just produced some remarkable pictures of embryo fish wriggling about inside an egg and of the heartbeats of baby salmon when hatched.

"Quo Vadis?"

The Superb Cines Photodrama Now Being Presented in the Leading Theaters of the United States and Canada by George Kleine.

Reviewed by James S. McQuade.

SOME time ago, when reviewing "Pharaoh, King of Egypt," by Cines, I made the assertion that when the Societa Italiana Cines attempted to do a big thing it was always done well. In the case of "Quo Vadis?" the assertion is altogether too tame, and even to say that the production is "superbly well done" falls short of the mark. But the mere use of superlatives is inadequate to do justice to any great work; there must be careful analysis and a keen study of the component elements, as well as a nice appreciation of what constitutes their harmonious arrangement and treatment in the synthetic whole.

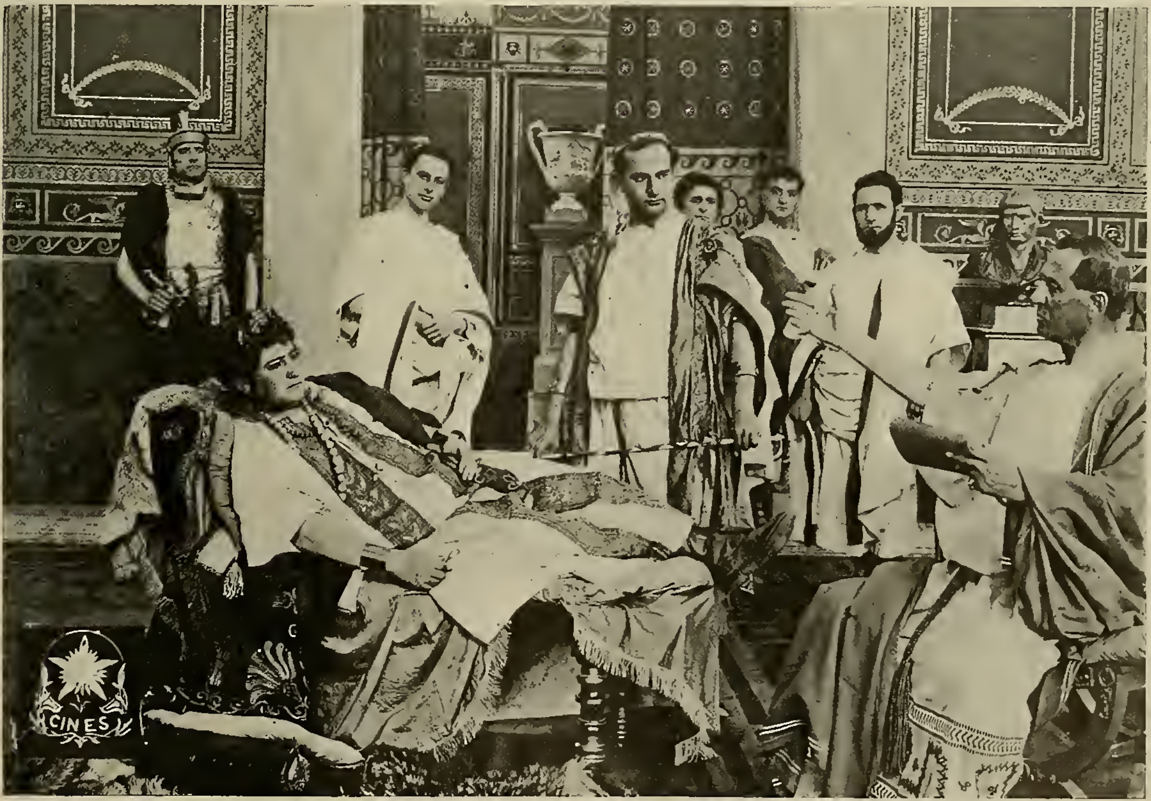
Surely one of the most vital and indispensable requisites in the production of such a subject as "Quo Vadis?" is that of atmosphere, by which, in this case, for the lack of a better term, is meant the subtle power of translating the beholder into the midst of old Rome when the early Christians were looked upon as members of a pernicious secret society, when the last of the Caesars and his favorites drained to the dregs the cups of the reveling and cruelty, and when arenic spectacles included fights to the death of gladiators and the devouring of men, women and children by ravenous beasts.

The "Quo Vadis?" of Cines does more; it gives us a view of Rome, burning, one of the most impressive spectacles ever pictured. Nowhere else could this have been done with equal fidelity; for the style of architecture has changed but slightly, though the narrow, tortuous streets of the old city have been replaced by broader, straighter avenues and the buildings made more substantial, while those in charge of the selection of the sections in front of the camera were perfectly familiar with the appearance of the old. Where else could the hiding places of the early Christians have been pictured so realistically? The catacombs and the other underground retreats of the new sect in Rome would have been imperfectly reproduced had the pictures been made in any other country. And where else could the vast amphitheatre, with its perfect outlines and faithful observance of the minutest details, have been secured? One is actually impressed, as he looks at the flying chariots in the arena, the clash of the gladiators, the shimmer of the white garments of the vestal virgins, on a section of the amphitheatre immediately to the right of that occupied by Nero and his court and patrician followers, the huddled-up crowd of devoted Christians calmly, or affrightedly, awaiting death in the arena and the rush of the hungry lions on their prey, one, I say, is actually impressed, for the moment, that he has forced his way back through the past, for a period of some 1900 years, and is gazing into the face of Nero with its imperious and cruel lines.

Are there yet other examples needed to accentuate the omnipresence of atmosphere throughout this photodrama? If there be, come with me to the last banquet of Petronius, the Arbiter, the Canon, of Court taste at the time, who, after drinking his last drink, crashes the costly and exquisitely fashioned myrrhine bowl on the floor so that Nero may not possess it, and then smilingly bleeds to death. View also the banquets at the Imperial Palace and on the Pond of Agrippa. There you have extravagant expenditures on costly wines and rare delicacies; lavish display of dress and ornament and furnishings, with flash of wit and show of fair beauty, intermixed with beguiling coquetry and shameless debauchery.

And atmosphere is accompanied by fine dramatic construction and treatment. Interest becomes more tense as the photodrama proceeds, with climax succeeding climax—each outrivalling its immediate predecessor—until the scene showing the great amphitheatre is reached and eclipses all of them. The photodrama follows closely the story by Henryk Sienkiewicz, but I am of the opinion that the scenes in the Imperial Gardens, showing the Christians being burned alive as human torches, might better have been omitted for the sake of dramatic effect. The only scenes which can follow that in the arena acceptably and effectively are the flight and death of Nero.

It is, perhaps, necessary to note here, in view of the tremendous impression which a presentation of "Quo Vadis?" creates, that the story by Sienkiewicz does not conform strictly to historical facts in certain places. The photodrama conveys the impression that Nero gave orders to fire Rome.



The Poet Lucan Reading His Works to Nero—From Cines-Kleine Production, "Quo Vadis."

Most of the writers since Tacitus have conveyed the same impression, but the best scholars are agreed that the fire occurred by chance. The fire broke out at night near the Great Circus at the base of the Palatine and Caelian hills, raging for six days, when it seemed to have spent its fury, then suddenly broke out again on the north side of the city and continued for three days more. Nero was at Antium, thirty-five miles away. "His own palace and all its treasures were lapped up by the flames. He opened the Campius Martius by the river side and all the public buildings on it to harbor the homeless. He built shelters in his own gardens to house them. He hurried up stores from Ostia and the neighboring towns to feed them, and fixed the cost of corn at one-half the prevailing market price. Though conspirators sought his life, he roamed the city all night alone as his noble palace flared away to ruin. His efforts at succor and his careless exposure of his person were, however, quite useless to restore his reputation, and the ruined denounced him as the author of the conflagration. Men whispered that he had been seen on the tower of Maecenas, on the Esquiline height, clad in habit of the stage gazing down on the lurid inferno beneath, revelling at sight of the beauty of the flames while chanting in wild glee the song of Illium's (Troy's) capture. To ascribe the fire to its real cause, **chance,** would never appease the mob of Rome." But Nero supported gladly the charge against the Christians and indulged with fiendish cruelty in their massacre.

A striking feature of the production, and one that cannot fail to please the eye of the most critical, is the care bestowed on detail. One fails to find, even in a great mob scene, a single instance where something better than that which happens could be suggested. Watch the crowds dashing frantically through the burning streets, the streams of humanity sometimes rushing in opposite directions. Is it not panic conceived fully to the letter? Or take the patrician throng in the great banquet scene, in the Imperial Palace, after the Empress Poppaea has retired, her exit being the signal for still greater license and more delirious reveling. Or again refer to the death scene of Petronius at his last banquet. What amazing painstaking has been taken in their rehearsal as in all the other big scenes of the photodrama! And the almost interminable array of costumes, interior furnishings and properties! What a labor these must have cost the archaeologist! Indeed the perfection of detail makes one wonder while he sings its praises.

The photography and technique of this eight-reel photodrama are in full keeping with its other excellent features. In several cases one is treated to scenes with extraordinarily beautiful light effects. Take, for example, the scene in the underground room where Lygia is nursing Vinitius back to health, after she had saved his life from the wrath of Ursus. Could there be finer depth and definition in moving pictures than are shown there, or greater softness? Another example is the scene showing the baptism of Vinitius by the Apostle Peter, where we have shadows photographed, yet every person and object in the room are clearly and softly defined.

And now the acting. What a splendid assemblage of histrionic talent! Or should I more happily say photodramatic talent? G. Serena as Petronius is undoubtedly our favorite among the leading parts. A. Mastripietri as Chilo commands attention next for forceful, artistic character acting. But it is really like splitting hairs to praise any one of the principals at the expense of the others in the cast. A. Novelli as Vinitius, C. Moltini as Tigellinus, Miss L. Giunchi as Lygia, C. Cattaneo as Nero, Mrs. O. Brandini as Poppaea, J. Gizzi as the Apostle Peter, L. Lupi as Aulus Platius, Mrs. A. Cattaneo as Eunice, and B. Castellani as Ursus are other bright stars in the firmament of this extraordinary production.

Mr. R. Mundstock, while in New York City last week, called at the offices of the World and acquainted us with the fact that he has secured the Illinois rights for all Apex features.

Lions Entering the Arena—Scene from Cines-Kleine Production, "Quo Vadis."

British Censorship.

Based On An Agreement Between Producers, Renters and Exhibitors—Has No Legal Authority—How It Works.

By W. Stephen Bush.

THE British Board of Film Censors is lodged in a little three-room apartment in an unpretentious building on Shaftesbury Avenue. Despite its impressive title it has no official authority whatever. Such power and prestige as may attach to its verdicts upon films is derived not from any governmental power, but from the consent of the manufacturers and exhibitors. In other words, the board of censors is nothing more or less than a trade committee working for the best conditions possible within the industry. Some of the daily newspapers in America have given a wrong impression about this board of censors by making it appear that the British government imposed official censorship on the industry, and appointed Mr. G. A. Redford (former censor of plays) as a sort of inquisitor. As a matter of fact, Mr. Redford owes his position as president of the British Board of Film Censors to the producers, renters and exhibitors of England. It was sought to obtain from the Home Secretary, Reg. H. McKenna, the approval of a workable scheme of censorship which had been drafted by the trade associations. The object of all this work has been to keep the control over films out of the hands of the police. This object has been fully accomplished, and a system of censorship has been introduced which works admirably for the benefit of the entire industry.

Every producer or importer of films in England is requested rather than required, to submit his production to the British Board of Film Censors, if he desires to exhibit his films publicly within the British jurisdiction. No exhibitor will handle any film which does not bear the certificate of approval issued by the censors. The only exceptions are films of actual events, reported in the daily or local press, and known in the industry as "topicals" or "locals." The publisher of films enters into an agreement with the British Board of Film Censors whereby he obliges himself to pay a fee at the rate of 1 shilling (25 cents), or a part thereof, with a minimum fee of 5 shillings ($1.25), and to submit to the board all films to be released by him, except as above stated. The publisher agrees not to publish any film whatsoever that, after due examination, shall be rejected by the board. If the film is approved by the board of censors, a certificate of approval is issued in either of two forms—one for "Universal" and one for "Public" exhibition. A film that is passed for universal exhibition may be shown to any audience, while the film proved for public exhibition may not be shown to children. The publisher obliges himself to make a photographic reproduction of the certificate granted by the board for each subject passed to appear in every such copy of the film immediately after the main title.

Exhibitors enter into an undertaking with the board of film censors to the effect that they will not show any film in their theaters that has not been passed and which does not bear the certificate of approval. The board then issues a certificate to the exhibitor. The certificate displayed in the lobby of the theater is an assurance to the public that only clean and wholesome subjects will be shown on the screen.

The expenses of the office are borne by the producers and exhibitors who pay certain fees on receiving their certificates, and for so many hundred feet of film censored. If, after all expenses are paid there remains a surplus, it is paid back to the producers and exhibitors in proper proportions. One incidental advantage of this system consists in the protection it affords to the producer against duped or piratical copies. The board will only issue certificates to the publisher in person or his authorized representative. It will be noticed that there is nothing official about all this. An exhibitor may if he chooses, do without a certificate, and the publisher of films has the legal right to offer his productions for sale without the approval of the board of censors. The fact, however, is that the exhibitors are anxious to get the certificate as it assures their patrons against an objectionable show and the producer and importer will find it next to impossible to sell to the renter or the buyer without the certificate.

It is the hope of the whole industry in England that eventually the official authorities will take cognizance of the certificate whenever the exhibitor asks for a license to open a theater. In various parts of England the boards of magistrates (who have control over the licensing of theaters) have actually made it a rule not to grant a license to any person who is not able to show a certificate from the British Board of Film Censors. If this practice becomes general and the granting of a license will hereafter depend more or less on the favorable action of the board of censors, the problem of keeping out immoral films has been solved without in any way recognizing the right of any governmental or official censorship. Thus the industry does its own censoring and effectively eliminates all objectionable films, without calling upon either the executive or the legislative branches of the government. It is easy to see how this method of self-imposed censorship is bound to meet and disarm the hostile clamor of the enemies of the motion picture.

I had quite an interview with Mr. Redford, who is the president of this board of censors. Mr. Redford has never been in America, but he has a good opinion of us and is willing to express it. As Mr. Redford is one of the most noncommittal men I ever met, this is quite a concession. The producer who submits an objectionable film is invited by Mr. Redford to call at the office of the board.

"I take the matter up with the producer and point out to him just why I think a particular scene is objectionable and ought to come out," said Mr. Redford. "We talk the matter over in a friendly spirit, and, as a rule, we have no difficulty in coming to a satisfactory conclusion. Of course, I cannot do all this censoring myself; in fact, I only do a very small part of it. I have four assistants who review the films for me. I have the utmost confidence in these assistants and I have selected them with the utmost care. They know my general views and if in the judgment of any of them, there is a well-grounded objection to any part of the film they tell me of it, and I then look myself to see whether the passage in question ought to come out or not."

"Will you," I asked Mr. Redford, "give me the names of your assistants?"

"Oh, no; I could not do that," said Mr. Redford in a state of genuine alarm. "All of these assistants have been chosen after the most minute inquiry with regard to their fitness and I really cannot see what purpose it would serve to reveal their names. Some of them have been suggested by producers and exhibitors. Now, I do not want you to get the impression that we are doing anything in the dark, but for reasons of policy I think it wise not to reveal these names. I must ask you not to press me any further on this point."

"Let me ask you about American-made films. Is it not a fact that they are of the cleanest and hardly ever call for action by your board?"

"Well, now; I cannot commit myself as to that. I have only recently seen some sublime and marvelous productions by you Americans, but you know it would not do for me to praise you too much, otherwise I would be treading on somebody's corns. I will say though, that your enterprise is remarkable."

Mr. Redford is taking both himself and his job very seriously indeed, he is a man of theatrical experience and connections, and assured me that he was very broad-minded. His manner is somewhat nervous and anxious, and he is perhaps haunted by a fear of committing himself.

I asked him whether his decisions were sure of being honored by the various local Boards of Magistrates in England. He looked pained and said that this was a subject which he did not care to go into just then. He intimated, however, that if there was any official dissent from his verdicts, matters could be straightened out with little trouble.

It was stated at the office that the reports of a ban on Biblical subjects was entirely unfounded.

I had a most interesting talk with Mr. B. Nichols, who manages the Moving Picture Sales Agency on this side of the water, representing principally Biograph, Lubin and Kalem. He is a very astute and experienced film general and his knowledge of British conditions is very thorough. He has an astonishing grasp on details and sells probably more prints than any other single agent. His huge office is run with a methodical precision and the popularity of American-made film of to-day is in no small measure due to his scientific handling. He is a native of Vermont and likes to return occasionally to the land of his birth.

The finest projection room in England, and I am inclined to think in the world, is owned by the "Essanay Co.," represented by Mr. H. A. Spoor. Mr. Spoor is popular and energetic. His offices while somewhat removed from the hub of London filmdom, are little short of luxurious.

The Vitagraph Co. is situated in "Flicker Alley" and under the management of Mr. G. H. Smith. Mr. Smith's company is progressing daily on the road of prosperity. They have just re-issued "The Tale of Two Cities" in response to a genuine public demand. Of the "Vengeance of Durand," Mr. Smith says they sold a quarter of a million feet. The rumor that the Vitagraph Co. was going to build a studio on this side has caused no end of trouble to Mr. Smith and his staff. He has been deluged with offers from architects, actors, directors, etc. It is possible that the Vitagraph may erect a studio here, but a final decision will scarcely be reached in a hurry. Mr. Smith and his office keep in close personal touch with the exhibitor and the public, which adds not a little to the great popularity of the Vitagraph film in England.

Mr. Montagu, of the Selig Co., being absent on business, I had a pleasant chat with his representative and assistant, Mr. F. W. Ingram. He says that the present quarters are inadequate to the transaction of the agency's business, and that they will soon move into larger and more commodious offices. Mr. Ingram is an enthusiast and heart and soul devoted to the promotion of Selig interests in England.

A mile or two away from the moving picture center of London on Clerkenwell Road is the big but somewhat old-fashioned building in which the Edison Co. is doing business. I had a most delightful chat with Mr. Harrison and other managers. System and order are very typical at this office. The business done by this company in England is of big proportions. There were, of course, numerous other places interesting to an American moving picture man in London where I visited and received most cordial and hospitable receptions, and of them more will be said in my next letter.

BRITISH NOTES.

Sir Hubert von Herkomer, the celebrated artist, has taken up film producing seriously, and I have heard that an important American firm is to have the first copies. Sir Hubert gives three reasons for taking up the profession. "You can make pictures without the bother of painting, act plays without a stage, and compose stories without the labor of book compiling," he states.

* * *

American exhibitors showing suffragette pictures be prepared! At a metropolitan picture palace the other evening a lady applauded the representation of a burnt-out mansion, the work of the militant suffragettes. A member of her own sex sitting behind her showed her disapproval by smartly bringing down her umbrella on the other's hat. Then the manager had the delicate duty of separating two hostile women.

* * *

"Calamity Anne (Miss Louise Lester) makes no pretense to good looks, nor is she any longer young. A hanger-on of mining camps, quick with a gun, fond of her pipe and glass, a demon with her tongue and temper, she yet compels respect because of her innate goodness of heart and strong sense of fairness."—Such is an English writer's appreciation of a famous "Flying A" artiste.

* * *

A man at Birmingham became so excited at a Wild West film showing at a local theater that he drank a bottle of prussic acid which he had in his pocket, and died immediately. The film in question, I think, was a Broncho, but it would be exceedingly bad taste to appropriate the unhappy incident for advertising purposes.

* * *

Two new animated bulletins have made their debut on the English market this week. One is the "Eclair Journal" by the company of that name and the other the "Williamson Animated News." Both are produced twice a week.

* * *

The English agent of the Edison Co., has a good eye for advertising novelties. He has just issued a smart little imitation of a bottle of medicine which is presented free to managers of unsuccessful picture theaters. There is nothing on it but the label—"Edison films, to be used regularly."

* * *

Another invention which it is expected will cause something of a furore both in the States and here is a new process for showing ordinary films in most lifelike stereoscopic relief. Messrs. Gaumont first brought the new advance to my notice, but it is commercially introduced by the Stereoscopic Cinematography Syndicate Ltd., of London. It is claimed that without alteration any projector may be made to transmit a perfectly well distanced stereoscopic image from standard films. The scientific adaption of the optical laws of refraction in conjunction with those of reflection is the prime cause of the illusion which, says an expert, makes the pictures almost breathe with life.

* * *

It is being stated that the filmed version of Bunyan's "Pilgrims Progress" is to be produced at His Majesty's Theater under the direction of Sir H. B. Tree.

Mr. Charles Urban, founder of the Urbanora Co., but perhaps better known to America as the inventor of Kinemacolor, has informed a confrere of mine that the export of Kinemacolor machines and accessories to the States is in the ascendant. Almost two hundred projectors have crossed the Atlantic this year, while the total number exported since the inauguration of the sister company in New York is 450.

* * *

Mr. J. C. B. Mason, the expert apiarist of the British Bee Keepers' Association, has been lecturing at the London opera house to a series of films of bee life. Mr. Mason is now touring the provinces, while I also hear that an American tour of these special nature films is being considered.

* * *

"Frontier," the new brand of Western films, is being introduced this week. From the quality of the first release "Tracked to the Sandia Mountains," I should forecast a successful future for the productions so far as British support is concerned. Messrs. R. Prieur, of London, are the agents for Britain and Colonies and one renter asked me if this meant that "Frontier" films must come through the English agency before going to Canada?

* * *

A suggestion was made at the Kinematograph Conference that special halls should be established for the sole display of religious films. A committee supported principally by clergymen is considering the scheme. SUTCLIFFE.

EDISON COMPANY GOES TO ENGLAND.

Director Charles J. Brabin, Miriam Nesbitt, Marc MacDermott and Otto Brautigan, photographer, sailed for England on Saturday, May 3. It is said that this company will remain abroad for six months visiting all points of interest in the British Isles.

J. SEARLE DAWLEY RETURNS.

After an extended tour of the far west J. Searle Dawley and his company of Edison players have returned to the studio, Bronx, New York.

MISS MAUDE FEALY
In Pictures.

"While John Bolt Slept"

An Artistic Edison Release.

Reviewed by Louis Reeves Harrison.

CHARACTERIZED by acting of the highest quality and some exquisite double exposures, this well-known theme is presented in decidedly superior fashion—its message is better enforced than ever before. It matters not that Ebenezer Scrooge, the leading character in Dickens's "Christmas Carol" is thus revitalized. "A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner," visited by a spirit who points out the results of his misdeeds until he is changed into a kindly man, he is representative of the "beezeness" man of to-day, who has only one ambition above animal instincts and desires, that of getting all there is to get in the game, to the impoverishment of his spiritual nature and the ultimate paralysis of all that raises man above the beast.

Scene from "While John Bolt Slept" (Edison).

The message of "While John Bolt Slept" is to the effect that perversion of spiritual life has but one positive result, the eventual demoralization of the individual. It points out that man may reach his pitiful goal, may reject and mock at that which enlightenment presents to him in one form or another as an aim, that he may seek to fill his life completely with such material interests as the gratification of his inclinations, but he can not do this without withdrawing from the respect and kindly feeling of working companions and without degenerating into a creature barely tolerated and secretly despised.

Scene from "While John Bolt Slept" (Edison).

As enacted by Marc MacDermott, "John Bolt" is a marvelous characterization, one of the finest of his many masterly performances, and one depending upon suppression rather than emotional expression of what is passing in his mind. This is one of those instances in which only an accomplished actor could carry the message over into the hearts of the audience, but there is not an instant of failure on MacDermott's part from artistic beginning to artistic conclusion. To vitalize the paralytic and reveal by an infinitude of small signs the true nature of John Bolt required a delicacy of perception on the part of the performer seldom possesses by those who rely on pantomime in the picture plays.

The support afforded the lead, Charles Ogle as the visitant, Robert Brower as the physician, Richard Ridgely as the poor inventor tardily rewarded by the old thief, Augustus Phillips as the minister to whom is delegated the disposition of Bolt's ill-gotten gains, Miriam Nesbit as the wife and Nellie Grant Mitchell as the nurse, was without a flaw. The most interesting scene in the production is apparently an exterior, a dirty courtyard or street that looks like a veritable section of the East Side of New York, but which, I am informed, is a studio setting.

Next to MacDermott's wondrous impersonation in value is the photographic work, marking, as it does, another advance over the past performances. John Bolt's spirit rises from his body in the dream and goes wandering with the visitant. These two, like Dante and Virgil, visit the only hell known on earth, the more terrible that it is realistic. The photographic work in these scenes is all of superior quality and reaches masterly performance in a triple exposure when John Bolt in the flesh and in the spirit are given a vision of his past life. The whole presentation is a work of art.

BULL-FIGHT IN FRANCE.

A Sensational Pathe Release.

Reviewed by Louis Reeves Harrison.

IN some respects this is one of the most extraordinary pictures ever shown on the screen.. For screen purposes it is more thrilling than baseball or football—it is a veritable combat between man and beast with the odds in the latter's favor, and he comes out victorious as a rule. It is rude and dangerous play, filled with exciting escapes, is a marvelous exhibition of human skill, strength and nerve, and, best of all, it makes the brutal Spanish amusement look like thirty centimes.

Scene from "Bull Fight in France" (Pathe).

I don't know how many years ago it was that Cervantes recited the fortuitous adventures of Don Quixote and laughed away Spain's pompous chivalry, so that it has never been seriously revived outside of motion picture producers with a lot of second-hand theatrical costumes to utilize. What he did to the false pretenses of that age, this release of Pathe Freres does to the solemn importance of those participating in the regular Spanish bull-fight. The bulls in the French exhibition are really dangerous and need no torturing to do their share in the arena, whereas the men are really brave because they are without weapons of any kind.

At the beginning and end very attractive pictures of the spectators are shown, and the great crowds of people are as thoroughly representative as those at the Grand Prix or at other famous races at Longchamps or Bois de Bologne. There is nearly an even balance of the sexes and the gathering is made bright by attractive costumes of ladies from the high and low worlds in the gay French capital. There is a reason for reviewing the passing throng aside from the natural interest that attaches to any national gathering—the people attending are nearly all of the better class. They are going to witness a spirited contest devoid of brutality.

When the arena is shown there is a parade of men in costume, a lot of athletes, but they are all on foot and carry no weapons. There is no picador with spear and armored legs on a poor old horse destined to be disemboweled, no toreadors on horseback, no banderillos with dart-like javelins to torture the animals, no matador with naked sword to be plunged into the bull's neck in final and repulsive tragedy. Mr. Bull is a thoroughbred. He goes into the game with relish, rushing the athletes all over the ring. The chase grows exciting when one of the men is knocked down and rolls away in bare time to keep from being gored.

Some astounding leaps are made by the men. One stands on tip-toe as the bull rushes madly at him and jumps clean over him from head to tail. Others are not so fortunate. Man after man is knocked down; one is chased to where he is compelled to climb the surrounding fence into the first row of spectators. The bull is gentleman enough not to follow—there are ladies and children in the audience. A lively fellow on four legs—I came near saying a bully fellow—has some new tricks of his own. He rushes a man and turns suddenly. In this way he lands an unfortunate who has to be carried from the arena. There is constant promise of tragedy in this lively release, a strange element of comedy in the actual hypnotizing of the enraged bull, and, beneath it all, a keen satire on the ridiculous pretensions of the brutal Spanish bull-fight.

"The Rajah's Casket" (Gaumont)

A Lively Three-Reel Detective Story That Holds the Interest and Pleases the Eye.

Reviewed by Hugh Hoffman.

DETECTIVE stories evidently have taken a strong hold on the fancy of French motion picture directors, judging from the numerous plays of that character which have lately been coming from France. It will be remembered that our own heroic friend of boyhood days, Nick Carter, made a tremendous hit with the French public, both in fiction and photoplay. The Gaumont Company in particular seems to have a liking to detective plays, and "The Rajah's Casket" is such a play.

The majority of scenes in the picture were taken about Biarritz, a very fashionable southern French winter resort. On that account alone they are extremely interesting; not to mention the intense interest that is injected into them. As a title "The Rajah's Casket" would suggest that we were going to see an Oriental play, but it turns out to be a strictly modern and Occidental story. The Rajah's casket is a jewel case that is presented by an Oriental potentate to an English army officer of whom he is very fond, with the proviso that it shall be given to the officer's sweetheart as his wedding gift. The casket contains various kinds of precious stones, all of which are very valuable. The orientalism of the piece ceases at this point, when the officer returns to his home in England. A set of thieves gets wind of the fact, through mail thefts they have committed, that the Rajah's casket will be delivered to the young lady, and they at once lay clever and complicated plans to get possession of it. They are high-class crooks and their plan of action is interesting to observe.

At the English hotel in Biarritz a noted detective becomes interested in the movements of the crooks and without being engaged for the work he undertakes to discover their game. The action of the plot is logically progressive and holds the interest from step to step without a break. The selections of scenes throughout the picture are more than pleasing. They are certain to be admired by all beholders who will at the same time make some audible remark of appreciation. There are some of the best sea pictures that have been seen collectively in any picture, and to anyone who is a lover of the seashore the production will be a very pleasant treat.

The acting is strictly high class as is usual with Gaumont productions, while the photography is as clear as a crystal throughout. There is not an illogical scene or jarring anachronism in the entire piece. If we were running a theater we would not hesitate to bill it very strong, because in our opinion it is "some picture."

FILM MEN ABROAD.

J. A. Berst, of the Pathe American Company, sailed for Paris on Tuesday, May 6. H. E. Aitken, of the Mutual Film Corporation, sailed for London a week earlier, and F. J. Marion, of the Kalem Company, has been in London for the past week or more.

"Balaoo" (Union Features)

Astonishing Acting in the Role of Man-Monkey Makes This Picture of Gaston Leroux's Famous Story a Big Success.

By H. C. Judson.

THE title of this big, three-part, feature offering promised very little. We have looked at other offerings featuring some queer man-animal and expected something on the order of "The Head-Egg," a melodrama we once had the pleasure of seeing Corse Payton put over. We were anything but enthusiastic; but on seeing it were most agreeably surprised. When we had watched M. Bataille, who takes the role of the monkey-man, this feeling became astonishment and wonder. He was, at times, so like a baboon that we forgot that he really wasn't one. Wonderful art was needed to make upon us the impression left by this strange being. Of course, some of the startling effects found in the weird story had necessarily to be contrived mechanically and we, who have seen so much of picture-making, recognized the means that made them possible; but, nevertheless, in all of its three reels, it held us in wakeful suspense. It is most truly a big feature. It will startle the average spectator and it will surely be talked about. It should have several days' run, so that it might have a chance to advertise itself. We have never seen anything on stage or screen that was at all like it. It is new and far off the beaten track.

Scene from "Balaoo" (Union Features).

The uncouth animal "makes" the picture—that goes without question; but the story has its human side, and the people whose fates are linked up with what the terrible babboon does are also truly drawn and natural. Gaston Leroux is no novice at plot making, that hardly needs saying. His art is apparent in this picture. The tale runs smoothly and, since M. Bataille's acting forces us to accept the animal, it is convincing. Nothing happens in it that would be improbable if such a beast-man were possible, and since the whole cast is of first rank, and the characters are not forced out of their natural humanity by what they have to do, the picture seems like a glimpse of life in some rural community of France. We find among the characters the scientist who has trained the baboon to serve like a man and who has cultivated in its dull brain the first glimmerings of human reason. Then there is the scientist's daughter. These three might be compared to Prospero, Miranda and Caliban; but Leroux has not leaned very heavily on Shakespeare's "The Tempest." It is not a love story, nor even a melodrama, but a "ghost" or "were-wolf" story, a weird tale. The human villian of the story is a poacher who has taken a fancy to the pretty girl whom he has seen walking in the woods. This poacher has gained the allegiance of the beast by some insignificant service and now uses him to obtain vengeance on a man of the village and, later, possession of the girl who has spurned him. The man has been found murdered and although the poacher is suspected he is able to prove an undeniable alibi. It was the beast who had done it, of course. When he gets the aid of this accomplice to abduct the girl, he reckons without one of the baboon's peculiarities. The girl's beauty has made the beast worship her. He is willing to drop out of a tree under which she is passing and carry her off to the hovel of the poacher; but, when he sees her struggling against the man, he takes her part.

There is no padding in the action; for such interest is in the very walk of the beast that it holds all the way and he is also a wonder of activity.

Melies In Australia

Gets Many Interesting Subjects Illustrating Present and Primative Life and Scenes.

By Doré Hoffman.

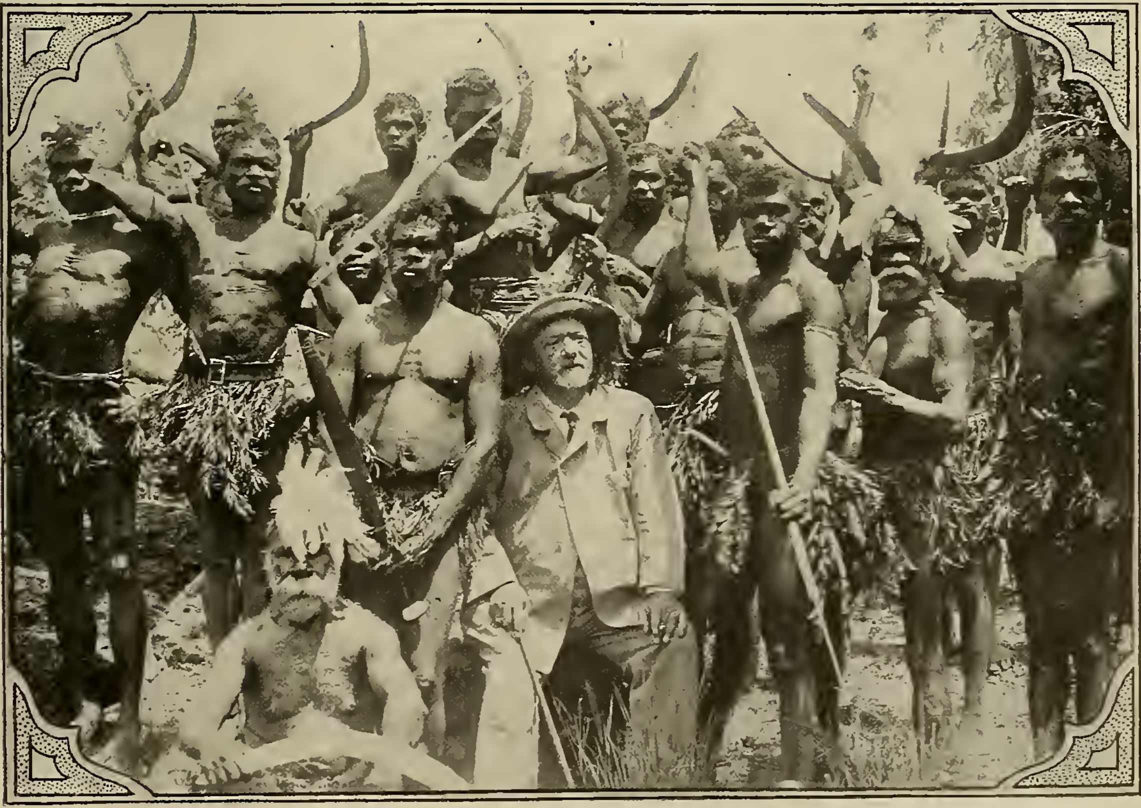
The life of the Australian aboriginal is a matter that is very vague to the vast majority of Americans. We all know in a general way that there are Ethiopians somewhere on that continent, but exactly how they differ from our own American negro is not a matter of common knowledge. The purpose that actuated Mr. Melies in including Australia in his around-the-world motion picture making trip was to give us a true idea of the life and habits of the Australian aboriginal. One of the principal purposes of this trip was to record in motion picture form something of lasting educational value, served to the spectator with an entertaining story interwoven with it. Mr. Melies has elected to roam in out-of-the-way places of the earth and make animated records of tribes and peoples that are little known and, in some cases, those that are rapidly vanishing from the face of the earth. The Australian aboriginal is a primitive race of blacks which, like the American Indian, will soon be extinct; wherefore these studies of their life and habits may be considered as being distinctly valuable.

The Melies company arrived in Sydney, Australia, late in October of 1912, from New Zealand, where they had been taking pictures of the native Maoris. They were welcomed to Sydney by Mr. J. D. Williams, the well-known American promoter, who has been a large factor in the motion picture business of Australia. It was the intention of Mr. Melies to spend only a day or two in Sydney, but he was so attracted by the natural charm of the place that he prolonged his stay for a couple of weeks. They took a number of local scenic subjects showing the city and environs and then worked out a story picture entitled "A Buried Treasure," founded upon the story by Edgar Allan Poe.

Before leaving Sydney for the territory of Queensland, where the aboriginals in their native state are mostly to be found, arrangements were made with the Colonial government for an expert on aboriginal life to accompany the party. At the suggestion of the Premier of Queensland, Mr. Archibald Meston, a well-known ethnologist and government official at Sydney, was appointed to go with the Melies party. His knowledge of the aboriginals and their language was a wonderful help in the making of these pictures. Through his familiarity with their legends and customs, it was possible to make several extremely interesting story pictures, which introduce in a logical way much interesting typical matter, such as the boomerang, spear throwing, kangaroo hunting, native dances, etc. Before the party left Sydney it was further augmented by the addition of a new leading lady, Miss Claire Nightengale, a well-known Australian actress.

The Australian aboriginal is a very different creature, even in appearance, from the American or African negro. He is much more majestic in bearing than either of these. The African black, with his ringed nose, bushy hair and painted body, together with his shield and headgear, gives us at once an impression of the remotest savagery, which impression, of course, is quite true. The American black, descending from the African, resembles him in general characteristics of feature and does not possess the serious and more honest countenance of the Australian aboriginal. The beards of the Australian "blackfellows," as they are called there, seem to whiten soon in the sunshine, which gives them a venerable appearance that is rendered still more stately by a tuft of feathers fixed erect upon the head.

The Australian blackfellow has never been warlike. There never has been a race war or a lynching in the entire history of Australia. When Captain Cook, of the British navy, took possession of Australia in the name of the Crown, in 1770, the natives made no opposition. They looked on in their characteristic silence and allowed the white man to do about as he pleased. A great injustice was done to the aboriginals shortly afterward by the English government in making of Australia a penal colony. For a number of years the scum of England's population was exiled to this land. Murderers, thieves, degenerates and undesirables of all kinds were there turned loose to roam at will. In bands they roamed the country and made much trouble for the poor blacks. They killed the men and carried off the women and did everything that was possible to harm the black man and make him hate them. Before this period the aboriginal was happy in his



Gaston Melies and Australian Bushmen who appear in Melies Pictures of Australia.

ignorance of tobacco, opium and whiskey. The natives in the face of firearms were helpless and receded gradually inland with the advance of the whites. However, they became addicted to the white man's vices and succumbed to diseases which they had never known before, until at the present time they are in a sad state of degeneration and well on the way to final extinction.

The Australian aboriginal is a sober individual. He seems to have no music in his soul, as has his African cousin. His civilization never was as fully developed as that of the African. His mode of living was inferior to that of the African black, for he did not even build himself a hut, much less a village. The aboriginals were nomadic. In small parties they roamed about from place to place, wherever the hunting was good. The kangaroo and the opossum, and frequently fish, were the principal items of diet. The game was usually cooked just as it was killed, and eaten when about half done. If the weather became a little cool, rude shelters of bark were made by the "gins," or women, and these were abandoned as the party moved on.

The aboriginal custom of wooing was simple, though forceful. In courting a maiden the usual method was for the man to accost his intended gin and hit her upon the head three or four times with the flat side of his tomahawk, to show her that he was interested. When she recovered consciousness she was quite impressed with him and not disposed to make much further resistance. The blackfellow generally secured his bride from some opposite tribe that came into conflict with his own. When the woman became a gin she became a slave at the same time, so the words are practically synonymous.

Mr. Melies and Party Lunching Between Scenes.

For their use of the boomerang the aboriginals are justly renowned. In the origin of this homing bludgeon they introduced a problem in physics and aeronautics that has never been figured out on paper by scientists or others. Their spear-throwing abilities are marvelous, and for long-distance spear-throwing they make use of a simple contrivance that gives further evidence of their inventive genius. This apparatus consists merely of a piece of wood about as long as a baseball bat and as round as the large end of it. There are two firm rings, one set near each end, and through these rings the spear is inserted. The handle of the spear is then bent downward and when ready the native lets go of the handle and the spring in it is sufficient to propel the spear a distance of a thousand feet with deadly accuracy. The aboriginal has always led a lazy kind of life. It has been his custom to hunt the kangaroo until he secured a good supply. While this supply lasted he spent the remainder of his time dozing in the shade, surrounded by his gins who sang or danced as he desired, and fulfilled all other commands. The high cost of living never bothered him, as there were no clothes to buy for himself and family. The highest that living ever came for him depended entirely on how high an opossum could climb a tree.

By way of Brisbane the Melies party came to a little village called Murgon, near Barambah, a missionary station. At that place, with the assistance of natives in native roles, they enacted an interesting story entitled "Captured by Boomerang Throwers." Briefly, the tale is that of five white explorers, one of whom was lost from the party and fell among a tribe of blacks. To them he represented some sort of a deity. When he lit his pipe with a match they became certain of his divinity. A microscope that he showed them how to use further convinced them. He was very desirous of making his departure, but the daughter of the old warrior fell in love with him and this made his presence at the camp a compulsory matter for an indefinite period. To make matters worse, a young chief, who was desirous of having the young lady for his gin, became jealous of the explorer and made things decidedly interesting for him. During the action of the story, a number of accurate scenes of aboriginal camp life, native dances and ceremonies have been introduced. The method of the young explorer's escape from the natives we shall leave for the picture to tell, with the assurance that it is all very interesting as well as educational. Another picture taken in these surroundings is entitled "The Golden Gully," the story of a shipwrecked sailor cast among a tribe of hostile blacks; one of unusual dramatic originality and power.

Miss Claire Nightingale, Melies Australian Leading Lady.

From Murgon the Melies party went to Yarrabah, another native settlement, where two other aboriginal pictures were taken, entitled "The Black Trackers" and "The Foster Brothers." Then followed a trip to Gympie in the heart of the gold fields. At this point were taken some pictures of typical Australian mining life of the present time. One of these that is especially good is entitled "Gold and the Gilded Way," a story of two young men who strike a rich claim. Another is "The Stolen Claim," showing the rough Australian miner exactly as he appears in this wild, unsettled country; for it should be borne in mind that in Australia there would be only one inhabitant to every 110 square miles, if they were so distributed.

While the dramatic company was at work on the story pictures, the Melies special cameraman, Mr. George Scott, was attending to the educational side of the expedition and has sent home to America several thousand feet of film showing Queensland scenery and country life and industrial enterprises. Special trips were made to the reefs of the Great Barrier and to the famous Barron Falls. On the 6th of December, Mr. Melies and his party embarked at Cairns for Thursday Island, the center of the pearl-fishing industry in Oriental waters.

CHICAGO LETTER

By JAS. S. McQUADE

WITH the advent of "Quo Vadis?" and the manner of its handling by George Kleine, the moving picture has taken a big stride forward into the field of entertainment in this country. This photodrama has been dignified as no preceding film subject has been distinguished in the past. For "Quo Vadis?" there has been no such thing as a release date. It has had its New York opening and its Chicago opening, and is now having its "run" in each city. By the time this appears in print it will have had its Philadelphia opening, to be followed by that in Boston, and so on throughout the country. The largest theaters are being used for its presentation, and advanced prices are charged for admission.

The influence exerted by photodramas of this type is bound to be distinctly felt by the industry. The encroachment made on the special domain of the drama will enlist hundreds of thousands of new fans for moving pictures. The smaller houses will benefit in the long run; for, once awakened by seeing eight or ten reel productions in the large houses, these new converts to moving pictures will learn to attend the smaller, well conducted houses in the neighborhood of their homes.

It is of vital importance that the presentation of these great photodramas shall be of such high character—in projection, musical accompaniment and effects—that they will serve as educational aids to the managers of the regular moving picture theaters. The higher prices of admission and the larger seating capacity of the theaters will enable those interested to furnish, without stint, the requisite complementary aids to the photodramas. Mere money-making, as the object in view, will kill the goose with the golden egg. There is much art required for the proper development of moving picture presentations, and in this new departure, in this country, from the old order of things there is a magnificent opportunity to invest the moving picture with greater dignity.

"Quo Vadis?" opened at McVickers, this city, at a matinee, Monday, May 5, to a large and fashionable audience. The principal features were vigorously applauded both at the matinee and evening presentations.

Great Gain of Moving Pictures.

At a meeting of subdivision committee No. 19 of the Chicago Association of Commerce, in the Hotel La Salle, April 30, a report was read which showed that Chicago now holds third place among the cities of the world in number of theaters and total attendance. London and New York stand first and second. The members of the committee referred to confine their attention to theaters, amusements, clubs and expositions.

Chicago is destined to become the theatrical center of the United States, is the opinion of the committee, and the members drew attention to the fact that many theatrical managers, realizing the advantage of a central booking point, have moved from New York to Chicago in the last few years. Chicago has at present 116 play houses and 452 moving picture theaters.

A grand total of $46,000,000 is invested in the city for the entertainment and pleasure of Chicagoans. In the downtown theaters alone $6,500,000 is turned in annually at the box offices, while the total attendance is 8,000,000. This was the showing made in 1912. "If it were possible to estimate the total amount of money spent by Chicago each year for theatrical attractions," declared the report, "it would probably be easy to prove that more money is spent on amusements in this city than for any single commodity of merchandise or for any of the necessities of life."

The report, unfortunately, affords no comparison of figures showing the volume of business done by the larger theaters and that done by the moving picture houses. This would have been valuable and interesting, as it would have shown at a glance the advance in the receipts of Chicago picture theaters and also that of the large houses for the past few years. It would also have shown what decline, if any, has been experienced by the large houses due to the competition of the picture theaters.

Paris does things more thoroughly, as is shown by the following cable, of May 3, to the Chicago Tribune: "An evidence of the effect of the moving picture shows on theaters and other entertainments is afforded in the publication of the receipts from all amusements in 1912. The returns are official, as they are issued by the assistant publique, which collects 10 per cent. of the receipts for the poor.

"The receipts last year reached the record mark of $13,100,000, which was nearly $1,400,000 more than for the previous year. As every class of shows give an increase, it is argued by some that the moving pictures have not injured the older entertainments, but that they have found their own audiences.

"An analysis of the report, however, shows that the receipts of the theaters increased from 33,000,000 francs to 34,000,000 francs, or something over 3 per cent.; those of concerts and cafe concerts from 6,842,000 to 9,459,000 francs, or nearly 40 per cent.; those of music halls from 7,000,000 to 7,410,000 francs, which is not 5 per cent.

"But the moving pictures jumped from 2,800,000 to 6,800,000 francs, an increase of 143 per cent."

Opera shows the greatest returns, with a grand total of 10,003,000 francs.

Chicago Film Brevities.

S. L. Rothapfel, director of presentations at the Lyric, Minneapolis, paid a special visit to the city, Tuesday, May 6, to see a presentation of "Quo Vadis?" at McVickers. Mr. Rothapfel reports fine business at the Lyric, and great enthusiasm over his programs.

* * *

C. Lang Cobb, Jr., of the Ramo Film Co., arrived in the city, Monday, May 5, from Detroit. Mr. Cobb left New York April 28, and went direct to Wheeling, West Va., to attend the exhibitor's state convention. Thence he proceeded to Pittsburgh, Cleveland, Toledo, and Detroit. He left this city for Indianapolis Wednesday, May 7, from which point he proceeded to Buffalo and back to New York. Mr. Cobb reported a fair demand in all places visited for the Ramo brand.

* * *

W. H. Needham, proprietor and manager of the Gladstone Theater, Gladstone, Mich., was in the city last week, arranging for service with the General Film Co.'s branch, 429 S. Wabash Ave. Mr. Needham made a call at the World office and reported satisfactory business.

* * *

The Moore Feature Films, Inc., has opened offices in this city, in the Straus Building, Clark and Madison Sts. Menlo Moore is president and W. W. Willis is manager. The firm has exclusive state rights in Ohio, Indiana, Kentucky, Wisconsin and Michigan for a number of feature films by Gaumont, Itala, Solax and other makes. The firm's advertisement will be found on another page, in this issue.

A NEW PICTURE BY "LITTLE MARY."

Miss Mary Pickford is the author of "When Fate Decrees," a single-reel story which the Kalem Company will release on June 4. Miss Pickford has written the story for Miss Alice Joyce—who will play the lead—between whom and "Little Mary" there is a strong friendship. Miss Pickford is no novice as a photoplaywright, being the author of many produced pictures.

NEW YORK MOTION PICTURE COMPANY NOTES.

Ad. Kessel and C. O. Baumann, of the New York Motion Picture Company, returned to New York on May 9 from a short trip to the Pacific Coast, where they have been looking over things in general.

The Mutual Film Corporation is being flooded with requests for bookings for the five-reel special, "Battle of Gettysburg," which will be ready for shipping the latter part of the month.

Word comes from the coast that Jay Hunt, who is directing Kay-Bee and Broncho pictures, is making good, which is just what his friends expected.

KATHLYN WILLIAMS TO PRODUCE HER OWN PICTURE.

Kathlyn Williams, the talented leading woman of the Selig Polyscope Co.'s Pacific Coast Stock Company, has already gained a great deal of prominence through her ability as an originator and writer of successful scenarios. Now she is going to add further laurels to her reputation by personally producing a series of pictures which she has written herself and in which she will play the principal roles. Mr. W. N. Selig has completed arrangements whereby her initial effort in this direction will receive the co-operation of the entire Pacific Coast studio organization.

Doings at Los Angeles

Strong Picture Coming From the Biograph Company—Mutual Changes and Other Newsy Notes.

I AM of the opinion that the verdict of the motion picture world, when a forthcoming production called "Mother Love" is released by the Biograph Company, will be that David N. Griffith, the Biograph producer, has made his masterpiece. In the past Griffith has turned out a number of pictures which have been recognized as something corresponding, within the motion picture field, to the classics in older and maturer channels of artistic expression. Of course, no one can tell what other ideas may be fermenting in Griffith's brain, or what he may give forth later, but in "Mother Love" he has produced a film which many critics will undoubtedly declare to be the most artistic picture ever made. Superlatives have been so much overworked in connection with motion picture productions that they have become cheapened and have lost their meaning. Here is a picture which calls for their legitimate use and because the words have been so impaired it is difficult to express strongly enough the merit of this picture.

In making it Griffith has not permitted himself to be restricted in any avoidable way. For example, he has disregarded the arbitrary condition of length usually insisted upon and as a result the picture has run about 700 feet over one reel and will be released in the odd length. He has been unwilling to make any attempt to finish the picture in a stated time and consequently it has been about five weeks in the making, although he has been producing other pictures meanwhile. Expense has never been considered and therefore a single scene—a cabaret entertainment in a large metropolitan cafe—cost $1,800, exclusive of salaries. "If it serves no other purpose it will at least teach cafe managers in the interior how to run a cafe," Griffith observed the day he made it. The producer himself recognizes it as a supreme effort. It will be interesting to see what its reception will be by the public.

Griffith is preparing one other big effort before the company returns East for the summer. For a couple of weeks carpenters and masons have been building a village in the San Fernando valley. This does not mean that they have been putting up flats to represent store fronts, but that substantial frame structures have been erected and so formed and grouped as to express Griffith's idea of a certain Western village. Thus far no photographing has been done, although a few of the scenes have been roughly rehearsed. The punch of the story will be the destruction of the entire town by fire. This will be the last picture made before the company's departure. The date for this, originally set for May 28, has been advanced so that it will probably not be earlier than the second week of June, and may be even later, depending on how the San Fernando production goes.

Thanhouser Company Goes East.

The entire Thanhouser company returned East, leaving this city April 30, to take up their quarters in the new studio in New Rochelle. It is reported that the organization will probably return to this city next fall. Meanwhile the studio is to be retained by the Mutual forces. L. J. Henderson, director, and Frederick Vroom, manager, remained behind and are now organizing a new Majestic company to make regular releases. Since the Thanhouser company took possession of the old Imp studio on Brooklyn Heights soon after arriving here last fall, many improvements have been made. A number of buildings have been erected and it is now one of the best equipped studios in Southern California. Fred Mace, who is organizing a company to make "Mace Philms," returned from New York on the same day the Thanhouser forces departed, and it was announced that during the next month, while his new studio at Hollywood is being made ready for occupancy, he will put on a series of experimental comedies at the Brooklyn Heights studio and they will be released under the Majestic brand.

New Monopol Company Busy.

The first picture to be made by the new company, which is working under the direction and management of Tom Evans at the old Monopol studio in Hollywood, was started this week. It is to be a three-reel production of "A Florentine Tragedy," with Constance Crawley, Arthur Maude and Wilfred Lucas in the principal roles. Lucas, who gave up a position as director with the Universal company to return to New York, decided to remain here for a while with the Evans company. Except that it is generally understood that Pat Powers is behind the new company, little is known about it here. Evans is not particularly communicative. Practically the entire Powers sub-organization deserted from the Universal upon Evans' arrival and went over with him to the new studio. Directors McDonald and Matthews, who were the Powers directors with the Universal, are now with him and nearly all the actors are at the new place. There are twenty-two members of the new company, not including cameramen and those employed in the factory department. Factory buildings are now being added to the developing rooms, so it is evident that the company expects to make its prints here. A carpenter shop for the manufacture of furniture and props is being built and two new stages of 60 by 40 feet each are being laid. Mr. Evans says that the studio will have no stated output. He will simply make as many reels as he can without impairing quality.

New Picture Company.

The Panama-Pacific Motion Picture Company is a new organization which has been formed for the purpose of photographing the State of California. Head offices are to be in this city. A. L. Richardson, of Pasadena, is president; W. E. Macarton is general manager, F. W. Bloom is secretary, and Jesse H. Buffum is head of the mechanical department. The company will begin operations May 10, when an expedition equipped with three big Pierce Arrow seven-passenger automobiles and a truck will leave San Diego for an overland tour to Eureka embracing all the points of interest between. The old Spanish missions, the Yosemite national park, the big trees reservation and Lake Tahoe will all be used as backgrounds for pictures having stories behind them, and a great many straight scenic and educational pictures are to be made. The party will include eighteen actors, three cameramen and a scenario writer.

News Briefs.

The second public appearance of The Photoplayers will probably be made the first week in June, when the club will give a burlesque show in Temple Auditorium in this city for three nights and a matinee. At a general meeting of the club held last Saturday night a committee was appointed to make the preliminary plans and report back to the club at a special meeting next Saturday night. At that time the members will decide whether the data as presented by the committee justifies the move. The committee will make a favorable report, and since the sentiment in the club is strongly in favor of the show it will probably be given.

* * *

William Selig, head of the Selig Polyscope Company, who was called back to Chicago on business soon after he arrived in Los Angeles on what was to have been a visit of several months' duration, is back here again, this time to stay until he is ready to return.

* * *

Lem Parker, Selig producer, took a company out of town this week to make a series of scenes along the Los Angeles Aqueduct in the Mojave desert. The story has to do with a great construction work.

* * *

Karl Coolidge resigned as scenario editor of the Keystone company last week and has gone to Portland, primarily to get married and incidentally to attend to business.

* * *

Frank E. Montgomery, formerly director for the Universal, is organizing a company for the purpose of producing special multiple reel features of Indian life featuring Mona Darkfeather, for a long time one of the Universal stars. Princess Darkfeather in private life is Mrs. Montgomery.

* * *

Local newspapers have carried stories to the effect that Jack London, the novelist, has sold the motion picture rights to several of his stories and will not only direct the filming of them, but will play the leads in several pictures. The local angle is that the pictures are to be made in Los Angeles—by whom, is not announced.

* * *

Word from Sacramento is to the effect that the Legislature is in such a row over the alien land bill that everything else is being neglected and consequently the bill now pending creating a board of censors and providing for the censoring of motion pictures may fail to get consideration before the date set for the adjournment of the Legislature.

* * *

A valuable Indian sacred bull owned by the Selig company and kept at the company's wild animal farm on the outskirts of the city was practically ruined one night last week when some person, supposed by the police to be insane, mutilated it with a knife. Several head of cattle have been cut in the same manner in other portions of the city.

P. M. POWELL.

S. O. MURPHY, JR., DEAD.

Samuel O. Murphy, Jr., who was treasurer and manager of the Rex Film Company, of Albany, N. Y., died at the Albany Hospital on Sunday, April 6, following an operation for appendicitis. The remains were buried at his old home, Spring Valley, N. Y.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

A Word of Warning.

THE First Christian church, of St. Louis, Missouri, had lately adopted what it calls "a novel plan to secure attendance from the boys and girls as well as from older persons." The account given of the plan by the St. Louis "Star" is as follows:

> The new idea goes into effect Sunday morning, and each person who attends the morning services will be given a free ticket to a moving picture entertainment on the following Friday evening in the First Christian church. The tickets will be distributed to scholars every Sunday morning and the entertainments will consist of three reels of beautiful and inspiring religious and educational pictures.

This plan is not altogether novel as it has been tried by several other Sunday-schools last year among the number being the Dr. Fry Methodist Episcopal church, South, of St. Louis itself. Moreover, there are grave objections to the plan on moral grounds and the final results are bound to be much more harmful than good. It is all right to use the pictures for amusement, or as money-getters, or for religious and educational purposes; but to use them as a bribe is altogether wrong, and when you tell a child "If you will come to church or Sunday-school I will give you something for doing so," you are doing exactly the same thing as the "big interests" do when they say to legislatures "pass or kill this bill and I will give you so much cash." We have had over a quarter of a century's experience in church and Sunday-school work and we have seen the boys and girls we have taught in Sunday-school go out into the world as grown men and women. We have also seen coals and blankets and picture cards and all sorts of other things used to procure adherence to church and Sunday-school. The results we have also seen and they have been invariably bad. Persons who go to church for what they can get out of it not only quit when they can get nothing more, but their whole moral tone and spiritual life has been lowered and degraded. They become the men and women who do and wink at the doing of illicit things and the persons who are guilty of the sharp and shady practices. They have no real religion and if you use a system of bribery in teaching them religious tenets and beliefs they cannot possibly get any, because while you are preaching the word of God you are practicing the works of the devil.

A Much Better Plan.

A much better plan would be to use the admission tickets as rewards for well learnt lessons or for continued good conduct in the same way that rewards and prizes are offered in the secular schools and one church has been very successful in employing a free distribution of tickets to non-church goers together with an invitation to some particular exhibition. No obligation was attached to the acceptance of the ticket, but the givers depended on the natural inclination of the recipient to come and see what was going on. The picture service and the sermon made their own appeal and those who had been first attracted by curiosity, came again for pleasure and stayed for better reasons. In the First Christian church of St. Louis,

> Moving pictures are shown every Sunday evening after the sermon in the church auditorium. The Rev. John L. Brandt, the pastor, and Mr. Charles A. Forse, the superintendent of the Sunday-school, having charge of the exhibition.

We would suggest that this service be made a missionary service, that the picture be selected and the sermon composed upon it so that both will teach a single definite evangelical truth of a "converting" nature, that the hymns and prayers and Bible readings be chosen to correspond and that the whole service be made to center round some one truth that will rouse the congregation to an appreciation and knowledge of their spiritual needs and responsibilities. Then distribute cards of admission and notices throughout the town inviting everyone to attend. This plan will pay not only in increased attendance but also in increased and deeper spiritual life in the parish, and it is not open to the charge of bribery and corruption, as is the Sunday-school attendance plan referred to above. The plan is not ours; it was tried about a year ago by a diocesan missionary in Pennsylvania, who went into a town where there was no church and the people did not care for church. He secured a hall, gave a series of services as above described, and in six months had an earnest and enthusiastic mission started that has been growing ever since.

An Advertising Adjunct.

The St. Paul, Minn., "Pioneer Press" sends us the following notice as to how the moving picture theaters are co-operating with the Social Service institutions of that city in religious and educational work:

> Weekly announcement of the Social Service church will be made in motion picture houses of the city through slides furnished by the publicity bureau of the church. The owners have offered to do this without charge, the plan being very acceptable to them. This is the first step in the movement which the church has started to co-operate with the various activities of the city. The Rev. C. W. Barnes, pastor of the church, preached, for instance on Lincoln, Sunday, and the slides for that week displayed a picture of the emancipator and gave the title of the sermon.

This is a capital idea and it can easily be adopted by others elsewhere. The live exhibitor, especially in the smaller and country towns, is generally very glad to educate his community in a knowledge and appreciation of the picture and to help the better element in the town to see their beauties and utilities. The work of the religious and educational bodies does not interfere with his business and as a matter of fact even makes it better, because the persons who start to use the pictures seriously get to going to his theater for amusement. Consequently it will in most cases need only a request and the supplying of an inexpensive slide announcement for churches, Y. M. C. A. and other social and religious workers to have at their command an excellent medium of publicity.

LATEST EDUCATIONAL RELEASES.

Releases April 6 to 12.

Following each title are given the volume and page of the Moving Picture World where the synopsis and comment on that particular picture is to be found, the volume number before, the page number after the colon. The notes after certain of the titles are not intended as synopses, but merely as hints on the uses for which the picture is or has been found available. The following abbreviations are used in the catalog:

2r, 3r, etc.	means	two-reel, three-reel, etc.
n.s.p.	"	no synopsis published to date
n.c.p.	"	no comment published to date
sp. rev.	"	special review
mfg.	"	manufacturer's advance note
adv.	"	advertisement

GENERAL TOPICS.

Animated Weekly. Universal 9. (16:308.)
Gaumont Weekly. Gaumont 9. (16:314.)
Mutual Weekly. Mutual 9. (16:310.)
Pathe's Weekly. Pathe 7. (16:198.)

PHILOSOPHY.

The Fear. Powers 11. (16:84; 281.) A psychological study of fear.

RELIGION.

The Wanderer. Imp 7. (16:86; 282.) Illustrates the works of mercy and the example and imitation of Christ.

SOCIOLOGY.

The Maoris, of New Zealand. Melies 10. (16:78; n.c.p.)

SCIENCE.

The Analysis of Motion. Pathe 11. (16:80; 380.) A new venture in kinematography; pictures taken at the rate of 1,200 per second and projected at the ordinary rate so as to render visible such rapid motion as the flight of a bullet for instance.
Crystallization. Eclair 6. (15:1360; n.c.p.)
The Locust. Pathe 11. (n.s.p.; 16:380; note 16:365.)

APPLIED SCIENCE.

The Life Savers of Chicamamico. Champion 7. (n.s.p.; 16:282.)
Laying a Marine Cable. Vitagraph 11. (16:76; 380.)
Making Birch Brooms. Eclipse 9. (16:98; 379.)

FINE ARTS.

Tombs of the Ming Emperors. Selig 10. (n.s. or c.p.)
Eighth Anniversary Celebration of the New York Hippodrome. Kinemacolor. (n.s. or c.p.; sp. rev. 16:173.)
The Capture of a Wild Cat. Edison 11. (16:78; 379.)

LITERATURE.

Art and Honor. Lubin 21 Feb. (15:626; 997.) From F. Hopkinson Smith's "An Old-Fashioned Gentleman."
Memories of His Youth. Lubin 27 Mar. (15:1246; 16:163.) From F. Hopkinson Smith's "An Old-Fashioned Gentleman."
God Is Love. Pathe 10. (16:80; 379.) Photodramatization of Tolstoi's story "Where love is there is God also."

GEOGRAPHY.

Rivers and Coasts.

The Kentish Coast, England. Eclipse 9. (16:198; 379.)
The River Clyde, at Lanark, Scotland. Pathe 8. (16:80; n.c.p.)
The River Rhine, Germany. Nestor 7. (n.s.p.; 16:282.)
Scenes Along the Pescara River, Central Italy. Cines 8. (16:196; 281.)
On the Nebi River, Somaliland, East Africa. Cines 12. (16:196; 380.)

European Countries.

Spanish Towns. Great Northern 12. (n.s. or c.p.)
The Golden Horn, Turkey. Mutual educational 10. (16:88; n.c.p.)
See also under Rivers and Coasts above.

Asiatic Countries.

See under Fine Arts.

African Countries.

See under Rivers and Coasts above.

New Zealand.

See under Sociology.

LIFE IN DUST—DEATH IN DUST.

A Health Study of the Rotifer.

It will be a surprise to a great many people to know that common dust is possessed of life. In the seventeenth century a naturalist named Leeuwenhoech, noticed when he moistened the dust gathered from the sides, roof, or gutters of his house, tiny little strange beings made their appearance. By the process of subaqueous microscopy these atoms of life, or rotifers, are animalculae which collect in the dust wherever it is permitted to lie. When these atoms are no longer wet, the tiny forms secrete themselves in cists and await more favorable times. These cists are formed of a cartilaginous envelope inside of which the little animal appears as though mumified, animated solely by latent life, their actual size being 1-10 of a millimetre. When, however, they are placed again in water, the beneficial action of the humidity revives the animal, which, after several hours, recovers from its torpor.

After having stretched itself as though awakening from a long sleep, it departs in search of an appropiate place in which to dwell; its size is now about ¼ of a millimetre. Its process of feeding is extremely peculiar; by extending two "collars" surmounted by vibratile hairs which serve to create a violent current, the effect being the attraction of nutritive particles towards its mouth. Any infusoria (a minute form of life), which are at all too large are immediately rejected, for, in the twinkling of an eye, its mouth is immediately closed, only to be reopened with hesitance and timidity.

This unusual picture from the Eclair studios will be a revelation to all who see it, as showing the possibilities and powers of life in dust. The advantages to be derived from its exhibition are manifold, under all circumstances, and especially in schools it will be educational; the knowledge gained therefrom will again in turn teach lessons in cleanliness as the only means of preventing this subtle life which of course increases as dust accumulates and becomes moist.

Poisonous Dust.

It is not a new theory that dust is a common danger to health. People who work in factories where certain forms of dust abound, such as possess lead and similar substances are the common victims of tuberculosis; as shown in the above pictures that life which is latent in the dry state becomes active and vicious immediately it is moistened in nostrils and throat. All forms of vegetable life are subject to the evil effects of dust, and as a case in point it may be mentioned that at the present time a case is pending in the Pennsylvania courts, in which damages are being sought for the destruction of valuable plants caused by cement dust floating from a factory half a mile away. While this instructive picture is not especially classified in hygienic lists, no one who sees it can fail to interpret for himself the possibility of the growth of many dangerous diseases, when the cultivation of the germ is so encouraged by dust. This film giving such wonderful microscopic enlargements of the rotifer or dust-germ, is an addition to educational films for which much credit is due to the makers.

W. H. J.

PLANTS WHICH SEEM TO POSSESS ANIMAL LIFE.

Another deep-sea picture magnificently tinted in natural colors, is that of the Polypes. Authorities tell us that while the Polypes are close to the animal kingdom, they resemble and are often mistaken for plants. When found in their natural state they are of most varied and unexcelled shape, whilst the delicate colorings are magnificent. Their beauty is such that nature seems to have determined that they shall not be ruthlessly destroyed, having given them long sharp thorns which repel unwelcome visitors.

The Alcoymuim.

This is a special species of animal plant of exceptional interest in that it is covered with a shell, upon which grow minute living flowers. These three specimens, the Polypes, the Alcoymuim, and Anemone are very similar, yet live independently, the commonest species being found in the Atlantic. This addition to the series of the natural history of the deep sea, are entirely new and have probably never found their way in educational works obtainable by the average student or scholar. Educational cinematography is making unusual headway by the constant production of these extraordinary subjects from the world's deepest and hitherto unexplored places. While universal in its revelations, it is only by such subjects as these that the moving picture is equally valuable in research; these pictures cannot be used too quickly or too frequently.

LATEST NOTES OF PROGRESS.

The public press is everywhere recording the development and progress of the moving picture along educational lines. Questions of censorship and inferior pictures are now of little importance. The educational film is demanding and receiving universal attention. The most recent advantage particularly noticed is the photographing of motion. The movements of animals, birds and under-water life, as recorded by the latest cameras in revealing motions impossible to the human eye, and consequently never seen before and are commanding especially attention.

Speaking of these advantages Thomas A. Edison says "Through the artificial eye of the camera and the moving picture machine, we are now able to analyze motions too fast for the human eye to perceive unaided, and through this analysis of motion science is now able to get a keener insight into the processes of natural phenomena than could be obtained in any other way. The camera and the moving picture will ultimately lay bare many of Nature's darkest secrets."

It should also be noticed that this same camera power is being used in France in the gymnasium and on the athletic field and all kindred sports. It will be to the advantage of all schools to know that the moving picture is not to be confined to the science room or even the class-room. The auditorium properly equipped with the moving picture machine will be prepared to bid defiance to the world's secrets, whether in depths of earth or sea, or hidden by science or nature; even humanity itself is so closely analyzed that no movement possible to the human system can any longer be hidden, not only from full sight, but so enlarged that its most minute detail becomes an exhibition of power.

IN HIGHEST PLACES.

Secretary Redfield is proving the progressive nature of the new administration at Washington by an unlimited and unrestricted use of the moving picture in the Departments of Commerce and Labor. The saving of time, the better reproduction of details with thoroughness of research, and rapidity of teaching, are the causes given for the governmental use of the moving picture. This is not referred to here as an indorsement of the moving picture in highest places, but as an example which neither labor or education can afford to slight. The time is not far distant when anywhere, wherever knowledge is sought, or the value of teaching is expected, to exclude the moving picture will be the ignoring of one of the most necessary advantages.

"LONDON ASSURANCE" TO BE SEEN IN PICTURES.

Under the direction of Lawrence McGill, the old comedy favorite, "London Assurance," is being staged by the Reliance Company for the release of May 19th. The classic role of "Lady Gay Spanker" will be portrayed by Edgenea De Lespine.

By means of a mechanical contrivance a camera is taking every five minutes a picture of the construction of the Palace of Machinery, the great structure of the San Francisco 1915 exposition. This means ninety-six each day or six feet of film. The camera is amply protected from sun and rain. The resulting picture ought to be worth seeing.

Music for the Picture

BY CLARENCE E. SINN

MISS DITTMAR is here again with her usual good offering. I hope it is in time to be of service to those who may have occasion to play for this picture, as it appears to be well balanced, thoughtful and in every way worthy of the subject which it accompanies. She says: "Inclosed find my program for 'The Crimson Cross' (Eclair). It might be of help to some one."

First Reel.

1. "Pilgrim's Chorus" (Thannhauser).
2. "Prayer from 'Der Freischütz'" (Weber).
3. "The Rosary."
4. "Consolation" (Leschetszky).
5. "How Lovely Are the Messengers" (from Saint Paul).
6. "Gloria from Twelfth Mass."

Second Reel.

1. "The Agony" from "Crucifixion."
2. "Procession to Calvary" (Crucifixion).

Mysterious and Agitato until end of reel.

Third Reel.

1. Several bars from introduction to "Otello," very softly, then a few bars of "I Know That My Redeemer Liveth."
2. "The Heavens Are Telling."
3. "Funeral March" by Tschaikowsky.
4. "How Lovely Are the Messengers" until end of reel.

A splendid accompaniment. I would suggest that it might be easier for another to use if you had given an idea of where to begin and stop each number, taking cues from the action or from sub-titles appearing on the screen. Anyhow, the constituency is your debtor.

* * *

J. D. S., Nebraska, says in part: "Can you give us a list of classified music (not dramatic) in your suggestions. For instance, some suggestions for music say 'play——, or—— or——.'

"Now it seems that a list of music might be made out in which all music of the same character might be placed under the same head, thus enabling a person to choose from 25 or 50 numbers if he doesn't happen to have the particular one called for."

I want to say to J. D. S. that this question occurred to me when I first began contributing to this page three years ago. It seemed to me that considering the countless musical numbers on the market and in various libraries (and possibly no two pianists in the world have libraries exactly alike), a long list of numbers similar in character would fill more space than its importance would warrant. I therefore chose several numbers of different character, all of them well known, and let each one stand as a representative of its class. For example, Schumann's "Traumerei" is presumably well enough known to give any pianist an idea of the character of music intended. Knowing this, he might play that number or substitute any similar piece of music he chose. The same may be said of "Angel's Serenade," and "Melody in F." I believe these three numbers are sufficiently well known to represent any number of similar pieces a pianist may chance to have in his library. Novelettes are so much alike it is seldom necessary to specify any particular one, though when a correspondent mentions titles his program of course appears as he sends it. Bendix's suite of four: "Longing, Parting, Meeting and Reconciliation" I have also mentioned freely, not because I don't know any others, but because they are good representatives of their class of music, are fairly well known and easy to get. The "Barcarolle from Tales of Hoffmann" might be taken as representative of another class; Gautier's "La Secret," and Delibes' "Pizzicato from Slyvia Ballet" may be taken as typical allegretto movements from scenes calling for something light, rather lively and not so noisy as a march (for example) might suggest. About all of the old standard music is published in cheap form by some one or other and is easily obtainable at small cost. I take it for granted that the average pianist is more familiar with these as a whole than with the more recent publications—that is, that these numbers are more widely known. For that reason alone I have thought it advisable to stick pretty closely to well-known pieces in my suggestion for music to the pictures, believing it would be intelligible to a larger number of readers than if I tried to choose new programs of up-to-date music for them. Your plan is all right so far as it goes, but it would take quite a large catalogue to hold a list that would be useful to all and for this reason would not be expedient in our limited space.

* * *

The Selig Polyscope Company are making into pictures some of the successful satires of Chas. T. Hoyt, which were so popular a couple of decades ago. The first one to be released is "The Midnight Bell." This is a comedy with a little melodrama running through it. The music is mostly of a lively nature, and as the characters are all of the "Down East" country type I would suggest that "barn dances" and "rube" music generally would help to carry out the atmosphere of the story. Suggestions for the music are here offered:

"THE MIDNIGHT BELL" (Selig).

Part One.

1. Any "Barn Dance" until title: "Steve and Ned Are Rivals."
2. Chorus of "My Irene Is a Village Queen" (Remick) once. (Von Tilzer's "Sun Bonnet Sue" may be substituted. Not important.)
3. "Daly's Reel" (not too fast), or any similar "rube" tune; until title: "Steve Decides to Rob the Bank."
4. Light mysterious music (not too pronounced) until: "Next Morning."
5. Agitato pp. until title: "Lemuel Tidd, Justice of the Peace."
6. Any intermezzo for neutral scenes until: "The Squire's Lawyer Is Called From Boston."
7. Short waltz—about 16 bars—just enough to make a change of music for this scene; until title: "Nora Resents, etc."
8. "Parting" (Bendix-Witmark), until: "Afraid of Being Caught, etc."
9. Mysterious until end of reel.

Part Two.

1. "Chicken Reel" (by Daly), or "Barn Dance," until: "The Entertainment at the School House."
2. "Well, I Swan" (Rube song pub. by Witmark), until telegram is shown; then a few bars of moderato (leading to next movement) until title: "Stop, My Uncle Is Innocent."
3. Light Agitato. After he coasts down hill, a short strain of "rube" music may be introduced for comedy business to end of scene. Then back to agitato and continue until: "The Sewing Society."
4. "A Good Old-Time Straw Ride" (Witmark), or any lively music suggestive of country scenes; until: "Leave My House Immediately."
5. "Meeting" (Bendix-Witmark), until: "But As a Citizen of These United States."
6. "Turkey in the Straw" until: "After Choir Practice."
7. First strain of "Meeting" until Steve enters Church.
8. Long Agitato. A church bell effect is used in this number. Play until crowd enters church and Steve is arrested.
9. Lively intermezzo until: "The Minister's Faith in Nora Is Restored."
10. Any Novelette until end of reel.

* * *

'THROUGH THE TEST OF FIRE" (Great Northern).

Part One.

1. Waltz Lento (long) until Count leaves Goldstein's room.
2. "Apple Blossoms" or any similar slow "Reverie" until: "After the Wedding."
3. Waltz until "Bride and Groom Depart."
4. Novelette until: "The Factory Workmen Have Arranged."
5. Lively music—work up to gallop as runaway horse is seen; crescendo till Jack falls, then:
6. Short plaintive (about 16 bars).
7. Allegretto ("La Secret" by Gautier or "Passion" by Helf & Hager), until end of reel.

Part Two.

1. "In the Shadows" (Finck) until: "Jack Advises His Comrades to Strike."
2. "Entr' Acte Gavotte" (Gillet) until: "Eight Days Later."
3. Pirouette—"Pas Seul" (Finck) until: "A Few Days Later."
4. Waltz until she is seen on bridge.
5. Agitato—p. Work up to f; till both men knocked down.
6. Waltz until: "Mr. Goldstein Is Killed in the Explosion."
7. Hurry p. and f. (fire scene) until: "Count Hardegg Has Inherited a Vast Fortune."
8. Pirouette until: "No, I Will Not Leave My Husband."
9. "Reverie" until: "Youthful Arrogance."
10. "The Flatterer" (Caprice by Chaminade), or some light allegretto; work up faster in agitated manner as action develops—until men exit. Then:
11. Intermezzo until end of reel.

Part Three.

1. Any novelette until: "The Workmen Press Their Claims."
2. Agitato—p. and f. until they ride through crowd and exit.
3. "Love In Idleness" (Carl Fischer) until: "Let Me Stay With You, Dear."
4. Short waltz one scene.
5. Hurry (fire scene) till: "I Will Find Your Husband."
6. Change to heavier, hurry until both men come out of burning building.
7. Plaintive until wreck is seen burning, then hurry (fire scene) until end of reel.

SIEGMUND LUBIN'S BIRTHDAY.

A very pretty function was pulled off at the Lubin plant, Philadelphia, last Monday, April 21, the date being the anniversary of Mr. Lubin's birthday. At noon a gun was fired and over four hundred of the employees, players and executives poured out into the grounds shouting "Many happy returns of your birthday." Mr. Lubin was directed to a platform to receive the congratulations, and a silver cup was presented by Anna Levitt and Mary Powers, two little girls, both players and under four years of age. Charles Goldsmith made the presentation speech, to which Siegmund Lubin responded in a very emotional reply. The buildings were decorated with bunting and the executive office filled with flowers. The cup was manufactured by the Caldwell Company of Philadelphia and weighs 8½ pounds. Barry O'Neil, Tom Cochran, Wm. Kerry, Charles Goldsmith, H. A. D'Arcy and Tom Hopkins were the committee of arrangements and made a success of a function that will for many years remind Herr Lubin of the love and loyalty of his people.

CROWN THEATER, HACKENSACK, N. J.

The Crown Theater, Hackensack, N. J., owned by Charles G. Tefft and Mrs. Edith L. Shafer, opened Saturday, May 3rd. It is a beautiful 300 seat house, especially constructed for the purpose; well ventilated, fire proof booth, etc., and no expense has been spared on the equipment which was furnished by J. H. Hallberg "The Economizer Man." Motiograph, 1913 Model, Hallberg A. C. Economizer, 300 Andrews Chairs, Ticket Receiver, and full line of supplies. Mr. Hallberg also reports the sale of a Simplex Projector with Gundlach lens through Chas. P. Gilmore, Oswego, N. Y., Power's No. 5 through J. B. Ashton, Provo, Utah. Hallberg Standard A. C. Economizer to E. S. Thrope, San Marcos, Tex.

IMPRESSIVE PICTURE PRESENTATION.

An extraordinary scene was enacted the other day in a picture theater at Pontefract, a village in Yorkshire. The attraction was the Kalem picture, "From the Manger to the Cross," and practically every inhabitant of the little township saw it. On the last night, just before the picture was about to be projected, the vicar of the parish, the Rev. W. Gell, left his seat in the stalls and mounted the elevation in front of the screen. He asked for silence, which was most reverently accorded by the crowded house, and then conducted a short prayer service. The effect on the audience was most profound, for after the exhibition the audience sang most impressively the well-known hymn, "Sun of my Soul."

"Pop" Lubin, the Cup and Some of the Lubin Happy Family at the Birthday Party.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Likes Our Idea.

THE M. P. Sales Agency, London, in its last batch of advertising matter sends a Kraus postcard with a blank back for the advertisement of the theater in place of the usual postcard printing. This is an idea that was advanced in this department some months ago and we are glad to see that Mr. Nichols liked the scheme. The blank back postcard makes a capital medium for special announcements and programs. If any exhibitor is interested we can tell him where they may be had.

Another interesting novelty that has been adopted by Mr. Nichols is the small book of pictures which may be slipped under the finger and made to reproduce action. The idea is old, but its use as a trade advertisement of the Kalem films is something really new. We think that their use over here would prove effective as souvenirs.

It is more of a fight for business abroad with the open market and the Agency's weekly packet of advertising matter would delight the heart of the American exhibitor.

Finds It Pays.

Steve M. Farrar, of the Casino, Eldorado, Ill., writes that he is getting business when he advertises. He adds "I know it is rough, but that was what I wanted as my crowd is not the highbrow society kind, but working people who spend their money freely if they get their money's worth." It's a lot to know just what sort of advertising will bring the best results and to be able to reach them with that sort of stuff. One of the samples submitted is a half page advertisement, the same type being used to run off a throwaway. It uses the "scoop, we've got 'em copy with the "scoop" in fifteen line letters. It catches the eye and holds the attention, but further down we think that "The dare-devil criminal in three reels" would have been improved by a dash between "criminal" and "in," using "parts" in place of reels, making the line look like this

The Dare-Devil Criminal—In THREE parts.

As a whole the advertisement is well displayed and should pull. Mr. Farrar writes that he had a turnaway two shows. Another dodger gives this:

SUPPOSE
You were living happily with your wife and young son and
A MAN
whom you thought to be your friend, made love to your wife
and in the end
STOLE
Her away from you, would you
KILL THAT MAN?
That's what you will have decided for you
TO-NIGHT
at the
CASINO

That was The Unwritten Law, but it could be made to apply to other releases. We think that the wording should have been worked to get the word Wife in between stole and kill. It is not good advertising for some houses, but in the cheaper sections that sort of thing will grip the attention.

Four Cent Programs.

Some of the exhibitors who are wrestling with the program problem should see the program that E. H. Montague, the Selig London agent sent us. It is that of the West End picture theater, London. Its cover is heavy French gray about nine by eleven inches, with a cipher in gold. Inside is a single four page sheet of white hand-made paper carrying wood cuts of the interior on the first and fourth pages and the program on the other two. Just the titles of the pictures are given and the scale of prices. It is anything but imposing, yet four cents must be paid for this and a red seal with the price printed on is gummed over the edge that the program may not be read without paying for the privilege. It is a swagger house, having cost three quarters of a million, but it seems tough to pay four cents for six titles of pictures and not even a synopsis. We like the American way better.

Aberdeen Notes.

C. T. Smithers, of the Idle Hour, Aberdeen, S. D., offers what seems to be a new wrinkle in his last Educator, the eight page weekly he gets out for the house. He announces:

> Ladies hat pins can now be found in holders on the tables both in balcony and on the ground floor at the Idle Hour. Ladies losing hat pins can now always find some to use in their place.

It pays to have the women realize that you regard their comfort and convenience with the same attention that you give the coins they pass into the box office.

Say's He's the Comp.

Not long ago we expressed the opinion that Bertram I. Williams, of Ponca City, Okla., should give the printer a cigar for the way in which he set the Wonderland ads. Now Mr. Williams explains that he set the stuff himself. We think that the printer is likely to get a better cigar than if his name was not Williams. That's the way it looks to us. Just to help a hardworking editor out, Mr. Williams gives his ideas on advertising. They are good because Mr. Williams has proven that he can get results not only on paper but in the boxoffice. It is rather a lengthy communication, but it is all meat. He says:

"To me, advertising is one of the most essential points of the motion picture industry. Of course, the small town exhibitor will say, "Yes—but we have not the advantages that the houses in the big cities have!" Naturally not, but there are thousands of new schemes as yet untried, and it is a peculiar, yet interesting fact that 90 per cent. of the greatest advertising schemes of the world have had their origin in the so-called "tank-towns."

Small Town Advertising.

For the small town exhibitor there are many methods of advertising. The great majority of them, however, may be divided into four classes:

Newspaper advertising.
Handbills, posters, circulars, folders, weekly programs, cards, etc.
Lobby advertising, "Front Display," etc.
Street advertising.

Naturally the first and second methods are those to which the small town exhibitor turns first.

In writing advertisements for newspapers, I have found that a comprehensive knowledge of type values and effects is almost a necessity for the production of good work. And it is really easier than most people consider to get that knowledge. Go to the different printing offices which you may favor with your patronage, and as a general rule, you will find them very willing to present you with a sample sheet containing lines of every type in use in the office, together with the names and different sizes of the same. The "point system" or the method by which one size of type is determined from another, may puzzle you at first, but you will quickly become familiar with it. It might not be out of order to explain herein that the standard of measurement in printing offices is regulated by inches the same as an ordinary rule. But instead of dividing an inch into halves, quarters, eighths, etc., the printer divides it into 72 particles, or "points." For measurement of advertisements they still have kept the old time "pica," a "pica" being exactly 12 "points" or one-sixth of an inch.

Advertising should be progressive and full of variety, otherwise it becomes monotonous. The same little ad in the same position in the same paper day after day with nothing but the names of your house and the title of your day's program may be all right in a way, but it won't pack your house at any time. When you invest in any business you expect interest and returns on your investment. When you advertise you should expect the same thing.

Trade-Mark Good.

It is a recognized fact in all lines of commercial business that a trademark is a business getter. Take a look at any brand of groceries or the output of any manufacturer and you will find a trade-mark. That sign will become impressed upon your memory far quicker than any article of great length or artistic words. Make it quietly effective, but make it SINK IN and stay in the minds of your townspeople. Flamboyant boasting may be all right with a traveling show where you are *in* one minute and *out* the next, but it doesn't work very long when a man has to stay in the same town with the same people. In the minds of your patrons it will soon become established and the name of your theater will be synonymous with and will instinctively suggest your trade-mark. The combination of changed copy and size of advertisements together with a fixed "catch-line" offers an ideal lay-out for continuous advertising.

If you are accustomed to using handbills in connection with your advertising write the copy and regulate the space so that one composition may be used for both the ad and the handbills. In that way you will save considerable during the course of a year.

Overcrowding a display ad with too much copy is bad business. Use snappy sentences, one or two to each reel, but catch up the salient points of each film and tell it. But at the same time, don't go to the other extreme and have too little display. The title of a film alone will not give its full effect. Some little bragging must be done and the bragging will not be effective unless it is carefully planned. To overboom is fatal, since the cry of "Wolf!" grows stale, but it is possible to make people want to see almost any picture if it is attractively described. It frequently happens that the manufacturer's advertising will carry a line that can be made over, and it does not always happen that the right line is the one played up in the original advertising. Read the ad and the story of the film and anything else you can get hold of, then make a choice of the line that will suit your clientele best. If you can't find the right line, write one yourself, and don't select the first thing that comes into your head. Work out a dozen and then select the best one of the lot. Of course, it will be a little hard at first to change from the old, worn-out style to the original, but it is not one-tenth as hard as it seems and one does not have to be a trained press agent to at least better the cut-and-dried formal announcement that will be skipped by all save those who are so interested that they would go to the theater anyway. If you have something to brag about, MAKE A NOISE. Don't merely tell the regulars what you have. Get after the guy who never comes and get him in. That, after all, is what press work really means.

Weekly Programs.

Weekly programs are a good method of advertising, and they can be made almost self-supporting by the judicious use of commercial advertisements. A good many exhibitors have claimed that it does not pay to have commercial copy on the pages of a program, but after trying the effect in a number of towns I will have to disagree on that statement. It is unwise to crowd in so much advertising that the house advertising is over-shadowed, but advertising in proper proportion to the house announcements cuts down the printer's bills to almost nothing and shows a certain stability in that it carries the tacit approval of the concern's advertising. Anything can be overdone, as I have noticed from several samples of programs from the larger cities, where it seems that the theater is merely running as a side line for the program. Objectionable advertising has no place anywhere, but the leading drug store, some shoeshop or perhaps a real estate advertisement can do no harm, and the checks will help pay the printer. Purely house advertising, circulars, handbills and similar paper should be held to the house announcements, but when it comes right down to anything in the nature of a program, there can be no objection to a reasonable amount of foreign advertising. If you can use the space to good advantage yourself there is a good reason for leaving out the outside advertising, but the advertising bills are sometimes pretty serious problems to the manager of a small town show and the extra advertising is sometimes the only thing that makes it possible.

Programs can be made a source of profit and prestige to every moving picture house if properly arranged. Some care must be taken and some money must be spent at first to introduce and popularize them. When this is done, however, there will be no lack of advertisers, who will buy enough space to pay for the printing and circulation. The public appreciate a neat, cleverly arranged program, and the exhibitor who gives them such a program will have an advantage over his rival who does not. Attention to details of this sort is often the secret of success.

Not Type Alone.

But remember, advertising is not confined to stuff in type. Your projection, your program, your house and the house management are all advertisements, good or bad, and it does not avail you much to get the people in if you can't hold them after you get them. Just to be doing something, the writer, the other day decorated the front of the Wonderland theater here for the Kay-Bee release "When Lee Surrenders." And what did he use? Nothing but Fourth of July flags and bunting. But everyone who came down the street stopped to inquire what all the noise was about and the result was that at the evening show we couldn't come anywhere near holding the people who tried to get in.

Small Towns and Large.

In declaring that the small town is the most productive of good ideas, Mr. Williams echoes our own statements (as in most of what he writes). In part there is a reason, for in the cities the business is ready to hand, while in the towns the manager has to fight for existence, but we think that men like S. A. Arnold, N. E. Chaney, C. T. Smithers, J. C. Rathbone and others could come into a city and make business in the residential sections where houses now starve. The locality house is in the same class with the larger of the small towns and the man who can hustle can get the business where the indolent manager gives up the fight and makes way for another.

And speaking of Mr. Arnold, we are going to send him an alarm clock by express, *charges collect*, if he doesn't wake up and come in. We have missed him of late.

Getting back to Mr. Williams, here is a rather impertinent, but catchy throwaway, mostly in wood type.

IF YOUR HEAD
is used for anything except to keep your collar down
bring it to see
LUCILE!

It would seem to take rather a long time for films to find their way down to Oklahoma.

An Occasional Bulletin.

M. S. Glen, Mountain Grove, Mo., has made a start in the right direction with a bulletin, "published now and then." It is a single sheet, printed on one side only, but snappy. We print some of the paragraphs.

> Glad you came. Do it some more.
>
> 'Tis said that "every knock is a boost." But don't try to boost us too much.
>
> Don't let anything you see in this Bulletin OFFEND you. It's just our way of talking, between reels.
>
> You say you have no use for a Picture Show? That's nawthing —we know some of your neghbors who haven't any use for YOU!
>
> A fellow who "can't see anything in motion pictures," nowadays, will find himself in the same fix by stepping in front of a MIRROR —he won't SEE anything!
>
> Old and worn films jump the machine, occasionally, because of their had condition; new ones jump the machine because of their stiffness. Think of this, loved one, before criticising machine or operator.
>
> WANTED, for some Wednesday night—a WEDDING, to take place on the stage. Will give the couple $5.00 in cash, free clergical service, and a dandy brand-new baby cart. Parties desiring to accept this offer should see us at least five days previous to the date desired.
>
> Springfield has just furnished a fine example of what would happen in lots of the smaller towns if some of the kickers against Picture Shows would only do the right thing. A lot of kickers there got together, organized a board of "censorship," appointed from their own ranks an "investigating" committee, put said committee on duty and then—with bated breath and big "collicky" eyes that rolled toward heaven like a dying calf, awaited that committee's awful, awful report! And what did they get for their self-appointed official bigotry? An open and honest confession that after numerous visits to every moving picture house in town, nothing had been seen at either place that could be adjudged bad or improper in any manner whatever; that they were in fact surprised (they hadn't been going to these awful "naughty" places, you know), to find the picture shows so clean, wholesome and educational in their general and continuous grind of motion picture stories, travel-scenes, topical incidents and industrial achievements, the world over. The same story, nine times out of ten, would have to be told if chronic kickers, EVERYWHERE, would only SPEND a dime, now and then, and personally VISIT their local picture show! In fact, if they possess any mentality at all, an occasional visit to a properly-conducted picture show will do them more real honest good than a MILLION visits to some hair-brained sanctimonious "KNOW-IT-ALL," who thinks he isn't performing his DUTY except when bitterly condemning OTHER people's business affairs and legitimate enterprises. The writer of this is a strong believer in true CHRISTIANITY, an earnest stickler for social and moral CLEANLINESS, is now and has been for about 20 years a Church-member in "fairly good" standing—BUT, please deliver us from that form of supreme ignorance and brass-mounted hypocrisy that tries to hide its supernal hideousness behind the mighty bulwarks of TRUE religion! Nothing could be more dangerous to the future welfare of a rising generation. If you don't BELIEVE this, go jump in the lake!

Mr. Glen may be from Missouri, but we do not think that he needs to be "shown" when it comes to handling the language.

Cameraphone Clips.

We think that the Cameraphone might occasionally give credit to this paper for its paragraphs. When it reproduces a part of one of Louis Reeves Harrison's criticisms there would be a certain added strength in the credit line and they might pay for their generous clips with an occasional credit.

In the line of original stuff they have put on a writer to do specials for the series of bulletins. This is an exclusive feature and we believe that this is the first time that a writer has been employed by a photoplay theater to do specials for the program. We think the Tenth Street, Kansas City, was the first to use syndicate stuff, but this is a step further.

A thoughtful tribute was this memorial to the many motion picture lights who went down with the Titanic a year ago:

> April 15th
>
> 1912 1913
>
> IN MEMORIAM
>
> To the memory of those builders of the modern theater and uplifters of the American stage, and to the memory of those noble exponents of the age of the motion picture, who went out from our stage a year ago today, and left it trembling at its own loss, we render loving tribute on this day.
>
> S. S. Titanic Homeward Bound

It is a graceful act and appreciated.

The Cameraphone Weekly is only a matter of time.

Fashion Note.

Carey Wilson, who is now dividing his time between hats and the Prisoner of Zenda film in New York State, writes that he has a hat that is a wonder. He adds that Zenda is going strong "up-state." We are glad to see real hustlers like Mr. Wilson getting out with these specials. The average big release would do double the business if its appearances were better advertised.

Getting Around It.

H. B. Smith, of the Fremont theater, Melrose, Calif., sends in a throwaway for The Reincarnation of Karma. He explains that there was some adverse comment when the subject was shown in San Francisco, but that he personally viewed the film and saw no objection. To forestall criticism he ran this note:

> SPECIAL REMARK, PLEASE READ CAREFULLY
>
> The management had considerable hesitation about presenting this classic masterpiece, owing to a doubt as to whether all would view it with the spirit in which it was conceived. However as it has passed the censorship both in the East and now in the West, we feel that we can safely show it, bearing in mind the old motto, "Honi soit qui mal y pense." (Evil be to him who evil thinks.)

He doesn't like the idea of translating the motto, but he found that few he approached knew the translation and so he played safe. They played to packed houses and encountered no objection. There is no particular reason why any should be found, for that matter.

Got It Wrong.

J. Howard Newell, of the Idle Hour, Bloomfield, Iowa, takes exception to an editorial in a recent issue of the Chicago Tribune. If Mr. Newell had looked more closely he would have found that while the editorial stated the house to be a moving picture theater, it was in reality a "Jargon" theater where plays are given in Yiddish. We think that some of the members of the Exhibitor's League in Chicago should have taken the Tribune to task. It was no more a picture theater than is the First Methodist Church. Mr. Newell is jealous of the reputation of the business. We wish there were more with his spirit. We'll never get where we are headed for until the managers take the same pride in the reputation of the business in which they are engaged as they do in their bank balances.

Mr. Newell sends in a lot of dodgers, none of which offers new catchlines, but all of which seem planned to get the business. In most instances he crowds his space with too much type. Half or even a third as much would stand ten times the chance of being read through.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Dinner

THE third dinner of the photoplay writers of New York, this time under the auspices of the Inquest Club, will be given at Keen's Chop House, West Thirty-Sixth Street, Saturday evening, May 31st., promptly at eight o'clock.

Tickets are two dollars each and may be had of any member of the club or of the Dinner Committee, Box Seventy, Madison Square Station, New York City. If tickets are ordered by mail please send a stamped and addressed envelope for return. Remittances should be payable to E. W. Sargent.

Reservations must be made not later than Thursday, May 29th.

All persons interested in photoplay are invited whether they are writers, editors, producers, players or manufacturers.

Please consider this YOUR personal invitation to be there.

Pathe Not Buying.

Pathe Freres ask that announcement be made that they are not in the market for photoplay scripts. As they have never been very heavy buyers in the general market, the announcement will not seriously disturb the regulars who have known for some time that the Pathe chances were so slight as to be negligible.

The staff of tame authors has been brought to the point where the supply of office made scripts is ample, and it is useless to waste your postage on Pathe.

Likes It.

Hopp Hadley sends us a letter that a Lynn author sent him thanking the Reliance company for putting her name on the film of hers they released.

This points two morals: It pleases the authors to get credit and gives the crediting companies the first call on good scripts. The other moral is that editors appreciate courteous thanks.

Don't Pay Their Bills.

Lately a certain correspondence school in New York has been advertising broadcast in the smaller papers. Several editors have reported that they were unable to collect, but a correspondent in Oneida, N. Y., has done a little investigating and finds the condition universal in his section. He writes:

> Sometime ago I wrote you about The National Author's Institute Correspondence School running an ad in the paper on which I work and was surprised to see it reprinted as I didn't think you would consider it worth while. Since that time the boss tells me he has placed the bill in the hands of a lawyer to collect. The ad was 4 columns wide by 10 inches long at 15c per inch. That set me looking into the matter and I find that practically every weekly paper in Madison County got "stung," and no reason for it either as I also found that an even twenty had taken the course in this town alone or at least claimed they had, so you see that a nice little sum is being collected up around the country by these grafters. A man here learning that I had disposed of a story or two and seeing the ad in the paper wanted to know if he and myself couldn't start something like that and offered to finance the scheme, but I told him I wanted to be able to market some of my own before I tried to teach others. The other night I spent two hours with a young lady trying to make her see the impossibility of some things in her scenario which would never get by the Censors if filmed, only to be told I had better take the course and learn what was right. Really it is pitiful some of the stuff some of them turn out and most of them come to me for advice and if I tell them the truth as I see it, am very apt to be accused of jealousy.

This is the school that sent with its advertising copy a page from the Motion Picture Story Magazine and called attention in its letter to the fact that they advertised in that magazine.

Self Criticism.

We think there would be a lot more good writers if they would, only learn to criticize themselves. Of the best little goat coaxers that can be shoved at us is the letter that says "I cannot understand why my scripts do not sell when they are so much better than what I see on the screen."

The complacent fools who give utterance to that sort of a remark are utterly beyond the reach of help. They are too well content with themselves to be willing to admit that they possess faults, let alone look for them. The more they read the products of their heaven-inspired genius, the better satisfied they are that they have written a literary gem, and so they write some more, in sheer pity for the world that has already lost one masterpiece through the stupidity of the editors. And the second is just as rotten as the first because the same mistakes are repeated and the same disregard for the rules is shown.

It is hard to appraise your own scripts and impossible to gauge them as accurately as another may, but there is a very great deal that can be learned from self-criticism, if only it be honest and sincere self-examination.

When your script is returned by some callous editor, say what you will of his intelligence, his ancestry and any other little thing like that which may occur to you, and then go over in a corner and look the script over.

First ask yourself if the story on the paper is the same story you have in your mind. Have you succeeded in getting it over to the other man? Have you made it plain just what you were driving at? You thought you had, but did you?

Remember that the editor has not your knowledge of the plot to help him. All he has to go by is the three or four sheets of typed matter. In reading over the script you may unconsciously supply as much as half of the psychology of your story. You think it is in the script, because the story is clear to you, but you do not mail your mind along with the manuscript and all the editor gets is the script. Have you put into the script all that there is to the story, or have you left a lot undone?

If the story really is all there, what's the matter with it? Is it the fault of the situations or of the development? Your big scene is where the husband discovers that the smell of liquor on his own breath has roused in his wife an hereditary love for alcohol. That's a pretty good idea, but have you made the most of it? Have you made that the one big thought of all the business that has gone before? Have you bent all your actions and situations toward that one point, or have you brought the climax so suddenly as to suggest it was an afterthought? *You* know that it is because of a transmitted craving for liquor that your heroine falls, but have you put it down on paper, or have you left the audience to suppose that it is because the husband drinks so much that the wife contracts the habit? Have you shown the hereditary taint, or have you shown a succession of scenes of the husband indulging his appetite and the wife tempted? Have you brought out in the early scenes the struggle against the terrible craving for intoxicants or have you planned the business so that it suggests rather that it is a recently acquired taste?

The hereditary craving is the groundwork for a powerful situation. The wife who drinks because she smells whiskey on her husband's breath is the story of a weak-willed, self-indulgent woman who is not worthy of a leading role. You know you were writing of the inherited trait, but have you really told the editor so?

If you have told him, have you told him in the right way, the most effective way? Perhaps the story was so good that the editor hated to send it back, but he did not want to keep it and spend a couple of days of his own time fixing it up. How did you develop it? Did you ring in a letter along about scene ten in which the mother writes the daughter to be careful not to acquire the drinking habit, or did you present the thing visually with the aid of a leader? The letter is easier, but it does not drive home the fact as would a leader supported by a scene or two in which the fact is demonstrated.

If you have demonstrated the fact, have you used the most telling combination of incidents or have you simply slapped it together, trusting to the strength of the big scene to carry over the slipshod work?

If you have not done it right, do it right now. Don't think that perhaps some other editor will be less exacting. Don't take any changes. Do it right before you send it out again and perhaps, this time, it will not come back.

Don't write exactly this sort of story, because this sort of story will not sell, which is why we've taken it as an illustration instead of using a salable plot, but the same idea holds good in both comedy and dramatic work. First make sure you really have written the story you meant to write, then assure yourself that you've made the best possible use of your material.

And make your own examination. Don't give it to all your friends and neighbors to criticize. They know less about it than you do and they'll tell you that it is great because that is the easiest way of avoiding any argument. Nine hundred and ninety-nine persons out of every thousand will praise rather than censure, because it is the easiest way out of it. Don't trust your friends. Trust yourself. If you go at it the right way you can not only fix over the story, but you'll fit yourself for better work on the stories to come. But your criticism must be exact and honest. You must be just and truthful to yourself, neither overpraising nor discouraging yourself. It's the best and about the only way to learn to write.

Not For Him.

In the Projection Department an operator takes us to task for saying that a trained writer can do a script in a couple of hours. He thinks that's why some stories are so poor. We don't know what the average operator knows about writing methods, but we'll venture the opinion that nine-tenths of the really good stuff that gets on the screen was written inside of two hours and that much that is poor might have taken as many days or weeks. The trained writer does not spend several days at the machine mulling over a story. He waits until he gets it well set in his mind and then—and not until then—he starts to put it on paper. Having the run of scenes clearly arranged in his mind, the author faces only the mechanical work of getting the idea on paper and this can be done well within two hours. The story that requires the labor of days at the machine is seldom good because the spontaneity is lost.

And just in passing, nine times out of ten the poor story is the fault of the producer rather than the writer.

Just Goes to Show.

Miss Marie T. Jacobs sends in a clipping from the Motion Picture Story Magazine advertising a Chicago correspondence school. The greater part of the advertisement is taken up with a list of plays preceded by "We have many successful graduates. Here are a few of their plays." Heading the list is "From Susie to Suzanne," by the Vitagraph. The Vitagraph did not release a play of that title, but did release "Susie to Suzanne" crediting Miss Jacobs with the authorship in their bulletin. Miss Jacobs writes:

> I was rather amused upon finding the enclosed "ad," in The Motion Picture Story Magazine. Heading this list of photoplays, supposedly written by the "graduates" of the Associated Motion Picture Schools, I find one for which I received a check from the Vitagraph Company. Interesting, isn't it, to find oneself a grad-

> uate of a ten lesson college of which one has never heard? Look over the list—perhaps you will find one of yours, and you can join "our" (?) Alumni.
>
> That photoplay bought a suit. I know, because I have it on now, and if one of the real grads. drew a check for it, I congratulate him. The ten lessons taught him to make money more easily than I can.

It is not surprising to learn that the schools resort to downright falsehood of this sort since all their advertising is a tissue of lies and half truths, but we are glad to learn that Miss Jacobs is bringing suit.

Another story is The New Day's Dawn, by the Rev. E. Boudinot Stockton. When he became interested in photoplay writing, Dr. Stockton took a few scripts and submitted them to several "schools" and to private criticism. After the third or fourth lesson this particular school wrote him that no director would touch the script under discussion "with a ten foot pole." As he had already received a check for the script from the Imp, he decided that the school was not of much value to him and he did not complete the course. He can, in no sense, be called a graduate, nor can the school claim any merit for his subsequent progress.

There is a postal regulation concerning the circulation of misleading information that we should like to see enforced.

Give Them Names.

Marc Edmund Jones, head of the Chicago Circle, who has been staying in New York since the dinner, writing scripts and fixing up clocks for the editor of this department (and believe us he leaves an eight-day clock that ran only two minutes so that it runs eight days and then some), contributes the following:

> In writing a script today, I was reminded of a matter that I have thought might be taken up and discussed in your column. I have noticed, while watching the pictures, that people around me—those that talk about the picture while watching it—often have difficulty in referring to a certain character unless his name has been revealed in a sub-title. In writing a sub-title, I always make it a point to reveal the name of the character referred to, but I have not yet got to the point of making a sub-title merely to fasten a name to a character. It is an open question in my mind if it would not stimulate interest to see the names of all the principles revealed in some way similar to Edison's system.

This is another way of saying that the audience likes to be introduced to the people on the screen and we said a long time ago that Mr. Plompton's scheme was the only thing that adequately covered the point. All other schemes tried have failed in practice. Why not write your scripts to cover this point, writing in the leaders yourself? It is easier for the editor to cut out than to put in.

Is It the Editor?

A New York author takes up two whole pages, single spaced at that, to advise us that all editors are a specified variety of fools. He writes that he has arrived at what the editor wants through his own intelligence, and this is his answer:

> They don't want originality at all. No one does, in drama, novel, magazine story or patterns of neckties. For originality pertains to genius and the world is not ready for it. What caterers to the general public really want is something that is time-honored and therefore recognizable and when they use the word originality all they mean is something that has a novel twist in a pattern to which they are already accustomed, and therefore ready and prepared to like.

There is more—a lot more—than this, but this is the meat of the argument, that editors do not want original stuff, but won't say so.

We think the trouble is that the editor would rather have a new twist to an old plot than an "original" plot that is so jumbled and confused that no spectator could follow it. We've seen "original" stories of a sort that never could get by. They were "original," it is true, but they were utterly impossible.

When an editor says he wants original stuff he means what he says, but perhaps he forgets to add that he does not want ravings. He knows that he must get stories within the range of his audiences, and therefore he sends back the ultra-novel, but he wants something that is a shade above the average, and if it all looks alike on the screen, blame the producer who makes perfunctory production.

Our correspondent need not worry about the editors and their ability to judge. If he'll send them what they want, they'll take it. If he does not, he gets no checks, and that seems to be where this rub comes.

First Sales.

The other day a note of despair was sounded in a letter because the writer had written seven scripts and he sold none, despite the glittering promise of the school he sudied with.

We never hear of an apprentice spending a couple of days in a cobbler's shop and then making first class shoes, and there seems to be no particularly good reason why the photoplay writer should expect a percentage of sales from the very start. No fiction writer expects to start full fledged, and while, in one way, photoplay writing is easier, there are still many points to be learned through disheartening experience. The person who sells only half a dozen scripts the first year stands a far better chance of success than he who sells five to ten times as many. The man or woman who makes quick sales develops habits of carelessness that never can be eradicated, but the patient cobbler, learning through rebuffs, is getting a ground work that in later years will serve as the foundation of a lasting success due to a combination of technique and invention.

But mind you, technique does not mean a certain set form of writing a story. It does not mean using "leader" instead of "sub-title" or vice versa. Technique is the knowledge of the art and the proper form of writing the photoplay is but the smallest part of that art. Technique means getting the best possible development for a given idea. It means the cultivation of the selective faculty that enables the author to take the good and leave the bad. It means the elaborate development of a sense of dramatic values; an instinctive appraisal of the weight of a situation or incident. Technique, in a word, means the knowing *how to write* as well as the manner in which to write.

The professional landscape photographer instinctively places his camera in the spot from which he can get the best effect with a given scene. He possesses the technique of his art and he selects without hesitation the point of view that best lends itself to composition. The novice may move the camera a dozen times and then not get a picture half so good, but each time the novice moves his camera he learns something of composition and viewpoint and, if he has it in him to develop into an expert, he will gain this development, though thousands of movements of the camera.

It is the same way with photoplays. If you can write well enough to sell the first two or three months you will rest content with your achievements. You will get the idea that the art is easy and one not requiring practise and study. You will not develop and in time will be passed by the less brilliant beginner, who through study and practise has gained more than a superficial knowledge of the business.

Once in a while the born photoplay writer appears, the author whose mental equipment specially fits him for his wrok without elaborate study, but these are few and far between and for the rest the tortoise will pass the hare that sleeps.

Don't worry if your scripts do not sell the moment you start writing. Worry if they do.

Two Color Scripts.

Several authors want to know if it is well to use red and black ribbons in writing scripts. It is more or less a matter of personal taste and a detail that does not affect in any way the value of the story, but we believe that most editors have a greater respect for the all black ribbon, if they have any prejudice at all. The use of two colors suggests the fussy novice, rather than the practiced hand. It creates the sub-conscious impression that the care that should have been taken on the story has been wasted in putting in the scenes in red ink and the business in black. If we had a machine that used two color ribbons we would get a solid black and use the second half after we had exhausted the first. On the other hand, Marc Edmund Jones, who almost paints pictures with his machine, tells us that the bi-chrome ribbon is a better grade than the solid colors. In that case the red could be used for practice work.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

J. H. G.—We do not know that the player mentioned was in but one picture. Broncho and Kay-Bee occasionally exchange casts.

G. E. J.—A six months' subscription to this paper is $1.50.

H. M. S.—Your question was answered while it was coming in the mail. See last week.

T. R.—Edwin August was Pietro in "The End of the Quest." He is with the western section of the Vitagraph now. The Toothache picture is not licensed. According to the rules, any picture shown in a licensed theater must be licensed.

N. D.—We do not know how long the company takes to reply, but we would give most companies eight weeks before querying. Remember it is in the mail five days each way.

CURIOUS—Exact figures are not obtainable. The estimates run all the way from 10,000 to 15,000 photoplay theaters in the United States. We think it nearer the former sum.

M. E. T.—The company is said to be making special releases. We have no line on how long they take, but three weeks is not a very long time.

K. C.—The Photoplay Magazine suspended. There would seem to be no way of getting your money back. Pathe names are not available. Union releases when it has something to release, not on stated days or dates. The British and American company is independent.

J. C.—The company does not want outside scripts.

EUNICE—See above.

B. S.—Ethel, in "Heroes One and All," was Miss Ethel Clayton. In the synopsis she is referred to as Jane. "The Recoil" was released May 8, 1912. "The Two Browns" was released November 29, 1911, Thanhouser's "Dora Thorne" was released May 17, 1912.

TWO GIRLS.—In "The Lost Dispatch," Charles Ray was Major Payton's rival. The bugler is not cast. Miss Helen Case was Ruth in "The Tell Tale Hat Band." We have not that last cast yet.

R. A. D.—Write a courteous note to the editor and see if the story is being held. That may be the case.

C. P.—We have not that Nestor cast. Miss Edna Payne was the girl in both pictures. The late Florence Barker was the girl in "The Burglar and the Rose." The Nestor studios are at Hollywood, California, a suburb of Los Angeles.

L. G.—Miss Gertrude Bambrick was the lass in "Near to Earth," not Miss Sweet.

DALLAS BUG—John Ince was the Count in "A Florida Romance." The other identifications are not at hand. Mrs. Hackett was Flavia in "The Prisoner of Zenda." We, too, would like to see Flossie C. P. resume her questions, but parental edict forbids. She has many imitators, but no successors. She was interesting because she was genuine.

MRS. T.—Sorry, but we cannot reply by mail. The reference was general, and not specific. "Too conventional" on a rejection slip means that you are writing the same sort of stories that a couple of thousand other writers turn out. There is nothing new, nothing startling to your plots. They are merely the things that happen every day, told in every-day fashion. We are far from holding the beginner in contempt. We were a beginner once, and we remember that fact. But we do despise the "literary loafer" who is not willing to work for success.

H. C.—It is distinctly stated that we do not reply to questions by mail. Even if we did, we would require a stamped and addressed envelope, instead of the stamp alone. The editor of a picture company reads scripts when he gets the time. This may be the day of receipt or some time afterward, according to the pressure of his other work. A title is frequently duplicated. The title you ask about has not been used since October, 1911. If a photoplay is rejected, a reason may or may not be given. The last question would require the reading of your script, and we are too busy to do this.

Projection Department

Edited by F. H. RICHARDSON

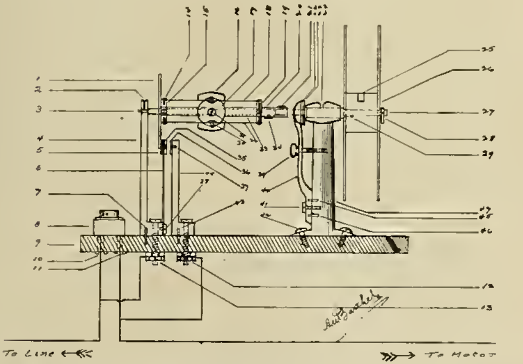
Stereopticon Trouble.

MR. VERNER HICKS, Marion, Ill., has trouble with his stereo. The light shows dark in three of the corners. I think quite likely friend Hicks is using condensers of too short focal length, or else he has a quarter-size lens. If your stereopticon lens is of more than 10 inch e. f. (and it is), it will probably be impossible to avoid yellow corners if it is a quarter-size lens. You should have a half-size. Possibly you are running a very small moving picture, as compared to the stereopticon, or vice-versa. Give me the exact width of both pictures and I can advise you further.

A Rewinder Device.

Mr. A. W. Barthel, Brownsville, Texas, writes:

> As I have not contributed anything for some time, I will make up by sending description of an automatic stop device, designed by myself, to be attached to the left hand part of the film rewinder—the part receiving the film to be rewound. The purpose of this device is to stop the motor automatically when the film is all rewound, or, should the film through any cause break during the process of rewinding. In making use of the phonograph governor principle care should be taken that the two contact points, which are best made of platinum, be ground perfectly, so as to touch each other over their entire surface, thus preventing sparking. The entire device should be enclosed in a sheet iron box to prevent any possibility of fire through sparking. The motor is started by means of a switch, which is to be pulled immediately afterwards. In the sketch, 1 is a friction disc, fastened to 15, which must be loose on the shaft. 2 and 24 are oil wells for bearings. 3 is the pivot of the governor shaft. 4 is a metal casting, fastened to wood base 9, by means of screws 13 and pin 7 to prevent slipping. 5 is a leather disc, fastened to spring 6 and contact point 35. 8 is the starting switch. 10 and 11 are porcelain tubes for wires leading to switch. 12 and 13 are screw nuts to fasten wires to contact carriers 4 and 44. 14 is a screw to fasten spring 18, holding weight 16, to parts 15 and 19. 17 is the main shaft. 18, 32 and 33 are governor springs. 20 is a tube by means of which shaft 17 is fastened, or coupled to shaft 27, using the two screws 21, 34. 22 and 23 are fibre discs. 25 is the film clip. 26 is a reel held rigidly to shaft 27 by 28 and 29. 36 is the second contact point fastened to casting 44 by screw 37. 38 is a screw by means of which spring 6 is fastened to casting 4. 31 is a thumb screw, pressing against spring 40. Fastened to casting 47 by screw 41 are two pins, 45 and 46. 42 is one of the wood screws which hold rewinding casting 7 on base 9. When reel 36 is rotating, weights 16, 17, etc., which are fastened to thin springs 18, 32 and 33, will cause these springs to bulge out in their center. This in turn forces part 15, fastened to friction disc 1, to bring contact point 35, fastened to spring No. 6, in touch with contact point 36, which keeps the motor going after switch 8 has been thrown off. A break in the film will immediately separate the contact point and the same thing will occur when the film is all rewound, since reel 26 then stops revolving. Now this is rather a lengthy description, and possibly somewhat more elaborate than is necessary, but there are many operators who are not as familiar with mechanical matters as they might be, therefore I have made the thing as complete as possible, and I trust the description will be of use to some one.



Cross section of left-hand part of rewinder with automatic stop device.

First of all, Barthel, I must compliment you on the excellent drawing you have submitted. As to the device itself, while it is a little bit complicated to construct, it undoubtedly would work perfectly, therefore it is passed along to our readers for examination. I have no doubt quite a number of the boys will get busy constructing automatic rewinder stops.

Thanks to the Moving Picture World.

Pinole, Cal., makes a talk thusly:

> I started a little show with a 1908 model Motiograph, but have since installed a Power's Six and a Pathe Professional. I have my machines working perfectly. I have had to do all kinds of repair work and have got away with it successfully, thanks to the Handbook and the MOVING PICTURE WORLD. And now I want to answer a question which has been asked several times in the Projection Department, viz: is the course in the American Correspondence School of any benefit? My advice, to anybody wanting to learn the business or unable to serve an apprenticeship under a competent operator, is to get the Handbook and the MOVING PICTURE WORLD. The American Correspondence Course is not complete. You can finish the three months' course in one month. I have taken it and know what I am talking about. What size condensers should I use for an 85 foot throw, 15 foot picture? My lens is a five inch e. f. and the light on the screen seems to have a yellow tint to it.

You should have two 7½ condensing lenses, but be sure they are pure white as you look through them edgeways. If they have a yellow or green tint, reject them. You have not told me the kind of current or the number of amperes you are using. Possibly you are not using current enough.

It Is To Smile.

A certain trade publication is now running a series of articles, entitled "Motion Picture Making and Exhibiting," written by one who presumably assumes to speak with authority. I have not read these articles in their entirety, but in glancing at one of them I find some queer things. Speaking of the projection machine, of which he gives a supposed-to-be authoritative description, the following appears:

> After being pulled into exact position, the film must be held so rigidly that no vibration will affect its centering. The device that turns on and cuts off the light must be so adjusted that no light passes through the film, except when it is stationary in the gate.

Again, we have this choice bit of information:

> Any wear of the parts causing lost motion, or any lack of adjustment, will cause serious flickering due to uncertainty of film position.

Now here is a man presuming to speak with authority upon projection matters, who evidently does not know that light passes through the film of a projection machine continuously during the time the machine is in operation, and that it is cut off from the screen by the revolving shutter, which is located between the film and the screen; also this particular authority does not know, or does not seem to know, that movement of the picture on the screen is not "flickering," this term being applied to the flickering of light due to the action of the revolving shutter. It does seem strange that men will undertake to teach others on a subject concerning which their own ideas are so hazy that they do not even know the correct names of things. What the man in question may know about picture making I cannot say, but he had better examine a projection machine carefully and put in two or three years studying it and its action before he attempts to teach, with the projector as his text.

Difference in Throw.

The Star Theater Company, Jefferson City, Missouri, propounds the following question:

> We are contemplating building a new theater. Our throw now is 65 feet, but in the new place we want a throw of at least 80 feet and would like to make it 90 or 95. Can we get a perfect picture at this distance? Will it require more current? What size lenses are required for different throw; also what condensers? Also what size picture can we project at 90 or 95 feet? Stamped envelope enclosed for reply.

Replies are only sent by mail where a minimum fee of $1.00 is enclosed. Please keep that fact in mind. As to your queries, 75 to 100 feet is an ideal distance to project, so far as the projection itself is concerned. If the picture be of ordinary size, that is to say 18 feet or less in width, I would not very much care whether the projection were 65, 80, 90 or 95 feet. The only difference would be in the focal length of the lens required to give picture of desired size. On pages 356 to 364 of the Handbook you will find full and complete directions, illustrated, as to how to figure the size and the focal length of lenses required to project a picture of given size at a given distance; also the proper condensing lens focal length to go with them. In fact the whole matter is set forth together with the reasons why 75 to 100 foot throw is preferable to a shorter one.

The Show at Lamar.

Mr. Jesse P. McBride, manufacturer of the Wagner Film Holder, Indedependence, Kansas, writes:

> I had just got my nose in the department, March 29th issue, when I ran into Mr. Abbey's letter regarding Mr. E. E. Wagner's "Spook Show," at Lamar, Mo. Mr. Abbey's description of the Bijou is very good. I have been over the theater many times and can certify to the description as setting forth just about what Mr. Wagner actually does, though friend Abbey failed to state that he goes over his pictures as they come in, and if an effect is needed which he has not got, he just simply jumps in and makes it. Mr. Wagner is the inventor of the Wagner Film Holder, recently illustrated and recommended in the department. I am pleased to advise that the Inter-State Commerce Commission will very likely approve this shipping pail at their next meeting. I expect to go over to Lamar in a short time and see if I can get Mr. Wagner to send in a description of how he does those stunts.

We should be very glad indeed to have you induce Mr. Wagner to chase his pencil around on paper, sending in a description of his methods, which most certainly are unique. It would make mighty interesting reading. Glad to know the Wagner pail is to be approved. It is a first-class device.

A Beautiful Pillow.

The Editor is in receipt of a charmingly beautiful sofa pillow, the work of the mother of Brother L. J. Shafranek, Secretary L. U. 160, I. A. T. S. E., Cleveland, Ohio. The pillow may be made in any colors and contains the emblem of the order, as per accompanying picture, picked out with gold. In the pillow I have, the body is a rich purple and the emblem in orange and white, the whole being surrounded by a heavy braided cord of white, having tassels as shown. Brother Shafranek's mother offers to make these pillows at $2.50 each, and you may take it from me, they are very reasonable at that figure. Brother Shafranek writes thusly:

> Mother doesn't care to make much on them and $2.50 certainly is no more than that class of work is worth. Father is getting along in years and was injured recently, so I thought perhaps a few could be sold, which would help them out a little. The pillow can be made in any colors desired. It is all hand-made, with the very best material obtainable (felt). Gold braid outlines the emblem and the edges may be finished with heavy braided silk cord, draped ribbon, etc. The back is made of fine satin. The number of the local union of the purchaser will be placed in the center. Mother will also make a pennant with I. A. T. S. E. and the local union number on one side for fifty cents.

If the "boys" could see that pillow, your mother would be kept busy I am sure, Brother Shafranek. Address orders to L. J. Shafranek, 7617 Union Ave., Cleveland, Ohio, enclosing money order for $2.50.

Operators' Feast.

From Saskatoon, Saskatchewan, Canada, comes a neatly engraved invitation to attend a banquet. The invite tells the story. It reads thusly:

You are cordially invited to attend a
BANQUET
given by the Inaugurated Motion Picture
Operators of Saskatoon
Pending affiliation with I. A. T. S. E.
at Little's Cafe. 21st Street East,
Saturday, April 12th, 1913, at 11 P. M. sharp
Informal
W. H. Spicer, Pres. G. E. Dealtry, Sec.-Treas.
West Side Theater P. O. Box 126

Sorry I was not able to respond, gentlemen, but too many miles of hill and vale intervene. I trust you had one rip-roaring good time and that the new star in the I. A. T. S. E. diadem will shine with undimmed brilliancy for many years.

Ghost.

Ellwood City, Pennsylvania, describes his difficulty thusly:

> Have been running a show here for the past three years and all that while I have been fighting a ghost. Am using 110 volt, 60 cycle current through a Sterling coil. Project a 12 foot 8 inch picture 75 feet, on a mirror screen. Have used hard and soft carbons; condensers are about an eighth of an inch apart; machine is in line with lamp; wiring is all tight; am using ⅝ carbons above and below and have set them in different ways without result. Have used different projection lenses. If you or some of the department readers can help me, it will surely relieve my mind.

In the first place, you have not told me how many amperes you are using, which is a very important item of information, I can assure you. You should not use less than 40, and 60 would be better. You say your machine is in line with the lamp, if you mean your optical system is in line throughout—all right, but the "machine in line with the lamp" does not mean anything in particular. Be sure that your front condenser lens sets approximately square with the machine—not only in line, as per page 227 of the handbook, but square the other way also. I presume, of course, you have tried moving your lamphouse backward and forward. If you have not, then do so. Outside of this, I do not think of anything further to suggest.

Picture Blurs.

Mr. J. M. Yeaton, Newmarket, N. H., is having trouble with his picture blurring in the center. He says:

> Issue of April 12th, Lloyd G. Balkam, Washington, D. C., complains of a blur in the center of Independent films. I am having the same trouble, though I would describe it a little differently. The blur occurs when the figure moves—not always when it moves fast, but often when the motion is at a moderate rate of speed. When a figure lifts an arm quickly, sits down or turns its head, etc., the effect occurs. It is sometimes caused by a person moving across the picture quickly, but it is understood that this cannot be avoided. It seems, however, that the figures in the center and background ought not to blur when moving. Mr. Balkam seems to have found it only on Bison 101, but I meet it in other films also. The agent representing the company I purchased my projector from says such a thing could only be in the photography of the picture.

This same thing, if I rightly remember, has been treated of in the department before, and several explanations have been offered. Just what they were, I do not at this time remember, nor have I the time to look back through the files of the department and find them. I think if you will search back numbers you will discover an answer to this same thing somewhere. If any of the brothers remember it, please let us know about when it was, or if they have any solution to offer let them set it forth for the benefit of all. Any object moving very fast will be more or less blurred in the picture. The closer to the camera the more blurred it will be.

Shutter Trouble.

Mr. Fred Bleecker, Monticello, Ill., writes:

> Enclosed find $2.50 for the new Handbook. Have one of the old ones and find it very satisfactory. We have a motor-driven Power's Six machine. Is there any way to make it noiseless when the film is in? Is there anything to the soaking of carbons in salt water? Up to a week ago my shutter was all right, but now I cannot seem to get the travel ghost all out. Put in a new shutter shaft and that seemed to help, but I cannot wholly eliminate the travel ghost. The shutter is a two-winger and cuts a clear picture, but there is considerable flicker.

No machine is entirely noiseless when the film is in. The Power's Six is perhaps as nearly so as any, but the film and intermittent are bound to make a certain amount of noise, and this noise varies with the individual machines, even where they are of the same make. As to the shutter, I cannot say, from your description, what is the matter. With the two-wing shutter you are bound to get some flicker, though you get a greater percentage of light than you would with a three-winger. You can eliminate the travel ghost by riveting a narrow piece of metal on the stamped blade, increasing its width slightly, but this, of course, will cut a slightly greater percentage of the light. Very likely your gears are worn considerably. I would suggest, however, that the first thing to try would be to get a soft, thin, very pliable leather strap, something like half an inch wide, and about six inches long. Put it around the shutter shaft and fasten it into the form of an endless belt. Now let it hang down and to the lower end attach a weight just as heavy as it will stand without making the machine pull hard. This will hold the back-lash out of the shutter, and, after you get it set right it will probably eliminate the travel ghost. But do not get the weight too heavy or it will make the machine run objectionably hard. On the other hand, if it is too light it will not do any good. The Power's Six travel ghost is usually caused by worn gears, which allows a certain amount of back-lash to the shutter, and the strap acts on the shutter shaft like a brake and tends to eliminate this.

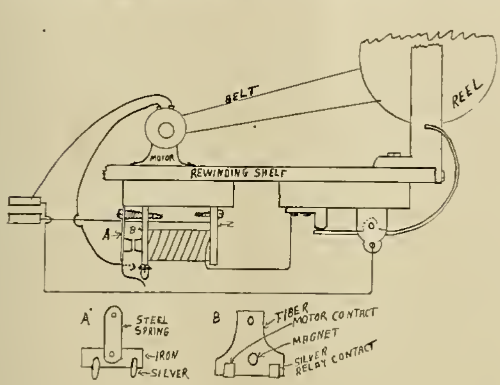
Operators' School.

Mr. W. G. Baily, Belize, B. H. (which I presume stands for British Honduras) orders a Handbook and says he expects to go into the business and would be very glad if I could recommend a good school which qualifies moving picture operators. The book is on its way to you, brother, but I know of no school which I could conscientiously recommend to you as "qualifying" a moving picture operator. You might as well try to learn to run a locomotive by "going to school." It cannot be done.

Another Automatic Motor. Cut-Out.

Mr. Wm. Hofmann, member Local Union 507, Kewanee, Ill., submits sketch and description of an automatic cut-out for the rewinder motor. He writes:

> It was a lot easier for me to make the outfit I am going to describe than to draw a picture of it; at least I did a better job of the machine than of the drawing. The sketch represents an automatic cut-out for the motor of the rewinder. It is designed to stop the motor when the reel has been rewound. It has been a successful operation for more than a year. I use a six volt battery motor and get the current for it from two coils of my projection circuit rheostat. It requires about one minute to rewind, using a spindle with a tension on it for the other reel. The rewound reel stops in about three revolutions after the end of the film has left the other reel. All that is necessary is to press spring A against the magnet. This closes the circuit through the motor and the other one through the relay, which acts as a separate circuit breaker at the same time. When the film is rewound the end hits the relay circuit breaker, which is made of sheet brass a little wider than the film, and this separates D from C, which two are held together by a weak coil spring. The effect is to break the relay current and the magnet, of course, lets go of its armature, allowing spring A to pull away, thereby breaking the motor circuit. For use on 110 volt current it would only be necessary to have a magnet with more resistance, or a couple of incandescent lamps, wired in multiple, in series with it.



The sketch makes the whole thing clear, Brother Hofmann, with the exception of your rheostat connection. This I do not quite understand and I think you will have to explain a little more in detail. I have redrawn your sketch just as you had it. Re-drawing was necessary since you used purple ink. I have told you men a good many times that nothing but black ink will do for this kind of work. If the two rectangles on either side of the word "Line" represent your projection resistance, as they appear to, I do not seem to be able to dope out that part of it at all, nor do I quite understand whether the line marked X connects to parts A, B and Z, or only to part X. The way you have it drawn it connects to all of them. Please make yourself a little plainer.

Arc Roars.

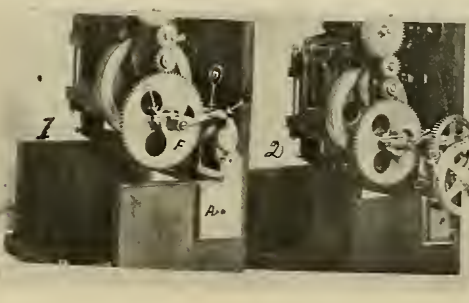
Saskatchewan, Canada, comes South with the following:

> I'm stuck for fair Using a Power's 6-A and a Motiograph, 110 v., d. c., through a Ft. Wayne compensarc. Everything running slick as a whistle until two weeks ago, then began having trouble with the arc in one of the machines. It started in by humming a trifle louder than ordinary and every once in a while would sound as if the current had broken for a fraction of a second. I put new wire connections in the lamphouse and the current breaking sound disappeared but the thing then began to roar. The carbons won't burn right. They are set almost on a line with each other, with a little outward slant. They are set the same in both machines. If I set the carbons so that they are exactly centered, one above the other. the top carbon burns almost flat and the bottom one burns off in front. If I bring the carbon (top one) back about 1-16 or 1-12 of an inch behind the center of the bottom carbon, the top carbon burns with a deep groove in front and the bottom one burns inverted V-shaped. I file the points of the carbons down at the end of every picture so that I can get the desired light for a while anyway. It holds good for about three minutes and then the flame begins working to the front. If the film is a light one I cut the compensarc down to 40 amps and with a good long arc it comes into its own and burns a good, steady light, with very little noise. The funny part of it is that the other machine takes the 60 amps like a duck takes to water and burns the carbons in fine shape, with very little noise. In the sketch herewith, I give the setting of the carbons and also the wiring from the compensarc to the machines. I use Bio carbons, top and bottom. Have cleaned all vent holes in the lamphouse. Our power is very unsteady, especially at this time of the year when the city is thawing out hydrants with electricity. Have tried reversing the positive and negative sides but it's worse than ever then.

Well, Brother Perry, I am not sure but what I am stuck, too. In the first place, there is no "positive" and "negative" to alternating current. Each carbon is alternately positive and negative. It is possible that the roaring sound is due to vibration in the lamphouse. Try holding something firmly against the two doors of the lamphouse for a moment and see if the sound is diminished. I do not see any reason why this condition should obtain with one lamp and not with the other. But, even so, this ought not to affect the burning of the carbons. As to the slanting of the lamp and the setting of the carbons, I would refer you to pages 204 to 212, inclusive, of the Handbook. If any of our correspondents have had a similar experience or can offer any suggestion to Brother Perry, let them stand forth and be heard.

The Chambless Motor-Drive.

Brother James Chambless has done what every manufacturer should do, viz.: sent in actual working models of his motor drive for our examination. He also sends directions for their installation. Brother Chambless says, and I know his words to have a large foundation in fact, that the only time he has had any trouble whatever is where the device was not properly attached to the machine and that a great many operators do not seem to have sufficient knowledge or ingenuity to properly adjust a mechanical device. I have examined these models carefully. They are well constructed and apparently made of good material. They are the best thing I have seen for the Edison machine and will do good service with the Power's Six, though I cannot see that they are superior to the regular Power's Six motor drive. Both with Brother Chambless' device and the Power's Six motor drive, the power is applied in an excellent way. But the Power's drive has the advantage of being on the off side of the machine, hence entirely out of the way; also it is very simple and has no chain. The Chambless drive, Power's Six model, can be used for the Motiograph and Standard machines. Taken altogether, I can heartily recommend Brother Chambless' device with the qualification noted as regards the Power's Six.



The directions for attaching to Edison machine are as follows: Photo 1 shows the device as made for Edison Exhibition Model, with parts broken away to show the method of attachment. Drill a ¼ inch hole to match A. When attachment has been placed in position, as shown, and gear D meshes with main driving gear F, bolt A to the frame with a quarter-inch bolt, and hook the link over gear shaft, as shown at B. Remove bar E by loosening screw C and, after placing hook on crank shaft, as shown, replace bar E and tighten screw C, which completes the job. Photograph 2 shows the attachment with its parts in place, ready to receive the belt. To put on the Power's Six attachment, first remove the machine crank and put the large sprocket wheel on the shaft in its place. Place driving chain over same. Loosen wing-nut on belt which holds the machine to its base and place V slot under it, retightening the wing-nut. There is a screw hole in the other end of the base of the attachment and a hole in base of machine to match. This completes the job. To attach to the model B Edison, drill a hole to match A in the sketch. Three and one-half inches up from point guide pins D and E. Mesh gears as D in the Exhibition Model; also attach link in the same way. Brother Chambless also sends picture of a field rheostat for small motor, which he says is excellent. It is made by the Ward Leonard Electric Company, but where that concern is located, deponent sayeth not.

The Best Gas.

Mr. H. M. Elliott, Chicago, Ill., rises to make the following remarks:

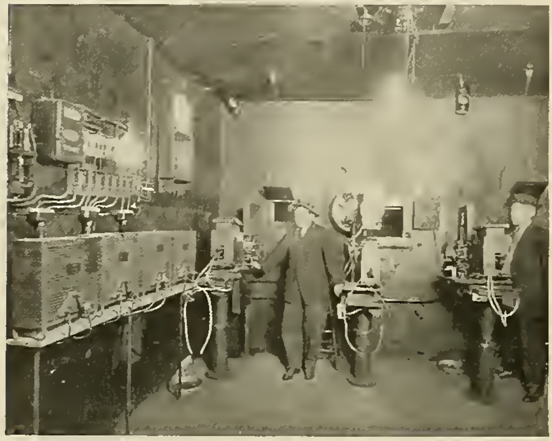
> April 5th issue, New York, asks about oxzone gas and wants to know if it is the best substitute for electricity. I worked around road picture shows under canvas and in halls, churches, etc., and the best gas I have found yet is the ozo carbide (oxygen-acetylene) gas outfits put out by Moore Hubbel, of this city. With this outfit you have to generate the gas before the show starts. It is stored in two tanks, similar to ordinary tanks such as gas is purchased in when one uses the manufactured article. One contains the ozo (oxygen) and the other the carbide (acetylene). This outfit costs quite a little more than the others; also it weighs a little more, but it does not cost nearly so much to operate, and once your tanks are filled you have no more bother for the evening. The outfit costs more in the beginning, but it is the cheapest in the long run. In limelight projection the hotter the light is the more light there is and the whiter it will be. Oxygen-acetylene is the hottest of all commercial gases. If I was ever to put a picture show on the road, I would use nothing but the ozo carbide outfit. But no road show for mine. I have been there once, though not as owner, and there is not enough money in it for the work required.

All of which is submitted to our gas using readers without comment, as I know nothing whatever concerning this particular outfit.

Little Rock Operating Room.

Mr. Benjamin Smart, Little Rock, Ark., contributes the following letter:

> I send you, under separate cover, photograph of my operating room and myself (on the right) and helper. The room is 12 x 12, with a 10 foot ceiling. There is one large window opening on the street, two doors, one leading to the stairway and one to the work room. I also have two vent pipes, one an inlet and one an outlet, with exhaust fan of the regular type in the latter—although I know you do not approve of that. There are also vents from each machine, but they were being painted when the picture was taken. On the right, but not in the picture, are two shelves, one above the other. One is for the rewinding and the other for carbons, etc. I do not expect you to publish this picture, as it is too large, 8 x 10.



Well now, brother Smart, take a good rubber at that picture and see if it looks like 8 x 10. I am going to criticise you pretty sharply on one or two things. The room is of good size, but how about those port shutters? I do not see any over the observation port at all, and the others are of the flapper type, which are next door to nothing. Also the arrangement for holding them up is not of the best. Your rheostats set right under your switches, and, especially in summer time, the effect will be to subject both switches and fuses to considerable heat, which is highly undesirable. My advice is to raise that shelf up above the switches and set the rheostats as near the ceiling as you can get them. It will be better for you and the switches too. As to the vent—well, it ought to be at least 288 sq. inches in area and not be obstructed by a fan.

A New One.

Mr. Frank Malcolm, Pomeroy, Washington, springs the following new one on the department:

> Am operating at the Grand Theater, at Pomeroy, Washington. Have a Power's Six-A machine, bought new three months ago. It is in good condition, and when putting a picture on the screen it is plain and nice, but when it comes to a title it shows a dark spot in the center. Have tried everything to eliminate it, but without result. The above trouble is the only one we have experienced. We have a new house just completed, with a seating capacity of 440; nice opera chairs. It has a first-class stage and up-to-date scenery; also an orchestra pit and six-piece orchestra. Travelers say it is the best small house in the northwest. Pomeroy has only 1,900 inhabitants and is located at the end of a branch railroad, 30 miles from the main line. I want to join the union. How is it best to do it? Pardon so many questions, but I'm in earnest. I enjoy operating. It is fascinating. Good is not enough for me. I want the best projection possible and am not satisfied till I obtain it.

I do not know of any reason in the world why a ghost should develop in the title and not in the picture itself. If any brother has had a similar difficulty, let him get up on his hind feet and tell us all about it. Glad to know you have such a nice little house and that you are endeavoring to put up the right kind of projection. Let the good work go on. Write Lee C. Hart, Int. Sec.-Treas., I. A. T. S. E., No. 63 W. Adams St., Chicago, about joining a union.

Short Circuit in Rheostat.

New York City wants to know what is the proper way to find a short circuit in a rheostat. If New York gets a short circuit in a rheostat, he will not have to look for it, since a short circuit means fireworks. Probably what he refers to is a ground, which is a very different matter. In fact, he could not very well have a short circuit in a rheostat, unless his coils or grids were grounded to the frame and the other wire of the circuit touched the frame at some point where its (the wire's) insulation was broken. If he has a ground in the rheostat—well, I dunno. My own way is just to get busy and hunt it up. Might be a coil touching the frame or might be the insulation bad at some point. If you get a ground in your rheostat, just set it on a slab of marble or some earthen plates or other insulating material. That is the easiest way out.

A Scheme.

Mr. E. J. Marshick, Detroit, Michigan, has evolved this scheme which certainly does credit to his ingenuity. He writes as follows:

> Enclosed find sample of ticket used in a scheme I evolved after reading friend Van Allen's letter in April 12th issue. I work it by the month and the lowest amount for that period was $2.00, which gave the merchants a limited amount of tickets, up to 500, according to their needs. For $3.00 a month I gave them up to the thousand limit. We had 100,000 tickets printed, used 20,000 the first week. I am not in the show business myself any more, but undertook the scheme for what there is in it. This is the way I worked it: I gave the manager of the theater a certain cash sum, say $50, for the four Saturday matinees each month. I contracted a ten-inch space in the paper for $10 per month, secured enough business men on the job to net me a little on the side for my trouble. The theaters furnished the tickets, which cost them $8.00 per hundred thousand. I contracted the theater and the business men for three months. If satisfactory, we continue. Get my cash for each month on delivery of tickets, thus saving myself the trouble of going around every Monday to collect. I run a dry cleaning store and in our window we have 80,000 tickets. Alongside of the tickets we have a sign "Guess how many tickets in the window." This has drawn a large crowd every day and has become the talk of the neighborhood. Who says the scheme will not work as well in the large city as well as in the small town? Have requests from different sections of the city, both from business men and managers of theaters, to establish the same scheme for them.

It really seems to me that our friend Marshick has sprung something of considerable value to the business. The giving away of these tickets for Saturday matinee will undoubtedly have the effect of starting a great many people going to the moving picture theaters, who were never inside of one in their lives. My judgment is, that instead of decreasing the business of the theaters involved, it would increase their cash attendance on other days. We are obliged to friend Marshick for setting forth his scheme for the benefit of all. His advertisement reads as follows:

> By contributing a small sum each month, we will give to the merchants as many tickets to the theater as they need, to be given free to their customers and families only. We advertise this Saturday show in the local papers as being given by the business men, and make customers go to the merchant for their tickets. This will draw new trade for the theater as well as increase business for the merchant. Better than trading stamps. Our representative will call on you.

By "a small sum" he means $2 to $3 for a limited number of tickets. He has fifty merchants in on the scheme already, totaling $135. His total expense is $75, which leaves $60 clear. By taking up the scheme individually, the theater could make the whole thing itself.

As To Rheostat Loss.

Mr. W. A. Norman, manager, the Magic Theater, Rockwell, Iowa, asks:

> Will you kindly advise me as to the amount of loss when I am using 20 amperes through a 220 volt adjustable rheostat from a 220 volt d. c. line. Please explain just what the loss is? Would also like you to offer some suggestion as to how to eliminate flicker. This time I am using 110 volt, a. c., through a compensarc, and the machine has a two-wing outside shutter. When I use a three-wing shutter, it makes the picture too dark. Enclosed find two-cent stamp for reply.

Replies are only made by mail when a minimum fee of $1.00 is enclosed. You will find your rheostat question fully, thoroughly and completely answered on pages 123 and 124 of the new Handbook, a 450-page book to be had from The Moving Picture World, price $2.50, which will answer not only that question, but hundreds of others for you. As to the flicker, that will always be present as long as you use a two-wing shutter. The reason for this you will find fully explained on pages 219, 220, 221, 222 and 223 of the Handbook. The remedy is to use a three-wing shutter of proper proportions, but if your current is 60 cycle and you use a three-winger, there will be a flashing of the light when the speed is increased to about 70 turns of the crank per minute. This is by reason of the fact that the blades of the three-wing shutter get into synchronism with one side of the alternations at about that speed. As to soaking carbons in salt brine, this matter is dealt with on page 212 of the Handbook, where you will find your question answered. I cannot give valuable space in the department to answering questions which have been previously dealt with in its columns many times, and which are fully set forth in the Handbook, a copy of which every operator and manager should have, not because I am its compiler, but because it contains 450 pages of matter which it took a year and a half of hard work to prepare; 423 pages being actual, solid reading matter and illustrations dealing with the practical side of projecting moving pictures and dealing with it in a practical way for the practical operator and manager.

Light Trouble.

Falls Creek, Pennsylvania, writes, enclosing money for book, and says:

> I would like to have your answer as to the following: I am projecting a 9 foot picture on a 48 foot throw, and have trouble getting a clear field. There are rainbow colors in the corners, as per sketch. I can get rid of them by moving carbons closer to condenser, but that causes a dark spot to appear in the center of the screen. I think my trouble lies in the condensers, but cannot find out whether they are 6½ or 7 inch lenses.

On page 356 of the Handbook you will find how to measure your condensing lenses. I think two 7½ condensing lenses will be the right thing for you. Try moving your lamphouse backward and forward and see what effect that has before you change lenses.

Comments on the Films

Licensed

"THE BROKEN VOW" (Cines), May 2.—This two-reel picture is a genuine feature. Above all else are the backgrounds. They will appeal to all sorts and conditions—and they prove what can be accomplished by a director of artistic taste. Showing these backgrounds to full advantage is splendid photography. The tinting of sunlight is especially striking. The interiors, showing the home of the cattle owner, are elaborate and rich. Throughout the first reel there is a succession of pastoral scenes. There is a large flock of sheep in the opening. A little later we see a big herd of cattle on the way to market—the scene where they ford a stream is unusual. The picture of the rural lovers as they sit by the edge of the great cliff, the drowsy hound by their side, would be a setting for a painting. On the dramatic side the picture holds all the way—straight from first to last. The climax is tragic and sudden. The cattle owner who has lured the shepherdess from her old lover and installed her as his wife is bound against the tree under which the girl and the cattle herder had plighted their troth; the herder, who has returned to the estate after an absence of two years, takes the wife in his arms and jumps into space. The picture ends abruptly.

"THE WANDERER" (Biograph), May 3.—A mystery picture, like "The Top Floor Back," or, "Annie Climbs Upstairs," or "Little Sunbeam"; but unlike the latter, it has no real characters. The "wanderer" is a strolling musician whose artistic soul longs for the perfect note. The effect of his self-sacrificing life, symbolized in the influence of his music when heard by evildoers as it passes below, like Pippa, in Browning's poem, links two or three human lives together; but not at all dramatically. Henry Walthall is the musician, outcast like the true artist, and he marries Mae Marsh, who is woman and therefore also outcast. Of course, we, in our statement, are cruder than the picture, as the mind is cruder than the soul. Besides these, there are Lionel Barrymore and Claire McDowell, a couple in trouble who also overhear the strains. This gives Miss McDowell a chance to become most truly tragic heroine, but no chance to become a personality. We have used much space to say merely this. The picture is only art, not life. It stands on its scenes and they are fine. The photography is not as good as it should have been.

"BILL'S SWEETHEART" (Edison), May 3.—In a rough barroom in the West we find the heroine of this picture, an American girl, being played for and won at cards by a Greaser from a trader who owns her only by right of his having found her when a baby and brought her up. Then the noble hero plays for her and wins her from the Greaser. We can't see that the people like this sort of stuff and are somewhat pained to see it coming from Edison.

"THE CRAZY PROSPECTOR" (Essanay), May 3.—A good offering. There have been one or two something like it long ago; but that won't hurt it any. The situation is tragic and true enough to get across with a punch. The prospector is only silly, is pegging away at a cliff where he thinks there is gold. At the bar they laugh at him. He really finds gold. His daughter tries to keep him from blabbing; but he slips away. She finds him at the empty bar; all the "bunch" has gone to register his claim; but Broncho Billy, the stage driver, helps her. It is well put over.

"THE WAYWARD SON" (Kalem), May 3.—A melodrama with nothing new; yet it seemed to interest the audience. The wayward son, disowned and down-and-out, gets wind of a plot to rob his father. He "gets in bad" before he and the girl are able to warn his father and then comes the capture of the thugs. It is intelligently played by the Western company of the Kalem forces and the photography is first class.

"CLARENCE AT THE THEATER" (Lubin), May 3.—A farce bit almost too slight to notice seriously.

"FIXING AUNTY UP" (Lubin), May 3.—On the same reel is this farce in the well known style of A. D. Hotaling's company. We found it fairly entertaining ourselves and it seemed to please the audience. Aunty, played by Mae Hotely, won't let her three nieces get married to their three lovers till she is herself disposed of in wedlock. George Reehm writes to his dad, Robert Burns, to come and marry her. Tired of widowerhood, he comes; but is repelled by her looks, so the girls "fix her up" and she comes out of it a most charming young woman. Dad is now glad he came. E. W. Sargent is the author.

"GENERAL SCOTT'S PROTEGE" (Patheplay), May 3.—An Indian story pictured in beautiful backgrounds and fairly well photographed. There is action in it; but the action isn't new. Where Indian stories are not too often shown, this will make a good offering. It didn't take very well here.

"A MIDNIGHT BELL" (Selig), May 5.—The story of this old, rural melodrama is pretty widely known and as well liked. It has an old-time plot and is a popular, rather than an artistic offering, with plenty of the good, old horse-play. It didn't take strongly with a Broadway audience in the afternoon; but there were many that seemed impressed and we believe that it will go well in most places. We like the adaptation as acted and produced; the characters are pleasing. Clara Dale is nothing else but charming in the role of Annie Gray and Theodore Gamble makes his Ned Olcott a fine, manly lad. T. J. Commerford makes up into a perfect Squire, although his playing offered not enough contrast; he didn't seem sensitive at all times. Edith De Valmaseda, as the school teacher, adds much to the picture's charm. Lillian Leighton is a motherly Mrs. Gray. John Lancaster looks his part in the role of the justice of the peace. These are capably supported by a large cast. The producer is Charles French. The camera work is of good quality.

"THE TENDERFOOT'S MONEY" (Biograph), May 5.—There is freshness in this offering, though it deals with mining village doings that many pictures have shown. There's an idea behind it and it has a touch of irony which is uncommon enough to be acceptable. The "money" was "come by" in some evil way and we are not sorry to see the tenderfoot lose it. We watch it as it changes hands, until it finally rests with the least dishonest man, who dishonestly keeps it. The photographs are very clear in most of the scenes and the backgrounds (a bit of rocky mountain country) are worth seeing. Henry Walthall, Claire McDowell, Alfred Paget and others have roles.

"THE ANT-LION" (Patheplay), May 6.—A short picture showing how this creature lures his prey.

"THE CHATEAU OF BLOIS, FRANCE" (Patheplay), May 6.—Fine views of this great structure on the River Loire. It is to be regretted that all of the views were of different wings and that there was none of the whole.

"A TANGO TANGLE" (Essanay), May 6.—There is shown in this picture what we may believe is an authentic demonstration of the dance about which there is so much discussion—and which will go far to confirm all that has been said against it, especially in the opinion of non-dancers. In this respect the film may be said to be educational. The picture contains nothing other than the dancing to raise it out of the ordinary, either in acting or otherwise.

"THE JUDGMENT OF THE DEEP" (Lubin), May 6.—This picture is laid by the sea, the views of which will interest some. The story is nil—mechanical, almost painful. Where there is opportunity for acting, on the part of nearly the entire cast it is overdone—melodramatic, stagy.

"HATCHING CHICKENS" (Selig), May 6.—A very short reel showing a chick working out of its shell. This is the second chicken release from the same manufacturer in five days.

"A WELDED FRIENDSHIP" (Selig), May 6.—On the same reel. A picture without a thrill in it. There is at first a lapse of five years, followed shortly by another of twenty years. There is also a lapse of memory. The story is called an Alaskan romance, but somehow you don't feel as if you were in Alaska. Kathlyn Williams, in a dual role, has the lead.

"WHEN GREEK MEETS GREEK" (Edison), May 6.—This story is written by Mary Fuller, and she and Charles Ogle have the leads. It is a pretty story and will be heartily enjoyed. The work of Miss Fuller and Mr. Ogle is of their best. Miss Fuller portrays a stenographer who has a will of her own; she is continually at odds with a somewhat forceful employer, who has a son in love with her. When the time arrives, however, she tells the son that not only does she care nothing for him, but, in answer to an insinuating remark, for the father either. There are several comedy situations. The climax, in which the two leads hold the stage, and in which the stenographer discovers she really does love the employer, is finely carried out.

"OMENS AND ORACLES" (Vitagraph), May 6.—This is the third of the Belinda series. It is written by Eliza G. Harral. It will make a lot of fun in a great many houses. The character work of Miss Florence Radinoff as the boarding-house keeper is excellent. Norma Talmadge as Belinda is good. There is a competent cast.

"PEDRO'S TREACHERY" (Lubin), May 5.—A picture of the Mexican border by Romaine Fielding and his company. The story is not original or planned to be most effective. The photography is very clear in most of the scenes.

"THE HEART OF AN ACTRESS" (Kalem), May 5.—There is little that is new in this story and it is not convincing as probable life. It has been acted with dignity and grace and perfectly photographed. As an offering, it stands on its scenes, not on its unbelievable story. Alice Joyce plays the actress who tries to give back her lover (Tom Moore) to the other girl, in whom she has found an old benefactress.

"AN OLD ACTOR" (Selig), May 5.—An old story done in pictures; it makes a good, interesting offering. In the story, the actor is described as playing in Hamlet. He is found to be too old to play the grave digger and is discharged; but comes back at night, puts on Hamlet's robes and dies on the throne. This makes very appropriate the quotation, "After this is silence." The picture makes the drama "Richelieu," and, even in this, the quotation is not very much out of place; but we think that the story was better as first told. This old actor is played well by Frank Clark and he is ably supported by Bessie Eyton, H. W. Otto, T. Santschi and W. Hutchinson. Colin Campbell is author and producer.

"BINGLES MENDS THE CLOCK" (Vitagraph), May 5.—A dull offering which made very little laughter. When J. Lackaye mends the clock it goes backward; but that was the only real laugh in the picture this morning. There is a bit of acting in poor taste which made one or two laugh. Flora Finch has a role. F. Thompson produced it from the script of Eliza Harrel.

"THE ONE HUNDRED DOLLAR ELOPEMENT" (Edison), May 5.—The price, $100, was what the girl's dad had to pay the young man in the case to withdraw. You see, he was not just the kind of man that was wanted. The offering is clearly told, pleasing and commendable for common sense that will do no harm and may do a lot of good. The best thing about it is that it teaches a lesson without being a sermon. The best character in the picture is Mrs. Bechtel's drawing of Nelson's mother. Gertrude McCoy plays the girl and Edward Boulden the youth Nelson. The principal of the school from which the girl tries to elope is played by Mrs. C. J. Williams. Bigelow Cooper plays the girl's father. Mrs. E. F. Fenello, the authoress, deserves commendation. The photography is clear.

"PATHE'S WEEKLY" (May 5).—A good number; it covers a pretty wide range of interest. Many of these items would have been better if the date at which they were taken had been flashed. Those views of the grain ships getting out of the ice-locked harbor on the north shore of Lake Superior should surely have had the date.

"BILL" (Essanay), April 30.—A burlesque, with "Billy" Mason in the leading role. The situation is not new and we have seen it worked out to more advantage. Mr. Mason is good in many kinds of roles, but is hardly a great success in this. The photography is clear.

"THE BURGLAR WHO ROBBED DEATH" (Selig), April 30.—The burglar is a broken down doctor and finds while following his new calling of burglar that his professional services are greatly needed by a child. So he who had broken in to steal remains to cure. This situation is interesting; but it might have been worked up more effectively. Some time and attention were lost on unimportant details. The picture is fairly well acted and clearly photographed, and will be reasonably popular. It is written by Lanier Bartlett and produced by Lem Parker. Kathlyn Williams plays the mother of the child and Harold Lockwood the doctor.

"THE EIGHTH NOTCH" (Kalem), April 30.—There were dramatic possibilities in this situation that were utilized, but not wholly developed, and, though it is a good offering, it might have been even stronger. There is one place where it is not at once clear; it comes after the woman finds the feudist's gun with the eighth notch and from it thinks that he has killed her husband, because the other notches represent others of her family. The struggle between the sheriff and the crowd that wants to lynch the feudist, before it is found that he is innocent, doesn't convince strongly. The qualities of the offering are the truthfulness of the characters and the setting, and especially the ragged children. The photography is not as good as it might have been.

"A COUPON COURTSHIP" (Kalem), April 30.—On the same reel is this little offering that will please, because it gets hold of something actual. It will especially appeal to men whose wives collect tobacco coupons and also it shows two ways of buying a piano. Ruth Roland has said that she will marry the man who gets a piano, offered for a million tobacco coupons. John Brennan and Jack McDermott smoke, smoke, smoke, to get it; neither succeed. Marshal Neilan saves his money and buys it. The farce made good laughter.

"THE MEXICAN'S DEFEAT" (Patheplay), April 30.—The opening scenes of this offering promise a realistic story of actual people; but it straightway becomes very much like a travesty and actually caused some merriment at the wrong place. Those opening scenes couldn't have been better—they alone are truly worth while. George Gebhardt plays the lead. There is some good scenery.

"THE PANAMA CANAL TODAY" (Patheplay), April 30.—On the same reel is this offering that will surely be appreciated by all who see it. We have looked at many motion pictures of the Canal, but are sure that we never have seen any that were more newsy or interesting. The photography is good, too. The only shortcoming is that there is too little of it. Spectators will want more.

"A RELUCTANT CINDERELLA" (Edison), April 30.—A modern story in farcical vein that caused a good deal of laughter and pleased the audience. Its quality comes from the good things that break out in it now and then rather than from the situation itself, which, after all, is plainly contrived. There are pretty scenes at a dinner-dance, perfectly photographed. Elsie MacLeod is the heroine and is pretty in her evening frock. Her shoe is tight and she pushes it off during the dinner. It is kicked away and she can't get it. Arthur Housman plays the other lead. C. J. Williams has made a light-hearted and, at times, sparkling production. Alice Williams is the authoress.

"A WINDOW ON WASHINGTON PARK" (Vitagraph), April 30.—A picture that will please by its sentiment rather than by the strength of its art. A young man living on Washington Square, New York City, looks out and sees an old man, whom he invites in. The stranger tells a story, and it turns out that he is the youth's grandfather. It might have been taken in any park and the view of the "Little Church Around the Corner" might have been of almost any church. Charles Kent is strong in the role of the old man; but Tom Powers is not so good as the youth. Florence Turner has a small role, as has Courtenay Foote. The photography is fair. The picture is produced by Larry Trimble from Marguerite Andrews' script.

"THE ABSENT-MINDED MR. BOOB" (Selig), May 1.—One will be likely to conclude that the author of this farce, Malcolm Douglas, deserves more credit than the producer, C. H. France. Its situation has been approached in other offerings; but it is cleverly arranged and might have been made most effective. There were a number of laughs, but it was burlesqued, out of all humanity and amused the few rather than the many. The photography is clear.

"SOME CHICKENS" (Selig), May 1.—On the same reel; and when it —the title—came out on the screen, every man sat up. For what? Just chickens—leghorns, cochins, and other gallacious fowls. They were clearly photographed and all that; but, really, ought they to have been called "some" chickens? "Just" chickens would have been better; then we wouldn't have been disappointed.

"THE STORY THE DESERT TOLD" (Essanay), May 1.—A dramatic story of the desert that is new, though it is along well-trodden lines. It has a good punch and is a first-class offering. Arthur Mackley's company puts it over, and it is naturally and intelligently acted. It shows how a sheriff, taking an outlaw across the desert, finds a child of the village abandoned and dying of thirst. The bandit has to wait while the sheriff takes the kid to safety and when they get back to him he is dead. The desert scenes are very interesting.

"BUNNY VERSUS CUTEY" (Vitagraph), May 1.—There is much laughter while Bunny is doing gymnastics to reduce his weight, and the great comedian is truly most amusing going through the new wrinkles to give muscle or reduce flesh. The little farce features these funny things and it seemed to be liked.

"USE OF DYNAMITE BY UNITED STATES ENGINEERING CORPS" (Vitagraph), May 1.—Clear photographs show how explosives are handled by Uncle Sam's boys. There are some thrilling explosions pictured.

"THE VEIL OF SLEEP" (Lubin), May 1.—An old-style story; its chief assets are good and very clearly photographed sleepwalking scenes and generally clear camera work. It is set in the West, in a mining town. E. C. Hall is the author and L. B. Carlton the producer. The sleepwalker is Vivian Prescott. Jack Standing plays opposite to her.

"IF WE ONLY KNEW" (Biograph), May 1.—There is an easily recognized Biograph style about this offering, which tells a not improbable and interesting story clearly. There is nothing great or even very clever about it; but it is somewhat emotional and well acted. It is set in and around one of the beautiful places in California and has some surf scenes along a sandy beach. Blanche Sweet and Henry Walthall play a married couple whose little girl falls asleep in a dory on the sand and is carried by the tide out to sea. It is some time before her parents find that she has been rescued.

"BURIED TREASURE" (Melies), May 1.—A practical joke story in an interesting setting—around Sydney Harbor. The acting is able and pleasing and the photography is fair. There is nothing very startling or new in the story. It makes a fair offering.

"THE HOME OF THE TERNS" (Melies), May 1.—Terns are birds living around the sea like the gulls, and the "home" referred to is an island off North Queensland. The picture is well photographed and shows plenty of terns flying about or resting on the ground. The eggs laid on the sand will interest.

"THE PARTING ETERNAL" (Patheplay), May 1.—Two lovers are parted; one becomes a nun, the other a priest. They come face to face at the priest's first mass. The story is not new or probable, but is likely to interest some. It offers a chance to the scornful to mock—three or four did so and very loudly. The large audience didn't show any surprise at this. The photography is clear and the acting intelligent. The leads are taken by Betty Gray and Donald Mackenzie.

"FATTY'S BUSY DAY" (Kalem), May 2.—Pretty mechanical stuff for a comedy. A fat man tries several employments during the day and gets into trouble on each occasion.

"OLD WOMEN OF THE STREETS OF NEW YORK" (Kalem), May 2.—On the same reel as the foregoing is this picture in line with the news films put out by this company. It is interesting as showing the methods of making a living pursued by many women advanced in years.

"THEIR STEPMOTHER" (Selig), May 2.—Here is a pretty story. It is written by Hettie G. Baker—a picture that will strike many as one which only a woman could write. It touches a phase of domestic life which will appeal strongly to the feminine heart. Two motherless children read a tale of a heartless stepmother. They are told by their father they are to have a new mother. They decided to leave home. As they wander away they are found by the prospective stepmother, who on learning of their decision takes them to her home and there keeps them until she has won their hearts. You see the finish? Kathlyn Williams is the future stepmother, and it is a fine characterization she gives us. She will win other hearts than those of the two little ones.

"CINDERS" (Vitagraph), May 2.—Here is a story the theme of which is "ag'in natur'." No man in poverty and alone in the world will sell a splendid dog for a dollar in order to buy flowers for a sick child friend. He might do it to save a life; hardly under circumstances short of that. George Stanley and Anne Schaefer do their work in faultless style, but they are handicapped by a story that is not strong.

"THE GIRL BACK EAST" (Lubin), May 2.—There are but three characters in this picture, and one of them has but little to do. Two men in the mountains—it may have been once upon a time—are in love with the same girl as is proved by the looks they bestow upon the same photograph. One is ill; the other, though a stranger; decides to nurse him back to health, which he does. Then he prepares to depart. The first man sees in a newspaper a notice of the marriage of the girl in the case. He tells the second. They shake hands. There is a lack of real heart interest.

"GROUNDLESS SUSPICION" (Edison), May 2.—A good story of a foolish wife who tries to conceal from her husband the fact that their infant is blind and who in his absence secures the services of a specialist in an effort to restore the sight of the little one. The husband is aware that something is wrong, but of course gets the wrong view. He bursts in on the surgeon, the wife and the maid just after the operation has been pronounced successful. It is too bad that the husband was made to draw a pistol as he entered the room—the hackneyed action marred an otherwise splendidly executed picture. Laura Sawyer and Benjamin Wilson were the wife and husband, Jessie McAllister the maid, and Richard Allen the specialist.

"LIQUID AIR" (Patheplay), May 2.—An interesting demonstration of the possibilities of liquid air.

"WINTER IN UPPER ENGADINE, SWITZERLAND" (Patheplay), May 2.—On the same reel as the foregoing are these fine views of snow-covered mountains and villages nestling among them. The best is of a ride up the inclined railway on Mount Schatzalp. The photography is unusually good. A picture that will charm.

Independent

"THE NORTHERN SPY" (Bison 101), May 10.—A two-part picture that is half Indian story and half Civil War story. It is an extremely well made offering and where this kind of story has not been told too often, will be very effective. In the story there is nothing new except in the arrangement. The human situations are fine; they have always been effective and haven't lost their power yet. The Indian raid scenes are fair. The battle scenes during the war are full of beauty; there is one that goes ahead of anything of its kind that we remember seeing. It gives us a glimpse of the charge of a long line of infantry and cavalry. This is full of sweep and a big thrill. The photography is excellent throughout.

"BLACK JACK'S ATONEMENT" (Powers), May 23.—This story is simple in plot, but after the first few rather choppy scenes, it grips the attention and holds it without ceasing till the end of the reel. Harry Pollard appears as the sailor who shanghaied a man and then repented of it, after learning that he had a wife and two small children, one of them a lame newsboy, upon whom the family relied for support. The diving scenes are quite exciting. Simple and strong, with good heart appeal.

"EUREKA" (Imp), May 5.—This is a strong two-reel conception and well acted, particularly the part of the woman, taken by Helen Gardner. The photography is not first class, however, and there is a certain unpleasantness about the end of the story. The scenes between the sailor who found the woman on the beach, where the waves had tossed her, and the woman herself were nicely handled and made a strong appeal. Her memory is lost and she marries the sailor, at her own suggestion, after learning that he loves her. When her memory returns she remembers that she is already married and this drives her mad. The sub-titles in this are long and ungrammatical in places.

"BILLY'S FIRST QUARREL" (Gem), May 6.—Billy and his wife quarrel. She pretends to commit suicide and later he also makes a like pretense. An old idea handled in good, live fashion.

"CALL HIM WHISKERS" (Gem), May 6.—This, on same reel with above, is merely an illustrated joke. The woman sees a sign, "Whiskers Died Here," and thinks her dog is dead, his name being "Whiskers." Not a big enough idea to be worth while.

"ANIMATED WEEKLY NO. 60" (Universal), April 30.—An unusually good number of the Weekly, bristling with timely features. We have glimpses of Dr. Friedmann, Secretary of State Bryan, the Croton Dam, a steeplechase in England, the Old Guard parade in New York, see some splendid views of lower Manhattan, and learn how the dump heap tin cans are melted up into solder.

"THE SHARK GOD" (Champion), May 5.—A slight plot, located in Honolulu, with natives attired in breech clouts for actors. The scenes are artistic and well taken, but exhibitors catering to particular audiences will find perhaps that the close views of these almost naked natives is rather objectionable. The story has to do with certain superstitions in the islands and at the close the wicked lover goes out to sea and gives himself up to the shark god.

"BETTY'S BANDIT" (Frontier), May 20.—A Western burlesque, in which the hero impersonates his bandit rival. He catches the girl and marries her by force. But later the real bandit gets her and the hero has trouble saving her from him. The photography is good and there are some fairly amusing moments in this.

"THE BOY SCOUTS TO THE RESCUE" (Nestor), May 21.—This is a typical boy's picture, enacted by boys and we believe boys will be its chief admirers. But other people will undoubtedly like it too, as the photography is excellent and the story exciting. It shows us how the Boy Scouts save the sheriff from death and help round up a band of cattle and horse thieves. An interesting picture yarn.

"WHEN LOVE IS YOUNG" (Crystal), May 11.—This half-reel contains a mixture of drama and comedy, the latter predominating at the end. Pearl White makes a very attractive heroine in Colonial costume. The windup, where she fires a gun and each of the lovers believes the other has shot himself, is amusing.

"HIS AWFUL DAUGHTER" (Crystal), May 11.—On same reel with above. Naughty Nell does not like her father's selections in the way of admirers and contrives to get rid of each of them. He finally consents to her marriage with Ned. This is also fairly entertaining.

"THE SHERIFF'S RIVAL" (Frontier), May 8.—This is not a very convincing story, but it holds the attention nicely. The handsome young gambler and the sheriff love the same girl. The sheriff learns that there is a reward out for his rival and resigns his office rather than arrest him. He advises him, however, to ride across the Mexican border and stay there, which answers the purpose, as it leaves the girl to himself. Breezy and well pictured.

"THE UNSEEN INFLUENCE" (Victor), May 2.—This story, by Bernard Musson, is a type which has many friends among picturegoers. James Kirkwood and Gertrude Robinson are brother and sister. He is an artist and leads a fast life, neglecting his sweetheart for his model. The sister is a mission worker, and after her death her spirit returns and exerts a beneficent influence over those who knew her in life. This influence eventually turns her brother back to the strait and narrow path. The photography is good and the film a good offering of its kind.

"A WOMAN LOVED" (Imp), May 12.—In this offering, the lover of two girls tries to decide which he most desires by pretending he has lost an arm and had his face disfigured. The scheme works out to his satisfaction, but we fear such a plan will lose the sympathy of the average audience for him. The story is not overly strong and the pictures are out of focus in some places.

"THE OYSTER INDUSTRY" (Imp), May 10.—Interesting views, showing how oysters are raked up from the bottom of the sea, opened for canning, etc. Incidentally there is an interesting exhibit of pearls taken from the bivalves.

"LEO MAKES GOOD" (Imp), May 10.—This, on same reel with foregoing, shows how a struggling musician borrows a dress suit from his roommate, a waiter, and makes a hit at a big reception. There is some good comedy in the picture.

"WHERE CHARITY BEGINS" (Crystal), May 27.—Helen neglects her own mother to go into the slums and look after a sick woman. Her mother becomes sick and almost dies while she is away. The story wavers between comedy and tragedy and this uncertainty weakens it very much. The end is not as strong as might be expected.

"SLAVERY DAYS" (Rex), May 22.—A very strong two-reel number, which tells in graphic pictures the old story of the octoroon who switched babies in order that her own might not be sold into slavery. The real daughter of the planter and his wife grows up as the property of the changeling. Later the hero, not knowing she is a slave, falls in love with her. The close is dramatic, the octoroon finally acknowledging the truth of the situation. She and her own daughter perish in a burning house and the real daughter is given her proper place in the family. Marguerita Fischer and Edna Maison play the parts of the two girls. Good photography and first class melodrama.

"SONS OF A SOLDIER" (Eclair), May 7.—There is a lot of good acting and some elaborate costuming in this three-reel offering, but those are its main points of interest. It follows, so far as we could understand, the lives of members of the Primrose family, from 1776 down to 1912. War scenes are given in Revolutionary and Civil War times and later there are imaginary scenes from a war between Japan and America. Washington and Lincoln are impersonated and later Fred Truesdale appears as Woodrow Wilson, whom he resembles strongly. But as a story this lacks any compelling interest and when it is all over the observer is considerably puzzled as to its intent.

"THE ANGEL OF THE CANYON" (American), May 12.—A human and appealing picture, with a number of fresh, natural touches in it. Kerrigan, Richardson, Pauline Bush and Jessalyn van Trump play the leads. There is a double love story, which becomes rather involved and then comes out happily at the close. This makes a very satisfactory and desirable offering.

"MY LADY'S BOOT" (Majestic), May 13.—A love incident in Civil War times, nicely pictured, without the usual attendant warfare. The Union officer intercepts Virginia in the woods and pulls a boot from her foot, thinking to find a dispatch. Later, when the war is over, he replaces the boot on her foot and wins her heart and hand. Some rather pretty effects in this.

"A COUNTRY GIRL'S ROMANCE" (Majestic), May 4.—A familiar plot, worked up into a fairly entertaining story. The country girl temporarily forgets her country lover, Joe, and elopes with a city man, who had come to the farm in an automobile. It turns out that the auto was stolen and Joe gets to the station just in time to save the girl.

"A CRUEL SUSPICION" (Reliance), May 7.—Bobby's sick spells bring trouble to his parents, as his benefactor is always the same handsome young man, impersonated by Irving Cummings. As the latter brings medicine to the sick boy's room, the father appears on the scene and there is a terrific hand-to-hand conflict. This is not a very powerful story, but it certainly holds the attention.

"BILLY'S NEW WATCH" (Majestic), May 11.—A very good half-reel comedy, in which the hero thinks the old gentleman who bumped into him took his watch. He proceeds to choke the old gentleman and takes his watch away from him, thinking he is getting back his own. After that the plot rolls along to a happy conclusion, in which the old gentleman turns out to be his best girl's uncle.

"LIQUID AIR EXPERIMENTS" (Majestic), May 11.—This, on same reel with above, shows Prof. Wood, of Johns Hopkins University, making some interesting demonstrations with liquid air. "Seeing is believing" and these experiments are very entertaining. A good reel.

"THE SHERIFF" (Reliance), May 10.—A film story located in Oklahoma, somewhat conventional in development, but with some pleasing effects. The outlaw turns out to be the sheriff's brother, but the sheriff brings him to justice. The outlaw writes a pathetic note and jumps over a cliff. The close was very effectively done. The opening views on the big cattle ranch were attractive.

"THE GREAT HARMONY" (American), May 17.—This is a story with strong heart appeal. The old musician is relieved from his work as organist and a younger man employed. The young man, impersonated by Warren Kerrigan, has sympathy for the old organist and goes to the city to sell one of his compositions, if possible. He succeeds and brings back a big check. Later he wins the organist's daughter. This is nicely pictured and generally acceptable.

"THE KISS" (American), May 15.—An original conception, with a very pretty girl acting as goat-herd in the hills. The artist promptly falls in love with her and kisses her unexpectedly. Her father has told her that kisses were poison, and she retaliates by feeding him poison berries. Later she repents and he is taken to her home where he recovers. The significance of the shotgun and revolver toward the close was a little obscure, unless the old man was proposing a duel. There are some wonderfully attractive effects in this, but the close must be regarded as disappointing and a little unnatural, as the young man was sent away.

"BARRED FROM THE MAILS" (Thanhouser), May 11.—In this picture a young mother actually tries to send her baby to her sister by parcels post. It is tagged and taken by the postman to the postoffice, where it is finally rejected on the ground that live animals are inadmissible. There is novelty in this picture, but the baby seemed in such genuine distress at times from rough handling, that it may make some difference in the reception of the picture with an audience.

"THE DRUMMER OF THE EIGHTH" (Broncho), May 28.—This two-reel war story sounds a deeply pathetic note at the close. It shows us in the beginning a small boy who wants to go to war. His parents will not let him do so, but he gets up in the night, finds his drum and goes out with the volunteers. There are some splendid war scenes, with tense, close fighting in the trenches and over broad fields. The drummer boy is wounded and taken to the hospital. He writes home telling his parents to expect him soon after the war ends, but dies and is brought home in a coffin. Well pictured and nicely acted throughout.

"THE FOREMAN OF THE JURY" (Keystone), May 22.—A burlesque in the courtroom, which occasionally rises to laughable moments. Mr. Bingo finds a necklace and gives it to Mary. Later, when foreman of the jury, he finds he is helping try the man who is charged with stealing the necklace in the first place. His conscience leads him to reveal the truth. A reel of pure nonsense, but hardly the Keystone's best.

"HUBBY'S JOB" (Keystone), May 19.—If the main situation in this were not so questionable, the outcome would be more appealing. As it stands, it is merely a foolish predicament on the part of a married woman, posing as single, with a "rough house" finish.

"BETWIXT LOVE AND FIRE" (Keystone), May 19.—In this half-reel, which appears with the above, there is a lot of hilarity. You can feel the humor coming up as the situations progress and the general havoc wrought by the jealous husband toward the close is very funny. It is exceptionally good of its type.

"THE MISER" (Kaybee), May 23.—This two-reel offering is worthy of especial commendation from the fact that it tells a story that is different and appealing. The character of the old miser is acted most admirably and lifts the whole picture into a class by itself. The theme is not new, but it is consistently worked out, and we can plainly see the manner in which the pretty young niece finds her way into his heart. The sharp engagement between the Indians and soldiers in the second reel gave the hero his chance to prove himself worthy of the girl's hand. A good offering.

"HER SISTER'S SECRET" (Thanhouser), May 6.—A nicely pictured offering, showing the manner in which two sisters, one of them ill, arrive in California, land of flowers and sunshine. A pretty love story develops, James Cruze playing the attractive young neighbor. The invalid accepts all his presents as coming to herself, but in this she was not altogether correct, as the story shows.

"THE OTHER GIRL" (Thanhouser), May 9.—A light plot strung together largely for the purpose of including the annual flower parade at Pasadena, with its handsome floats and chariots. The college boy's best girl refuses to drive his vehicle and he chooses a pretty girl to take her place. The girl also wins his heart in the end.

"THE TOLL OF WAR" (Bison), May 13.—A production in three reels, the last of which pictures graphically the assassination of Lincoln. The last reel is very interesting and overshadows the first two, which are conventional war pictures centering about an attractive girl spy, portrayed by Miss Ethel Grandon. Her role is not one to awaken much sympathy, as she is called upon to steal a dispatch from her lover. The war scenes were strong. but the movement of troops meaningless so far as the plot was concerned till toward the last. The portrayal of Lincoln was better from the full face view than from the profile; the scene at the death bed suggested famous pictures of the dying president. William Clifford gave a splendid portrayal of the assassin, Booth, and the portion of the story beginning with the shooting at the theater was its strongest part.

"FOR LOVE OF THE FLAG" (Kay-Bee), May 16.—A two-reel offering, which is well pictured and well acted. It gets a very dashing and interesting start, but we could not look upon the ending of the last reel as anything but far-fetched and disappointing. The motive of the wayward young officer, Ashford, for killing the squaw, Winnie, is not clear. In the forepart of the picture the scenes in which Ashford is reprimanded for dancing and assaults his superior officer, are very well done. and the later scenes leading up to the attack on the fort, which he is forced to lead, are also strongly presented. The photography is good.

"THE SMUGGLER'S DAUGHTER" (Rex), May 8.—A two-part tale of the seaside with some interesting characters, especially a strong man who nobly gets into trouble, because he will neither do wrong nor tell the revenue officer of the wrong that the smuggler's daughter is doing. He manages to escape and is the means of saving the revenue officer's daughter from rough smugglers. The ending shows the capture of the evil doers and the unraveling of the whole difficulty. There is one exceptionally fine scene in which we are shown the revenue launch coming over the tossing waters. It is most effective. Wilfred Lucas is the producer and plays the leading role. He certainly is a good actor.

"A WISE JUDGE" (Eclair), May 11.—A very slight story of a middle-aged couple who quarrel and of a judge who takes a clever way to show them that they don't really desire to separate. It gives a chance for acting; but does not get over with any punch.

"MANUFACTURE OF STEEL" (Eclair), May 1.—On the same reel is this industrial, which is truly a big offering and will be liked by all kinds of people. It is a picture of wonders such as are found in the tremendous factories at Pittsburgh and shows the steel furnaces and glimpses of the factories. The photography is clear.

FOR THE FANS.

Charles R. Holmes sends in this budget of notes from San Francisco:

It is reported that G. M. Anderson will vary his western releases with a series of pictures featuring vaudeville favorites. Kolb and Dill and Rock and Fulton are said to be among those scheduled. The pictures will be made at the Niles Studio.

Mr. Anderson also plans to take a number of pictures on the O'Day ranch near Dixon. Mr. Anderson is part owner of this ranch of 800 acres and will have free run of the place.

Miss Iva Shepherd, late of Selig and Ammex, has joined the Universal to appear under the Nestor brand.

Miss Florence Oakley, formerly of the Belasco stock, has joined the Selig company. The Belasco stock is an enterprise of Fred. Belasco, brother of David.

"HIAWATHA" AT THE BERKELEY.

Keen interest has been aroused in educational circles in the "Hiawatha" picture masque which opened a two weeks engagement at the Berkeley Theater, New York, May 3rd, with Robert Stuart Pigott reciting the poem as it is enacted on the screen. Some of the most prominent educators are giving the exhibition their hearty support and a large attendance of school children is assured for the three special performances each Saturday. For these presentations Mr. Moore has had the Indians make up some very pretty souvenirs which will be presented to the little folks.

"Hiawatha" is a story interesting to all classes of people. The New York Sun devoted more than half a page to reviewing the play from which we quote the following:

"Even Bill, the Harlem plumber's helper, who has taken his Bertha through the gate, thinking this must be a good snappy wild west show, soon falls into the spell that so easily convinces one that surely this is Gitche Gumee and that the trees across the lake are the 'pine trees ever sighing, ever singing.'"

"ASHES OF THREE" STORY BY STEWART WHITE.

On Monday, May 26, "Ashes of Three" will be released by the American Film Mfg. Co. This story was written by Stewart Edward White, the famous novelist. The plot centers about the rejuvenation of a worthless character. This is Jack Kerrigan and the story was written by Mr. White, who lives in Santa Barbara, Cal., where the American's studio is located, and was especially designed to show Jack at his best. You will like Kerrigan in the part of the parentless child. The story is in two reels.

ETHEL CLAYTON.

Ethel Clayton is the star of the Lubin Company; she is an extremely beautiful woman, about twenty-one years of age. Last summer Miss Clayton was with the stock company stationed at Port Elizabeth, Maine. Some of the Sea Coast pictures made were very thrilling and noticeable for the daring of this charming actress.

"The Tragedy of Big Eagle Mine"

Two-Reel Kalem Release.

By George Blaisdell.

JANE WOLFE in this picture has full opportunity for the display of her talent as an actress. She carries the role of an Indian woman, a woman who marries a white hunter whom she has nursed following an accident. Her portrayal of the undemonstrative native is marked throughout by an entire absence of the theatrical, the melodramatic. It is an accomplishment in the art of expression—and of repression. Laughing Water has five years of happiness, following her union with Tom Morton, the trapper, who fell under the great figure-four bear trap and in his convalescence fell in love with her. Following the departure of her husband and their young son for the East, in response to a letter from a widowed mother, her life is one of loneliness, of ostracism from all the Indians in the camp to which she returns—with the exception of her brother, Big Eagle, who remains steadfast. The deserted Indian woman is a pathetic figure. She will carry the interest and the sympathy of any audience. There is a strong scene where Laughing Water enters the empty cabin and calls for her husband and for her son; she looks into favorite hiding places, as if suspecting a joke is being played on her. The gray look that comes over her face as she realizes her position goes straight to the heart. When, twenty years later, a broken woman, she looks into the face of a well-dressed young man and recognizes her own son, in the likeness of his father, you feel what she feels.

Scene from "The Tragedy of Big Eagle Mine" (Kalem).

Scene from "The Tragedy of Big Eagle Mine" (Kalem).

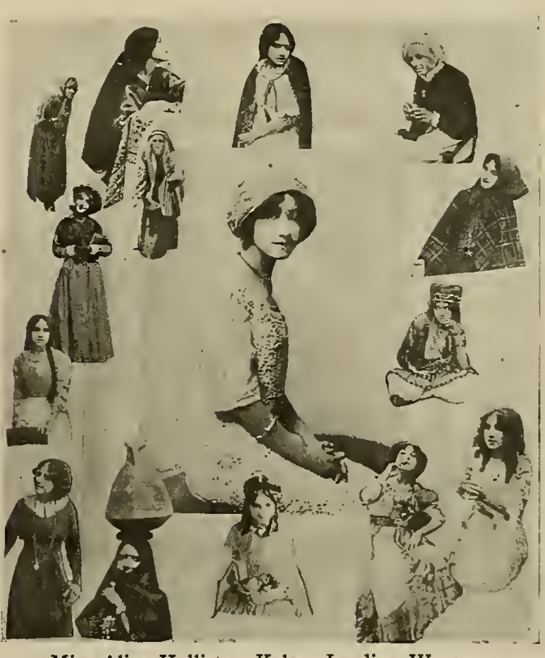
There is a good cast. Carlyle Blackwell has two roles—the trapper who marries the Indian woman, and, later, that of the son who, with his bride, goes to the West on the honeymoon and visits the gold mine which all these years the father had controlled. The trapper, grown older, is portrayed by. Knute Rahmn. Jack Hoxie is Big Eagle, the brother of Laughing Water. He gives a fine characterization of the Indian chief. There is a four-footed member of the cast who will arouse much interest. It is a bear. He comes into the picture at the third or fourth scene. He is a big fellow, and a fine specimen of the black species. Also he is a good actor. He wallows in a brook so close to the camera that he fills the screen, but he minds his own business, is concerned with no doings of humans about him. He will excite the youngsters and many of the elders.

There are splendid backgrounds, of mountain and stream; the country is wild, such as is suited for a setting of primitive Indian life. The Indian camp is laid out in convincing fashion—even to the small target wherewith the young idea is taught to shoot with bow and arrow. Entirely apart from its pictorial value, however, the story carries on its dramatic merit. It is a pleasure to see an Indian picture devoid of the time-worn features that pall on so many picture-goers—but yet, it must be conceded, still are popular in many houses. Nevertheless, "The Tragedy of Big Eagle Mine" will appeal to all. It will be released June 7.

"LITTLE MARY" AGAIN IN PICTURES.

When, a few weeks ago, David Belasco began to perfect his arrangements for next season's tour of "A Good Little Devil," which has just closed its extraordinary run of 152 performances at the Republic Theater, he was confronted by a demand for this charming fairy-play several times greater than the possible supply. In other words, every manager in the country was demanding "A Good Little Devil" during its first season out of New York. On the other hand, a series of long engagements in Boston, Chicago, Philadelphia, Washington, Baltimore and a few other large cities left no possible open time wherewith to satisfy the public in other cities. Through an arrangement between Mr. Belasco and Daniel Frohman, managing director, and Adolph Zukor, president of the Famous Players, all the wonderful scenes and effects of "A Good Little Devil" will be shown in motion pictures.

This work is now going forward. The entire company, including William Norris, Mary Pickford, Ernest Truex, Ernest Lawford, Edward Connelly and the others are busily engaged every day at the studio of the Famous Players' Film Company, and the results so far have exceeded the fondest hopes of all concerned. "A Good Little Devil" is peculiarly adapted to motion pictures, offering unequaled opportunities for illusions, visions and other camera effects. It will be in three reels. As the result, no city of any size in the country will be deprived next season of this Belasco fairy-play.


Miss Alice Hollister, Kalem Leading Woman.

Motion Picture Exhibitors' League

DRASTIC ILLINOIS BILL.

Here is a Censorship Measure That Should Stir Illinois Picture Men to Action.

By Frank H. Madison, Mid-West Service.

Not only every exhibitor in Illinois, but every film exchange and every producer is affected by the bill which has been introduced into the Illinois Legislature as House Bill No. 575, by Representative Igoe of Chicago. This bill carries an emergency clause declaring that because an emergency exists it is necessary for the immediate preservation and safeguarding of the public morals that the act take effect after its passage and approval. The measure was introduced April 17, but no attention was paid to it, even by the newspapermen who believed it merely the house companion of Senator Denvir's less drastic motion picture censorship bill.

Illinois exhibitors who will not relish the idea of securing a permit to run their shows from a board selected because of political achievement.

Film exchanges operating within the State, State right owners, industrial film makers and producers, will be forced to have all their reels pass the State inspection and must pay a fee of $1 a reel.

The Illinois Legislature expects to end its work about June 20, which gives opponents of the measure little time for work of organization and for appearing before committees. The Denvir censorship bill, it will be remembered, went into committee in the Senate and was reported out with the recommendation that it pass. It was sent back, however, by Lieutenant-Governor Barratt O'Hara because there was not a quorum present when it was acted upon.

The measure, which is entitled "An act providing a board to censor motion picture films and prescribing the duties and powers of the same" has been referred to the Committee on Judiciary. The bill is as follows:

Section 1. Be it enacted by the People of the State of Illinois, represented in the General Assembly: It shall be unlawful for any person, firm or corporation to show or exhibit in a public place or in a place where the public is admitted, anywhere in the State of Illinois, any picture or series of pictures, of the classes or kinds commonly shown in mutoscopes, kinetoscopes, cinematographs, and such pictures, or series of pictures, as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the Illinois State Censor Board, as hereinafter provided.

Sec. 2. There is hereby created a board, known as the Illinois State Censor Board, consisting of three members to be appointed by the Governor, for terms of four years, and until their successors shall be appointed and qualified.

Sec. 3. Before any such permit is granted, an application in writing shall be made therefor and the plates, films, rolls, or other like apparatus, by or from which such picture or series of pictures are shown or produced, or the picture or series of pictures itself, as shown to said board, who shall inspect or cause to be inspected, such plates, films, rolls or apparatus, or such picture or series of pictures, and within three days after such inspection, said board shall either grant or deny the permit. In case a permit is granted, it shall be in writing, and in such form as the censor board may prescribe.

Sec. 4. The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited, and shall be required in addition to any license or other imposition now required by law or ordinance.

The fee for each inspection by such board shall be $1.00 for each film to be censored, or for any reel of film exceeding one thousand lineal feet, the sum of $2.00, and a fee of $1.00 for each permit shall be paid to said board.

Sec. 5. All and only such films as are, in the judgment and discretion of said board, of a moral, amusing or educational character, and not of an indecent subject, nor representing lust, shall be passed or approved by said board and shall be stamped or designated in an appropriate manner and consecutively numbered, that the same may be projected upon the screens preceding the picture.

Sec. 6. A majority of the members of said board shall constitute a quorum, and in regular sessions may exercise all of the powers and duties of the board. During the absence or incapacity of any member of said board, the Governor may appoint a member to fill such temporary or permanent vacancy.

Sec. 7. When films have been passed and approved by the Illinois Censor Board, and stamped and numbered by said board, as provided for herein, they may be shown and exhibited within the State of Illinois, without restriction or interference, any other ordinances or regulations to the contrary notwithstanding.

Sec. 8. Such censor board shall, before the tenth day of each month, make a complete report of the amount of money received by them for censoring picture films, and shall pay all money so received into the general revenue fund of the Illinois State Treasury.

Sec. 9. Each member of said board of examiners shall receive an annual salary of $2,000.00, except the chairman, who shall receive an annual salary of $3,000.00. The secretary of such board shall receive an annual salary of $1,200.00. All salaries hereunder, and all expenses necessary to maintain such board and carrying into effect the purpose thereof, shall be paid out of the general revenue fund of the State of Illinois, which, however, shall not exceed in any one year, the revenue produced in censoring films.

Sec. 10. In case a permit shall be refused for any such moving picture plates, films, rolls or other like article or apparatus from which a series of pictures for public exhibition can be produced, it shall be unlawful for any person, firm or corporation to lease or transfer the same to any exhibitor of moving pictures or otherwise put same into circulation for purposes of exhibition within the State.

In every case where such objectionable moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced, shall be put into circulation contrary to the provisions of this section, the same shall be confiscated, and in addition thereto, the person, firm or corporation so leasing, transferring or putting the same into circulation, shall be fined not less than $50.00, nor more than $300.00, for each offense.

Sec. 11. Any person violating any of the provisions of this Act shall, upon conviction thereof, be fined not less than $50.00, nor more than $300.00, or to imprisonment not less than thirty days, or more than one year, or both, for each offense.

Sec. 12. An emergency is hereby declared to exist, by reason whereof it is necessary for the immediate preservation and safeguarding of the public morals that this Act take effect from and after its passage and approval.

PENNSYLVANIA SECOND ANNUAL STATE CONVENTION.

Until a short time ago the name of Philadelphia was synonymous with somnambulism. It is most gratifying to note the many ways in which this quaint old city, has not only taken hold, but is now running close on par with the most progressive cities of the world. This fact is well evidenced by the way those interested in the motion picture industry and art have displayed their enthusiasm over the coming second annual state convention of the Motion Picture Exhibitors' League, which is to be held in Philadelphia, on May 27 and 28, at the Continental Hotel, Philadelphia.

On last Wednesday Messrs. Kerr, Walraven and Roth, of the Convention Committee were the guests of Mr. S. Lubin at luncheon at the Lubin plant, together with many of the Lubin producers and artists. Mr. Lubin showed great enthusiasm in regard to the coming convention, and will detail a number of his cameramen to make a reel of film, for the Exhibitors' League, under the guidance of the League Convention Committee, depicting the historic points of interest in and around Philadelphia. Also showing many of the various commercial industries, together with the civic development of the city, as well as taking a picture of all the exhibitors and their families. These pictures will be displayed in every civilized corner of the world, and strange as it may seem, this will be the first complete motion picture ever made showing the many points of interest in the city, which is looked on throughout the entire world as the birth-place of modern civilization.

Elaborate arrangements will be made by Mr. Lubin to entertain the many out of town exhibitor's and their families, who will wish to visit, not only the Lubin plant in Philadelphia, but the new two million dollar plant, which is nearing completion at historic Betzwood, outside of Philadelphia. Words are inadequate to describe this plant, as it covers over five hundred acres of ground, laid out in parks, cattle ranges, mountains, etc., besides containing a mammoth studio with many stages, together with scores of other buildings for the manufacturing of the "Clear as a Bell," films.

JERSEY LEGISLATION SIDETRACKED.

Joseph Stern, of Newark, N. J., chairman of the legislative committee of the New Jersey Exhibitors' League, reports that, while the New Jersey exhibitors have not been successful in passing any of the measures proposed by them, they have prevented the passage of a number of bills at Trenton that would have been troublesome. A bill providing for a local censorship board in every town was defeated as also was a bill amending the present "childrens law" to eliminate the words "adult friend" which would have made it a little more difficult to handle the children.

A bill similar to the New York law regarding the admission of children after school hours and until 7 o'clock p. m., was passed by the Senate, but did not get to the Assembly. Another bill permitting children to enter upon the written authority of their parents took the same course.

A joint resolution providing for a commission to study the moving picture theater question was passed by the Senate, but did not get to the Assembly. This subject will be taken up by the Public Welfare Committee of Essex County, which has called a congress of all civic societies of the state to be held in Newark on May 15. The meeting will be held at 665 Broad Street. President Robinson and Vice-President Blumenthal will appear for the New Jersey exhibitors.

WISCONSIN STATE CENSORSHIP KILLED.

"Honor to whom honor is due" surely applies to Hon. Don C. Hall, of the Don C. Hall Repertoire Co., author, actor and assemblyman from Steven's Point, Wis., the only theatrical man in the Wisconsin Legislature.

Mr. Hall appeared before the State Affairs Committee, in the Assembly, and made a strong appeal against the passage of Bill 1,029 A, a drastic state censorship bill. His argument was so clear, forceful and convincing, that an attorney employed to appear against the passage of the bill, arose and said he had practically nothing to say, as Mr. Hall had covered every point he wished to raise, even the constitutionality of the bill.

On the floor of the Assembly, Mr. Hall also argued against the passage of Goff Bill No. 1,187, requiring each motion picture theater to secure a license from the state, and placing it under the State Industrial Committee, with power to regulate and control, or cancel such license at any time.

Assemblyman Don C. Hall.

Mr. Hall's Company has a private car and reaches most every hamlet in the state, and he evidently knew whereof he spoke, when he claimed there was no need for a censorship bill, and that the exhibitors were opposed to it. Also that the public did not need such a bill for its protection, the pictures being clean and wholesome.

The motion picture exhibitors of the state surely can credit and thank Mr. Hall for his stand and action in the matter.

Regarding the fight made against the Goff bill by Mr. Hall, the Evening Wisconsin said:

"Under the spell of oratory by Don C. Hall, the actor-legislator, the Assembly killed the Goff bill Monday night, empowering the industrial commission to censor and regulate moving picture shows. Mr. Hall objected to a law that would amount to giving a free pass to the commissioners and the numerous members of the staff. His principal argument was that moving pictures are amply censured now by the national board."

INTERNATIONAL GETS TENNESSEE PAGEANT.

On Tuesday, May 6, at Nashville, Tenn., there was an elaborate pageant, Greek in character, in which several thousand citizens and citizenesses took part. The affair lasted for two days and aroused widespread interest, drawing people from all over the State. By special arrangements with the International Feature Film Company two motion picture cameramen were brought on from New York to make motion pictures of the occasion.

WEST VIRGINIA CONVENTION.

A successful meeting of the Motion Picture Exhibitors' League of West Virginia was held at Wheeling on Tuesday and Wednesday, April 29 and 30. The attendance was satisfactory and considerable business was transacted. Officers and delegates to the New York convention were elected as follows:

President, A. G. Frohme, Home Theater, Wheeling.

First Vice-President, Russell Lynn, Dixie Theater, Fairmount.

Second Vice-President, Patrick McGovern, Odeon Theater, Clarksburg.

Secretary, M. A. Sybert, Park Theater, Moundsville.

Treasurer, D. B. Eagan, Amusu Theater, Ronconverte.

National Vice-President, A. L. Cottrill, Wonderland, Point Pleasant.

Delegates: L. R. Thomas, R. Robinson, U. P. Kemper, P. W. Barrett, D. B. Eagan, R. E. McCray. Alternates: C. W. Perrine, Frank McCray, J. B. Cotts, Jas. Velas, John Papaulias, O. F. Langworthy.

On the night of April 30th a big banquet was given. Many distinguished gentlemen were present; among them were: Mayor of Wheeling, Mayor of Bellaire, Ohio; Mayor of Bridgeport, and National President M. A. Neff and several other efficient gentlemen who delivered speeches.

Manufacturers and supply men were represented as follows: L. O. Hunt, of the Rudolph Wurlitzer Company; Fred C. Amer, manager of the Buckeye-Lake Shore Film Company, Columbus, O.; W. J. Newman, of the Newman Manufacturing Company, Cincinnati, Ohio; C. Lang Cobb, Jr., of the Ramo Film Company, New York; Will C. Smith, of the Nicholas Power Company, New York; Eric Morrison, of the American Moving Picture Machine Company, New York; H. A. Ross, of the Mutual Film Corporation, Wheeling Branch, and J. E. Robin, of the Simplex Machine, New York.

CALIFORNIA FIGHTING OBNOXIOUS CENSOR BILL.

A stubborn fight is being made by the motion picture exhibitors of California against a particularly obnoxious bill in the legislature, which provides for a censorship board, with three members who shall receive a salary of $3,600 a year and traveling expenses, and power to appoint a secretary and other help needed to perform their duties. Among other things, this censorship board shall examine all pictures manufactured in California, a provision that will mean serious trouble for the manufacturers if the bill should become a law. Another paragraph of the bill, which is susceptible of various construction, is Section 13, which reads as follows:

> Section 13. It shall be unlawful for any person to exhibit any motion picture of any human figure in such detail as to offend public morality or decency; or of any lewd or lascivious or sensual act; or of any other matter or thing of an obscene, indecent, immoral or suggestive nature, or offensive to the moral sense or against public policy; or of any act educational to immorality or crime; or of any murder, suicide, robbery; hold-up, shooting, stabbing, clubbing or beating of any human being, wherein such acts or any of them are shown in grewsome detail or in a revolting manner, or in any manner objectionable to the moral sense or of any act of brutality, cruelty or barbarity shown in grewsome detail or in a revolting or disgusting or horrible manner, or of any act or scene untruthfully or inaccurately depicting or representing any nationality, race, sect, class or type in such manner as to tend to bring the said nationality, race, sect, class or type into public scorn, hatred, ridicule or contempt; and the commission shall have power to forbid and suppress the exhibition of reel or motion picture not in accord with this section.

While there seems to be little chance of this bill becoming a law at this session of the California legislature, on account of the press of more important measures, it is to be hoped that the exhibitors of California will keep up their fight until it is effectually killed or sidetracked.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Iowa State Convention—At the Auditorium, Des Moines, May 13th and 14th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention—At Baltimore, Emerson Hotel, June 3rd and 4th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Tennessee State Convention—May 17, Tulane Hotel, Nashville.

Texas State Convention—At Dallas, May 28 and 29.

MOTION PICTURE EXPOSITION NOTES.

The recent cinematograph exposition held in London proved conclusively that all the world, men, women and children, are interested in moving pictures.

* * *

The forthcoming International Exposition of the Motion Picture Art to be held at the New Grand Central Palace, New York City, July 7th to 12th, 1913, bids fair to awaken even greater interest than that held in London, which was a big success. This exposition will be of great assistance to exhibitors, a wonderful business medium for manufacturers, and of appealing interest to thousands of the general public who are interested in the motion picture art.

* * *

Educational bodies will be represented at this exposition, as well as branches of the church, and undoubtedly its influence will have a favorable and lasting effect with them.

* * *

The main floor of the New Grand Central Palace is being rented to manufacturers of all articles pertaining to the industry. Price of space inclusive of rails, back platform and signs is $2 per square foot. Space on the mezzanine floor is $1.50 per square foot. On this floor arrangements have been made to install four "Model" theaters, which will be fitted with the most up-to-date appliances pertaining to making motion picture houses a pleasing and safe place of amusement and education.

* * *

Three of these theaters have been taken. The General Film Co., The Mutual Film Corp., and the Universal Film Co., will each have a theater of their own in which pre-release pictures will be shown. The other theater will be rented to the feature photoplay manufacturers, so that everyone will have an opportunity of being represented. These theaters will be fully equipped by manufacturers of different articles who have taken space on the main floor.

* * *

Several scenarios have been received at the offices of the Exposition Committee, but none of them quite hit the point. The idea is to have a five minute play that will be suitable for either a man or a woman. A prize of $25 will be given for the one selected and no doubt there are many working on this scenario now. They are all to be sent to the Secretary of the Exposition Committee, German Bank Building, 4th Ave., & 14th Street, New York City.

* * *

President Trigger's Convention Committee has been very busy during the past week making arrangements for the entertaining of the large number of out of town exhibitors who will attend the First International Exposition of the Motion Picture Art. It is getting busier every day at the exposition offices now that the time is getting nearer for the big show. Ten thousand dollars' worth of floor space has been sold during the past week.

ANOTHER CENSOR BILL KILLED.

Advices from Nebraska are to the effect that a particularly obnoxious bill providing for a State censor board for Nebraska, has been killed. This bill provided a committee of censorship for each incorporated city and town in the state, one member to be appointed by the mayor of the city or town, one by the Board of Education of the school district in which the city or town is located and a third by the superintendent of the school. Some bill, that.

TEXAS STATE CONVENTION.

Arrangements are being made for a convention of Texas exhibitors at Dallas, Texas, on May 28 and 29. National Vice-President T. P. Finnegan has charge of the arrangements and promises a bigger attendance than at any previous meeting in that state.

MAJESTIC STUDIO NOTES.

Another two reel subject will be released by the Majestic on May 6th. It is Forrest Halsey's Creole love story of old Louisiana entitled "The Children of St. Anne," which was produced by the Majestic's Florida Company and promises to be a worthy successor of "Hazel Kirke," which was the Majestic's first two reel production.

Two educational pictures are scheduled for early Majestic release—"The Oyster at Home," which will appear on the reel with "Billy's New Watch," on May 11th, and "Liquid Air" on the same reel with "Rivals Outwitted," released on May 18th.

KENTUCKY STATE CONVENTION—President L. J. Ditmar, Secretary Fred J. Dolle, J. H. Stamper, L. H. Ramsey and other members.

PRESIDENT NEFF'S SUGGESTIONS FOR EXPOSITION.

Although President Neff is a very busy man these days in endeavoring to organize every State in the Union before the first of July, he finds time every now and then to send out helpful suggestions to the committee in charge of the First International Exposition of the Motion Picture Art.

During the months of May and June there will be held conventions at Omaha, Neb.; Des Moines, Iowa; Topeka, Kan.; Springfield, Mo.; Oklahoma City, Okla.; Little Rock, Ark.; Dallas, Texas; New Orleans, La.; Jackson, Miss.; Birmingham, Ala.; Baltimore, Md.; Wilmington, Del., and Pittsburgh, Pa. At Mr. Neff's suggestion copies of the prospectus, floor plan, diagram of booth, etc., will be sent to all these conventions.

Although most of the exhibitors from all over the country have already planned to attend the Third Annual Convention in New York this coming July, it is quite likely that during the enthusiasm of these conventions, when the Third Annual Convention is brought to the exhibitors' notice, that many of them who have not planned to come to New York will make arrangements to do so.

MARYLAND EXHIBITORS' CONVENTION.

Chances for a rousing convention of Motion Picture Exhibitors of the state of Maryland at Baltimore, Md., on June 3 and 4 look particularly good at this writing. J. Howard Bennett, proprietor of the New Pickwick Theater, Baltimore, has the matter of arrangements in charge and is being ably assisted by Marion Pierce and other Baltimore exhibitors. Headquarters will be at the Emerson Hotel.

DELAWARE EXHIBITORS' CONVENTION.

James N. Ginns, of Wilmington, Del., has charge of the arrangements for the convention of exhibitors of the State of Delaware which will be held at Wilmington on Monday, May 26.

WRITE TO PRESIDENT NEFF.

President Neff, of the National Motion Picture Exhibitors' League, wants to hear from a few live exhibitors in the states of Arizona, Georgia, Idaho, Montana, New Hampshire, New Mexico, North Carolina,, North Dakota, Oregon, S. Carolina, Vermont and Wyoming.

President Neff's address is 1003 Mercantile Library Building, Cincinnati, Ohio.

NICHOLAS POWER COMPANY NOTES.

Mr. F. W. Swett, traveling representative, has secured the approval of Power's 6A with motor and mechanical speed control at Dallas, Texas. A No. 6A has been placed in the Loss Angeles High School through the Los Angeles Motion Picture Supply Company, Los Angeles.

The following installations have been made: One No. 6A complete to O'Melay Amusement Company, Jackson, Michigan, through the Mutual Film Corporation of Detroit; one No. 6A to Casino Theater, New Bedford, Mass., through R. D. Marson Moving Picture Supply Company, Boston; one 6A complete to O. P. Herndon, Sanford, Fla., through Tampa Photo and Art Supply Company, Tampa; one No. 6A to the U. S. Reclamation Service, Washington, through General Film Company, Washington.

A CORRECTION.

Through misinformation it was stated last week that six Power's 6a's had been purchased for "Quo Vadis?" shows. We are advised that Simplex machines were ordered.

THIS PREACHER TALKED TOO MUCH.

Rev. John J. MacDonald, pastor of the South Presbyterian Church, Brooklyn, N. Y., has been made the defendant in a suit for $10,000 upon the complaint of Rudolph Sanders, a Brooklyn exhibitor, who alleges defamation of character. It is reported that the reverend gentleman has since expressed a desire to make a full public apology to Mr. Sanders.

S. S. HUTCHINSON BACK IN CHICAGO.

S. S. Hutchinson and wife rounded out a four months absence from the Chicago office by returning to the city last week. Mr. Hutchinson spent most of his time at the Santa Barbara studio, but found time to make a trip to Honolulu, where he obtained some splendid views of life in the Islands.

Feature Production.

Madame Blache Talks Interestingly of the Difference Between Three-Reel "Features" and "Subjects."

A successful showman, in talking about multiple reels and differentiating the feature from the three-reel subject, is quoted as saying: "A three-reel feature differs from the three-reel subject as much as the Broadway attraction differs from the road show. A three-reel subject is a story drawn out to three thousand feet with nothing noteworthy achieved, either in its staging or general atmosphere. A feature, however, is a production which has every element of attraction and popularity. By elements of attraction and popularity, I mean what a salesman terms 'talking points.' The 'talking points' of a real feature are popular titles, well established in the public mind, casts with well-known actors in the leading role, good support, exceptional locations, artistic interiors, correct in every detail, and a story with the 'proverbial punch'—technically, well developed."

While there are not many productions such as described by the showman quoted above, productions like "Les Miserables," "Quo Vadis," and "Dick Whittington and His Cat," come up very near to the perfect feature of our exacting showmen and meet nearly all of the requirements.

In a talk on this subject with Madame Blache, president and manager of production of the Solax Company, and herself the producer of features like "Fra Diavolo," "Dick Whittington and His Cat," and a few others said: "Besides an expenditure of large sums of money, the production of a feature means weeks of tedious preparation and research. Before a single foot of film was taken, 'Dick Whittington and His Cat' consumed five weeks of my time and the time of my staff. Our coming feature with the famous Barney Gilmore in the leading role, 'Kelly from the Emerald Isle,' was produced after six weeks of preliminary work. There were consultations with the director, with Mr. Gilmore, with the author of the scenario, and with the scenic artists. After the scenario was finally in shape, it was beyond the recognition of the author. Then followed the routine work of sketching costumes for the costumers, of laying out plans and sketches of sets, of going the rounds for props and incidentals, and finishing touches. Mr. Gilmore's friends in the old country were of considerable assistance. They sent over a trunk full of stuff for atmosphere and local color. The sheebeens (country tavern of Ireland), Irish sitting-rooms, and dwellings and furnishings for these sets were secured with considerable difficulty.

"There are several scenes in the production which are genuinely thrilling. In one, Kelly, and his sweetheart clinging to his neck, is seen climbing down a declivity several hundred feet deep. Another scene shows Kelly escaping death by jumping on the cow-catcher of a train going at full speed. There is also a spectacular destruction of a hut by gunpowder and dynamite.

"Throughout the production is preserved an atmosphere characteristically Irish. Humor and pathos mingle. To register the story which teems with human interest, an all-star cast was needed. Selections for the parts were made with the utmost care. Fraunie Fraunholz, the well-known comedian, who has been a member of some of the best stock companies in Baltimore, Philadelphia, Washington, Buffalo, Chicago, Denver and New York, and Joseph Levering, familiar to Biograph, Pathe and Kalem fans, were the specials in the cast, besides Barney Gilmore and the members of the Solax Stock Company.

"If hard work, careful preparation and the expenditure of large sums of money add to the feature definitions of the showman you have been telling me about, then 'Kelly from the Emerald Isle,' with Barney Gilmore, should—well, not to blow my own horn — be awaited with interest. There is a surprise coming."

It would seem that Madame Blache's enthusiastic expressions regarding features are significant. What will be the future policy of the Solax Company and other companies? It had been predicted in The Moving Picture World a long time ago that manufacturers, because of the demands of exhibitors and the public, will gradually wean themselves from the single-reel production and produce the multiple reel. The tendency seems to be in that direction.

RECENT SALES BY MR. SCHNEIDER.

Eberhard Schneider, of 219 Second Avenue, reports that large orders for junior professional motion picture cameras and film finishing outfits have been placed with him by the United States War Department, Columbia University, Ansonion Institute and Hampton Normal and Agricultural Institute.

Manufacturers Advance Notes

"THE BIG BOSS" (Reliance).

This big two-reel feature deals with the political graft prevalent in most large cities. The "Big Boss" will award the aqueduct contract to Bascom, who is badly in need of it, providing Bascom's daughter becomes his wife. But Muriel is already engaged to Dick, a young reporter, who has been detailed to go after the graft scandals that are alarming the city. Dick overhears a conversation between the boss and one of his men in an East Side saloon. The boss is arranging to open all the bids submitted for the contract that night at 9 o'clock, so that he may make his man's lower than any of the others.

Scene from "The Big Boss" (Reliance).

Dick, with Muriel's help, plants a dictograph, gets the information, and is nearly beaten to death by the boss who discovers the little machine. Bascom saves the boy and gives the boss to understand what honest men think of him. Pondering the matter over, the boss experiences a change of heart, and is content to let the contract go where it honestly belongs — to Bascom.

George Siegman plays the "Big Boss" with telling effect. Irving Cummings as Dick, and Muriel Ostritch as Bascom's daughter, do some clever work. A. Balfour played Bascom. Frederick Sullivan directed this picture, which will be released on May 14th.

"AND THE PHONE BELL RANG!"

About everything that could, to a photoplayer, happened to Fred Mace on his recent stay here, according to the rumor factory. Here are the reports, as spread around:

Monday—A new feature company is what brought Fred Mace New Yorkward.

Tuesday—The genuine reason for Mace's New York visit is to make the Screen Club, headquartered in Manhattan, a branch of the Photoplayers, of Los Angeles, of which Mace is founder and president.

Wednesday—Mr. Mace's doctor advised a temporary change of climate, hence the New York trip.

Thursday—Mace was never better in his life and the real reason for his New York stay is out: He came on to interest New York capital in backing his mayorality race in Los Angeles.

Friday—It's England for him, there to shine at the head of an all-American company of players; he's in Manhattan to recruit these players and the release will be known as Macefilm.

Saturday—It was the vaudeville powers, i. e., the United Booking Offices, that beckoned Mace to come to New York; they want his picture—famous face with a monologue on the "big time." Salary—well, you wouldn't believe it if we told you!

"A GIRL SPY IN MEXICO" (Lubin).

This Lubin picture gives a vivid picture of the temperament of the Mexican senorita. For love, she will dare anything, even death. The military atmosphere is perfect, the picture being taken in Nogales on the Mexican border, half of the town being in Arizona and the other half in Mexico.

The war is on between the insurrectos and federal troops in old Mexico, and the intermittent firing is playing havoc. The Senorita Armaje, not hearing of her lover, Lieut. Blanco, goes to the insurgent camp, and, to assist his cause, dresses as a Red Cross nurse and enters the federal camp as a spy. She is, however, discovered and arrested. Through the aid of Armaje, Blanco captures one of the federal spies, and, using him as a guide, he himself enters the federal camp. There he succeeds in effecting his sweetheart's escape. Col. Ferro declares he will capture them again and accomplishes his wish. Blanco and the senorita are marched onward to what end — we know not.

Scene from "A Girl Spy in Mexico" (Lubin).

SELIG TO PRODUCE NEW JUNGLE THRILLER.

On May 28th, the Selig Polyscope Company will release another gripping picture of jungle life, in which realism runs rampant to the very fullest extent. In many respects, "Wamba, A Child of the Jungle," as the latest thriller is known, far excels all previous efforts of the famous "Diamond S" makers, along this line. The entire production was staged on the mammoth Selig Wild Animal Farm in Los Angeles, and no expense was spared to make this feature greater than those which have gone before.

The picture abounds in thrilling scenes. One of the most daring of these shows "Baby" Lillian Wade, the remarkable child actress, in a desperate headlong plunge, over an embankment into the deep waters below, where she has jumped, in order to save herself from being torn to pieces by a huge male lion. At another time, "Baby" Lillian Wade crawls into the hollow trunk of a huge felled tree, just in time to escape the claws and open mouths of a pack of lionesses. Thomas Santschi, Bessie Eyton, "Baby" Lillian Wade and Frank Clarke are the principal players. The production is in two reels, and will be released as a special on May 28th.

NEW GARDEN THEATER.

The F. & G. Amusement Company has erected a handsome theater in the Bedford Park district, Webster Avenue and 197th Street, New York City. It will be known as the Garden Theater, and is said to have cost $100,000. It is built in compliance with the New York City theater laws, and will have a seating capacity of 800.

"A RUINED LIFE" (Eclectic).

In this offering we have the unusual pleasure of witnessing a genuine Swedish film which was made in Stockholm, acted entirely by Swedish actors, and their work measures very well up to the general run of continental pictures. There are some charming glimpses of landscapes in the vicinity of Stockholm, and the interior settings are altogether satisfactory. The photography is also without fault. The picture tells an entirely domestic story, limited to the immediate members of the family. The unfortunate conditions that occur as the plot unfolds are the results of selfishness on the part of a brother-in-law who desires to keep down the size of the family in order that there shall be no heirs to his father-in-law's estate. The leading male character is that of a young army lieutenant who is very fond of horse racing, and, incidental to the picture, there is a genuine steeplechase that is entirely realistic. The lieutenant is thrown from his horse during the race and is fatally injured by the fall. On his death-bed he makes known to his family that he has been secretly married and is the father of a boy. After his death the lieutenant's wife and pretty boy are taken into the family. This arouses the jealousy of the brother-in-law, who sees in the lieutenant's young son a possible claimant for the fortune of his grandfather. This prompts the brother-in-law to resort to underhanded means to get rid of both mother and son, and through his evil maneuvering he brings about the ruin of the good woman's life by means of a long jail sentence. When she finally comes from the prison there is little left in the way of hope and she lives only long enough to find her son, who is now a military cadet and still a member of her husband's family. The picture is not a problem play, as the title might lead one to suppose. There is no reference to the social evil, drink, or any other vice; it is purely a domestic drama, well told, by a competent company.

Scene from "A Ruined Life" (Eclectic).

CORCORAN IS BUSY.

Although the general impression is that business is slow and quiet, the A. J. Corcoran, Inc., of 11 John Street, New York City, has no complaint to make as it is now working its plant in Jersey City, N. J., to full capacity filling orders for different film manufacturers in all parts of the world who must and will have their developing tanks built by Corcoran. Only last month a large order was consigned to Shanghai, China, for the Asiatic Film Company, and this month will see three large orders go forward, one to the American Film Company, Santa Barbara, Cal., one to Burke & Jaine, Chicago, Ill., and the third to Pathe Freres, Bound Brook, N. J. Those who have not received our new price list No. 6 and discounts should write at once as they will learn something to their advantage.

DRAWS BLOOD FROM LOAN SHARKS.

The Reliance three-reel subject, "The Bawlerout," in which the methods of the "loan shark" are graphically portrayed, has drawn blood from the loan companies doing business in Evansville, Ind. Greatly annoyed by the exposure of the "loan sharks" methods, probably not wholly unknown to them, these companies have taken large advertising space in the local papers to denounce the film in question. Just what the Evansville loan sharks expected to accomplish by thus widely advertising "The Bawlerout" does not appear from a casual reading of their advertisement, but they certainly did advertise the picture.

"THE SAME OLD STORY" (Essanay).

The firmament is illumined with two shining stars in this magnificently beautiful comedy of errors. Beverly Bayne as the alluring and enchanting manicurist, more than demonstrates her remarkable talents in this subject. Augustus Carney, always the same old comedian with his humor and wit, does more than justice to his character. Synopsis: Augustus Carney falls martyr to the enchanting ways of Beverly Bayne, a manicurist. Carney made a date with her for seven o'clock that evening. Returning to his office, Carney informs his private secretary, Billy Mason, about the appointment. To the utter surprise and disappointment of Mr. Carney, his wife enters the office about a quarter of seven, plants herself in a chair and refuses to move. A few moments later Miss Bayne enters, and is introduced to Mrs. Carney as Mason's wife. To make matters worse, Mrs. Mason arrives. When told that Miss Bayne had been introduced as her husband's wife, Mrs. Mason demands an explanation, which is rather clumsily given. The two wives leave in a huff. Miss Bayne, Carney and Mason leave, and to their enjoyment and complete satisfaction, meet Raymond, a world renowned female impersonator. A little later, after the trio had arrived at Mr. Carney's office, Raymond enters with his paraphernalia. Raymond calls Mrs. Mason on the phone and tells her that her husband is entertaining a woman in his office. When Mrs. Mason arrives with Mrs. Carney, they are overjoyed at discovering that the home-wrecker is not a woman after all. Raymond's timely assistance saved Carney and Mason from the divorce courts. In the meantime, Miss Bayne has an enjoyable time in the clothes closet waiting for her wardrobe.

Scene from "The Same Old Story" (Essanay).

This production is booked for release Wednesday, May 14.

EASTERN DISTRIBUTION OF THE MOTIOGRAPH MACHINE.

An item of considerable interest to Eastern exhibitors, and to the motion picture machine trade in general, centers around the arrangement just made by Mr. H. T. Edwards, President of the Picture Theater Equipment Co., of 21 East 14th Street, New York City, to take over the eastern distribuiton of the Motiograph Motion Picture Machine.

This change in the policy of the Motiograph makers comes as a surprise because of the recent advance in favor among Eastern exhibitors of this well known machine. The change should be of particular interest to Eastern exhibitors, and Motiograph users, because of the fact that Mr. Edwards' Company will not only be fully equipped to handle Motiograph business, but will in addition enable the exhibitor to concentrate his purchases of all supplies with the one supply house. The Picture Theater Equipment Co., are also authorized distributors of the Nicholas Power, the Simplex, the Edison and Standard machines, and you need not leave their show room and offices to purchase anything pertaining to the motion picture theater. They carry in stock, ready for the exhibitors' inspection, everything that is necessary for the equipment of a modern and up-to-date motion picture theater. A call at their offices, and show room will more than convince you and out-of-town customers will find their mail orders receive equal attention.

"THE PROFESSOR'S TRAVELING ADVENTURES"

(Great Northern).

In this delightful comedy Professor Miller affords no end of amusement by reason of his adventures while traveling in search of health. He has been a bookworm for many years and when his physician orders him into the country, the old gentleman is somewhat bewildered and gets into all sorts of perplexing situations. His first adventure is in the railway coach when he unwittingly throws an old ladies' shoes out of the window, mistaking them for the overshoes of a traveler who had left them on the floor. Next we find him in collision with a bicycle while attempting to capture a pet dog belonging to a fellow traveler. In the stage coach he again becomes an innocent offender and finally arrives at an old inn for a night's lodging. He has been accustomed to home comforts and the hard bed is not to his liking, but he is about to fall into slumher when a sound under the bed attracts his attention. He finds a dog and ejects it, but the animal finds its way back through a hole in the wall. Three times the offender is ejected and finally fhe professor arrives at the conclusion that he is sleeping over a kennel, and makes ready to return to his home. When he arrives, he finds his faithful old housekeeper entertaining a number of her female friends, but instead of being angry, the old gentleman is so overjoyed at being home once again that he bids them all welcome. The principal funmaker is Fred Buch and in this role he appears to the best advantage. The trained dog is another source of merriment when he appears on the screen.

Scene from "The Professor's Adventures" (Great Northern)

MUTUAL GETS CANADIAN GAUMONT OFFICES.

The Mutual Film Corporation has bought outright the entire business of the Gaumont Company of Canada, including the big film exchange offices at St. Johns, N. B.; Montreal, Que.; Toronto, Ont.; Winnipeg, Man.; Vancouver, B. C., and Regina, Sask. This is one of the biggest deals of the year, and again calls attention to the marvelous progress of the Mutual Film Corporation, which now owns fifty-four exchanges, and is paying dividends on both its preferred and common stocks.

Arthur Lucas, special representative of the Mutual Film Corporation, is now in Canada on a tour of inspection.

WARNER'S FEATURE NOTES.

Phil. H. Solomon, manager of the Chicago office, has taken new quarters in the Dapples Building. Exhibitors in Chicago and adjacent territory should address Mr. Solomon at room 304.

Warner's Feature Film Co. will serve exhibitors in the District of Columbia, and the State of Virginia from the new Washington office, located at 420 9th Street, N. W.

Another notable Gene Gauntier production in three reels will be released shortly. It is entitled, "On the Firing Line." Miss Gauntier has also written and enacted a powerful Klu Klux Klan story. This film is going to make history.

The second issue of "Warner's Feature News" will be out tbe fifteenth of this month. Exhibitors desiring to receive copies gratis should forward their names at once to the New York office.

A new office is now open in Denver, with J. C. Butts as resident manager. Address, 1229 16th Street.

LARRY McGILL'S HUNT FOR HOUNDS.

The Reliance company, a week or two ago, decided to do "London Assurance," the well-known English comedy-drama, in pictures. Somebody wished the script onto Lawrence McGill and told him to go to it. To produce this play properly it calls for some scenes of fox hunting, with a pack of hounds. On a Monday morning, Mr. McGill started out in a motor car to find a pack of fox hounds. He spent three days visiting every hunt club within twenty miles of New York and found that there was not a pack of dogs anywhere. In the depths of his despair he was telling a friend his troubles, and the friend asked, "Why don't you go over to the Manhattan Opera House where 'The Whip' is playing; they have a fine pack of foxhounds there?"

And Larry did. All winter long this fine pack of English hounds had been within five minutes' ride of the Reliance studio, unbeknownst to him. Larry got the dogs and took the scenes. The dogs did their work like professionals and the scenes are great. We have a film hound that we would have loaned him if we had known about it.

THE MEINHARDT CLOCK SLIDE.

Fred A. Apfelbaum, president of the Levi Company, Inc., 1560 Broadway, New York, slidemakers, announces the purchase of the exclusive manufacturing rights of the Meinhardt Clock Slide from H. A. Meinhardt and Thomas J. Urell, owners of the basic patent.

Some years ago, when the patent was issued, Messrs. Meinhardt and Urell started a company for the promotion and manufacture of the new slide, but through inexperience and the small demand at the time, the project was not a success, and the invention remained under cover.

Out of touch entirely with the industry, the inventor was not aware of the fact that certain manufacturers were producing and selling his patented slide without his permission, and immediate action will be taken against those concerns for damages. Exhibitors are cautioned not to use any clock slides not made by the Levi Company, Inc., inasmuch as the showing of the same makes them a party to the infringement, and, therefore, liable.

"CALAMITY ANNE" PICTURE MADE AT VENICE.

Director Hale of the American Film Mfg Co., in company with Jack Kerrigan, Jack Richardson, Louise Lester, "Calamity Anne," a number of cowboys and, last but not least, the famous American burro which plays such star parts in all the "Calamity Anne" pictures, left Santa Barbara last week for Venice, Cal., to finish some scenes in a new picture. The journey is 125 miles from Santa Barbara, a distance traveled for the sake of six scenes. Much difficulty was found in inducing the burro to travel alone in the freight out of Santa Barbara. He refused to mount of his own accord and in an effort to drag him on he fell from the platform of the freight station and everyone thought a dead burro would be found. But Woodrow was unscathed, and by dint of ropes was finally pushed and hauled into the car, rending the suburban atmosphere with burro calls for help.

ESSANAY NOTES.

Harry McRae Webster, General Director for the Essanay Film Mfg. Company is in New York for the purpose of securing new talent for photoplays. If you see a little, short, red haired gentleman lurking around the Times Square Bldg., at Broadway and 42nd Street, just tap him on the shoulder and impress him gently but firmly that you are desirous of appearing in motion pictures.

* * *

"Toothless Ted," commonly known as Theodore W. Wharton, the producer of par excellent merit with the Essanay Film Mfg. Company, earned his title as "Toothless Ted" in a rather painful manner. Last Thursday, April 24th, Mr. Wharton had fifteen teeth extracted and had nine nerves taken out without an anaesthetic. This was all done in less than an hour and before another hour had elapsed, Mr. Wharton was on the floor of the studio directing a photoplay. One would think Mr. Wharton should have lost all his nerve.

* * *

A novel advertising scheme has developed into the Essanay Film Mfg Company ordering several thousand "Alkali" Ike dolls on hobby horses. The above company has made arrangements with Louis Amberg & Son to distribute these novelties throughout the entire United States and Canada to the department stores. The dolls are non-breakable. A mold was made which cost considerable, so that the dolls' faces would be the exact likeness of Augustus Carney. The dolls will sell for $1.50.

CORRESPONDENCE

ILLINOIS.

G. W. Gebhardt, proprietor of the American, the North End picture house in Decatur, is making preparations to turn his house into a vaudeville theater. However, he announces the change in policy will not become effective for a year or two. The first steps were to increase the capacity from 400 to 500, put in a new steel front and make many needed improvements in the interior. Next fall the second floor of the building will be torn out and a balcony seating 500 persons added, which will give a total capacity of 1,000.

Walker & Woodyatt, of the Bio, at Moline, have installed a new $5,000 Wurlitzer orchestrion.

O. E. Kepner, manager and proprietor of the Bijou and Grand theaters at Mattoon, has begun matinee performances from 2 to 5 o'clock each afternoon. The management has announced that no children will be admitted at either theater during school hours, but special educational and travel pictures will be offered on Saturdays, when the youngsters will be given especial attention. New ventilating systems have been installed.

Marcus Heiman, of Madison, Wis., has recently been in Champaign, and is reported to have options on four sites for a theater.

Miss Marie Clark, who has been managing the Lyric Theater on Grove avenue, at Elgin, has resigned her position and the place was closed by W. J. Meehan, owner of the building. It was announced at first that Meehan would operate the place, but later reports came that he had several proposals from would-be lessees.

George L. Murphy has purchased a Main Street site in Woodstock and will erect upon it a modern theater building, which will be used as a picture house by Wittenberg & Bodensxchatz. It is reported that the lessees will have the privilege of purchasing the theater.

A new home is being erected at Paxton for the Crystal. The building, which will be of concrete, brick and steel, will have a modern appearance, especial attention being given to the decoration of the interior and the lobby. It will seat about 400 persons.

The Industrial Moving Picture Company, of Chicago, recently took a series of pictures of the fire department at Joliet. There is nothing unusual in such a statement, for the Industrial Company has taken pictures of most of the fire departments in Illinois. This picture, however, will be exhibited by the Phoenix Horse Shoe Company, because the animals which made the demonstration runs were Phoenix-shod.

L. Dalton will erect -a new building at Elmwood, to be used as a moving picture theater.

Miss Bessie Miller, pianist at the Star Theater, in Aurora, and an unusually accomplished manuscript sight reader, was awarded the gold medal at the annual contest recently held in the Chicago Conservatory of Music.

Gallagher Brothers have sold the Royal Theater at Litchfield to R. L. McComas, of Pontiac, Ill., who has already assumed the management of the photoplay house. The Gallaghers will continue to operate their theater in Bloomington, which is being managed by J. P. Gallagher. They started in the Litchfield house in October, 1911.

The Banner Theater Company, of Chicago, has been incorporated with a capital stock of $17,500, to operate theaters. The incorporators are: Menlo E. Moore, James C. Matthews and Samuel A. Bristow.

Milo Phares, of Elmwood, is opening a new picture show at Henry.

The Photo-Drama Company, of Chicago, has been incorporated, with a capital stock of $1,000, to operate moving picture shows. The incorporators are: John A. Verhoeven, Matthew Dynewicz and Richard J. Cooney.

Charles Vance, monager of Dawn Theater, at Streator, was at Ottawa and La Salle, looking over the films recently made of those two cities, with a view to exhibiting them in Streator.

The Igoe bill, re-establishing boxing in Illinois, was attacked by Rev. Philip W. Yarrow, president of the Young People's Civic League at Chicago, because it would open the door to the exhibition of moving pictures of boxing matches, and these would demoralize the younger generation.

Vernon C. Seavers will equip his new Hippodrome at Peoria, with a moving staircase.

An ordinance creating an examining board for operators has been introduced before the Galesburg City Council by Alderman McFarland. This board is to consist of the chief of the fire department, the city electrician and a practical operator. A slide must be exhibited at each performance showing that the operator has been licensed. Smoking within twenty feet of the machine will be prohibited.

Work is being rushed on the construction of the new Gerrib Theater at Westville. The structure will be fireproof, and will have a handsome front.

Carl Rademacher, manager of the Orpheum Theater at Freeport, was sponsor for a set of films of the show places of that city. The matinee crowd at the Orpheum was one of the pictures.

The Argmore Theater Company, of Chicago, has been incorporated, with a capital stock of $7,000, to operate theaters. The incorporators are: David R. Levy, Douglass C. Gregg and Ethel W. Downes.

John Eilts, of Minonk, has leased the Grand Opera House, at El Paso. The deal includes the picture show now in operation.

The Moore Feature Films, of Chicago, have been incorporated, with a capital stock of $3,000, to operate moving pictures. The incorporators are: M. E. Moorem, W. W. Willis and M. J. Boyer.

It is reported that owing to a dissention between the owners, Paul Kohl and Charles Garrett, the moving picture show in the Schlitz Opera House at Minook was closed.

The Main Street Theater, in Edwardsville, has taken on a bit of vaudeville in addition to its picture program.

Hillsboro and her suburbs, soon will have seven theaters. Dr. Fred Rogers has entered the field, and has let the contract for the erection of the Grand Central Theater on South Main Street, in Hillsboro. In addition, he has leased a site in Schram City, the factory addition, and will erect an airdome 120 x 50 feet.

The Majestic, Dawn, Dreamland and the Lyric theaters at Streator, each gave benefit performances on April 15 for the baseball team of the Illinois-Missouri league.

Harry Aldrich has sold his interest in the Main Street Theater at Mason City, to his partner, Truman Hardin.

The Elite Theater, on South Cherry street, at Galesburg, was recently closed while new ventilation apparatus was installed, a new concrete front placed and the interior redecorated and repainted.

Pictures of Evanston will be one of the opening attractions of the new Star Theater, which is being erected on Davis street in that city, by Bodkin & Keane.

Moving picture houses at Cairo which had closed down during the flood scare, were not allowed to reopen as soon after the excitement subsided as they wished. Health officers feared an epidemic, as contagious diseases were numerous, and postponed the resumption of business.

Rockford recently enjoyed the novelty of two religious bodies debating the Sunday moving picture show question. The team from the Adelphic Society of the Emmanuel Lutheran Church upheld the Sunday picture and defeated the debaters from the Luther League. Another debate was held in the Swedish Free Church on the subject, "Which Would, Under Existing Conditions, Be Considered the Most Dangerous, the Saloon or the Moving Picture Show?" "It was decided that the two could not be compared. After thirty had discussed the question, a majority of the 300 persons present unqualifiedly condemned both the saloon and the "moving picture shows as the latter are now constituted."

Judge Paul McWilliams, of Pana City Court, has sustained the decision of Judge Morgan that O. M. Otloe violated the law by opening his picture show on Sunday. Since this case originated the Supreme Court has decided that ordinances of this class are valid and, as a new measure has been enacted in Pana, the city will be without Sunday shows.

The advisory vote taken at the regular city election in Freeport showed that a majority of 1633 favored the opening of moving picture theaters on Sunday. The question is still up to the city council if it wishes to disregard the voice of the people. That this vote cannot be construed as the opening wedge for a lawless Sabbath is shown by the fact that a proposition to allow pool rooms and billiard halls to remain open was defeated by a majority of 172. Even the majority in favor of allowing regular theatrical attractions on Sunday was about six hundred less than that of the photoplay advocates.

Hacker & Krapp are now operating the moving picture show at Mokena.

Phil Wade has opened a moving picture show in the Central Opera house at Fairbury.

Manager Rademacher of the Orpheum, at Freeport, will install a $5,000 pipe organ and a $400 set of cathedral chimes in his house.

J. J. Reilly, who owns the Princess in Alton, has opened his new Outagua theater at Upper Alton. A new building was erected for the purpose and the suburb will have an up-to-date photoplay house.

Moving pictures prepared by the Chicago Tuberculosis Institute were shown at the Princess in Danville by the Danville Physicians Club.

Moving picture houses in Illinois will have an open amusement field earlier than usual this year because the theatrical houses are beginning to shut up shop. The theatrical business has been none too good in the state. Half of the smaller one-night stands have been booking pictures on open dates and found that it paid just as well, was less trouble, and consequently the road shows have not found easy sledding. Many of the road companies were hard hit by the floods in Ohio, Indiana and Illinois, and are glad to get out of the way.

The Coles Syndicate, of St. Louis, is seeking a site in Elgin for an airdome. A $25,000 enterprise is planned. The concern operates seven houses and four airdomes in St. Louis, and is said to have had an envious eye on Elgin for some time. Elgin now has one picture house less, the Lyric, which was closed recently, having been leased as a home for the Woolworth five and ten cent store.

The Idle Hour Theater, at Huntley, plans to give three shows a week this summer.

The Sunday moving picture show proposition won in Rockford by a small majority.

Ira Thorpe, manager of the Gem, at Clinton, is rejoicing over a new Power's 6-A in his operating room.

Illinois Negroes are taking hold of the picture proposition. There is a house in Springfield which caters to the Negroes exclusively, and is said to be a money-making venture. Joseph During has been playing some African Methodist Episcopal Churches in Southern Illinois with the "Passion Play," and has been very successful.

Earl Smith has sold the Dreamland Theater at Farmington to Theodore Bass, and will go west. The new owner is connected with the electric light company and has a reputation for progressiveness.

The Bijou, at Wilmington, has been closed for redecorating and remodeling.

A school children's bucket brigade fighting a fire was one of the pictures which the cameramen of the Industrial Motion Picture Company stumbled upon at Freeport. The buggy factories of that city played a very important part in the reels.

Mrs. Musa Reese, proprietor of the Aero and Airdome at Charleston, is contemplating a summer season of vaudeville at the Airdome, or a mixed bill of vaudeville and stock companies. She also plans to place new chairs in the Aero and make it one of the most up-to-date picture houses in the State.

The robbery of the Bio Theater, in Moline, is reported by newspapers of that city. The thief evidently hid himself in the orchestra pit as the last crowd was leaving, and then forced in the door of the box office and took a sack containing between $75 and $100 in money.

J. C. Lyons is having a new opera house erected in Oregon. The building will be of brick and the auditorium will seat 400 persons.

Presbyterians of Hillsboro are going to build a new church, and S. E. Hurst, proprietor of the Gem, is going to help them along by turning over to The Young Ladies' Aid Society the matinee performances for five Saturdays. An endeavor was made to book as many Biblical films as possible, including the "Passion Play."

Secretary Fred Jencks, of the Elgin National Road Race Association, announces that he has received several bids from motion picture companies for the privilege of filming the Elgin races this year.

The Orpheum Amusement Company is contemplating a new vaudeville house to seat about 1,600 persons in Rockford. It will cost about $100,000. The present house will be used for stock companies and other theatrical attractions.

The Princess, at Dixon, is becoming more and more of a picture house, and has taken out its stage to make more seating room. The place has been redecorated, a new screen installed, and otherwise improved.

Manager Burr Swan, of the Knights of Pythias Opera House at Pittsfield, not only allowed the Ladies' Charity Club to have a special program in connection with his picture show, but appeared with two others in the third act of "The Lion and the Mouse."

Women of Evanston have asked Bodkin & Keane, who are building the new Star Theater in that city, to install an indirect lighting system and protect the young people.

Business and professional men of Madison are opposed to moving pictures if one can believe the reports eminating from that city. So awakened to the evil of the film have they become, according to the story, that they have named a lyceum board of two members to regulate entertainments and lectures that are designed to draw the citizens away from the photoplay and attract them to "another form of educative amusement." R. V. Studebaker, cashier of the Tri-city State Bank, of Madison, and Henry Connole, police magistrate, have been named to guide the amusement destiny of Madisonians.

Hayne & Hoff, of Terre Haute, Ind., have leased the Princess Theater Building at Marshall, from Seymour Hurst, and will open a moving picture and vaudeville house. They take with them four years of experience in the photoplay business at West Terre Haute.

The Colonial Amusement Company, of Harrisburg, has increased its capital stock from $40,000 to $75,000.

Dreamland Theater, at Farmington, has been sold again. Theodore Bass, head of the electric light plant, was but temporarily in possession of the place. He has sold it to L. J. Anderson, of Fairview, who will manage the house.

The Airdome on North Main street, Canton, has been leased by Woodruff & Miller, managers of the Varietie Theater in that city, who will operate it as a picture show. It was planned to open about May 1. The place was given some remodeling and repainting.

It is reported that the library board of the public schools at Wood River, contemplates the use of pictures in the school, either slides or films. The members recently made a trip to St. Louis to investigate the matter.

Miss Marjorie Inman, who has been singing for several months at the Crystal Theater in Cuba, has gone to Mathersville, where she will sing in the picture show operated by John Boulden, formerly of Cuba.

Plans have been submitted to the building inspector at Peoria, for a new picture house in the 1200 block, on South Adams street. It is said Pekin capital is interested. The plans call for a house which will seat about 350 persons, and will cost about $12,000 or $15,000.

The Trades and Labor Assembly of Bellville, is given credit for a vigorous Sunday closing movement now under way in that city.

Emil Seng has added a reel to his show at Roberts, and is now running a four-reel show.

George Hagamann, Tarry Carpenter, and the Misses Emma and Cora Goeppinger, have purchased the Majestic Theater at Bushnell. They may remodel the place.

The West End Amusement Company, of Chicago, has been incorporated with a capital stock of $60,000, to operate theaters. The incorporators are: Harry J. Lurie, James E. Davis, and John L. Anderson.

The Opera House Building, at Litchfield, has been sold by Snell Brothers to the various Masonic lodges of the city, who will remodel it.

The Star Theater, at Aurora, ran a ten-day program of "What Happened to Mary." Photographs of Miss Mary Fuller were given as souvenirs at two matinees.

The Loop Theater Company, of Chicago, has been incorporated with a capital stock of $15,000, to operate theaters. The incorporators are: Siegmund Ruhstadt, Jacob Kaplan and Nathan Kaplan.

Moving pictures of an unusual job of sewer excavation in Quincy, were recently made for Manager Peter Pinkelman, of the Gem Theater.

Moving pictures will form a part of the program at a roof garden in course of construction at Water and Eldorado streets, Decatur. G. W. Scovil is manager.

The "K" Theater, on Broadway, near Seventeenth street, Mattoon, has been opened, featuring first-run pictures. The first ten ladies to buy tickets for the opening performance were given handsome souvenirs. Matinee and night performances will be given. A five and ten cent admission will be charged.

Tweed & Sherers have rented the theater in the Red Top Inn, at Fox Lake, a summer resort near McHenry, and will run pictures this summer.

Dawn Theater, Streator, recently gave a benefit performance for the Boy Scouts of the city.

Dates for educational pictures at the Lyric, Morrison, have been changed from Saturday to Friday matinee and evening, for the benefit of the school children.

The Lyric, at Freeport, recently gave a benefit performance for the Center street school. More than 4,000 advance tickets were sold, and it was necessary to run two morning shows. Manager Hopper, of the Lyric, who recently acquired a camera, planned to take a series of local pictures and exhibit them at his house May 16 and 17.

The subject of ventilation in moving picture theaters is up for discussion in Illinois and enough opinions have been expressed by health authorities and by the press to warrant the moving picture managers to see that their houses are right. The Orpheum at Elgin has taken the pains to advertise itself "Orpheum—House of Ventilation." Howard L. Rann, who writes for a syndicate of Illinois papers says, "The moving picture show is a great deal better than it was on the start, and will improve just as fast as the public taste will allow it to. It could be improved in the way of ventilation at once, however, without dragging out a protest from anybody." The Joliet News has an editorial upon the subject, and believes that the theaters and churches could stand more airing.

E. C. Lind, of Anna, has purchased a site on Railroad Street in that city and will erect a new vaudeville and picture house at a cost of $7,000. The building will be fireproof throughout, will have a handsome, three-arch front, and will contain a stage and four dressing rooms. Vaudeville bills will be changed twice a week but the picture program will be changed daily. He will continue to operate the old Lyric theater on West Railroad Street until his lease expires in 1914. The new house will also be called the Lyric.

The Ideal Amusement Company, of Canton, has been incorporated with a capital stock of $20,000 to operate places of amusement. The incorporators are L. B. Woodruff, E. R. Miller and G. R. Beam.

C. W. Dougherty of Monmouth has sold his interests in the Colonial and Colonade moving picture theaters on South Prairie Street, Galesburg, to Raymond C. Schroeder and William Oliver of Joliet. Schroeder is an old newspaper man, having conducted a funny column on the "Joliet News" for some time. He will have active charge of both houses. The places will be overhauled. A three-reel program will be given.

The Olympia Theater at Arcola showed the International Harvester Company's picture "The Romance of the Reaper," May 1, in co-operation with a local implement firm. Despite its advertising tendency this reel is very popular in Illinois because it reaches the rural residents, and it has never had any difficulty getting onto the program of any agricultural meeting.

When "Satan" was shown at the Lyric theater at Greenville it was lectured by J. M. Leaverton, a former resident of the county.

Ellis Jackson has been remodeling the Airdome at Bushnell.

Gallagher Brothers, who recently disposed of their interests in the Royal Theater at Litchfield, have now sold the Castle in Bloomington to William Lyons who has been associated with Joseph Gallagher in the management of the place. Gallagher Brothers are said to contemplate opening a house in Murphysboro, Ill.

W. A. Peterson who has been connected with the picture destinies of Bloomington and Quincy from time to time is again in Quincy. A room formerly occupied by a laundry is being fitted for a picture show, for which Wiley McConnell, manager of the Bijou, the vaudeville house, is sponsor. Peterson will act as manager. Until the new house is ready the pictures will be shown in the vaudeville house.

Harland Anderson and Marion Stults, of Monmouth, have purchased the Idle Hour Theater at White Hall and assumed charge of it May 1.

The proposed new vaudeville house in Rockford has been named the Palace. The promoters have been granted a charter under the name of the Palace Amusement Company with a capital stock of $100,000. The incorporators are Fred S. Sterling, Fred E. Carpenter and Marcus Heiman. Construction work will soon begin.

Mark and eBrt Cooper, of Champaign, have secured a site on Church Street in that city and will erect a new fireproof moving picture house. It is planned to erect a house with a seating capacity of about 750. A pipe organ will be a feature. Special attention will be given to the ventilation which will be by means of invisible ducts set into the ceiling panels. It is hoped to open the theater about September 1.

The celebration of the ninety-fourth anniversary of the founding of the I. O. O. F. was especially happy at the order's Old Folks' Home at Mattoon. Upon that occasion Samuel Baker, grand scribe of the grand encampment, presented to the institution a moving picture machine which had been donated by the grand encampment. Views of eight homes in as many states began the program. Patriotic and sacred films were joyously received by the old people.

The motto used by the Palm, Aurora is puzzling some persons: "Good Pictures! That's All." Nevertheless it also advertises itself as "the theater beautiful."

St. Louis capital is reported to be interested in a $25,000 airdome project in Waukegan.

Evan Wheeler of Kankakee is to build a new brick and concrete, 40 x 115, moving picture theater building on North Market Street in Champaign. He has had experience in the show business.

The people of Vermont have made a real issue of the moving picture—not of its evil influence nor of the question of showing it on Sunday. The town is divided upon the grave subject of how to best entertain the visitors from the countryside roundabout. Some say band concerts, some say moving pictures and some say both.

Improvements costing $15,000 will transform the Tavern theater on Cass Street, Joliet, into the splendid new Drexel. Among the interior changes will be newer and larger ball-bearings seats, woman's rest room, tile floor in lobby, new lighting effects and a new daylight curtain. A new front will be installed. The musical equipment will be complete with the addition of a $10,000 pipe organ and a set of cathedral chimes. Manager W. F. Clark will continue the place as a five-cent picture house.

The city council of Sterling has legislated out of existence the Sunday picture show. The ordinance prohibiting photoplays and theatrical shows on Sunday was passed by the new council and became effective at once. The matter had been at issue in the municipal campaign and while the question was not submitted to the people a canvass was taken of the candidates for aldermen and mayor. Alderman Harmon attempted to have the new ordinance tabled and a vote cast at the next spring election by the citizens but failed. The council tied on his proposition and Mayor Platt voted against it.

An ordinance closing many places of business on Sunday is up in Joliet, but there seems to be a disposition to treat the moving picture men fairly. J. W. D'Arcy, representing the photoplay managers, visited the city council and asked that the moving picture houses be eliminated from the list of businesses which would have to close.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

SPRINGFIELD is just a little bit nearer than it ever was before to having a local branch of the Exhibitors' League. Gus Kerasotes, owner of the Savoy and the Royal theaters, is the latest to join the Illinois League, and other managers have announced their intention of forwarding their application fee. A local league is badly needed even if it would ignore the matter of programs entirely. There is enough to do in the way of creating a favorable sentiment toward pictures and fighting the ill-advised campaigns against the photoplay which develop from time to time. At this time it is announced that blank warrants have been asked by the Meat-Cutters' Union for all business houses that opened on Sunday while the butcher shops were, by law, kept closed. It is presumed that this includes the picture houses, for they were given prominence in the plans of the meat-cutters who hoped, by cutting off people from their desired amusements, to force the opening of the butcher shops. Then, too, the musical problem is not settled; the union has taken active steps in the matter. The cry of boycotting the houses that do not employ union men has arisen, and few of them employ union men.

Aside from these things the program question needs settling. There is too much fighting, too many four, five and even six and seven-reel shows for a nickel. Photoplay patrons have been puzzled by seeing licensed pictures in independent houses and independent pictures in licensed houses. When a manager starts out to give a long program for a nickel he has got to do one of two things—he will be forced to use cheap stuff, or he must do a juggling stunt with licensed and independent films. Either course will ultimately prove disastrous for him. It is said that a local branch might be formed if the program question were to be left out. But that is the real problem here.

Rocchiccioli & Buche have sold the Casino Theater on East Washington Street to Simonetta Brothers. Frank Palmisan will continue as manager. Mr. Rocchiccioli is managing a theater which he recently purchased at Auburn.

Isadore Burnstine and Joseph W. Shephard, owners of the Capital, have purchased the property at 613 East Washington Street which has been occupied by the theater for several years.

The floods in southern Illinois made it necessary for the Vaudette Amusement Company of this city to cancel many bookings for the Kalem picture "From the Manger to the Cross." Among the towns which could not be played were Cairo, Mound City, Mounds, Metropolis and Shawneetown. The picture, however, was in demand about that time for playing flood benefits. It was shown at McLeansboro, Flat Rock, and Mt. Vernon to help the sufferers. The Vaudette Company, which has the Illinois rights for the picture, probably will purchase a third set of the films because two sets will hardly meet the demand. One set has been booked for Waukegan and Zion City and early in May will go to the Cort Theater at Chicago, where a long run is expected. There is a big demand for the picture from the towns in Illinois which have a large foreign population and the additional reels will take care of these emergency calls. Word comes from St. Louis that Frank Talbot has been wonderfully successful with this picture at his Hippodrome. When he showed it during Holy Week he could give it but two hours a day, yet had an attendance of almost 60,000 persons. Mr. Hall, of Hall & Lynch, Chicago, who purchased the Wisconsin State rights for this picture, is dead at his home.

J. Bruner, who installed the pipe organ in W. W. Watts' new Chicago house, writes that he is going to open a picture house in Metropolis. At the time he wrote, however, the flood was the principal issue in Metropolis, which is on the Ohio River.

Springfield has been filmed again—this time by the Advance Motion Picture Company of Chicago. The company took the Lincoln Monument, the State capital and the other places of historic interest. Two reels were made.

A big campaign to interest farmers in central Illinois in growing alfalfa will be conducted. The tours and others features will be filmed, it is announced, by the International Harvester Company, which originated the project and which is a great advocate of industrial moving pictures. It is also reported that the Essanay Company will take some pictures.

The Denvir bill, creating the office of State motion picture inspector and providing for the State licensing of all motion picture machine operators, has been pending on its third reading in the Illinois Senate.

W. W. Olinger, of this city, has opened his new picture show at Petersburg.

The Lyric, on South Fifth Street, is again using an orchestra in the evening.

Blue laws have been the chief topic of discussion among Springfield photoplay men. One of them, Adolph Kunz, proprietor of the Grand Theater, 529 East Washington street, was named in a warrant issued with ten others, through the efforts of the Springfield Law Enforcement League, charging them with laboring on the Sabbath. John O'Connor, of the Empire, and Smith & Burton, of the Gaiety, vaudeville houses which run pictures, were also arrested. The Springfield City Commission, was very much worried by the action. Recently, at an election, a referendum vote was taken upon the question of closing the saloons on Sunday. The citizens decided they wanted them open. The present action is locally termed "spite work," because it grew out of the "I'll-get-even" spirit of some butchers whose meat-markets were closed on Sunday. But the law was on the books and has never been repealed. The moving picture men talked of asking for a referendum vote upon the question of Sunday shows, as they were confident that the proposition would carry. Victor Bender, editor of the "News," said: "The most critical rarely have occasion to find fault with the character of the pictures presented, and the wisdom of closing these popular places of amusement may well be questioned." When the cases above mentioned were brought to Police Magistrate Clark B. Shipp, by the Springfield Law Enforcement League, he characterized them as "small town stuff," and dismissed them. His opinion is unique and of interest to the motion picture trade in general. He said: "The present trouble over the enforcement of the ordinance in question had its incipiency in an attempt some time ago on the part of certain union organizations, which had passed rules compelling the shopkeepers in the organization to close their places of business on Sunday, to also compel non-union keepers of similar shops to observe the Sunday closing order. Under that attempt this ordinance was taken up to the Supreme Court of Illinois, and its validity ascertained. The non-union shopkeepers now come back, with the aid of the Law Enforcement League, and are attempting to put out of Sunday business all lines of commercial traffic.

"This situation contains no element of moral uplift except as regards the members of the Law Enforcement League, who are allowing themselves to be used in this matter under the belief that the attainment of the end they seek would justify any means of reaching there.

"This matter has been brought to the attention of the local municipal government, through its legal department, and has been passed up to this office with the suggestion that this court, in turn, pass it on to a jury. So far as this court is concerned, this and other matters based upon this and other similar ordinances, will be passed upon finally.

"No law or ordinance based thereon can possibly be paramount to the desires and wishes of a majority of the people over whom it has jurisdiction.

"Until the adoption of the commission form of government in this city, and the subsequent taking of office thereunder by the commissioners, it was a debatable question whether certain moral ordinances of the city should be enforced.

"There was no question as to the constitutionality of these ordinances, nor is there now, the sole question being: Does a majority of the electors in this community desire such ordinances, termed by the liberalist 'blue laws,' be literally enforced?

"Certain men were elected commissioners upon a strict law enforcement platform, some of whom deemed it a duty to discover if a majority of persons in the community did or did not want these so-called 'blue laws' enforced immediately. A referendum vote of the people was had upon an ordinance which presented the following question: 'Do you want the saloons closed on Sunday in the city of Springfield?'

"This question was answered by a majority vote in no uncertain terms, and it was decreed in very plain language, of which there can be no misinterpretation, that the people in this community want the open Sunday saloon, under certain regulations.

"Here it is sought to enforce a similar ordinance to collect penalty from citizens of Springfield for operating saloons, theaters, bowling alleys, pool rooms, business houses, shoe shining stands, and other business on Sunday, when, by a clear expression of the votes of Springfield it was ascertained that they wanted saloons operated on Sunday.

"It is a clear proposition that if a majority of the citizens of the community are not only willing to tolerate the Sunday saloon, but will affirmatively champion the existence of the same by going to the polls and casting their ballots to that end, they most assuredly are willing and desirous that other places of business or amusement may be operated on Sunday, free from the operation of the ordinance in question.

"I do not wish to be construed as championing the Sunday saloon, for, on the contrary, I am against it. However, I believe that the majority of the voters of Springfield want it, and that it is my business to tolerate the same or move into some community whose views coincide with mine.

"In conclusion, I beg most earnestly to suggest that the time is ripe when the citizens as well as we public officials of Springfield get together and endeavor to do something of importance for Greater Springfield, instead of spending so much time in petty wrangling and lawsuits over a lot of small town stuff. The defendants under the warants now before me will be discharged."

Corporation Counsel Frank Hatch, for the city, immediately gave notice of an appeal to the County Court, which was filed later. Hatch has been identified with reform movements in Springfield, and a local paper says that his attitude in pushing the cases may cause his removal from the city's legal department.

Affairs of the Central Motion Picture Corporation, with headquarters at Springfield, are a puzzle to the public. The company was granted a charter by the State of Illinois, with capital stock of $1,000. Adevrtisements in local papers offered stock in a $100,000 corporation, which was to build a string of motion picture theaters and operate them at a profit. A representative of the Moving Picture World called the other day at the office, 504 Odd Fellows' Building, which bears the sign of the $100,000 corporation. It was locked. Peering through the frosted glass door he saw it was empty. Inquiry at the office of the building manager, revealed the fact that the man who had been in charge had fled. Also that he owed a rent bill. Furthermore, many other claim-holders had appeared, but the local members of the concern had disclaimed all responsibility. W. H. Ogle, one of the incorporators, was given in the ad as president, but his telephone had been disconnected and could not be reached. Herbert Woods, Sangamon county recorder, was an incorporator, and the newspaper ads ranked him as vice-president. To the World representative he disclaimed knowledge of the affairs of the corporation. He was merely the third incorporator he said. He admitted, however, that the man who had been in charge of the office in the Odd Fellows' Building had incurred bills without authority, and he also fixed the responsibility for the advertising upon the missing office man. When asked if he was not an officer in the corporation, he did not know; he was just the third man. He volunteered the information that Ogle and Davidson, the two other incorporators, had under way a house in Danville, which would soon be opened, and were interested in a Chicago project, and also some other sites. He was reminded of the fact that the company had been granted a charter with $1,000 capital stock, and advertised $100,000 capital. Later an increase had been made, he thought, but could not explain why it had not appeared in the list of corporation changes issued daily by the Secretary of State.

I. Davidson and William H. Ogle, incorporators of and said to be officials in the Central Motion Picture Corporation, former proprietors of the Subway saloon, have been made defendants in a $10,000 damage suit, filed in the Sangamon County Circuit Court by Mrs. Maude L. Bush, widow of William C. Bush, who died November 9, 1912, following trouble in the Subway saloon. Bush was injured at the entrance of the place, and Davidson and Ogle were held until released on the finding of a coroner's jury that Bright's disease had caused his death. Mrs. Bush bases her claim on the fact that intoxicating liquors supplied by the defendants caused her husband's death.

The Vaudette Amusement Company, of this city, had two sets of reels of "From the Manger to the Cross," in Chicago April 27. In addition to the show, which is to remain at the Cort Theater, two performances were given at St. Alphonse Catholic church. All the churches of Carterville united in the exhibition of this picture in that city May 4. The dates in Southern Illinois which were cancelled because of floods, probably will be booked again and played, as many managers who have re-opened their houses, have evinced an anxiety to play this attraction.

Roy Elliott, violinist, and Fletcher Trumpy, cornetist, at the Vaudette Theater, have resigned and will play this summer in an orchestra on a Mississippi River steamboat between St. Louis and St. Paul.

Springfield moving picture men were discussing the relation of the saloon and the picture house the other day, when it was recalled that the block in which the Vaudette and Lyric are located formerly had ten saloons, and now has but five. The moral effect upon adjoining property is apparent.

More legislation affecting moving picture houses has developed in the Illinois legislature. Representative Mitchell has introduced into the House of Representatives a bill prohibiting amusement parks or theaters within 1,000 feet of any public hospital, church or cemetery. A fine of from $200 to $1,000 is provided for each offense. Senator Edmond Beall, one of the most advertised introducers of freak legislation in the state, has offered a bill which makes it necessary for all persons conducting places of amusement to provide for persons in attendance reasonable, proper and adequate accommodation, service and facilities for their comfort, convenience and safety. The Senator did not get the seats he paid for at a Chicago ball game, and the measure, which will keep every photoplay manager on the alert, is the result. Nobody wants to oversell a house when a fine of from $100 to $500 is liable to result.

The Educational Committee of the local Y. M. C. A. is doing great work in seeing that pupils from the public school get to see some good films. "The Coming of Columbus" was recently shown at the association building, and periods were set apart when the pupils from the sixth, seventh and eighth grades of eighteen schools scattered about the city were to attend. The principals of the schools talked on the pictures before their respective pupils.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

THE Orpheum Theater, conducted by the Princess Amusement Company, of Louisville, has reduced admission prices to five cents. This drop leaves the Majestic and Novelty theaters the only moving picture houses in the business section of Louisville, which charge ten cents admission. The Princess several months ago announced that admission to both the Casino and Orpheum theaters would be ten cents. The advance was more or less of an experiment, and it was discovered that even with added attractions, the extra nickel was not a profit-making device. The Casino dropped back to the old rate a couple of months ago, recently being followed by the Orpheum. The latter, while one of the most popular theaters in Louisville, is likely to produce larger profits under the rate of five cents than with double that amount.

The Broadway Amusement Company will shortly open its airdome on Baxter avenue. The "Baxter" will do duty on hot days, while in case of bad weather, the Highland, an orthodox house just across the street, will be utilized. The Highland has been operated throughout the winter. The Broadway is now utilizing vaudeville acts in several mer in having two theaters to run, the state of the weather deciding just which shall be used. The Broadway is now utilizing vaudeville acts in several of its houses. The Royal Theater, recently taken over by the Broadway, is doing a nice volume of business, while the West Broadway Theater, across the street, also is maintaining its customary large following.

Records of the Kentucky Motion Picture Exhibitors' League now are being transferred from Lexington to Louisville, following the election of Fred Dolle, of the Broadway Amusement Company, of Louisville, as secretary, and Louis J. Dittmar as president. Members of the State Association apparently believe in locating the two working executive officers in the same city, that they may the more easily co-operate. This was true last year, when Messrs. Stamper and Ramsey, of Lexington, held the offices of president and secretary. President Dittmar announced that an active membership campaign would be launched at once, this feature having been somewhat neglected up to the present. While most of the large exhibitors of Kentucky are affiliated with the organization, the Association is not alone for the more influential members of the profession. Mr. Dittmar believes that every exhibitor, regardless of any consideration, will be benefited by joining the Kentucky Motion Picture Exhibitors' League, and will work along that line.

Members of the Kentucky Motion Picture Exhibitors' League were non-committal after attending a performance at B. F. Keith's Theater, where the Edison "talking pictures" are shown. The members of the organization attended the performance specifically for the purpose of studying the pictures. It is not probable that the pictures will be installed in many Kentucky houses in the near future, owing to the somewhat complex operation and the necessity of skilled operators. The pictures at Keith's are working much more smoothly than when first installed, but still get out of gear once in a while.

The Hippodrome Amusement Company, of Lexington, Ky., took moving pictures of the "Society Race Meeting" recently given at the country home of Mr. and Mrs. Clarence LeBus, of Lexington. One reel of film was made of the meet, showing every feature of interest. The race film is expected to be a business-puller throughout the Bluegrass State, where racing pictures are always warmly greeted.

The Colle Carnival, an annual event with the students at Central University, Danville, Ky., is to be photographed, according to a recent announcement. The carnival is the most brilliant event of the season in the college town, everyone participating. The streets of Danville are turned over to the merry-makers, and in enthusiasm, at least, New Orleans has nothing on the Kentucky town during the annual event.

J. E. Stivers, who has been connected with a moving picture house at Lexington, Ky., has returned to his old stand at Jackson, Ky., and has taken charge of the Hipp. Mr. Stivers plans to install a couple of vaudeville acts with the moving pictures now being shown, believing the addition would be popular with Jackson residents.

Conventions have helped Louisville exhibitors recently, though bad weather has about evened the score. The Kentucky Printers' Cost Congress gathered in Louisville recently, and many of the printers took advantage of the opportunity to inspect the handsome moving picture theaters of the metropolis. Many expressions of admiration were heard over the equipment of the Majestic, Ideal and other beautiful houses. The Kentucky State Optical Association also gathered in Louisville for its annual convention. The opticians paid particular attention to the moving picture theaters, attempting to figure whether or not the films are responsible for eye troubles. It was the general opinion that under present conditions, and with modern equipment, patrons of the animated pictures are in no danger, and may gratify their taste as often as they wish without taking chances of hurting their optics.

The Novelty Theater secured the contract for handling the moving pictures shown at the plant of the Louisville Paper Company in conjunction with the annual convention of the Kentucky Printers' Cost Congress. The Novelty staff was forced to work under a severe handicap. Facilities were poor, but unusually good results were attained, considering the conditions. Both stereopticon slides and moving pictures were used to illustrate a lecture on paper-making. In addition, "The Cactus County Lawyer," which was a favorite a couple of years ago, was shown and proved as effective as of yore.

The West End Amusement Company, of which E. W. Clay is manager, has reopened its airdome at Twenty-sixth and Alford streets. The theater has been extended to seat 3,000 people. A feature will be an illustrated song each week. This section of the program has been eliminated by many Louisville exhibitors, but Mr. Clay believes there are many who enjoy it. Four reels of Universal service and two vaudeville acts will complete the bill at the airdome.

A. F. Mayer, manager of the Louisville branch of the Central Film Service Company, celebrated a momentous occasion in fitting style recently. All exhibitors who encountered Mr. Mayer on April 28 were entitled to one drink. Mr. Mayer is an uncle, a nephew having arrived in Chicago on the date mentioned.

G. D. CRAIN, JR.

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Calendar of Licensed Releases.

Current Releases

MONDAY, MAY 12th, 1913.

BIOGRAPH—The King and the Copper (Comedy)....
BIOGRAPH—A Rainy Day (Comedy)................
EDISON—The Heart of Valeska (Drama)............1000
ECLIPSE—The Japanese Dagger (2 parts—Drama)....2000
KALEM—The Adventure of an Heiress (Drama)......1000
LUBIN—Lucky Cohen (Comedy) 400
LUBIN—A Ten Acre Gold Brick (Comedy)........... 600
PATHEPLAY—Pathe's Weekly No. 20 (News).......
SELIG—The Post-Impressionists (Comedy)...........1000
VITAGRAPH—The Wrong Pair (Comedy).............
VITAGRAPH—The Grand Canyon (Scenic)...........

TUESDAY, MAY 13th, 1913.

CINES—Willie's Alarm Clock (Comedy)............ 780
CINES—Relics of Ancient Rome (Travel)............ 220
EDISON—The Prophecy (Drama) 1000
ESSANAY—The Ranch Girl's Partner (Drama).......1000
LUBIN—The Padre's Strategy (Drama)...............1000
PATHEPLAY—A Woman of Impulse (Drama)........
SELIG—Lieutenant Jones (Drama) 1000
VITAGRAPH—Horatio Sparkins (Comedy) 1000

WEDNESDAY, MAY 14th, 1913.

ECLIPSE—The Will of Fate (Drama).................1000
EDISON—The Two Merchants (Drama)..............1000
ESSANAY—The Same Old Story (Comedy)...........1000
KALEM—Man's Greed for Gold (Drama)..............1000
PATHEPLAY—A Redskin's Mercy (Drama)..........
PATHEPLAY—Her Masked Beauty (Special—2 parts Comedy) ....
SELIG—Buck Richards' Bride (Comedy).............1000
VITAGRAPH—Two Souls With But a Single Thought (Comedy) 1000

THURSDAY, MAY 15th, 1913.

BIOGRAPH—The Stolen Loaf (Drama)...............
ESSANAY—Boosting Business (Comedy) 1000
LUBIN—Longing for a Mother (Drama)..............1000
MELIES—The Black Trackers (Drama)...............
PATHEPLAY—An Itinerant Wedding (Comedy)......
SELIG—In the Long Ago (Comedy)...................1000
VITAGRAPH—A Soul In Bondage (Drama)...........1000

FRIDAY, MAY 16th, 1913.

EDISON—John Manley's Awakening (Drama)........1000
ESSANAY—Two Social Calls (Drama)................1000
KALEM—Pat, the Cowboy (Comedy)................
KALEM—Food Inspection (Topical) ....
LUBIN—Breed of the West (Drama)...................1000
PATHEPLAY—The Jelly Fish (Zoology).............
PATHEPLAY—Along the Banks of the River Eure (Travel) ....
PATHEPLAY—Saragossa (Scenic) ....
SELIG—A Daughter of the Confederacy (Drama)......
SELIG—With the Students of the North Dakota Agricultural College (Topical) ....
VITAGRAPH—His Life for His Emperor (Drama)....1000
VITAGRAPH—The Vampire of the Desert (Special—2 parts—Drama) 2000

SATURDAY, MAY 17th, 1913.

BIOGRAPH—The Yaqui Cur (2 parts—Drama).......
CINES—A Woman's Influence (Drama)............... 820
CINES—Gulf of Togulio, Northern Italy (Scenic)..... 180
EDISON—A Concerto for the Violin (Drama).........1000
ESSANAY—Broncho Billy's Grit (Drama)............1000
KALEM—The Poet and the Soldier (Drama)..........1000
KALEM—The Battle For Freedom (Special—2 parts—Drama) 2000
LUBIN—Retribution (Drama) 1000
PATHEPLAY—A Wrecked Life (Drama).............
VITAGRAPH—Bunny and the Bunny Hug (Comedy)..1000

Advance Releases

MONDAY, MAY 19th, 1913.

BIOGRAPH—Olaf—An Atom (Drama)................
EDISON—By Mutual Agreement (Comedy) 1000
ESSANAY—Into the North (Special 2-part Drama)....2000
KALEM—The Artist's Sacrifice (Drama) 1000
LUBIN—Margaret's Painting (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 21 (News).......
SELIG—His Father's Deputy (Drama) 1000
VITAGRAPH—Bunny's Birthday Surprise (Comedy)..
VITAGRAPH—Vitagraphers at Kama Kura (Topical)..

TUESDAY, MAY 20th, 1913.

CINES—Red Wins (Drama) 1000
EDISON—The Good in the Worst of Us (Drama)......1000
ESSANAY—Buster Brown, Tige and Their Creator, R. F. Outcault (Comedy) 1000
LUBIN—Kidnapping Father (Drama) 1000
PATHEPLAY—A Jocky for Love (Comedy) ....
PATHEPLAY—The City of Rouen, France (Scenic)...
SELIG—The Tattle Battle (Comedy) ....
SELIG—The Leopard Tamer (Comedy) ....
VITAGRAPH—The Amateur Lion Tamer (Comedy)..1000

WEDNESDAY, MAY 21st, 1913.

ECLIPSE—In the Tyrolese Alps (Travel) 175
ECLIPSE—The Chicken Industry (Industrial) 400
ECLIPSE—Big Game (Zoological) 425
EDISON—Glimpses of Colorado in Winter (Scenic).... 315
EDISON—Bragg's New Suit (Comedy) 685
ESSANAY—The Letter's Mission (Comedy) 1000
KALEM—The Circle of Fate (Drama) 1000
LUBIN—The District Attorney's Conscience (Special 2-part Drama) 2000
PATHEPLAY—The Price of Silence (Drama) ....
SELIG—The Stolen Melody (Drama) 1000
VITAGRAPH—Counsellor Bobby (Comedy) 1000

THURSDAY, MAY 22nd, 1913.

BIOGRAPH—The Kicksville Epicure (Comedy) ......
BIOGRAPH—Cinderella and the Boob (Comedy) .....
ESSANAY—A Widow of Nevada (Drama).............1000
LUBIN—A Perilous Ride (Drama) 1000
MELIES—Gold and the Gilded Way (Drama)..........1000
PATHEPLAY—The Right of Way (Drama)...........
SELIG—Indian Summer (Drama) 1000
VITAGRAPH—A Lady and Her Maid (No. 4 of the Belinda Series—Comedy-Drama) ....

FRIDAY, MAY 23rd, 1913.

EDISON—A race to New York (Being the Eleventh Story of "What Happened to Mary" Drama)........1000
ESSANAY—Jealousy (Drama) 1000
KALEM—The Black Hand (Comedy) ....
KALEM—The Egyptian Mummy (Comedy) ....
LUBIN—Detective Dot (Comedy) 400
LUBIN—His First Experience (Comedy) 600
PATHEPLAY—Night Birds (Zoology) ....
PATHEPLAY—The Ailanthus Silkworm (Nat. Hist.)
PATHEPLAY—The Open Secret (Special 2-part Drama)
SELIG—The Noisy Six (Drama)......................1000
VITAGRAPH—The Midget's Revenge ....
VITAGRAPH—Going to Meet Papa (Comedy) ....

SATURDAY, MAY 24th, 1913.

BIOGRAPH—Just Gold (Drama) ....
CINES—Exceeding the Time Limit (Comedy) 300
CINES—The Maid and the Yarn (Comedy) 300
CINES—Curing a Would-Be Aviator (Comedy) 400
EDISON—The Translation of a Savage (Drama) 1000
ESSANAY—Broncho Billy and the Express Driver (Drama) 1000
KALEM—The Infamous Don Miguel (Drama) 1000
LUBIN—Brightened Sunsets (Drama) 1000
PATHEPLAY—A Woman Scorned (Drama) ....
VITAGRAPH—Cupid Through the Keyhole (Comedy)1000
VITAGRAPH—The Still Voice (Special 2-part Drama)2000

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> *"The Quo Vadis pictures have been so successful that six Power's No. 6's have been purchased for other companies of this concern."*

This was an error. (See correction on page 711.)

We are pleased to quote the following letter from Mr. George Kleine :

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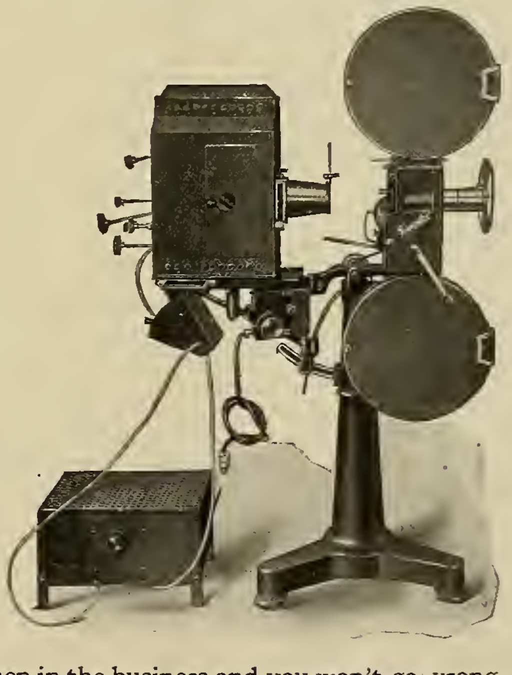

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, MAY 11th, 1913.

CRYSTAL—When Love Is Young (Comedy)
CRYSTAL—His Awful Daughter (Comedy)
ECLAIR—A Wise Judge (Comedy)
ECLAIR—Manufacture of Steel (Comedy)
REX—The Poverty of Riches (Drama)

MONDAY, MAY 12th, 1913.

IMP—A Woman Loved (Drama)
NESTOR—The Squashville Ladies' Fire Brigade (Com.)
CHAMPION—Hawaiian Love (Drama)

TUESDAY, MAY 13th, 1913.

GEM—Billy's Adventure (Comedy)
101-BISON—The Toll of War (3 parts—Drama)

WEDNESDAY, MAY 14th, 1913.

NESTOR—The Clean Up (Drama)
POWERS—The Violet Bride (Drama)
ECLAIR—The Key (Drama)
UNIVERSAL—Animated Weekly No. 62 (News)

THURSDAY, MAY 15th, 1913.

REX—The Cap of Destiny (Drama)
IMP—The Heart That Sees (Drama)
FRONTIER—In the Great Southwest (Drama)

FRIDAY, MAY 16th, 1913.

NESTOR—An Eye For An Eye (Drama)
POWERS—The Tarantula (Drama)
VICTOR—A Fair Exchange (2 parts—Drama)

SATURDAY, MAY 17th, 1913.

IMP—Beetles (Centimology)
BISON—In the Secret Service (2 parts—Drama)
FRONTIER—Betty's Bandit (Comedy)

ADVANCE RELEASES.

SUNDAY, MAY 18th, 1913.

CRYSTAL—Homlock Shermes (Comedy)
CRYSTAL—Our Willie (Comedy)
ECLAIR—He Loves to Watch the Flight of Time (Comedy)
ECLAIR—Cuttlefish (Zoology)
REX—Gold and Two Men (Drama)

MONDAY, MAY 19th, 1913.

IMP—The Twins (Comedy)
NESTOR—Her Hero's Predicament (Comedy)
CHAMPION—The Leper (Drama)

TUESDAY, MAY 20th, 1913.

GEM—Billy Plays Poker (Comedy)
101 BISON—Stars and Stripes Forever (3-part Drama)

WEDNESDAY, MAY 21st, 1913.

NESTOR—The Boy Scouts to the Rescue (Drama)
POWERS—The Curate's Outing (Comedy)
ECLAIR—Thus Saith the Lord (2-part Drama)
UNIVERSAL—Animated Weekly No. 63 (News)

THURSDAY, MAY 22nd, 1913.

REX—In Slavery Days (2-part Drama)
IMP—She Never Knew (Drama)
FRONTIER—The Stage Driver's Chivalry (Drama)

FRIDAY, MAY 23rd, 1913.

NESTOR—A Mine and a Marathon (Drama)
POWERS—Black Jack's Atonement (Drama)
VICTOR—Good For Evil (Drama)

SATURDAY, MAY 24th, 1913.

IMP—Just for Luck (Comedy)
IMP—Hy Mayer—His Magic Hand (Novelty)
BISON—Under Fire (2-part Drama)
FRONTIER—Where Wits Win (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, MAY 11th, 1913.

MAJESTIC—Billy's New Watch (Comedy)
MAJESTIC—Liquid Air (Scientific)
THANHOUSER—Barred from the Mails (Comedy)

MONDAY, MAY 12th, 1913.

AMERICAN—Angel of the Canyons (Drama)......1000
KEYSTONE—Mabel's Awful Mistake (Comedy)
RELIANCE—The Eternal Sacrifice (Drama)

TUESDAY, MAY 13th, 1913.

MAJESTIC—My Lady's Boot (Drama)
THANHOUSER—The Marble Heart (2-parts Drama)

WEDNESDAY, MAY 14th, 1913.

BRONCHO—A Slave's Devotion (2 parts—Drama)
MUTUAL—Mutual Weekly No. 20 (News)
RELIANCE—The Big Boss (2 parts—Drama)

THURSDAY, MAY 15th, 1913.

AMERICAN—The Kiss (Drama)
KEYSTONE—Their First Execution (Drama)
MUTUAL—His Master's Rival (Comedy)
MUTUAL—The Valley of Albula, Switzerland (Scenic)

FRIDAY, MAY 16th, 1913.

KAY-BEE—For Love of the Flag (2 parts—Drama)
THANHOUSER—(No Release This Date)

SATURDAY, MAY 17th, 1913.

AMERICAN—The Great Harmony (Drama)......1000
RELIANCE—After the Massacre (Drama)

ADVANCE RELEASES.

SUNDAY, MAY 18th, 1913.

MAJESTIC—The Rivals Outwitted (Comedy)
MAJESTIC—Oysters (Zoology)
THANHOUSER—(Title Not Reported)

MONDAY, MAY 19th, 1913.

AMERICAN—Her Innocent Marriage (Drama)......1000
KEYSTONE—Hubby's Job (Comedy)
KEYSTONE—'Twixt Love and Fire (Comedy)
RELIANCE—London Assurance (Drama)

TUESDAY, MAY 20th, 1913.

MAJESTIC—Shep, the Hero (Drama)
THANHOUSER—(Title Not Reported)

WEDNESDAY, MAY 21st, 1913.

BRONCHO—The Sea Dog (2-parts Drama)
MUTUAL—Mutual Weekly No. 21 (News)
RELIANCE—Early Oklahoma (Comedy)

THURSDAY, MAY 22nd, 1913.

AMERICAN—Calamity Anne Parcel Post (Comedy)....1000
KEYSTONE—The Foreman of the Jury (Comedy)
MUTUAL—(Title Not Reported)

FRIDAY, MAY 23rd, 1913.

KAYBEE—The Miser (2-parts Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, MAY 24th, 1913.

AMERICAN—The Modern Snare (Drama)......1000
RELIANCE—(Title Not Reported)

Exclusive Supply Corporation Advance Releases

MONDAY, MAY 12th, 1913.

DRAGON—The Outcast (Drama)......1000

TUESDAY, MAY 13th, 1913.

GAUMONT—In the Wake of the Brainstorm (Comedy)
GAUMONT—Through Mountains Majestic (Scenic)

WEDNESDAY, MAY 14th, 1913.

SOLAX—Dad's Orders (Comedy)
GAUMONT—Gaumont's Weekly No. 62 (News)

THURSDAY, MAY 15th, 1913.

GAUMONT—Sweets to the Sweet (Comedy)

FRIDAY, MAY 16th, 1913.

SOLAX—The Man In the Sick Room (Drama)
LUX—A Mighty Hunter (Comedy)...... 495
LUX—Pat Moves to Diplomatic Circles (Comedy)...... 495

SATURDAY, MAY 17th, 1913.

GREAT NORTHERN—The Professor's Traveling Adventures (Comedy)

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BRANCH OFFICES

COLO. Denver—Mutual Film Corporation, 21 Iron Building.
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Majestic Film Service Co., 218 N. Fifth Avenue.
Mutual Film Corporation, 164 W. Washington St.
IND. Indianapolis—Mutual Film Corporation, 217 N. Illinois Street.
IOWA. Des Moines—Mutual Film Corporation, Fourth & Locust Street.
KAN. Wichita—Mutual Film Corporation, 417-419 Barnes Bldg.
LA. New Orleans—Mutual Film Corporation, Maison Blanche Bldg.
MARYLAND. Baltimore—Continental Film Exchange, 28 W. Lexington Street.
MASS. Boston—Mutual Film Corporation, 82 Boylston Street.
Springfield—Mutual Film Exchange, 318 Fuller Building.
MICH. Detroit—Mutual Film Corporation, 97 Woodward Avenue.
Grand Rapids—Mutual Film Corporation, 7-8 Hawkins Building.
MINN. Minneapolis—Mutual Film Corporation, 440-445 Temple Court.
MISSOURI. Kansas City—Mutual Film Corporation, 214 E. Twelfth Street.
MONTANA. Butte—Mutual Film Corporation, Illinois Building.
NEB. Omaha—Mutual Film Corporation 1417 Farnam Street.
NEW JERSEY. Newark—Royal Film Exchange, 288 Market Street.
NEW YORK. Buffalo—Mutual Film Corporation, 272 Washington Street.
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Metropolitan Film Exchange, 122 University Place.
Western Film Exchange of New York, 145 W. 45th Street.
NO. CAROLINA. Charlotte—Mutual Film Corporation, Carson Building.
OHIO. Cincinnati—Mutual Film Corporation, 17 Opera Place.
Cleveland—Lake Shore Film & Supply Co., 108 Prospect Street.
Columbus—Buckeye Lake Shore Film Co., 422 N. High St.
Toledo—Superior Film Supply Co., 410-412 Superior Street.
PENN. Philadelphia—Union Film Service, 142 N. 8th Street.
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Wilkesbarre—Mutual Film Exchange, 31 S. Pennsylvania Avenue.
SO. DAKOTA. Sioux Falls—Mutual Film Corporation, Emerson Building
TENN. Memphis—Mutual Film Corporation, Kallaher Building, 5th floor.
TEXAS Dallas—Mutual Film Corporation, 1807 Main Street.
UTAH. Salt Lake City—Mutual Film Corporation, 15 McIntyre Building
W. VIR. Wheeling—Mutual Film Corporation, 34 13th St.
WIS. Milwaukee—Western Film Exchange, 307 Enterprise Building.
CANADA. Montreal, Gaumont Co., 154 St. Catherine St.
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RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

LICENSED FILM STORIES

SELIG.

HIS FATHER'S DEPUTY (May 19).—John Wilson goes to the mountain-town bank to draw out the pay-roll. Sam Marvin and Ed Hanley "pike" this proceeding and ride on ahead, up the road, to await the coming of the superintendent in his auto. Jim Carter, the son of Sheriff Carter, also his deputy, observes their actions, and finds their pictures in prison records. In the interim Sam and Ed, well-muffled in their slickers, capture the coin and hide it at a road-house. The deputy tells his father his suspicions. The latter cannot arrest the men, as the superintendent cannot identify them; but he finds his son, the deputy, drinking in company with them. He raises a commotion, takes away his star, and discharges him for drunkenness. This puts him "strong" in the confidence of the desperadoes, and he rides away with them to their mountain fastness. The deputy takes advantage of Ed's absence to slip the "bracelets" on his partner, but Jim, returning, opens fire. They leave their ex-friend for dead and ride away with the money. When he recovers consciousness, he takes up their trail and locates their quarters in a road-house. Jim has another hand-to-hand fight and bests both men, handcuffing them together. He also secures the bag of coin. When he comes back with his prisoners his father gives him his star, and then explains the joke to Sam and Ed, in the seclusion of their jail cells.

THE TATTLE BATTLE (May 20).—Two little tots have a babyish quarrel in a sandpile, and they toddle home and tell their mamas. These worthy women send children a little older to correct the matter, and they, in turn, get the mothers and fathers involved. Then the neighbors take sides and finally the police are called to suppress a riot. The blue coats cannot arbitrate, so the fire department is called in. They throw cold water on the hot-heads. Next day a wise old magistrate reads them a lecture. Finally, they all make up, and the juvenile disputes are happily adjusted.

THE LEOPARD TAMER (May 20).—A tale of the redoubtable tamer of beasts, who figures so colorfully in the bills and so sensationally in the dens of his animals, but who is not so unflinchingly brave when it comes to facing a hectoring old woman who demonstrates that she is truly his "better-half."

INDIAN SUMMER (May 22).—In the Springtime, Robert leaves his love, Virginia, and goes to fight for Dixie in the War of the Rebellion. In leading his regiment in a desperate charge he is felled by a blow on the head and left in the field as dead. Eventually he is picked up and taken to a hospital. His memory has gone and soon afterwards he loses his identity and is posted as "missing." Thereafter he becomes a wanderer on the face of the earth. Virginia refuses to believe him dead, and waits patiently through the years for his return. He has gone up and down the country as an itinerant peddler, forgetful of his former identity. Now, after years of restless moving about, some irresistible desire seizes him and he returns to his old home, finding it in spite of himself. As he comes upon the scene of his earlier life the faithful Virginia is set upon by a thieving tramp. Robert rushes to her rescue, and the blow he receives in the ensuing fight eventually restores his memory. After all the years the good lovers meet again at the old gate in the glowing twilight of Indian Summer, never now to part until death does them separate.

THE NOISY SIX (May 23).—Dick Carter, aged six, and an orphan, lives with his grandparents. The only resource of the family is the army pension of the old man. Just when the money is needed most, it is lost by the old veteran. The little boy, impressed by the magnitude of the job, writes a letter to Heaven for help; but, as he cannot reach the mail box, puts it into the slot of a hitching post. "The Noisy Six," the chief mischief makers of their college class, on a night raid, drag away the hitching post, and are much sobered when they intercept the letter of the orphan boy to Heaven. They return the post to its original location with a letter of reply enclosed. Then they follow the boy home and surreptitiously slip in the amount of money that was lost. The boy and old Carter are led to believe that the money has come straight from Heaven. "The Noisy Six" stopped their mischief-making for an errand of mercy, and impressed youth in the faith of the higher power.

THE STOLEN MELODY (May 21).—Rudolph Burmeister, an old musician in straightened circumstances, is shown composing at a piano. Suddenly his face lights up, as the inspired melody fills the air. He repeats it and then writes it on music paper. In the room above the old musician, lives Richard Davidge, a keen-eared young man, who is also poor, but whose face is filled with the look of lurking evil. He listens with quickening interest to the music of the old master. The new melody fascinates him and he writes it down as he hears it. Then he rushes out with it. The old musician calls his daughter and she listens to the air, and is at once thrilled with the haunting beauty of the melody. The scene shifts to the office of Henry Richard, a popular publisher, when Richard Davidge appears with his freshly written manuscript. He knows the value of his discovery and plays it in a fashion that wins the publisher, and he gets it on a royalty basis, with $500 in advance. Time passes. The old musician has been seriously ill, but now a change has come and he is convalescent. Davidge has deserted his shabby quarters and is now rolling in luxury as a result of his profits on the stolen "His Dream of Youth." He is the guest of honor at a "turft-hunters" home on the Riverside Drive. Herr Burmeister himself now goes to the music-publisher and proceeds to play his composition. He is informed that it is "The Dream of Youth," already their best seller. He is humiliated and amazed, and returns home crest-fallen. His daughter takes to the matter more seriously. She visits the publisher and recognizes the picture on the title page as that of the man who lived upstairs and moved away so suddenly, immediately after her father composed the piece. Then it transpires that the impudent musical imposter has been convicted of grand larceny in London, and is a fugitive from justice, "wanted at Scotland Yard." Davidge is exposed at a swell reception in his honor, and is taken away by the police; and good old Burmeister gets the reward he deserved for giving the world a new glory in melody.

ESSANAY.

INTO THE NORTH (Special, 2 parts, May 19).—Frank Davis, a notorious crook, enters the Fourth National Bank of Minneapolis, shoots the cashier and robs the vault of several thousands of dollars. Just as he is about to leave the building, he brushes against Fred Wentworth, the book-keeper, who is returning to do some night work. Fear overcomes the thief and he drops the package at Wentworth's feet. Wentworth, not realizing what had happened, picks up the package, enters the bank, and is overcome when he discovers the lifeless form of his fellow workman. The president of the bank enters at this juncture and discovers Wentworth standing over the lifeless body of the cashier with a revolver in his hands. Circumstantial evidence sends Wentworth to prison, to serve an unjust sentence. Fate however lends a hand to Wentworth, and he escapes. A few months later we see the escaped convict across the border line into Northern Canada, weak from the lack of food and sick from exposure. A Canadian mounted policeman discovers Wentworth and takes him to the humble headquarters of the captain, where he is nursed back to his normal condition. In the meantime, Frank Davis, fearing he will be caught sooner or later in the States, makes his getaway into Northern Canada. The straight and narrow path was never meant for Davis, he now occupying his time by smuggling whiskey and distributing the fiery liquid among the Indians. Davis finally persuades an old Buck to sell him his daughter, a beautiful French-Canadian Indian. Wentworth, now fully recovered, joins the Mounted Police and is selected by the Chief to run down the smugglers. The new recruit meets the young and charming Indian girl, who tells him that Davis is the chief of the gang, and that he exports and sells his whiskey, which has been bottled and placed inside of logs, to deceive anyone who might question him. Wentworth examines a log near the grate in Davis' log cabin, and discovers that the Indian girl had told him the truth. Davis enters at this juncture and covers Wentworth with a revolver. Wentworth unhesitatingly knocks the weapon from the murderer's hand and a fierce battle ensues in which Wentworth is overpowered. Davis runs from the cabin only to be shot down by a mounted policeman. In the meantime, the Chief of the mounted police is visited by his brother, who happens to be no other than the President of the bank in Minneapolis. When Wentworth is brought before the captain, the president recognizes him. Davis makes a dying confession to the mounted police, stating that Wentworth was sent to jail for a murder the former had committed. This confession is handed to the president of the bank in the presence of the Chief of the mounted police, who exonerates Wentworth and promotes him for bravery.

BUSTER BROWN, TIGE, AND THEIR CREATOR, R. F. OUTCAULT (May 20).—Buster Brown and Tige in real life enjoy their creator's caricature of them. Having purchased box seats at a theater where R. F. Outcault is appearing, they are given a splendid opportunity to see themselves as others see them. R. F. Outcault enjoys the entertainment as much as his porteges, and delights in giving their secrets away to the public.

THE LETTER'S MISSION (May 21).—Tom Gallagher, a shrewd Irish office boy in the employ of Mr. Carney, plays a terrible trick on his employer, which almost cost the latter his wife's affections. Not only did this letter get Mr. Carney into trouble, but it caused friction between Carney's cook, Bedelia, and Officer O'Brien. The trouble did not stop here. Carney's daughter Gwendolyn, and her fiance, Harold Wheeler, had a terrible spat over it. Gallagher is finally caught and discharged.

A WIDOW OF NEVADA (May 22).—Jim Rider leases an old played out mine. Six months later he strikes gold. Foster, owner of the mine, steals Rider's lease and informs him that the contract has expired. Widow Gale, in love with Rider, secures the lease by a clever ruse. The lease is returned to Jim Rider, who rejoices in it's return and in the acceptance of the widow's hand in marriage.

JEALOUSY (May 23).—Winston Wallace, a traveling man telegraphs his wife that he will be unable to attend the grand opera with her that evening, on account of an importent business engagement, which will keep him in Milwaukee over night. Mrs. Wallace is disappointed. Her son informs her that he is going to Milwaukee to the traveling men's mask ball. Mrs. Wallace becomes suspicious and imagines her husband having a gala time at the ball with other women. Mrs. Wallace's imagination carries her to the extreme. Just as her nerves are about to give way under the strain she has worked herself into, the butler announces her husband's return. Mrs. Wallace is overjoyed. This only goes to prove what your imagination will do if you allow it to get the best of you.

BRONCHO BILLY AND THE EXPRESS RIDER (May 24).—Broncho Billy in love with Bessie Hendricks, the daughter of the ranch owner for whom he is working, discovers to his sorrow that the pretty girl is in love with Ralph Spaulding, the

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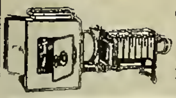

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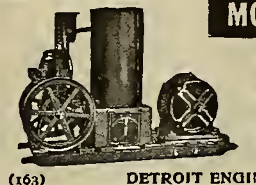

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pony express rider. Heartsore, Broncho Billy enters a saloon and proceeds to get intoxicated. During his visit to the saloon, Hal Dawson enters and tells Broncho Billy that the express rider has just received a bag of gold to deliver to the nearby town. He implores the heartsick westerner to help him hold up the express rider. Broncho Billy refuses emphatically. Returning to his bunk house some time later, Broncho Billy discovers that the men have robbed Bessie's sweetheart. Broncho Billy makes the men turn the money over to him, which he returns to the unconscious messenger, who had been left by the roadside for dead.

LUBIN.

MARGARET'S PAINTING (May 19). — Robert Ford, a young artist, with his wife Margaret, and baby are living in comparative poverty. Their only income is derived from her illustrations upon which work he looks down in lofty disdain. His is an art, hers a trade. One day he rescues a Pomoranian dog from some cruel boys to the great relief of Mrs. von Norden, a wealthy society woman. He would leave but she insists on having his card, which he gives her. She tells her husband of the kind artist that rescued "dear Fido" and that they must patronize him. They call at the studio and offer to have his painting exhibited at the Academy. He is thankful. The picture is exhibited and as Mrs. von Norden is a society leader and Ford's patron, he becomes a success and is lionized by society women, and while at one of their parties his baby dies. The critics say his pictures lack soul and feeling, which angers him and he decides this is caused by Margaret's mourning and sadness, and so their studio must be divided. He can work better alone. On her return from the cemetery, Margaret wishes for a study of her baby, and tries to draw him, but black and white is so cold, she tries colors and succeeds. The picture becomes sacred to her. During Robert's absence Mr. and Mrs. von Norden call to see his latest canvas. They see the baby's picture and say that at last Ford has put feeling into his work. Robert is surprised at the baby's picture and denies it is his. Margaret enters and a scene follows, ending in Robert asking assistance in a love scene. Her picture is hung in the Academy and receives the highest award.

KIDNAPPING FATHER (May 20).—John Worth, a rich old banker, disinherits his son, Robert, for marrying against his wishes. The boy gets a position as chauffeur with a taxicab company and the next day the father, finding that his car is out of order, calls a taxi and by chance Robert is sent to answer the call. Robert decides to kidnap his father and hold him for ransom. With the aid of two hired thugs he imprisons the old man in a lonely, deserted shack down by the river. He then slips a note under the door reading, "Write your check for a thousand dollars, or we will blow the place up tonight." The father tries to escape through a window but he is too large for the opening and gets wedged in and can't get either out or back into the room. Robert tells his wife of his plan and arranges for her to rescue his father. She does and the old man rewards her with a thousand dollars. He grows very fond of the girl and questions her. She tells him she is married, opens the door and Robert comes in. The father is thunder struck for a moment, but finally collects himself and starts to denounce the boy. The girl intercedes and through fondness for the girl the old man relents and all ends happily.

THE DISTRICT ATTORNEY'S CONSCIENCE (special—2 parts—May 21).—Tony Gazeco, one of the workers in the factory, is an anarchist and agitator. Being of excitable nature he is looked upon by the other men as a leader and during the lunch hour makes impassionate speeches. Will and May Mason passing in an auto are witnesses to one of the tirades and going to the office of Fred Jackson, the owner, tell him of the probable strike. The two men become friendly and Jackson is invited to dine with the Mason's that evening. As the auto drives off Jackson goes to meet his men, an altercation ensues and Gazeco is discharged. Gazeco's wife with her child in her arms goes to Jackson and begs that her husband be reinstated. Jackson tells her to send Tony to call at the office. The Italian, three parts drunk, goes and another altercation takes place in which Tony pulls a revolver, which is taken from him by the factory owner. The Italian is kicked out and Jackson puts the gun in his pocket. He then proceeds to keep his dinner engagement with the Mason's. He is cordially received, but at the same time Mason, who is the district attorney receives a 'phone from his assistant, requesting his presence at the office quick. Mason orders his auto and kisses his wife good-bye. Telling Fred to make himself at home, he drives to the depot: Jackson, being left alone with the wife, proceeds to infatuate her and she appears to be interested. Then Jackson tells May of his encounter with the Italian during which he takes out the gun and carelessly lays it on a desk. May appears horrified and Jackson asks her if it would have made any difference to her if he had been killed. Her affirmative answer gives him encouragement. The Italian appears at the window and takes in the scene. By this time Jackson has thoroughly fascinated the woman and she allows herself to be taken in his arms. Mason having missed the train returns to the house and enters just as Jackson is about to kiss his wife. His first impression is to kill Jackson, then feeling that his wife was equally to blame he retires to his room. Presently it dawns on May that she is allowing too much, and she turns on Jackson and strikes him in the face. Mason who is upstairs hears a shot fired and rushing down finds his wife standing over the dead body of Jackson. Tony is seen rushing from the grounds and is caught by the chauffeur. The police are sent for and Mason, seeing a way to clear his wife, accuses the Italian. Gazeco is arrested and tried: he is prosecuted by the district attorney and sentenced to the chair. The morning that Mason reads of the execution he is in agony at the thought that he has permitted an innocent man to be executed, for a crime that he believes to have been done by his wife. A messenger arrives with a note written by the Italian, which reads:

"Dear Lady, Forgive me, I coward. I did not want Rosa know me bad man, so said you bad. When you fight him by window I shoot. My Rosa not know please," Tony. Frantic with joy Mason falls at his wife's feet and sobs out his plea for forgiveness.

A PERILOUS RIDE (May 22).—Nellie Merrill, a telegraph operator and station agent in charge of a small station at Lowery, Arizona, has plighted her troth with Tom, a young foreman, of a nearby ranch, and the couple are looking forward to the time when Nellie can resign her position with the railroad and they can marry. Nellie's beauty, however, has attracted the attention of Senior Gazanga, an unscrupulous Mexican, who owns and manages a large copper mine just outside of Lowery. One day while he is annoying Nellie with his unwelcome attentions, he goes a step too far and her frightened cry for aid is heard by Tom who happens to be outside of the station. The Mexican is quickly put to route in a manner which he regards as humiliating and he determines on revenge. Returning to his mine, he instructs his foreman to round up twenty-five or thirty of his companions whom he can trust and they start out with the determination to abduct the pretty operator. In the meantime, Nellie happens to see one of Gazanga's scouts peering in at her through the window and becoming alarmed, sends a note to Tom, telling him of her fears and requesting him to join her at the station, which he does. Gazanga's men approach the station and begin an attack. A thrilling battle ensues, continuing until the gallant defender's find their ammunition is running short when Nellie, by unexpected means, manages to make her escape from the besieged building and returns with aid in time to save the day.

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HIS FIRST EXPERIENCE (May 23).—John Joline, who is old enough to be married and happy, comes home from his office with a headache, to find a new family moving in next door, and his valet, Muggins, already in love with the new maid. Muggins is lectured severely. Joline learns that the new neighbors are Roxanne Cameron, a widow, and Buster, her little boy. Joline detests boys as much as he detests women. As soon as he finds that Buster has slipped through a hole in the fence to make friends with his collie dog, he captures him and takes him home. He is overwhelmed by the charms of Roxanne, and instead of repeating his lecture, he stammers an apology and falls in love with her. Some time later Roxanne goes on a visit, leaving Buster in charge of her maid. Joline takes her to the train and has reason to be encouraged over the progress of his suit. The same afternoon Muggins and Maggie elope, leaving Buster asleep in Mr. Joline's study, with a note beside him. Joline returns and finds the note and then Buster. Joline has grown fond of the boy, but the responsibilities of temporary charge of a five-year-old seem infinite. Muggins gone and nobody home next door, he gets a good supper for Buster, and failing nerve to undress the youngster, rocks him to sleep in his arms. Roxanne is expected back the next day and Joline and the boy watch for her. She arrives and Joline sends Buster to meet her. Buster before going, hands Joline a painfully written letter, which Joline reads as follows:

"I like you because you have a nice dog. I like you too. So does my mama. If you was my papa I guess you would let me play with the dog whenever I wanted to. I wish you was my papa.
Your friend,
Buster Cameron."

This is enough for even an old bachelor to enthuse over, and Joline has grown tired of bachelor life. There was but one way to end it and the way led him into the house next door, and into Roxanne's arms. So Mr. Joline's first experience in love, ended in a honeymoon, and it was Buster who lit the moon.

DETECTIVE DOT (May 23).—Dot Tryon is a stenographer, in a detective bureau, but she wants to be a lady "Sherlock Holmes." She is such a nuisance that to keep her quiet they give her a badge, and send her out to look for a bank burglar, for whom a reward of $5,000 is offered. Dot chases a bearded man, who appeals to a policeman for protection. Then she gets after another man with a beard, but his wife comes to his rescue, and musses up Dot, before hubby can call the policeman. Dot goes back to the office and the typewriter, but that evening as she goes home a man insults her, and she arrests him at the point of her hat pin. He is smooth shaven, but he is the bank thief, all right and Dot wins the reward.

BRIGHTENED SUNSETS (May 24).—Rosemary Sweet is a dear old widow of Blueberry Corners. She lives alone in her cottage, generally neglected by neighbors, and even scandalized by some through the gossip of one of the villagers, Hilda Splugg, because she accepts the advances of Henry Widdle, the physician of the village. Alice, adores Rosemary, and makes frequent visits to the sitting room of the widow. Rosemary reads that a relative has died leaving a fortune to his cousin. She supposing herself to be the cousin, communicates with the lawyers and receives a reply to come to New York and they will adjust matters. She calls on the lawyers only to be told she is not the heir referred to, that the demise was another party and no relative to hers. The dear old soul journeys back to her country home worn out with fatigue. But at Blueberry Corners she had not been forgotten. The old physician longed for her return day after day, and Alice, the little girl, continued to make daily visits to Rosemary's cottage hoping she will return. She arrives at her cottage in a rainstorm, contracts violent illness, and lies alone in her bedroom. The next day little Alice, continuing to make her accustomed call, at last discovers the door to be unlocked, enters and finds Rosemary ill in bed. She summons the old physician, who makes the most hurrier call of his life in his old rattletrap of a buggy and promptly administers medical relief. Rosemary recovers and the repentant neighbors fill her room with gifts and cheer. In her gratefulness towards the physician she finally accepts him and they become engaged, both of their lives being thus brightened in their sunsets.

BIOGRAPH.

THE HICKSVILLE EPICURE (May 22).—It may have been due to the Purity League that there were no prisoners in the town jail and the constable slept on his job. Anyway, a drunken tramp appears as the first criminal in the town. He proves himself an epicure of the cook stove, and a handy prisoner around the jail. Naturally, the constable is loath to let him go. The farce relates how President Purity stepped in and settled the case. She broke up the constable's little game when he would sentence the prisoner for life.

CINDERELLA AND THE BOOB (May 22).—In this film the Biograph comedy players have given their version of the old tale of Cinderella. It must be said it does not strictly follow the old tale, and whether you like the change or not depends on your sense of humor—but it should make you laugh if there is any laugh in you.

Broncho Headliners

"The Sea Dog"

Two Reels, May 21

A Dramatic Subject of Pathetic Tenderness, Showing the Attachment of a Little Boy for an Old Sailor.

The retired sea captain and his grandson become fast friends. The boy's father, a minister, objects to the friendship of the two, owing to the manners and language of the old man. The grandfather is deeply hurt, and goes away "to learn etiquette." During his absence the child pines for his grand-dad, and, becoming violently ill, calls for him in his delirium. To save the child's life the old man is telegraphed for, and a touching scene takes place as the little one has his wandering mind restored.

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Keystone Comedies

"Hubby's Job"

Split Reel, May 19

Hubb's wife, posing as a single woman, works as a stenographer. She gets Hubby a job with the same firm, and amusing complications result as the boss tries to make love to his pretty typist.

"Twixt Love and Fire"

Split Reel, May 19

A jealous husband is locked into a room by his wife and brother, who do not recognize him in his disguise. The room catches fire from a burning cigarette and he has an exciting time before the fire department and the police rescue him.

"The Foreman of the Jury"

One Reel, May 22

The foreman of the jury refuses to find the prisoner guilty, as the necklace the prisoner is accused of stealing has been found by the foreman and given to his sweetheart. The girl comes into the court room with the necklace on, bringing about rapid-fire situations of a highly humorous character.

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Kay-Bee Features

"The Miser"

Two Reels, May 23

Sensational Dramatic and Western Subject, Showing the Regeneration of a Man through the Unselfish Love of a Little Girl.

The old miser is angered when his son dies, leaving a little girl in his care. He tries to get rid of the child, who is taken by neighbors. Through kindly acts the girl wins the old man's heart, and brings about his reformation, but not before his miserly practices have brought on a conflict with the Indians, resulting in desperate battles in which the old man is fatally wounded.

One, three and six sheet posters

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OLAF—AN ATOM (May 19).—A story of reciprocated kindness in an unkind world. After the death of his wife, Olaf became a wanderer in search of kindness. In his travels he met but one kind person, the homesteader's wife. She gave him food and in return he saved the homesteader and his family from the artful land-grabbers. But in their joy they forgot Olaf and he again became a wanderer.

JUST GOLD (May 24).—The brothers choose between love and gold. The three brothers sought the gold regions. The fourth chose to be a stay-at-home. He sought just love, and love was his reward: in the happiness of two old parents and the heart of a sweet girl. But those in the gold regions, each for himself, seeking just gold, found their ill rewards in the sordid earth of the "Bad Lands."

PATHEPLAY.

PATHE'S WEEKLY, NO. 20 (May 19).—**New York, N. Y.**—Sir Cecil Spring-Rice, the new ambassador from England, arrives here on his way to take up his duties at Washington.

Cambridge, Mass.—The 'Varsity crews begin their spring training.

Luneville, France.—The latest type of German military dirigible balloon, out for a trial trip, lands in this town, creating an international incident which fortunately does not result seriously.

New York, N. Y.—Twenty-five hundred letter carriers of the New York Letter Carriers' Association march to St. Patrick's Cathedral, where memorial services are held in memory of the deceased members of the Association.

Athens, Greece.—The late King George, assassinated in Salonika, is buried with great pomp and ceremony, the new King, Constantine XII, leaving the widowed Queen at the church and following the bier on foot.

Comic Section.—Mutt expatiates and Jeff reciprocates.

And Many Others.

A JOCKEY FOR LOVE (May 20).—Max meets the Countess Duvienne in a very distressing moment, for she has just learned that her jockey will be unable to ride her horse, the favorite for the owner's stakes. In that irresistible way of his, Max volunteers to ride in the jockey's stead. The countess thanks him but cannot accept his offer, because of his excessive weight. The gallant Max, nothing daunted, decides to reduce. After running a mile with a forty-pound dumbell, he looks like a wet rag, but goes gamely to a Turkish bath. This treatment brings Max down to weight, and mounted on the countess' horse, Max fights every stride of the tight race, but wins, not only the race, but the countess as well.

THE CITY OF ROUEN, FRANCE (May 20).—One of the oldest cities in France, with a quaint charm that is all its own. The beautiful hand-coloring of the film makes it truly a feast for the eye.

THE PRICE OF SILENCE (May 21).—Amy Frazer hears the call of the footlights and deserts her husband and baby daughter to answer. The daughter, Marion, is raised to young womanhood with the understanding that her mother is dead. After her father's death, Marion marries a wealthy young broker. The notice of this marriage first brings the thought of her daughter back to the mother and she attempts to see her, but Marion's husband interferes and bribes Mrs. Frazer to keep the knowledge of her profession from his wife. The frequent visits of the strange woman nearly wreck the happiness of the young lovers and finally precipitate a crisis in which Marion learns the truth. The call of the blood is too much for the young wife to overcome, and forgiving her mother, she opens wide her arms and welcomes her to her new home.

THE RIGHT OF WAY (May 22).—A poverty-stricken laborer scurries from his home to get a physician for his child. On his way to Dr. Huber's office, he sees a child falling from a window above him. Down, down the child drops, but into McCann's strong arms. He bears the baby back to her mother, who, wild with joy, seeks to reward him, but McCann will not wait. The mother pleads for his name and McCann gives it, then hurries on to Dr. Huber's office. The doctor is expected back any moment and McCann waits. A few minutes and there enters the office a man of wealth and power, one Nicholas Preston. He is informed by the maid that the laborer is first. The roll of bills pressed into her hand convinces the girl that Preston shall be first served. The doctor returns. Preston is being ushered into his office when McCann protests. A fight ensues, but justice triumphs, and Dr. Huber accompanies McCann to his home, where he guarantees to bring the girl around. Preston secures another doctor for his sick child and the physician informs him that she owes her life to the man who caught her when she fell from the window. Overjoyed, Preston hurries to the home of the man and there McCann and Preston again meet. Preston begs forgiveness and McCann is touched by his plea. Dr. Huber is told to send the McCann bill to Preston's office for payment.

NIGHT BIRDS (May 23).—Few people have ever seen an owl. They know what they are like, and have perhaps heard them screech, but this film affords an opportunity to study them at close range, and to understand why they are called wise. Forest owls, barn owls, white owls, young owls and wise old owls are shown. Also there is a corking good fight between a forest owl and a rat.

THE AILANTHUS SILKWORM (May 23).—A study of the habits of the little worm that is responsible for the fabric that delights every woman's heart. It is interesting, it is instructive, and it's new.

A WOMAN SCORNED (May 24).—When Phil Barton spurned his old sweetheart over a petty jealousy, he little suspected that she would turn on him so suddenly. She sent him to jail for a crime he did not commit, tortured him after his escape, but she made one mistake when she attempted to notify the police. Barton's friend and prospective father-in-law, Dr. Swain, was present at the time and through him Phil's name was cleared and he married the girl he really loved. Crane Wilbur and Octavia Handworth play the leads, and they are at their best, which means that the characters are perfectly portrayed.

THE OPEN SECRET (Special, 2 parts, May 23).—Gaston Jouvenal, a retired banker, and his wife, are anxious that their son and heir, Henry, shall marry the daughter of a favored neighbor. When Henry is consulted in the matter, he refuses to consider the proposal, but will give no reason. Mr. and Mrs. Jouvenal storm and rage, but the young man is obdurate. By a chance meeting a few days later, the elder Jouvenal finds that his son has been married for quite some time, and is the proud father of a daughter. His curiosity overcomes him and he visits his son's home. He finds the doctor in attendance upon the baby girl, although the illness is not serious, but the sight of the suffering little one plays a strange, pathetic tune on the old man's heartstrings. He begs his charming daughter-in-law not to tell his wife of his visit and leaves the house with a new joy in his life. Mrs. Jouvenal, however, has herself learned of her son's marriage, and, fearing that her husband will disown Henry, she keeps the knowledge secret.

In their surreptitious visits to Henry's home the elderly couple frequently miss meeting each other by only a few seconds, and their efforts to avoid being discovered visiting the house are highly diverting. When the opportunity offers, Henry and his young wife decide to precipitate matters, and accordingly arrange a little scheme which brings Henry's father and mother to the house at the same time. When Mr. and Mrs. Jouvenal arrive their grandchild greets them and they meet each other face to face in their son's home, and it is then they both confess to the happiness they feel.

MELIES

GOLD AND THE GILDED WAY (May 22).—Two young Australian prospectors, Brown and Smith, ride up to a settler's shanty. The settler is an old man, living alone and endeavoring to clear a heavily stumped bit of land. He places before the visitors the best fare he has and moves off toward the creek with bucket in hand. Brown kindly relieves him of the bucket and himself goes to fetch the water. At the creek, Brown discovers indications of gold. That evening, having accepted the old man's hospitality for the night, they steal off to the creek and their beliefs are confirmed. They buy out the settler for 100 pounds.

Two years later a prosperous mine is developed. Brown sticks to the property, but Smith sells out his half interest for 20,000 pounds and goes to the city. Brown becomes rich, and in his prosperity befriends the old settler making him confidential man at the mine.

After ten years, Smith returns, a poor and dissipated tramp, to find his old partner still managing the mine, married, and happy in his home life. Smith is given a job at the mine, and an attempt is made to reform him, but the seeds of envy are sown too deep. He is ungrateful, jealous, and sullen, and tries to rob the mine. The old settler foils the plot. Smith is driven away in disgrace, goes out prospecting for another mine, and dies of thirst in the bush—the end of a career along the gilded way.

CINES.

RED WINS (May 20).—Mr. Carter will not consent to the marriage of his daughter, Bernice, to Fred Warren, a reputable gambler. Marguerite, an adventuress, discovers Bernice's photograph on Fred's person, and immediately her jealousy is aroused.

Mr. Carter receives a letter from the detective agency which he had employed, informing him that Fred had gone to Ravisloe for the purpose of gambling. Mr. Carter takes Bernice to Ravisloe to find Fred gambling, and Marguerite, suspecting that Fred had gone with the Carters, determines to follow them.

Fred immediately tries his fortune at roulette, but, not wishing to be found gambling, he has Ernest, his friend, play for him, whom he instructs to stake everything on "red."

"I am only amusing myself here," is the explanation Mr. Carter gives Fred upon meeting him in the gambling rooms. While the game is in progress Fred wins at almost every turn of the wheel, and his conversation with Mr. Carter is so broken that it is apparent to the latter that Fred is more interested in the game. When at last Fred has won a considerable sum of money, Ernest says.

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Just as her father comes in, Marguerite tries to create a scene, but her utmost efforts go to naught. As the young couple leave they receive hearty congratulations and a fond farewell from the father.

CURING A WOULD-BE AVIATOR (May 24).—Bloomer, a cadet at a Military Academy, almost disrupts the morning drill, when he rushes through the lines exclaiming, "Look at the balloon!" While the men are in derision for his action, a hazing is planned for Bloomer. He is quickly tied up in a bag and he first experiences a rough ride in a wheelbarrow, after which he is dumped into a hay-mound. He is next suspended in midair at the end of a rope, where he is left to dangle until he is released by his superior officers. After many such painful subjections, he is finally given a note to deliver to the landlady, which upon reading, she begets herself into such a passion that before Bloomer leaves the room, he is a sorrowful looking spectacle.

EXCEEDING THE TIME LIMIT (May 24).—Mr. Henpeck is granted permission by his obstinate wife to enjoy an evening to himself. His only restriction is that he must be home at nine o'clock. Busily engaged in a card game with a number of the boys, the time goes by more rapidly than usual, and when he looks up he is surprised to find he has only five minutes to reach home. His progress home is impeded in various and humorous ways. How he gains entrance to his home after reaching it and being locked out, affords a ludicrous climax.

THE MAID AND THE YARN (May 24).—Bess is busy reading a book when her folks come in and command her to spend more time at work. They give her a ball of yarn, a crochet needle and set her to work. She is left alone and while moving around in her chair she loses track of the ball of yarn. It happens to have been caught in her belt at her back and out of her own view. Being a girl of quick temper and strong in athletics, the home is in so much of a turmoil when her parents return that Bess has not been subjected to work since.

ECLIPSE.

THE CHICKEN INDUSTRY, FRANCE (May 21).—The chicken industry in France has reached the height that hardly no other country can boast. In this picture is shown a model stock farm. Feeding and cramming poultry follow; after which their methods of plucking and sanitary packing are shown. The special method used to whiten and make the flesh tender is also illustrated.

BIG GAME (May 21).—These views were taken at the London Zoo, England, and show many of the largest animals in captivity. The different species of each family are also shown, making it a most educational and interesting picture.

IN THE TYROLESE ALPS, AUSTRIA (May 21).—By the most extraordinary efforts these views were taken along the rivers between snow-capped mountain ranges, which running down to the rivers far below, display by the vegetation along their sides, every season of the year.

THE JAPANESE DAGGER (Special—2 parts—May 12).—Lieutenant Davis of the Asiatic squadron, while in Tokyo, Japan, buys an old dagger as a curio. While showing his curio to a Japanese friend, a quaint inscription is found on the blade, reading as follows: "Never must I leave this country; evil will befall anyone who carries me away." Undisturbed by any foreboding, Davis brings it home and hangs it on the wall in his studio.

The Lieutenant makes the acquaintance of Count Firoenzi and his beautiful sister, Bertha. They become intimate friends and while calling at his studio the Countess finds a photograph of a young woman. Stung with jealousy, she takes it with her, together with an envelope which she suspects contains a love letter.

That evening an ominous thing happens! Without of apparent cause the dagger falls from the wall and breaks the glass of the Countess' portrait. Davis becomes annoyed.

The trio visit the battleship, and in the Commander's room Davis finds that he has overlooked an envelope containing a secret signal code. He immediately rushes home, but the code is nowhere to be found.

The Countess finds that the photograph is that of the Lieutenant's mother when she was a young lady, and in the envelope she finds the secret code. Wanting to atone for her folly without recognition, she attempts to replace the documents. She succeeds in entering the studio under cover of darkness, but Davis has been on the lookout for a person he suspects of robbing him. As Bertha is bending over the table Davis bounds upon her dark form, at the same time drawing the Japanese dagger.

He strikes, and is horrified to see that he has stabbed his beloved, his innocent fiancee.

VITAGRAPH.

TWO SOULS WITH BUT A SINGLE THOUGHT (May 14).—What sad havoc a maid can make with men's hearts; she can turn friends into the most bitter enemies. This is exactly what happens when Jack and Mack happen upon the fair Lillie. The young lady's beau has gone away on a business trip and she is left all by her lonesome. To pass away the lagging hours, she flirts most outrageously with Jim and Mack, two fat men, and gets lots of fun out of their frenzied pursuit of her.

They first meet Lillie at a fashionable entertainment, and once fall head and ears in love with her. Secretly flattered by their attentions, she flirts with them both and fans the flame of their obvious devotion, making them extremely jealous of each other. The next day they all meet at a theater and the men buy seats on each side of the girl, who has slyly let them see the number of her ticket. During the performance they both pester her nearly to death, crowding up near her and both attempting to speak at once, absolutely crushing her between them. In spite of the discomfiture she suffers, Lillie enjoys the fun and eggs them on all manner of extravagances, their enmity growing more bitter all the while. After the day of the theater party, she sees them again and again and finally announces that she is going to Atlantic City for a month's vacation.

Jim and Mack both obtain leave of absence and present themselves to her at the hotel where she is staying. Their huge size makes their billing and cooing very evident to everyone and they become the stock joke of the beach. The greatest laugh of all, however, comes at a masquerade ball, where they make most violent love to the fair damsel. Her real "knight" appears on the scene and triumphantly bears off his lady, to the great discomfiture of Jim and Mack, who are left to console themselves as best they can.

BUNNY'S BIRTHDAY SURPRISE (May 19).—Birthday or no birthday, John Bunny has to go to his city office just the same. On this particular occasion he has an unusually tiring day's work and arrives home completely fagged out. His wife and son, Dave, have prepared a surprise for him in the shape of a dinner-party, to which several guests have been invited. Not knowing of this, Bunny, who is feeling absolutely all in, goes straight to his room and gets into bed, instead of dressing for dinner, as is his usual custom.

In the dining room, his wife and the guests are anxiously awaiting his arrival. Mrs. Bunny turns off the lights and instructs the guests to rise and give him a rousing cheer when he enters the room and switches them on. Then she calls to her husband to hurry, as she wants him. Not expecting company, Bunny descends the stairs in his pajamas, and is seen in that garb by the scandalized guests when he turns on the electric lights. Indignant at what they consider a very poor kind of a joke, they all depart hasily, leaving Bunny to comfort his sorrowing wife and explain matters as best he can.

Before he goes upstairs to don his dress clothes, his son, Dave, arrives with his sweetheart, Ethel, who also sees him in flimsy attire and flees from the room with a horrified shriek. Dave rushes after her and explains things. After a good laugh at her future father-in-law's expense, she consents to stay to dinner.

VITAGRAPHERS AT KAMA KURA (May 19).—A beautiful reproduction of life in the Land of Lotus Flowers, showing the Vitagraph "Globe-Trotters," as they appeared at one of their first stops in the Mikado's Empire. The neighborhood of some of the Vitagraph Japanese plays, the first of their kind ever produced.

THE AMATEUR LION-TAMER (May 20).—Weary and worn, yet with an active, full-sized appetite, Ike, a village character, mooches along the street. He is an out-and-out "bum," with a chronic indisposition to anything in the nature of honest work. An empty stomach, however, will work miracles; Ike is actually looking for a job. He goes to the boss of a large circus that happens along and asks for something to do. The boss turns him over to the tender mercies of the chief animal trainer, who seems to be somewhat less stony-hearted. Ike is offered twenty-five dollars if he will go into the arena with three lions during the afternoon performance, and he accepts the offer. Cringing with fear, but fortified a little by a drink, Ike enters the cage for a preliminary rehearsal, at the end of which he is led off in a fainting condition. When the time comes for the public performance, he cannot be found. A search reveals him hiding behind the tents and he is dragged into the limelight and forced to fulfill his contract. A little more whiskey gives him the necessary courage and he enters the cage in front of a tent full of people. All goes well until he is left alone, when his nerve suddenly evaporates and he is about the most scared man in all creation. In his hasty exit from the cage he lets the lions loose and immediately everything is in an uproar.

Ike rushes at full tilt down a passage, the lions in pursuit of him and two or three keepers in pursuit of the lions. He dashes through the living tents of the circus people and creates a general panic and turmoil, finally taking refuge up a tree, to which he clings for dear life. The keepers come up and take possession of the beasts, dragging them back to their cages. Ike comes down, rubs himself carefully to see if he is all there, and satisfied to get away with a whole skin, beats it as rapidly as his size permits.

COUNSELLOR BOBBY (May 21).—Old man Holliday favors Lionel Dough, the son of an old friend, as a future son-in-law. His daughter, Jenny, thinks

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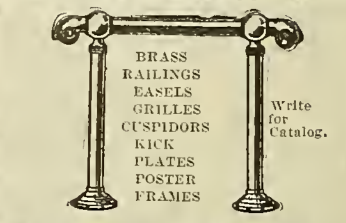

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otherwise, and would much prefer to marry her own choice, young Dr. Randall. The young lovers hear from Bobby, Jenny's twelve-year-old brother, that Lionel will arrive at the house the next day. Bobby establishes a law office in the dog-house, outside of which he has painted the sign, "Bobby Holliday, Counsellor at Law," and says that he will handle the case of Randall versus Lionel very cheaply. After he has been given a "retainer" by Randall, he makes his preparations for Lionel's arrival. Bringing with him a toy poodle dog, Lionel reaches the house, looking very much of a brainless dude. While he is talking dog to his sister, Bobby manages to fasten some striped material around his trouser legs, making it appear as if Lionel had a coat on over convict clothes. Bobby rushes away and tells the sheriff that there is an escaped criminal at the house and Lionel is forthwith arrested and hauled to the local lock-up. Bobby releases him by a clever ruse and then has him chased again, this time making it appear that he is an escaped lunatic. Lionel cuts such a ridiculous figure that he cannot very well press his suit for Jenny; Bobby therefore has succeeded with his first case, and presents his bill. Randall is somewhat astonished at the amount he has to pay, but digs for it with a good grace. Among other items in the account is figured compensation at the rate of five dollars for injured feelings, from a spanking administered by his father during the course of the case.

A LADY AND HER MAID (No. 4 of "The Belinda Series") (May 22).—The photographer sends Miss Ophelia a dozen photographs of her in different poses. Selecting the best one, she presents it to her favorite boarder, Billy, who does not think much of it and who gets very indignant when it is compared with the photo of his sweetheart. Miss Ophelia goes up to her room in tears and tells her faithful maid, Belinda, that her heart is broken. Belinda goes down and forcibly tells Billy what she thinks of him.

Miss Ophelia resolves on suicide, because no one seems to love her. Belinda gets back in time to prevent this and, to divert her mistress, she suggests that they go together to a beauty specialist. Arriving there, both receive attention. Miss Ophelia gets a new complexion, while Belinda gets new teeth. Both invest in new gowns and dresses and the transformation is complete. At supper time, the boarders are all astounded. Miss Ophelia is really nice-looking and arouses the jealousy of all the ladies, so much attention does she receive from the gentlemen. Receiving no return to their advances to Miss Ophelia, they try to flirt with Belinda, who now appears like a trim French maid. She turns them all down very coldly, very much to their surprise. Billy's heart unaccountably changes and he seeks out Miss Ophelia to propose to her. His offer is indignantly refused and he is still more astonished, when, a few minutes later, he and all the other boarders receive notice to quit the house. A sign, "For Sale," is placed outside the door and Miss Ophelia and her maid, Belinda, drive off in an automobile before everyone, none of whom can account for the sudden transformation of their erstwhile boarding mistress's appearance and habits. Miss Ophelia decides to try the effect of her newly-acquired fascinations in higher spheres and hopes now to be able to make a notable conquest and enter at last the much-longed-for haven of matrimony.

THE MIDGET'S REVENGE (May 23).—Many strange characters may be met in a theatrical boarding house and both friction and jealousy is often rife between them. One such house is filled mainly with circus people, a decidedly motley crowd. Among them is a fat lady, a female living skeleton, a strong man, a seven-foot giant and a two-foot midget woman. Various love affairs are in progress. Both the giant and the strong man love the fat lady, while the living skeleton wants the strong man, who hates her.

One night, the strong man, who is jealous of the Midget, offers her many indignities, such as squashing her under his high hat. Her part is taken by the giant, who has taken quite a fancy to her. Enraged at the treatment she has received, the Midget determines to put a kick in the strong man's freshness and incidentally do a good turn to the giant. Carefully watching the movements of the strong man, the Midget sees him leave notes at the rooms of both the living skeleton and of the fat lady. With the assistance of the giant, she gets over the transom of the fat lady's door and takes the note, which she exchanges with that left under the door of the skeleton's room. The result is that each woman gets the letter intended for the other. When they all meet in the morning, the skeleton falls on the neck of the strong man and warmly embraces him, much to his disgust, while the fat lady seeks consolation in the arms of the love-sick giant. Both the Midget and the giant are satisfied with their night's adventure.

GOING TO MEET PAPA (May 23).—A wet day in "sunny" California, is the occasion of an amusing mixup between two men and one umbrella. After a visit to the police-station and "wife's" intervention, the men learn they are son-in-law and father-in-law. They shake hands and become good friends, all going home to a rapidly cooling dinner.

CUPID THROUGH THE KEYHOLE (May 24).—While making preparations for the entertainment of Aunt Maria, who had announced her arrival by telegram, Lila Lane gets herself shut in the storeroom, which is fitted with a spring lock. Here she is found later by her sweetheart, Harry Eschert, who has returned for some forgotten papers. Harry is a boarder with Mrs. Lane, who at this moment is out for a drive with her husband. Anita, Lila's sister, is also out in an auto with her beau, Fred Brockway.

In the morning Harry and Lila have had a severe tiff. Judge their horror, then, when the door slams on them and they find themselves locked in together. Harry has left the door open on entering the house and this fact is noticed by Jack Wearyfoot, a tramp, who enters the house and helps himself to the dinner. Aunt Maria presently arrives and is surprised at seeing no one about, for the tramp quickly hides himself behind a trunk. Soon she hears the noise made by Harry and Lila, who are pounding the door. Going upstairs, she is still more surprised when she finds her neice shut in a room with a young man. While she is speaking her mind to them, the tramp slams the door on the three of them.

Meanwhile, Fred and Anita have a spat and she tells him to take her home. They investigate the noise in the storeroom and, not heeding quickly enough Harry's warning about the door, get shut in also. The room becomes decidedly cool as there are two couples in it, neither of whom will speak to each other, while Aunt Maria gazes frigidly on all. Presently the young folks realize the humor of the situation and are soon in each other's arms, to the horror of the spinster aunt. They are all released later by Mr. and Mrs. Lane, who take care not to get shut in, and sit down to a big dinner to celebrate the two engagements that are announced.

THE STILL VOICE (Special—2 parts—May 24).—Lindsley Ferris, head of a banking house, unthinkingly places an important paper in his desk at home, and causes the blame for its mysterious disappearance to rest upon the shoulders of the cashier, Steele, who is subsequently discharged. Sometime later, Ferris discovers the paper, and, desiring to reinstate Steele, calls at his home only to learn that through the death of his invalid wife and his fruitless attempts to secure another position, he and his daughter have immigrated to a distant city. Fifteen years later Steele, returning to the city under an assumed name and now master of millions, determines to bring about the ruin of Ferris, now president of the banking house. At a ball, Marjorie, Steele's daughter, meets and falls in love with Arthur Ferris, son of the bank president. When the young people bring the matter to Steele's attention he turns them down flatly and forbids his daughter from further association with young Ferris. The young man appeals to his father to help him further his suit, and Ferris senior goes to Steele to see what he can do in behalf of his son. But when he learns the identity of Steele, he makes no further entreaties, but leaves immediately.

Steele then orders his secretary to buy up the controlling stock of every company with which Ferris is connected. In meditation he hears a voice bidding him to be merciful and at the same time he sees a vision of Christ preaching on the Mount. His strange actions alarm his sister who sends for a doctor, but is told that her brother is only suffering from overwrought nerves. Steele's plans work and a run is precipitated on Ferris' bank. The climax comes when Steele draws a check on Ferris' bank for $25,000. Young Ferris makes frantic appeals to other bankers to come to the aid of his father, but all decline. Under the pretense of desiring solitude the banker sends all persons away, takes a revolver from his desk and shoots himself. As a last resort, Arthur Ferris, ignorant of his father's suicide, goes to Steele, asking him to save his father. Steele, very angry, renounces both father and son. The son is about to throttle Steele, when Marjorie intercedes for her father. Then Steele again hears the mysterious voice, and, calling for a pen and paper, he is about to direct his secretary to deposit enough money in Ferris' bank to tide him over the difficulties, when he hears the voices of newsboys yelling, "Suicide of Lindsley Ferris." His reparation had been too late and he sinks back, dead in his chair.

KALEM

THE ARTIST'S SACRIFICE (May 19).—Joe Stanton, a struggling artist, has been able by careful management to keep his younger brother, Ted, in college. Ted is unappreciative and becomes so extravagant that Joe is sorely pressed for funds. One morning Joe reads the announcement of the Century Art Society that $10,000 in prizes will be given for the best studies of "The American Girl." He desides to compete, but is unable to secure a suitable model.

Nell Winston, employed in a department store, resents the advances of an overbearing floorwalker and is discharged. As she sits in the park she attracts the attention of Joe, who has been strolling aimlessly and gloomily, thinking of the futility of entering the contest. He is struck by the girl's beauty and, introducing himself, induces her to act as his model.

Nell agrees and visits the studio. As the days pass the old story repeats itself and the artist falls deeply in love with the girl.

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to be confronted by a beautiful stranger. He makes known his identity and learns that Nell is waiting for Joe. Ted prevails upon her to take a stroll and during the walk he discovers that he has found "the one girl."

The days pass and the painting is completed. Joe is summoned before the art committee and awarded the first prize. Hastening home with the glad news, his spirits fall when he learns that Nell has given her promise to Ted.

THE CIRCLE OF FATE (May 21).—The husband has an ungovernable temper. He stormily leaves the house and lighting his pipe, tosses the burning match into a pile of brush. The flames spread and soon the little cabin is ablaze, making a prisoner of the wife. While the man visits at the tavern, the woman bravely fights for her life and finally succeeds in escaping by the window.

Rushing away in terror, the wife falls exhausted and is picked up by a passing stagecoach. In the course of the journey the horses take flight and the coach is wrecked.

The plainsman witnesses the accident and rescues the young woman, whom he tenderly bears to his mother's cottage.

The young man falls in love with the strange woman, but one day he discovers her wedding ring and finds that a barrier stands in the way of his happiness. He hears her story and determines to locate the husband and bring him back.

After a weary search the plainsman finds the husband and prevails upon him to visit his wife. Again the ungovernable temper brings disastrous results and this time the man forfeits his life. Time, the leveller of all things, brings final happiness to the young woman, who finds a devoted helpmate in the plainsman.

THE BLACK HAND (May 23).—Tom vainly endeavors to convince Mr. Montford that he will make a desirable son-in-law. The old gentleman not only refuses to be convinced but prohibits Tom from visiting Clara.

Mr. Montford is very nervous and becomes greatly excited when he reads the newspaper accounts of Black Hand escapades. Just at this time Tom conceives the idea of masquerading as a colored cook and securing employment in the Montford home. Tom gets the position, but his make-up is not of the permanent kind and everything he touches leaves a mark which brings terror to Montford. When Tom and Clara discover father's discomfort, they proceed to make capital of it and as a result Montford witdraws his objections.

THE EGYPTIAN MUMMY (May 23).—Prof. Howe knows more about antiques than he does about love affairs and consequently he declares that Dick, his daughter's sweetheart, is a nuisance. Howe purchases an ancient Egyptian mummy and Dick observes the delivery of the huge case. A daring scheme occurs to him. With Arvilla's assistance he takes the place of the mummp and when Howe opens the case he hears a sepulchral voice exclaim: "Let your daughter marry whom she choses! Ramesis demands it!" Arvilla says she choses Dick, and Howe, grasping his daughter by the hand, hastens to Dick's house to satisfy the mummy. Dick has the time of his life in making a wild dash to his home before the arrival of the professor. Then he is induced (?) to listen.

THE INFAMOUS DON MIGUEL (May 24).—Dixie Hardie receives a letter from an old schoolmate, Juanita Dias, extending an invitation to visit the Dias plantation in Cuba. Rumors of war are in the air, but Dixie insists upon going and her parents finally consent.

The American girl finds a great deal to interest her in Cuba and spends many happy hours at the elegant Dias estate. One day a party of Cuban refugees dash into the house with the alarming news that they are pursued by Spanish soldiers. The pursuers, headed by a tyrant, Don Miquel, arrive and take possession of the Dias home.

Don Miguel begins a series of persecutions and Dias determines upon a daring dash for liberty. He and the two girls disguise themselves as Cuban servants and steal from the house under the cover of darkness, only to be captured and led to prison.

Meanwhile American troops arrive on the island and Dixie's brother, Capt. James Hardie, is a member of the expedition.

Don Miguel taunts his prisoners and offers them liberty if Dixie will consent to become his bride. The girl recoils in dismay and the hot-blooded Dias makes matters worse by attacking the tyrant. That night the three captives succeed in removing the bars from the tower window. Dixie dives into the water below and swims across to the American camp, where she finds her brother. The next day Capt. Hardie's troops attack the prison and capture the infamous Don Miguel.

Among the Exhibitors

Watertown, Wis.—Chas. Buchhalter sold the Orpheum to Jerome Kostermann.

Mondovi, Wis.—John Larson has bought Miles Brotzman's interest in the Star theater, and the business will from now on be conducted under the firm name of Cosford & Larson.

Argenta, Ark.—J. W. Lippincott sold the Colonial moving picture theater to J. H. Bandy.

Dallas, Wis.—A moving picture theater will be opened here by Mr. Joppa.

Portage, Wis.—The Gem theater, newly remodeled and enlarged, reopened recently.

Chewelah, Wash.—H. J. Skinner has been awarded the contract for the erection of a one-story brick building on Second street. When completed it will be occupied jointly by the Chewelah Independent and the A. & B. Photoplay shows. The building will be fireproof and steam heated.

Galveston, Tex.—G. K. Jorgenson of this city contemplates the erection of a $100,000 moving picture theater on the site now occupied by the Crystal theater in Main street. Plans are being prepared by I. A. Walker, architect.

Mt. Washington, Pa.—J. Ballanti will erect a one-story moving picture theater to cost $4,000. The contract has been awarded to D. H. Lash, 720 Grandview Avenue, Pittsburg, Pa.

Pittsburgh, Pa.—Adam Schimpf will erect a one-story moving picture theater to cost $8,000.

Philadelphia, Pa.—The buildings 303, 5 and 7 North 53d Street will be altered for a three-story moving picture theater. The alteration will cost $15,000.

Cincinnati, O.—The Belvidere Company, will erect a one-story moving picture theater.

Cincinnati, O.—The Park Amusement Company will erect a one- and two-story moving picture theater, to cost $25,000 at Cumminsville, O.

Norwood, O.—The Norwood Theater Company, have completed plans for a one-story moving picture theater with a seating capacity for 1,200.

Garette, Little Rock.—V. E. and W. P. Florence have purchased the interest of Tom Neil in the Stamps Airdome here.

Lansing, Ia.—Both moving picture theaters of this city have changed hands. The new proprietor is Will Ruprecht, and it is understood that the Princess and Midland will be consolidated into one large entertainment house.

Reedsburg, Wis.—The United Amusement Company bought the Orpheum theater here.

Princeton, Ind.—Brown & Agar sold the Palace theater to G. W. Coffee.

Minot, No. Dak.—Archie Miller will open a moving picture show here.

Woodstock, Ill.—Geo. L. Murphy has purchased property here and will erect thereon a new theater building.

New York, N. Y.—L. and A. Pincus have brought from the Kingman estate land on Fulton Street at the Junction of Grand and Putnam Avenues and they are having plans prepared for the erection of a moving picture theater. Cost $250,000.

Philadelphia, Pa.—Cramp & Co. was awarded the contract for a $300,000 theater to be built on Park Square, Boston for the Park Square Theater Co.

Lewiston, Ida.—E. D. Dickson bought the Lyric motion picture theater.

Aitkin, Minn.—F. W. Hall sold his moving picture theater to John C. Moore.

East Troy, Wis.—L. Churchill opened a moving picture theater here.

Jennings, La.—The Princess picture photo play house under the management of Clair Mahaffey and Will Wildman, opened recently.

Morganton, N. C.—Messrs. Webb and Davis will open on June 10 a moving picture house here to be known as "The New Theater." It will have a seating capacity of 300, and the pictures will be projected by a Powers 6A. Licensed film service will be used.

Denver, Colo.—A. E. Carlton, a Cripple Creek mining man, plans to erect a moving picture theater building at the corner of Colfax Avenue and York Street. Cost $25,000.

Mankato, Minn.—H. H. Sandon, of Jackson, leased the building now occupied by the Wonderland Theater. The lease goes into effect June 1 and Mr. Sandon will conduct a motion picture house there. The building is the property of David Evans of West Front Street. Until June 1 the American Amusement Company will occupy the building.

Henry, Ills.—Milo Phares will open a moving picture theater here.

Rome, N. Y.—W. B. Shane, of Syracuse, leased a store of Albert Kaufman, 128 North James Street, and will transform it into a moving picture theater.

Paxton, Ills.—The contract has been let for the erection of a theater for M. E. Hunt and Chas. Sullivan on South Market Street.

Muskogee, Okla.—This city is contemplating the erection of a new opera house.

Temple, Tex.—The directors of the Temple Auditorium awarded the contract for building the new theater to H. D. McCoy of Cleburne.

Milwaukee, Wis.—The Miramar Theater company will erect a nickel theater on Oakland Avenue, south of Folsom Place to cost in the neighborhood of $25,000. The building will be 60 feet wide by 120 feet deep, with a seating capacity of 800. The building will be fireproof. J. H. Stapleton will manage the theater. The sale of property was made through the offie of William Etewart.

Lincoln, Nebr.—John Ritner has just let the contract to erect a theater for moving pictures at North Platte. The building will be fireproof and it is expected that it will be ready for occupancy by June 1.

Rochelle, Ills.—Ed. Welk has bought out his partner, Mr. Keager.

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BISON.

THE STARS AND STRIPES FOREVER (3 parts—May 20).—Sepulveda leads a double existence. By day he is the trusted clerk to the General, commanding the American forces; by night he is the dreaded and unscrupulous leader of Manila's Secret Order of Filipinos. He has a valuable ally in Madame Revier, with whom he keeps in close touch. Madam has a maid, Mestizo, who is one day approached and insulted by a drunken Filipino. Captain Smalley, of the American army, hears the scuffle and, interfering, rescues the girl and thereby earns her gratitude.

One day General Wilson hands Sepulveda an order to typewrite, which is addressed to Smalley. It tells him to report to Colonel Ketchum, and of the Filipinos' plan to surprise the American trenches on the morrow. After the day's work, Sepulveda sends a note to the Filipino general, telling him that their plans are known and to hasten the attack.

Smalley goes to a dance which is also attended by both Sepulveda and Madame Revier. They watch Smalley, who, in the course of the evening, receives the order from his general. Smalley prepares to go, although he dislikes leaving Madame, who has fascinated him. She feigns a slight sickness and persuades Smalley to at least see her home. He agrees. Sepulveda follows.

Smalley accepts her invitation to enter her home for a few moments; he is recognized by the maid. Sepulveda watches them from a mirror and when Smalley says he must go after he has had a proffered drink, Sepulveda drugs his wine and Smalley would drink it, but for the fact that he sees something peculiar about Madame's attitude with the mirror and takes the opportunity to look into it himself, when he is surprised to see the maid beckoning him not to drink the glass of wine. He feigns being affected by the heat and pretends to drink the wine. He follows this by feigning stupor. Sepulveda enters the room delighted with their ruse and ordering more wine he goes to the window and drops out some instructions to be taken to the Filipino forces. The maid, Mestizo, brings the wine and the man and woman lapse into unconsciousness, for the maid has drugged their wine in turn. She tells Smalley he is now safe, and he, after showing deep gratitude, hastens for the front. He arrives too late to save many of the trenches. He raises the main body of the defenders, however, and after a brisk fight the Filipino army is routed and dispersed.

Sepulveda and Madame recover their senses and he accuses her of trapping him. He will not listen to her and she is dragged to the secret council where the news of the overwhelming defeat is brought to the engaged men. The maid follows her mistress and Sepulveda makes her go for help. She thinks of Smalley and goes to him when he is reporting his victory. He gets permission to take a body of men with him and breaks in upon the meeting as the brutes are branding Madame.

From his prison Sepulveda manages to get a note to Smalley through one of his band. It purports to be from Madame Revier and asks him to call at once when she will give him news of the Filipino plans. Smalley tells the messenger that he will go to her and goes to her residence. As soon as Smalley is in the house, one of the secret society men throws a bomb and Madame is buried in the ruins. The maid manages to protect Smalley from a falling beam, while the girl loses her life.

UNDER FIRE (2 parts—May 24).—Colonel Lewis, an old admirer of the widow Kent, calls with his son, Frank, bringing the latest war news, "the call for volunteers." Frank urges her son, John, to enlist with him and reluctantly the widow consents. The boys leaves for the front—but at their first battle, Frank becomes terror-stricken and but for John's interference, would have deserted. At the next battle John is not near his friend, so the younger man again seized with terror, runs from the field. John sees him and starts in pursuit, but Captain Mead, Frank's cousin, believes that John is deserting. He informs the Colonel and a guard is sent to bring him back. John has, in the meanwhile, overtaken Frank and persuaded him to return, which he does just in time to answer his name at roll call. John is taken prisoner and sent to the guard tent to await court-martial, which results in his being sentenced to be shot, as he refuses to explain his absence. As soon as Frank learns of his friend's troubles he confesses to his father and the Colonel goes to John and offers him a means of escape. John, however, refuses it. At dawn the Confederate forces attack the camp and John is taken prisoner He escapes and after the war is never joins his mother.

John and Frank, who has also come there to live, both become popular candidates for mayor, but this does not interfere with their friendship. At a political meeting, Captain Mead, who is in love with John's fiancee, tells the assembly that John cannot hold public office and is not entitled to a vote, as he is a deserter from the army. But Frank and the Colonel rise up in the meeting and give them the true story, while Frank withdraws in favor of his friend.

NESTOR.

HER HERO'S PREDICAMENT (May 19).—Lee rejoices, for has he not a holiday to-morrow? He meets Eddie, who is employed in a large dry goods emporium. He hears of Lee's luck and wants to join him. They plan. The following morning Eddie has sudden and excruciating pains. The boss sees him. He is excused for the day and duly meets Lee as arranged. They go to the beach and see a party of pretty girls.

Lee and Eddie resolve to bathe and get into lovely striped costumes. The girls also make up their minds to take a dip and appear on the beach, not too heavily attired. They coquette with the little wavelets and she is tossed around. She screams. The boys hear the pitiful squeak and Eddie bravely dashes in and rescues the maiden. When they are all dried out, they adjourn for refreshments and the girls invite the boys to accompany them home in their big auto. Arriving at the door Eddie wilts, for the portly gentleman who meets Louise and whom she addresses as pa is none other than his boss. Explanations ensue, and Eddie is forgiven. He is even invited to a dance—a Leap Year ball.

He is delighted, but grows serious when he thinks of the question of a dress suit. Lee suggests hiring one, and this is done. He dons the suit and notes a tear in the pants. Lee mends the rent of the rented pants and Eddie sallies forth and is charmed at the beauty of Louise in her pretty dress. She drops her fan and Eddie stoops to get it. He manages to reach it when words fail to describe his mortification and misery. He backs out, but Louise insists upon knowing what is the matter. He takes a chance and tells her and finds that she is sympathetic and what is more, practical. She hunts up a needle and thread and a shawl. Eddie and she go to a little waiting room and Eddie gets behind a comfortable palm and he takes the shawl while she reaches for the pants and gets to work.

Some interfering women persons come in and will insist upon going behind the palm. Eddie sees a door and backs through it, only to find himself in the ball room. With the shawl wound tightly around him he bolts for it through the hall, down the stairs, through the street and never stops until his own door is closed behind him and he is threatening the cheerful idiot, Lee, for laughing at him.

The next day Eddie has another headache, which is dispelled by a sweet note from Louise, asking him to call and get a bundle. He does. He gets the bundle, but puts it aside until he goes home, for her invitation to stay awhile is very cordial. Papa sees them together, smiles and leaves them by themselves.

A MINE AND A MARATHON (May 23).—W. E. Todd is owner of mining properties in Deerfoot Valley, which are undeveloped and are thought not valuable. The Consolidated Properties Co., which own adjoining properties has secretly had Todd's holdings investigated and found them very valuable. They make Todd a reasonable offer for so-called unvaluable lands, saying they want to increase their holdings. Todd does not accept but sends Gray, a young mining engineer who is in his employ, to test the property. He also invites his nephew, Dean, who is an aspirant for honors in the Marathon at the coming Olympic games, to go out with Gray and get a few months training in the mountains. Gray and Dean arrive on the property where Dean trains and Gray puts a crew of men at work and with one workman goes for a walk to look over the ground. They see likely rock and Gray puts a workman at digging.

Lee, the agent of the Consolidated Co., and the man who made the offer to Todd, arrives on the lands. Gray visits the crew who have found nothing and then visits the lone workman, who has struck it rich. On his way to the office Gray meets Lee, who immediately sees that Gray has discovered that the property is valuable. Lee very smoothly humors Gray and soon makes an offer to Gray to keep mum. Gray is insulted, but when a larger offer is made gradually accepts Lee's terms. A few days later a telegram is received by both men from their New York offices that Todd will accept the terms of the Consolidated Co. on a specified day if he does not hear from Gray to the contrary. At the end of Lee's message his company writes: "Keep the lid on tight," and Lee, while in conversation with Gray, absently tears his message in pieces and drops them in the waste basket.

Just after leaving the office, Dean comes in. His spiked shoe has been hurting him on account of unevenness inside. He goes to the waste basket to find pasteboard from which to cut an insole. From the folded paste-board, pieces of Lee's telegram fall out.

One piece attracts Dean's attention, as it reads, "—e lid on tight." Curiosity prompts him to match the pieces of the telegram together and put them in his pocket. On the day on which Todd will sell, Dean, on his morning run, attired in track suit, rounds a bend and comes upon Lee, Gray and the workman and overhears Lee, who is boasting loudly. Dean now understands the telegram and their scheme. Just then a stone slips and the conspirators turn to see Dean, who feigns just running up. He salutes and goes on. Gray and Lee are suspicuous and wonder if he overheard. The three follow and they talk to Dean, who has just jumped into an auto standing before the office. As Dean drives off he answers Gray's question and they know Dean is going to foil them. Gray and Lee get horses and start in pursuit. Twenty miles to go and two hours to do it in, when after going fifteen miles theauto breaks down. Dean, determined, grits his teeth and starts out fast for the five mile run. He just makes the railroad station ahead of Gray and Lee, and succeeds in getting the operator to send a message to Todd telling him not to sell at any price, before they appear on the scene. After the pursuers are sent back enraged and disconsolate; Dean borrows an overcoat and overalls and catches the next train homeward.

UNIVERSAL.

ANIMATED WEEKLY, NO. 61 (May 7).—The Blue Ribbon Winners at the Annual Baby Show, Denver, Colorado.

President Wilson leaving the Capitol—after his first visit to the United States Senate.

Sailing on the Sand—Fascinating sport of sand-yachting opens the season at Berck-on-Sea, England.

Governor Colquitt reviews the Texas State Troops at Fort Sam Houston, Texas.

The Prison Ship "Success," used in the Eighteenth Century, to transfer prisoners from England to Australia.

Wheels of Commerce—The lumber Industry.

Who's Who in the Cabinet—Secretary of War Garrison.

Aquatic Sports—Novel hydroplane feats at the annual government tests, Monaco.

Festival at San Antonio—The populace give themselves up to floats and flowers at their Season's Carnival.

What's What in New York—Some beautiful statuary in Central Park.

Army Athletes Race—The Aldershot Cross-Country Championship is won by a member of the First Hampshire Regiment. London, England.

Eighty Thousand Electric Lights turned on in the largest office building in the world by President Wilson.

Society at Meadowbrook—Society turned out in large numbers for the opening of the racing season at Meadowbrook, L. I.

The Last of the Old Scouts—"Buffalo Bill" Cody.

Knight Templars parade at Minneapolis, Minnesota.

Who's Who in Pictures—King Babbott poses for the Animated Weekly.

FRONTIER.

THE RANCH STENOGRAPHER (May 17).—Lillian Farly has been somewhat of an invalid all her life and since the death of their father and mother, Dorothy, the sister, has acted the part of the little mother, working as a stenographer. The Y. W. C. A. has been interested in her case and they assist when they find it necessary. One morning after Dorothy has departed for her daily work, Lillian is taken with a bad spell. The Y. W. C. A. nurse is with her and a doctor is called. He orders her to New Mexico for pure air. It is very hard for the sisters to part, but Dorothy has to stay in the city and work hard to furnish the necessities for Lillian.

We next see Lillian on the ranch; her health improves and she falls in love with one of the boys. She wires to Dorothy that she has a serious heart affliction, but tells Dorothy not to worry. Dorothy misunderstands the telegram and feels that Lillian must be very sick. We next see her getting off the train in a little town in New Mexico. She inquires the way to the ranch from two cowboys who are standing at the station; she starts to walk to the ranch and in trying to get through a barbwire fence gets caught. The cowboys decide to have some fun; they scare her almost to death by chasing her over the hills until a manly cowboy comes to her aid. He assists her to mount his horse; she reaches the ranch just in tim eto see her sister coming back from the morning ride with her sweetheart. Explanations follow. Dorothy, seeing she has been tricked, decides to go back to the city.

The two cowboys, who have fallen in love with the two sisters, decide to keep her there. One of them goes to the village, gets a typewriter and sets her up in business. All the cowboys of the ranch suddenly remember that they should have written many letters and they crowd around awaiting their chance to dictate to the pretty stenographer. Later Dorothy realizes she loves her hero cowboy. Double elopement to the parson's home is planned.

The cowboys get onto the scheme; they decide to show them a trick or two. Just as the couples are coming out of the minister's home, the boys come up with a carriage, force the newly married couples in. They rush away with them which ends up in riding the couples into a river and leaving them there to get out in the best way they can. This they succeed in doing after getting a thorough ducking.

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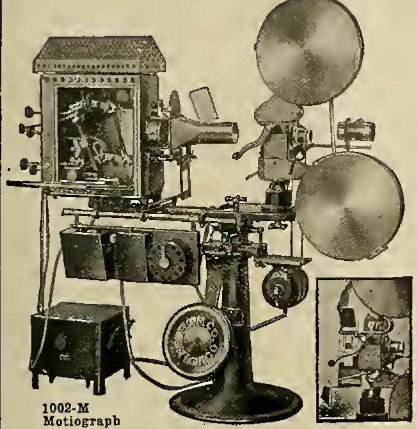

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THE STAGE DRIVER'S CHIVALRY (May 22).—Tim, the stage driver, has a besetting sin and when the boys press him to take a drink before going out on his long trip, he consents. However, he fails to stop with one drink and before he knows it, it is time for the stage to go. Fatty, an ex-stage driver, knows what time it is, and breaks away from the crowd and goes to the stage office. The manager of the line sends a man in search of Tim, and when he cannot be found, gives Fatty the run. Tim comes to the office too late, for Fatty has driven out.

Losing the right to weild the reins is a bitter blow to Tim, for he has been a happy-go-lucky sort of fellow and has little saved. Soon his wife and child are reduced to want. Meanwhile, Fatty has discovered that a government strong box is to be shipped on a certain day. The prospect of easy gain by holding up the stage when the other driver is on it is too much for him. Tim's dire strait is remembered and he writes a note to him, asking him to talk over a plan for a hold-up. In the shadow of great rocks he and Fatty perfect a plan which necessitates Tim's riding on the stage that is to be robbed.

Next morning he is seen getting on the stage at the station next beyond the main office, in fact, at the end of his own former run. In the stage he finds a girl who tells him of a sad circumstance which is calling her home. Her mother is dying and she wants to get there as quickly as possible. This brings about a conflict in Tim. His better nature and his natural chivalry urge that he help the girl, but his own needs protest that he had better carry out the plan made by himself and Fatty.

The best side of him wins, and he climbs through the window to the top of the coach. There he forces the driver and shotgun messenger to dismount, and he drives on. Fatty is waiting for the stage down the road, but Tim drives it another way. Fatty pursues him and a mad race, Tim, driving with one hand and shooting with the other ensues. Tim almost comes to grief, but manages to keep the stage right side up and gets to the town where he and the girl live. He drives past the stage station, the manager sees him on the box, and another pursuit is commenced. Tim stops at the girl's home, and she enters in time to see her mother alive.

Then the manager catches up with him and he goes to jail. A trial frees him, and the manager gives him back his place, his explanation having proven satisfactory and Fatty having been disposed of by a fall sustained in the running battle with Tim.

PCWERS.

BLACK JACK'S ATONEMENT (May 23).—A sailor returns home from a voyage and is met by a letter telling him to hurry, for there is a new baby to be seen and a sick wife to be cheered up. His companions insist upon drinking to the newcomer's health and in spite of his protests the sailor is forced to join them. Unused to liquor, the fumes enter his head and the seamen leave the young fellow sleeping. A schooner is short of men and a professional shanghaier sees the sailor, and getting him into an inner room, opens a trap and drops him into the waiting boat and takes him aboard the schooner. In the meantime the poor wife, unable to work, grieves over his non-arrival and worries, while the little lame boy goes out and sells newspapers to hold the home together and get enough to eat.

The shanghaier returns and while fingering the gold earned by his nefarious transaction is asked to buy a paper by a little lame boy. The man's one sensitive spot is children. He asks the boy why he is selling papers and learns all about the sick mother and the new baby. He asks the boy's name and starts as he hears it, and takes the papers from his pocket which he took from the sailor. He reads the pathetic letter and the right chord is touched. He tells the boy to go home and inform his mother that father will be there soon. He also gives the boy some money and sends the little fellow away with a glad heart.

Stirred to action (for the schooner is departing), the man, with new resolutions in his heart, searches for a launch and overtakes the schooner. He gets aboard, and, offering the money back to the captain and making an explanation, he asks for the return of the sailor. The captain laughs at him. The sailor comes up—there is a desperate fight and the two men go overboard, the crook being badly wounded. They are picked up by the launch and the sailor takes the wounded man home with him. Jack leaves the money paid him by the sea-captain on the table, and goes out wounded and alone a better man, determined to give up the nefarious trade forever.

IMP.

THE TWINS (May 19).—Mrs. Tom Tucker extracts ten dollars from her hubby's pocket while he is peacefully slumbering. Later unknown to Tom, his twin brother, Paul, and his wife, sub-let an apartment across the hall. The likeness is so great, that the wives continually mistake the wrong man for their own husbands. This leads to a series of complications, and nearly causes a double divorce, but which is finally averted by the meeting of the two families.

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SHE NEVER KNEW (May 22).—Hector Ainscourt was idolized by his old mother. She had not seen him for a long time, but he had never failed to write. His last letter was penned under extraordinary circumstances and although it was dated from a hospital where he informed her he was convalescing after a slight illness. The truth was that he was an inmate of the death cell and the day set for his execution was not far distant.

The immediate members of his family knew of his crime and the sentence, but all had agreed to spare no pains to keep the dear old lady in ignorance. As she fondled the relics of his innocent boyhood, her kind old face glowed with pride as she thought of her noble and handsome son and of how well he was getting along in the world.

She was very feeble and the doctor had warned them that her death was not far distant. As the day of the execution advanced the unfortunate son wept bitter and unavailing tears as he thought of her

The fatal hour arrived and as he was led toward the little green door the spirit of the old mother whose great love knew no bounds passed away. She never knew.

VICTOR.

GOOD FOR EVIL (May 23).—A toymaker engages a young girl to work as a servant, she is little more than a child. The toymaker is very harsh to her and to his son, forbidding them to touch the toys, which they love.

The slavey and the boy are sent to deliver some toys. The boy loses the money he has collected for them. On his return the father beats him, and discharges the slavey.

A kind-hearted woman, a customer of the toymaker, takes the slavey home, and there with her benefactress's little daughter, the girl is very happy.

The toymaker falls ill, and his son comes to the rich home and gets the slavey to return with him and nurse his father. The old man becomes convalescent. The rich woman goes to the shop to take the girl back home. The slavey turns to the father and son and asks them if they wish her to remain. They eagerly say "yes" and the girl decides to stay with her poor friends. Touched by their sacrifice the toymaker's nature changes and he treats the children affectionately and generously.

CRYSTAL.

TOODLEUMS (May 25).—Chester is in love with Pearl. Pearl is very fond of him but spends most of her time fondling and caressing Toodleums, her wee little dog. Chester has absolutely no use for Toodleums and is insanely jealous of him. He visits Pearl and she persists in paying more attention to the dog than she does to him. Chester conspires to get rid of Toodleums and hires a tough to steal him. The tough lies in wait outside of Pearl's home and at the first opportunity he steals Toodleums. He runs away and sells him to a stranger for $1. The stranger afterwards meets Chester and Pearl and Chester claims Toodleums and demands his return. This the stranger refuses until he is paid $30. Pearl compels Chester to pay this amount despite Chester's protestations. Meanwhile the tough who had stolen the dog anxiously awaits his pay and demands payment. Chester refuses and the tought vows vengeance. He decides to tell Pearl that Chester put him up to steal Toodleums and Pearl confronts Chester with this information. Chester, of course, denies it, but the tough appears and he cannot deny it; Pearl orders him from the house and he leaves lamenting his loss of both the girl and the $30.

SUPPER FOR THREE (May 25).—Wilkins loses his pay envelope. He comes home, and his wife, who is a shrew, refuses to believe him. She refuses to give him anything to eat and orders him from the house. Wilkins, disconsolate goes to the home of two of his friends, who are actors, out of work. They suggest a scheme whereby they can all get a meal. The actors get out their trunks and one dresses as a woman, and the other as a prosperous gentleman, and give Wilkins a high hat. They then go to a restaurant and have their fill. The proprietor judges that his patrons are prosperous and never imagines that his bill will not be paid. However, they ask him for their check, the actor who is masquerading as a millionaire pretends to faint, and the proprietor goes out to have a policeman call an ambulance. The plot is to run out while the restraunteur is calling help. However, Wilkins' wife sees her husband with a supposed woman. She rushes in and immediately starts breaking things up. She tears the actors hat off together with his wig and then takes Wilkins home, there to treat with him more dispatch. The proprietor returns with an officer and the two actors are arrested, being unable to make the damage good.

REX.

THE TRIFLER (May 25).—Thomas Lloyd writes to Mrs. Willis, an old friend living in a small village, that he has an opening in his city office for one of her two sons. Both Ed and Joe are in love with Ellen, a village belle. Ed goes to the city and Joe stays on the farm. This displeases Ellen, for she wants Joe, and also wants to live in the city. Ed becomes interested in Flossy, of his boarding house. She makes him spend freely and he steals from his employer. His employer finds it

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MUTUAL SERVICE

out, but won't prosecute him on account of his mother. He makes Ed go home and Flossy throws him over. Ed is welcomed home by Ellen, who tells him that she has broken her engagement to Joe. Lloyd has come to the village and these three overhear him telling Mrs. Willis of her son's dishonesty. Lloyd then offers to give the widow's other son a chance.

Joe goes in search of Ellen and finds her at their old trysting place—the old hollow tree—where, after a pretty little love scene, Ellen and Joe forget all their differences, happy with the thoughts of their future.

ECLAIR.

THE BEWITCHED MATCHES (May 4).—There is a little plot to this subject, and the beginning shows how the old fortune-teller took her revenge on the old German, who refused to allow his daughters to have their fortunes told, by bewitching the matches, with which he tries to light his pipe. And then the matches do some unusual things. The matches, when they start their antics, do some very amusing and seemingly quite human tricks. One of them even walks a tight rope and stands on his head on it.

MUTUAL FILM CORPORATION.

AMERICAN.

HER INNOCENT MARRIAGE (May 19).—Bessie married Bob Evans with her eyes shut. That is to say Bessie loved an idol, a very perishable clay idol much addicted to the use of liquor. Shortly after their marriage, Bob came home reeling drunk. Bessie tried in vain to break him but, with the further use of the poison, Bob fell into evil ways, returned home but seldom and then only to maltreat and abuse her. A day came when Bessie could no longer stand the strain; so she packed her small belongings and dolefully went forth to seek new joys in new fields. Bob, coming home quite drunk, found the house locked and drifted away with the oddities of Fate.

Tired, Bessie sat down upon a rock. Will Wayne, riding slowly down the road saw her, stopped and hearing her story took her home. Old man Wayne and Will's mother kept her for several weeks and Will grew to love her dearly. But independent Bessie thought the time had come to leave and was only dissuaded by the urgent request of the whole family.

Two years later, Bessie found the morning paper on the stoop. It's first page contained the story of a railroad wreck and among the slain was Bob. A year later Bessie married Will and the young people moved to Will's new home and were happy. Riding through the mountains one day, Will came across Bob Evans, very much alive, quite sick and quite dirty. Not knowing him he took him home. Between Bob and Bessie there was instant trouble. Will started to interfere and a scuffle followed. Will dropped dead with a bullet through him. The cowboys then found the slayer creeping through the hills and ended a career that had wrecked the life and happiness of Bessie.

CALAMITY ANNE PARCEL POST (May 22).—Calamity Anne rose from her bed of straw in the barn and sighed dismally. Then she woke Woodrow, her partner, the burro and both sallied forth in search of adventure.

At the same time the "most important man in town" rose and went to his place of business. He hung out his shingles one after the other. Some of them read "Sheriff," "Justice of the Peace," "General Store," "Physician and Surgeon," "Lawyer" and plain "Merchant" and "Postmaster." That morning the "important one" received official authority to hire a parcels post carrier.

Frightful experiences awaited Calamity. A negro baby, must be delivered without address. Calamity forced it on the unhappy "Important one" who rushed wildly home with it. A rooster formed another barrier to Calamity's happiness, for how can one lead a burro and a rooster too? But better things awaited Calamity. The town had long been terrorized by the Meanest Man until a $1,000 reward was offered for his capture. Now the meanest man was tired and through the influence of Calamity's guardian angel he sought Calamity's own barn to rest. Then the rooster got away from Calamity and with her madly after it, sought refuge in Calamity's hay-mow. Result—Calamity's gun was out and the meanest man in her care directly. With a rope around his leg, a rope around the chicken's leg, and a rope by which she led her burro, Calamity made her appearance before the boys and the sheriff.

And now that the "important one" handed the $1,000 to Calamity it became his fine esthetic sense to hand the poor motherless negro baby to her. This he did and fled rapidly from the range of Calamity's six-shooter.

THE MODERN SNARE (May 24).—When Ralph married pretty Jane Hathaway, all the boys started a commotion to make Ralph sheriff for the present incumbent of the office was growing daily more lax in his duties.

This came to pass and amid the cheers of Ralph's friends and the scowls of Ben Baldwick, the deposed sheriff.

Scarcely had he taken office when Ben put up a job on him. Passing through the hills with the new sheriff was James Hartwell, a well known resident of the little town. The new sheriff could find no trace of the would-be murderer and in the days that followed all the town lost confidence in the new sheriff, but his wife. Jane had an idea and a suspicion. She plotted with Ralph and the result of the plot was the spreading of a report that James had died of the shot and his body would be carried through town. This was done in a rig, the body covered by a blanket lying in the back. Ben Baldwick, ex-sheriff, staggered against the saloon door when he saw the result of his trick to discredit the new sheriff.

A week later at ten a. m., when Ralph with several friends and Ben hung around the office the telephone rang. Ralph answered it and called to Ben that he was wanted at the 'phone. Ben answered wondering. Then he staggered back deathly white as a voice over the wire called to him "Hello, Ben. This is Jim whom you killed two weeks ago."

The effect was paralizing. Ben turned and fled through a window. The sheriff and a posse quickly mounted horses and gave chase. Others headed Ben off and seeing the jig was up, he threw his hands in the air, confessed the deed and the sheriff's honor among men was restored to him.

RELIANCE.

THE ETERNAL SACRIFICE (May 12).—Nan, a girl who has grown up in a den of thieves, runs away to avoid the attentions of the leader, Tony. She seeks the country and falls fainting at the door of a fashionable residence. Its young owner, Margaret Lyle, takes her in and after she is restored to health, makes her a servant in the household. Margaret is engaged to Arthur Ellis, who, day by day, finds his thoughts turning to the pretty little witch of the slums. He is the only man who has ever been kind to her and her heart goes out to him. Then, one day realizing that this is not loyal to her benefactor, she runs away—back to the old life. Tony plans to rob Margaret's house; the girl cannot dissuade him, but she refuses her help. They set out after locking her up. She breaks the window and, jumping into a taxi, rushes to the house with two policemen. They arrive in time to prevent the burglary and Nan, jumping in front of the other girl, receives Tony's bullet and dies.

THE BIG BOSS (2 parts—May 14).—Bascom, very worried about business, decides to apply to Morgan, the big boss, for help. Morgan offers to throw the Aqueduct Contract in his way if he will influence his young daughter, Nell, to marry him. Bascom agrees—but later finds that Nell has engaged herself to Dick, a young reporter, and will have nothing to do with the boss. Morgan, furious, tells Bascom that now he will be ruined, indeed. By accident, Dick wanders into an East Side saloon where in a private room, the boss meets his constituents.

Dick overhears Morgan telling Hart, contractor, to meet him in the saloon at nine sharp as he is going to open all bids submitted so that Hart may make his lower than the others. Dick rushes back to his editor and tells him that he can secure a great graft story—but how. They hit upon the dictagraph. Dick plants it in the saloon and that night at nine is busy in a little upstairs room with the receiver at his ear busily jotting down notes. Nell is with him. The bids are brought to the boss by the commissioner's clerk—one of his henchmen.

Bascom's bid is discovered to be the lowest of all and just as Hart is about to reduce his—the dictagraph wires are discovered and the boss dashes upstairs. Jumping upon Dick, he almost kills him when Bascom enters and saves the young chap's life. He takes the two young folks home and Dick is preparing his article for the press when the boss, who has experienced a change of heart, enters and tells Bascom that his bid will get the contract. Nell thanks him and Dick, for her sake flings his "graft scandal" story into the fire.

MAJESTIC.

BILLY'S NEW WATCH (May 11).—Philip Rand on the way home from a dance, where he has met and fallen in love with Marion Lang, is jostled by an unknown man and upon recovering his balance finds his watch is missing. He immediately gives pursuit and overtaking his assailant grabs him suddenly from the rear and demands the watch. It is handed over to him. He pockets it and continues on to his home. Upon his arrival there he finds to his amazement that his own watch is lying on the dresser where he had left it. He has unconsciously become a highway robber. Luckily the watch he had taken from the stranger bears its owner's name on the case and he realizes that the only thing to do is to return it without delay and explain the unfortunate mistake. In the meantime, the man who has been robbed, has appealed to the first policeman he meets and told his story. Pursuit is started and Philip tracked to his rooms. Hearing the cry from his window and realizing the difficulty of making an explanation during the excitement, Philip escapes by the fire escape as the officers break into his room. They follow him to the roof top—he finally eluding them by ducking down an open sky-light. He goes to the nearest drug store and looks up the address of the owner of the watch and goes there at once to explain his position. To his surprise the door is opened by the girl of the dance and he learns that he has robbed her uncle. Her uncle returns irate and Philip is hidden until she has appeased him—though at first sight he wants to ring for the police. Donaldson's humor is finally aroused and the unfortunate mistake proves to have had a fortunate side, for Marion has revealed her interest in Philip during the mix-up and he parts from her with every indication that wedding bells will soon chime.

MY LADY'S BOOT (May 13).—During the Civil War, young Lieutenant Graham from the North is housed with his men in the Southern home of Virginia Fairmont. She hates him as she does all Yankees, despite his consideration and courtesy. One day a peddler comes to her home. He is her brother Randolph, a Confeedrate spy. He manages to give her a note which must be conveyed to General Lee before sunrise. Virginia, who has been permitted to ride wherever she pleass, starts off. At the turn in the road she manages to slip the message into her boot. Graham sees this, follows and demands to know what it is. She holds out the wrong foot and as he pulls off the boot she rides away. She delivers her message to General Lee safely and the Confederate Army is thus enabled to make an adventageous move. After the war, young Graham calls upon Virginia Fairmont to return her boot, and takes her heart in exchange.

THANHOUSER.

BARRED FROM THE MAILS (May 11).—The young matron lived in the Bronx, did her own housework, had a baby to look after, but still found a way to enjoy a day's uninterrupted shopping. She sent her baby by parcels post to her mother in Jersey City, meaning to drift over there in the evening, have dinner and reclaim the child. It was a very ingenious plan, and because the letter man whom she accosted on the street was a new member of the service, she induced him to take the baby. Then she went cheerily on her way.

The letter carrier had his own troubles with the baby, but he got it to the post office and turned the youngster over to the superior. He found to his sorrow, however, that "live animals" could not be sent through the mails, and the package was restored to him, neatly marked "returned to sender." Under orders he tearfully located the woman's house, but the place was locked, and there was no one in sight to accept the unwelcome package. The postman tried to leave it on the doorstep, but a stern policeman convinced him he was wrong, so again he wandered back to the post office.

By this time the mother had discovered that there was something wrong with the parcels post, for her baby had not arrived in Jersey City. She made frantic search, finally heard the policeman's story and rushes around to the post office just in time to save the little one from a journey to the dead letter office.

Any postal official who religiously lives up to the rules will tell you that this is exactly what would happen when a "live animal" barred from the mails is turned in and the owner thereof cannot be located.

THE MARBLE HEART (2 parts—May 13).—Outside the door of the home of a sculptor and his mother, fell a poor, friendless young girl. They took the girl in and cared for her, and as time went on the mother began to regard her as her daughter. The son regarded the affectionate advances of the girl with only brotherly love. But there came a time when the misgivings of the son changed, for he began to pay scant attentions to a young beauty he met at a reception and who was characterized as a woman with a heart "cold as marble." This piqued the beauty, who was accustomed to abject adulation. She determined to bring him to her feet and in this she succeeded. She offered to pose for him, and, spurred on by such a splendid model and her praises, he produced a figure which was acclaimed by all the critics as a masterpiece. With fame thus attained he neglected his home and spent all his time wooing the beauty, who was cold and impassive as the statue. The sculptor was warned by an editor friend that the beauty did not care for him and that he would meet the fate of her other admirers.

The sculptor, disbelieving his friend's warning, fell asleep and dreamed that he was a sculptor in ancient Athens when Diogenes, the philosopher, lived. He had created a beautiful statue for a rich man, and having fallen in love with his work, he was loathe the part with it when the rich man came to claim it. The rich man then ordered the soldiers to carry the statue away, and they were on the point of doing so when Diogenes appeared and told them that the statue should decide who the owner would be. The sculptor presented his case, pleading great love, which the statue paid no heed to; then the rich man displayed jewels and money, and immediately the statue extended its arms to him. The sculptor then awoke and found that it was only a dream.

He was happy in the beauty's company until

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he found that she had pledged herself to another. This drove him frantic, and, rushing to his studio, he smashed the statue and fell dying on the floor, where he was found by the beauty and the friend. The latter indignantly ordered the beauty from the home she had wrecked.

KAY-BEE.

THE MISER (2 parts—May 23).—That he may not have to care for the daughter of his deceased son, Jim Beadles, a wealthy bachelor and ranchman, signs a five-year contract with a neighbor, John Roach, for her services. But great is the surprise of all when she arrives, a little tot, and, unable to break the contract, Mr. and Mrs. Roach take the child. One day, a month or so after, Beadles is taken down with the gout, and the minister tells the Roach family of his neighbor's condition. They give him scant sympathy, but little Mildred's heart is touched and she does many kind acts for the afflicted man, thereby ingratiating herself into his good graces. She likes to stay with Beadles, and a dramatic scene takes place when Roach calls Beadle's attention to the contract. Mildred, however, manages to make secret calls upon Beadles. Bud Sloan, whose father won his bride away from Beadles, and Mildred become friends. These men have several scraps, and Mildred scolds her grandfather. Old Beadles' heart is so far touched by Mildred's good nature that he buys her a new hat and writes her to come for it. But before she arrives he is attacked by the band of Wiggings, an Indian tenant of his, evicted on account of being in arrears in his rent, and is brought to the village in an unconscious condition. In the meantime, Mildred comes to the house and, finding an Indian arrow and horse tracks, she goes to Bud Sloan with her suspicions. Bud informs the ranch hands and they go to the Indian village and fight the redmen. They are in a serious position when the troops come up and turn the tide. During the battle Beadles is hit by a bullet, and just before he dies, writes a will, leaving all to Mildred.

BRONCHO

THE SEA DOG (2 parts—May 21).—Old Jabez Blunt, a retired sea captain, has fitted up a house like a ship, and lives with his faithful old mate, Bill Squeers. The rough old men are always quarelling, while holding a deep affection for each other. Blunt's daughter, whom he has not seen for many years, has married a minister, and she has a little boy. The Rev. Clayton has been doing missionary work in China, and secures the pulpit in Blunt's town. Blunt is overjoyed to receive a letter from Alice, telling him she is coming. The minister does not understand the old sailor, and does not approve of his manners and language. The boy, however, falls in love with his granddad, and the two become chums. Clayton tries to persuade Alice to keep the boy away, but seeing that it pains her to think of breaking up the friendship between her father and their son, he does not mention the matter again until one day the child comes running into the house as a church committee is being entertained, carrying a pail of clams, which he triumphantly says: "Are damn good eating, for Grand-dad says so."

There is instant consternation. Alice is humiliated before her guests, and the minister decides to take a firm stand. It is planned to send the boy away to Clayton's mother for a while, so the old man's feelings will not be hurt. The boy, however, hears the talk and rushes to Blunt and tearfully tells him the whole story. Blunt's pride is touched, and he decides to go away and study etiquette. Amusing scenes are shown of Blunt and Squeers. Little Jim worries his head about his grand-dad, and is taken violently ill. In his delirium he keeps calling for the old man, and Clayton is compelled to telegraph Blunt, pleading with him to make all haste home. The crisis in the boy's condition is approaching as Blunt comes into the room and drops at the bedside with tears streaming down his face. The little eyes open slowly and look blankly around till they spy the face of the old man. With a scream of joy the little arms are clasped about Blunt's neck—and the child's life is saved.

KEYSTONE.

HUBBY'S JOB (May 19).—Hubby is out of work, and wifey is working as a stenographer, posing as a single woman, in an employment agency. The boss is in love with the pretty typist. He tells her he wants a man right away, and she telephones her husband to come down. He gets the job, which is that of porter. While hubby sweeps the floors and cleans the cuspidors, the boss is holding wifey's hand in the private office. Another suitor, who, also, does not know the stenographer is married, tries to see her and is kicked out by the boss. He tells his troubles to the porter, and then rushes off to tell the boss's wife, for revenge. Hubby listens at the door and is caught by the boss, who tips him to stop spying. The boss's wife, a two-hundred-pounder, arrives just as hubby has gotten up his courage to beat up the boss, and a lively scrimmage ensues.

TWIXT LOVE AND FIRE (May 19).—A jealous husband tries to lay a trap for his wife. While hiding he sees her embrace her brother, who has returned from abroad, and whom the husband has never met. The wife and brother think him a burglar and lock him up in a room. He throws down a cigarette, which sets the couch on fire and soon the whole room is blazing. He makes frantic efforts to escape, but is held a prisoner until the police and fire department arrive. The firemen turn streams of water onto the fire, and the irate man, and the police take him from the room. Explanations follow.

THE FOREMAN OF THE JURY (May 22).—Jones is broke. His girl is giving a birthday party, and her various suitors give her costly presents. Jones finds a beautiful la vallier, which he gives to Mabel, and wins her heart. He is chosen as the foreman of a jury, and when petty offenders are brought to trial turns a deaf ear to all pleas for mercy, gaining the hatred of the other jurors. Finally a man is brought up who is to be tried for stealing the necklace Jones found. A strong case is shown, and all the other jurors want to find him guilty, but Jones holds out for an acquittal. Mabel comes into the court room and sits alongside of the complainant. The necklace is seen and an uproar takes place. Jones is accused as a thief and in a highly melodramatic manner takes a huge vial from his pocket, drinks the contents and falls back dead.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 19 (May 7).—New York City.—The annual French Bull-dog Show, at the Hotel Astor.

Granada, Spain.—King Alfonso viewing the marvels of Arabian architecture.

Leavenworth, Kan.—The burning of the Lansing prison workshops and storehouses.

Hackensack, N. J.—3,000 Boy Scouts take part in a sham battle under Majors Wurtz and Sticht.

San Francisco, Cal.—All that remains of the man-of-war "Pensacola," after being raided by junk dealers in the Bay of San Francisco.

The Fashion in New York and Paris.

New York City.—3,000 carriers attend the service at the Cathedral, to honor dead postmen.

Washington, D. C.—Mr. E. Reid trying out a new gyro aero-boat.

Athens, Greece.—Funeral of King George of Greece, who was murdered after his triumphal entry into Salonica.

Baltimore, Md.—Miss Wilson, daughter of the President, attends the Federation of the Women's Clubs.

Luneville, France.—The German war dirigible Zeppelin IV, lands by mistake amid French soldiers maneuvering. Owing to the courtesy of the French authorities, the Zeppelin is allowed to return to Germany.

Los Angeles, Cal.—Feeding young alligators.

Going to California to present her with the Japs, Mr. Bryan is presented with a dilicacy for his famous wineless dinners by the wine state.

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SAVED FROM THE GRIP OF ALCOHOL (May 9).—In a little out-of-the-way trading station in the heart of the African wilds, Henry Becker lives happily with his young wife and child. As time goes on his wife cannot endure the climate and at last she goes to her grave, leaving her husband bowed under the burden of his grief. A faithful nurse takes charge of the child, and Becker goes on with his daily work as best he can. Gradually he succumbs to the temptation to drown his sorrow in wine, gradually the evil effects of alcohol claim him for their own. He neglects his duty and spends many hours locked in his study in a drunken stupor.

One day the whole of the members of the station go out hunting big game, but they return home later after a fruitless search. When the hunt is over, Becker returns to his study, and spends the rest of the day indulging in one of his usual drunken orgies. Paralyzed by the awful effects of the liquor, he is unable to stir when the nurse's heartrending cry for aid peals through the silent house. The tense moment which follows serves to impress upon the drunkard's deadened senses the fact that some terrible calamity is about to befall. Strive as he will, he cannot get his limbs to obey him, and he sinks helpless to the floor.

Meanwhile, a fierce forest leopard is prowling around the house, seeking to overtake Becker's little child. The leopard has escaped the hunters, and, made bold by hunger, it dares to enter the habitations of men, and seeks the little child for its prey.

The nurse at last bravely places herself between the leopard and the child. The little one escapes, and the noise of the dreadful struggle is borne to the ears of the powerless Becker. Fortunately, assistance from another source arrives in time, and a party of traders drive off the leopard. When they open his study door, Becker rolls out, to find his little one is saved, thanks to the efforts of her faithful nurse. He gives thanks for this providential aid, and the lesson he learns suffices to make him scorn the bottle henceforth, and do his duty to his little child.

A MIGHTY HUNTER (May 16).—A hunter recounts his adventures to his admiring sweetheart. That day a wild beast makes a raid upon a farm and the hunter is called upon to prove what he can do. Discretion overpowers him and he decides that he is safer in bed than waiting for the animal. The wonderful way in which he hunts the lion shows him to be a mighty hunter, but a mightier

PAT MOVES TO DIPLOMATIC CIRCLES (May 16).—This is an amusing comedy showing the alarming results caused by a mistake on the part of some representatives of the French Government, who are sent to meet the new Ambassador of Illyria. The ambassador postpones his departure, and Pat, who is traveling by the train which he should have taken, is mistaken for the illustrious person. His behavior is not becoming to an ambassador, and leads to a serious rupture in the diplomatic relations between France and Illyria.

PILOT.

THE CRUCIBLE OF LOVE (May 8).—Raphael Moore, a dramatist, has written a brilliant play. He submits it to Roth, the manager of a theater, but it meets with no success. Louise Kent, an actress of reputation, working for Roth, meets Moore, and asks him to show her his manuscript. She and her uncle, Mr. Marchand, go over the play very carefully and Louise decides to put the play on, against the wishes of her manager, Roth. It is a failure. As a work of art, it is a triumph, but it lacks the prime quality—heart interest. The boy is a genius, but does not know life. His characters are chiseled from cold marble; he has not yet been awakened to his full capacity. Louise is impressed and resolves to put the theory to the test. Raphael is made to believe that she is false to him—for they have become betrothed—and with his soul in torment, he turns again to his abandoned art for solace, and writes a truly great play.

TONY, THE TENOR (May 15).—On the swaying girders, high above the street, Tony sang at his work, his fellow workers listened in rapture to his sweet tenor, which made the work-day pass rapidly. One day a great impressario, passing along the busy street, heard the voice from above and stopped. He investigated and thus was Antonio Bolino discovered. But Tony would not give up his humble quarters, and his Italian sweetheart, much to the disapproval of the impressario, who was compelled to let him have his way, and Tony and Mercedes talked and sang of sunny Italy and looked forward to the day when they should be able to return. His first appearance was one grand ovation and the papers lauded him to the skies, but Tony was not vain over his prosperity.

The once little bank account now grew rapidly, and when the year came around in which his contract with the impressario ended, he came home to Mercedes, threw off his evening dress and sent for beer, and over the little lunch they laughed and talked and tore up the expired contract. Next day a big ocean liner received on board two Italian passengers. The impressario, with a new contract, and visions of fame and wealth, went to the Italian tenement, and in the window saw a sign "To let." He inquired and learned that his find with the sweetheart had returned to Italy.

GREAT NORTHERN.

THE PROFESSOR'S TRAVELING ADVENTURES (May 17).—Professor Miller is so completely wrapped up in his books that he is threatened with illness, but in spite of the urgings of his friends he refuses to take a needed vacation. It is not until the family doctor appears upon the scene and announces that unless the man of letters takes a rest he will have but a short time to live, that Miller consents to go on a journey. His faithful old housekeeper packs his valise and the professor boards a train for his destination. In the same compartment is a young woman and an elderly matron, and the latter removes her shoes for better comfort. When the young woman alights from the coach, she realizes that she has forgotten her overshoes, and the professor gallantly throws from the window the shoes belonging to the matron. There is an exciting scene, but the professor makes due apologies and supplies the price of a pair of new shoes. A journey in a stage coach is next in order and the professor manages to get mixed up in all sorts of complications in his desire to be helpful to his fellow passengers. Upon arriving at an inn, he collides with a bicycle, and is thrown into a ditch, and is rescued in a sadly battered condition. After signing the register, the professor is shown to a room in which the only furniture is a hard cot and a chair, but as he is weary, he retires, and is about to drop into slumber when a noise under the bed attracts his attention. He investigates and finds a dog. The animal is ejected, but finds his way back to the room by means of a hole leading from the courtyard. Again the intruder is ejected, but when he returns a third time, the professor suspects that he is sleeping over a kennel, and makes a protest to the landlord. On the following morning, thoroughly fatigued, and

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wishing for the comforts of his own home, the professor boards an early train and arrives at his house in time to find his faithful housekeeper entertaining a number of her female cronies at luncheon. They are dumbfounded and attempt to beat a hasty retreat, but the old gentleman is so overjoyed at being home, and the prospect of a good meal and his own comfortable bed, that he shows no signs of resentment and enters into the spirit of the occasion.

SOLAX.

THE AMATEUR HIGHWAYMAN (May 21).—Deacon Winkle reads of frequent hold-ups in his neighborhood, arms himself and goes out to a deacon's meeting. A stranger on the street asks directions of him. As he leaves, Winkle finds that his watch and fob are missing. He orders the stranger to halt, holds him up, and, as he supposes, gets back his watch and fob. He vaingloriously recounts his adventure to his brother deacons and his wife at home. She produces his own watch and fob, which he left at home. Consternation.

Winkle reads that the town is aroused over this fresh outrage, and proceeds to try to return the watch to his victim, a Mr. Shivers. After the deacon tries the registered mail, a messenger boy, and the plan of concealing the watch in a loaf of bread, he gives up in despair. Shiver is now thoroughly frightened, believing that someone is trying to kill him with an infernal machine.

Winkle decides to force his way into Shiver's house. He does so and is about to leave the watch, when he collides with and smashes a piece of statuary. He hurriedly and hopelessly leaves. The following night he disguises as a night watchman, and goes to the Shiver's home. Shivers, his wife and his friends are sitting up, variously armed, waiting for a highwayman, a bomb or a burglar. The supposed watchman is welcomed, and when they are all asleep in their chairs, he rigs an ingenious arrangement of pans in the kitchen so that they will fall when filled with running water. When the racket arouses the sleepers, Winkle volunteers to investigate alone.

He does so, and creates a terrible combat with a chair that through the closed door appeals to their imagination. As they finally rush in, he points to the shattered window, and holds forth Shiver's watch and fob; his man has escaped but he has captured the lost booty. Tableau and gratitude of all.

THE MAN WHO FAILED (May 23).—Alicia, the daughter of a poor man, is very ill and needs to be sent away for expensive treatment. The father appeals to his wealthy employer for aid. The rich man, seeing a picture of the girl, becomes infatuated with her and agrees to save her life if the father will give his word of honor that she will marry him when she recovers. The promise is given and when Alicia returns cured, she learns of the pledge. She marries the man without love, but he wants her heart and assures her that he will demand nothing of her until she comes to him of her own free will. He gets about to win her love, but fails even by giving her fine gifts and making her the queen of society. To get honors to lay at her feet, he accepts the nomination for mayor, but he refuses to promise the bosses his support after the election if they help him before, so he is defeated. The wife knows the stand her husband took and begins to honor him. During the campaign, the political bosses incite the employes of his factory to strike and while the strike is on, the men get desperate and blow up the factory. Counting himself a failure, he determines to go away and tells his wife in time she can get a divorce. But Alicia has come to love him and he finds that it is not riches and power that win a woman's heart.

GAUMONT.

GAUMONT WEEKLY, NO. 61 (May 7).—**The King Plays Tennis.**—Gustave V, of Sweden, is an enthusiastic racket wielder.

Motorcycling in Spain.—Interesting road races at Stiges, near Barcelona.

Noon-day, Wall Street.—The curb market at full blast, using sign language to convey orders and prices.

A New Cunarder Launched.—S. S. "Indiana" christened at Greenwich, England.

New Gowns.—French modistes submit designs for season's wear.

Greater Portland.—Oregon city celebrates opening of $1,600,000 bridge across the Willamette River.

Auto Boats for Monaco.—Crown Prince opens the exhibition at Monte Carlo.

Denver Gets Open Air Concert.—Celebrated songbirds appear in public entertainment.

An Egyptian Wedding.—Princess Attiat Allah Hanem, daughter of the Khedive, is married at Cairo, to S. E. Djellalleddine Pacha.

Youngest Wireless Operator.—Boy Scouts send message from Woolworth Tower, New York, to President Wilson in Washington.

New York Suffragists.—Thousands of them give annual demonstration in Fifth Avenue, New York.

IT'S GREAT TO BE GREAT (May 8).—Kittie likes Willie, but Kittie's papa doesn't like him. Papa is scheduled to go out one evening. Kittie notifies Willie to come around. Papa comes back unexpectedly and throws Willie out of the window. Willie lands on the sidewalk. He goes into a drug store for treatment. When he emerges his head is all bound round with white cloth.

The police department this day have been told of the arrival of a Maharajah, Prince of Kalamazoo.

Every policeman is so notified to watch for him. When one sees a young man with apparently what is a turban, they believe that it is the Maharajah in disguise. They follow him about, much to his dismay.

As Willie strolls through the park he meets Kittie. The police meanwhile are taking it all in with great zest. Who then should come along but Kittie's father. The police believe that papa is an anarchist and they pounce upon him, as he tries to get at Willie. They arrest him and hustle him to the station.

The Chief of Police struggles with papa and whispers to him that Willie, who has followed, is a real live Maharajah and he should induce him to allow him to become one of his fathers-in-law. It is, of course, expedient for father to bow to the Maharajah. At the last moment after papa had given his consent to allow Willie to come into the family, a telegram is received. This reads that the Maharajah left town the day before and that, therefore, a police guard is not necessary. Therefore it is discovered that Willie is only Willie and not a Maharajah.

A MAN OF LETTERS (May 8).—Alphonse Wienerschnitzel is a postoffice clerk. He falls in love with a young woman who calls to collect her mail.

He loves her so much that he neglects his duties. He writes a love poem to the young woman which he slips into her postoffice box. It turns out to be a real slip, as the letters belonged to her husband who conducted a mail order business.

The husband who is a large man reads Schnitzie's poem and straightway goes around to Schnitzie's office and musses him up. Therefore, Schnitzie takes refuge in the pneumatic mail tube.

AN EYE FOR AN EYE (May 8).—The interest of the manager and assistant manager of a large department store for one of their minor employees is of a strong nature. The manager is highest in her affections.

The credit of the store is low and the manager seeks to retrieve fallen fortunes by speculations on the stock market. He uses the company's money, but speculates in his own name.

The assistant manager hears of this and exposes his superior to the directors of the company. The manager's act, although his motive is good, is criminal on the surface. He is sent to jail.

His sweetheart, the store-woman, is heart-broken and determines that the wrong done him by his rival will not be unavenged.

She encourages the courtship of the assistant manager, who has been promoted to the managership. She proves to be very expensive, developing taste for diamonds and other costly things. So wrecked is his fortune by these extravagances that he decides to rob the department store safe.

The girl, believing that this is his intention, notifies the directors of the company and the police. They catch the manager in the act. The girl appears on the scene and tells the manager that she has led him on to his ruin, that she never loved him, and that her heart is with the man who is still in prison and that she has long plotted to put him where he had put her fiance.

THE RAJAH'S CASKET (3 parts, State Rights).—As a token of his esteem for Captain George Cooper's prospective father-in-law, Lord Peters, the Rajah of Palakotta presents the captain with a casket of precious jewels. Cooper writes to his fiancée, telling her of this gift he will give her on his return. The notorious cracksman, Clement Rocca, robs the mail-train and reads the letter. He determines to steal the casket. He goes to the English hotel where the colonel and his daughter are staying. He meets them.

At the same hotel is detective Harry Derwent. His suspicions are stirred by the action of Rocca. A telegram from Captain Cooper tells the time that his father and himself will arrive. The colonel and his daughter accept Rocca's invitation to join him in a shooting trip on an island off the coast. On arriving at the island, the criminal, on a pretext, leaves his guests. He returns to the mainland, knowing when the tide rises the island will be completely submerged. Not all his own way, however, is the criminal going to conduct his nefarious schemes, for Derwent is keen and on the alert. On the previous night he had seen through a hole bored in the floor separating their rooms that Rocca is supplied with disguises. He had also learned of secret meetings with a man in an out-of-the-way cave, which is accessible only by a dangerous footpath.

Capt. Cooper and his father duly arrive and the casket is deposited in the hotel safe. Captain Cooper goes for a walk on the cliffs. Half an hour later he is found insensible. The receipt for the casket has been stolen from the captain's pocketbook. It is Rocca's work.

An accomplice, disguised as an orderly, goes to the hotel and is handed the casket on the strength of having the receipt. Cooper and the detective, arriving at the hotel, find that the box is gone. The captain gives chase to an automobile disappearing down the road. The detective hastens to keep watch over the cave. He hides behind a projecting piece of rock. In the interior Rocca's accomplice hands over the casket. Derwent cautiously proceeds to the mouth of the cave, revolver in hand. He encounters Rocca. Before the latter recovers from the surprise Derwent snatches the precious package from him. There is a struggle. The thief loses his hold on the slippery rocks and staggers back over the edge into the sea, disappearing forever.

The colonel and his daughter, marooned on Bird's Island, have to swim for it when the tide rises. They keep afloat until they are picked up by a fishing smack. They don dry clothes loaned them by sailors and are soon back at the hotel. Captain Cooper returns from the unsuccessful pursuit of the casket. A happy reunion takes place when Detective Derwent enters with the jewels.

MISCELLANEO US

UNION FEATURES.

BALAOO, THE DEMON BABOON (Feature Release—3 parts).—Dr. Coriolis, an eminent scientist, transformed an enormous baboon into a being, half human and half ape. Balaoo, the name given the hideous creature by the doctor, was caught one day in the wolf trap laid by Hubert, a notorious poacher. When he was rescued by Hubert, the poor creature demonstrated by gestures that he would be his devoted slave. At last Dr. Cariolis discovered that Balaoo was the cause of all the outrages that had been perpetrated in the village, and reprimanded him so severely that he ran away. This was the last the doctor had seen of his protege until one day he read of an elusive creature terrorizing Lagana, Switzerland, and he knew it must be Balaoo. After a consultation with the mayor of that city, a searching party was formed. At last the creature was discovered swinging from tree top to tree top and instinctively noting that he was being cornered, he threw himself into a lake. The pursuing party went after him in a launch, but this was soon capsized by the powerful arms of Balaoo and he escaped. Some time later, Balaoo turned up in the vicinity of the doctor's home, but no one knew of his whereabouts with the exception of Hubert, who instructed the beast to enter the village inn and strangle a traveler with whom he had an altercation. The faithful Balaoo did as he was told and the next morning the crime was discovered, but no one could ascribe its perpetration to anyone. Hubert was suspected, but he easily proved an alibi. The next malevolent act that Hubert instructed Balaoo to perform was the abduction of Madeline, the daughter of Dr. Cariolis, with whom he was in love. By clinging to the leafy foliage of a tree under which Madeline passed, Balaoo seized the girl and brought her to Hubert's cabin, where he perceived the poacher's wicked intentions. Picking up an empty cask, Balaoo hurled it at the poacher who dodged it and fired a shot into the body of Balaoo. The animal then laid a trap in the nature of a pit for the poacher who unsuspectingly walked right into it and broke both legs. The poacher told Balaoo by gestures where he had hidden Madeline. Balaoo then brought Dr. Cariolis to the place where his daughter was hidden. The police were notified, the poacher was taken from the pit and placed under arrest, and, after telling by gestures who was the instigator of the murder, Balaoo passed away.

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A RUINED LIFE (2,500 feet—Special).—Lieutenant Muller, secretly married, lives with his parents and his married sister, but chafes under the conditions and wishes they could all live together, which is impossible owing to his wife's lack of social standing. Muller is fond of horses and rides his own horse in the steeplechase, a big society event. His horse falls and Muller is fatally injured. On his death bed he tells his secret and implores his parents to care for his wife and little boy. They are taken into the family, but incur the displeasure of Muller's brother-in-law, who sees in the lad a possible claimant for his grandfather's fortune, which the brother-in-law hopes to inherit. He offers Muller's widow some money if she will go away with the boy. She spurns this but leaves with her son and tries to make a living by sewing. She does not succeed and finally yields to the proposal of her son's grandmother that she will adopt the boy, but cannot receive his mother. Some time afterward seeing her son in the park with his nurse, she seizes him and jumps in the lake, intending to end both their lives, but they are rescued by some men. For this act the mother is sentenced to a long term in prison. When she gets out she is old, and her son, now grown up, is a military cadet, still living with his grandparents who are very proud of him. His old mother gets employment as a scrub woman, but is soon discharged for incompetency and she wanders about in search of work. Her son comes across her as she lays fainting in the road, while some boys are ridiculing her. He drives them off and carries her home, where he finds out that she is his mother.

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REEDHAM DRILL.—Reedham Orphanage is at a little town called Purley, not far from London. It is for the children of soldiers, and is managed under the direct patronage and interest of the King and Queen. Children are taught there the duties they will have to perform when they become members of the British Army, and one of the features of the school is the annual display of their fancy marching. To the sound of their instructor's whistle they go through many interesting evolutions.

MUMPS.—Jack, a young millionaire, see Mary and falls in love with her. For a long time he follows her, but can not learn her name, until she writes an advertisement for a chauffeur. Jack buys a chauffeur suit and a book, "How to run an Automobile in one lesson" and gets the position. Of course, when he takes out his employer, he has an accident. A passing machine takes the party home. Through nursing her little sister Mary contracts the mumps. Jack gets them too. Both are confined to their rooms. Mary hears burglars and calls Jack. Then she sends for the police. The burglars escape, but the two invalids are arrested. Before matters are straightened out the entire police force is on its way to Mumpsville. When Jack gets away from the station he makes arrangements to leave his "job," but Mary detains him. She gets Jack; the police get the mumps.

MIXED SIGNALS.—A retired sea captain buys a sail-boat and engages an old shipmate for "crew." the "crew" falls in love with the captain's daughter. The old man is opposed to the match. Jack gets employment as a lighthouse keeper, marries the daughter and takes her with him to the light. When the bride arrives at her new home she discovers that instead of clothes in her trunk there are only two signal flags, which, flown together, mean "Am attacked, need help." Many months pass; the old captain is lonely, but still stubborn and unreconciled. Jack has written his mother announcing an impending event, telling her that one flag will mean a boy, two a girl. Two are flown on the great day. The captain discovers the signals and blows the bugle to arouse the village. The "enemy" is delivered to the arms of the grandfather; all is forgiven.

POWER OF PRAYER.—Busy with work till late at his office John realizes his stenographer is tired and sends her home determined to finish the work himself. He telephones his wife he will not be home to dinner, not alone on account of the work, but he does not care to meet the clergymen she has invited. The wife is bitterly disappointed, and is compelled to make excuses for her husband's absence. John has a stroke of paralysis and falls helpless over his desk. The guests having gone, and unable to get any answer from her husband over the 'phone, the wife sends the butler to the office. There he finds John unconscious, telephones for a doctor and together they take the stricken man home. He recovers but is not able to walk, is compelled to spend his time in a rolling chair unable even to move that about. Still he scoffs at all sacred subjects and refuses to see the minister when he calls.

At last we see him seated in his chair reading. The baby has been put to bed and his wife and maid go to a prayer meeting. He dismisses the butler and reads. In the bedroom a newspaper on a table near the crib blows and flutters, finally catches fire in the candle. The paper finally blows onto the crib, and soon the bed is on fire. The smoke wakes John, he rings, calls, endeavors to move his chair—all in vain. In desperation he prays for power, for help, to reach his child. Slowly he makes the chair move. Finally the frantic man gets his chair to the door, it sticks and he cannot move it. Sitting helpless in sight of the flames crawling towards his baby, he once more prays for help, and with a tremendous effort of will, staggers out of the chair to the bed, gets the baby, but his power is gone, he sinks helpless into a chair amid smoke and flame. Meantime the wife has left the prayer-meeting, the butler opens the door. The minister is with her. The men get a blanket and wrap the now fiercely burning bedclothes in it, throwing all out of the window. The picture closes with the husband repentant.

LOVE AND LAUNDRY.—It starts when George writes two letters—one to his sweetheart—calling for an answer to a very important question when he calls later—the other to his laundress—who has been casting sheep's-eyes at George while she ironed his shirts—calling her down for neglecting her duty. By mistake of the messenger the letters get mixed and are delivered to the wrong parties. Not hearing from either, George decides to call on Bridget while on his way to get his sweetheart's answer. Bridget assumes that he is on altogether a different errand, and when he insists on talking about the shirt, she casts it aside, saying there are more important matters to take up. With this she throws her arms above his neck. George demands an explanation—when she flashes the miscarried letter. George tries to explain that it was not intended for her, but she will not release him. Bolting out with Bridget still hanging about his neck, the two run into a policeman, who is appealed to by both. He has been casting sheep-eyes at Bridget, and of course, decides in George's favor, so George is allowed to go his way, a little worse for the conflict.

Enter George in the presence of Mazie. Here more explanations are needed. However, George convinces Mazie that it was all an error, and is about to take her in his arms, when she pushes him back, saying "Oh, no, I may soil your white shirt front," but George says "I don't care." As you may imagine there is but one finish.

THE SAND MAN.—The opening scene shows a student pouring over his books as the day closes. Enter the Sand Man, woh says: "The day is done, the time for rest is here." The student replies, "No; I mustwork," whereupon the sand man scatters the dust in his eyes, and as he dozes off, the Sand Man says: "Come with me, and I will show you why I make my rounds so early."

The first place they enter is the kitchen of a workman's house. There sits a frail woman, as her husband, a working man, enters drunk. The wife prepares the meal for her husband and child, but her solicitation is met with poor reward, for the brute of the man asserts itself, and as he is about to strike the defenseless woman, the Sand Man scatters the dust, and sleep comes to their rescue.

From here they go to the sick bed of a child where the Sand Man induces sleep—a panacea better than all.

Next they visit the attic of a poor, struggling artist, who is about to seek sleep with drugs, when the Sand Man scatters his dust.

Thus the Sand Man guides the student through the night, bringing him back to his study, and when the night is gone, he reviews himself awakening from a refreshing sleep, the window open, the morning light shining in on his face, and he realizes that the night's experience was all a dream—but what a lesson was that dream!

THE SCARLET LETTER.—A review of this excellent picture was printed in the World on May 10.

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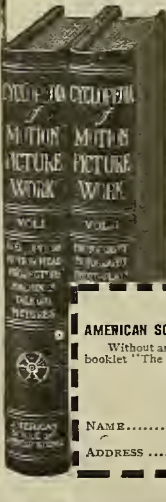
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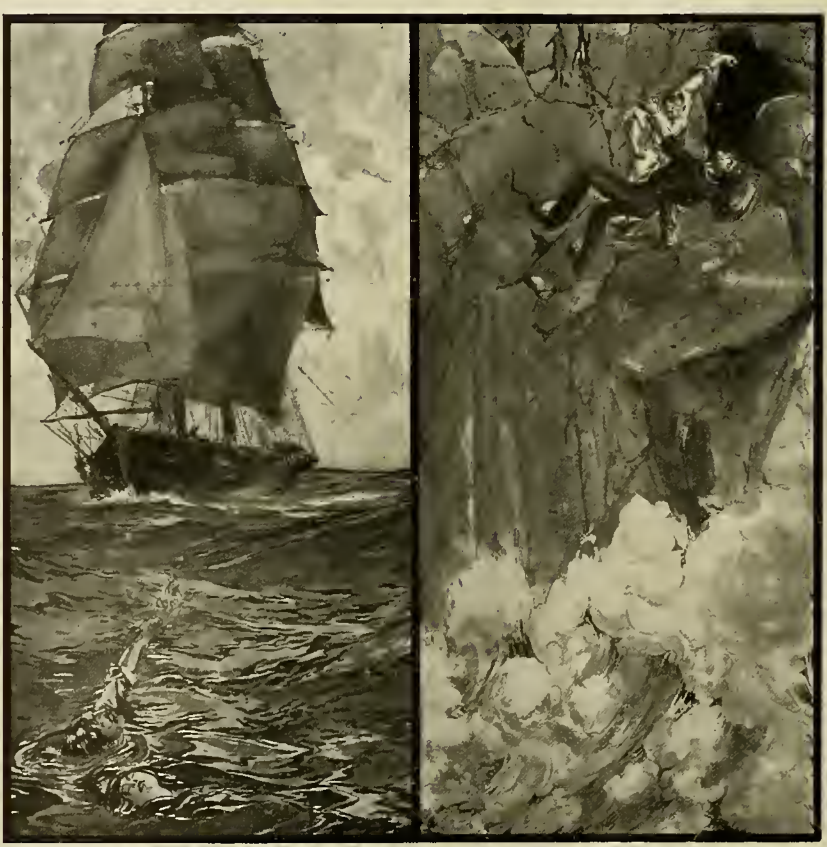

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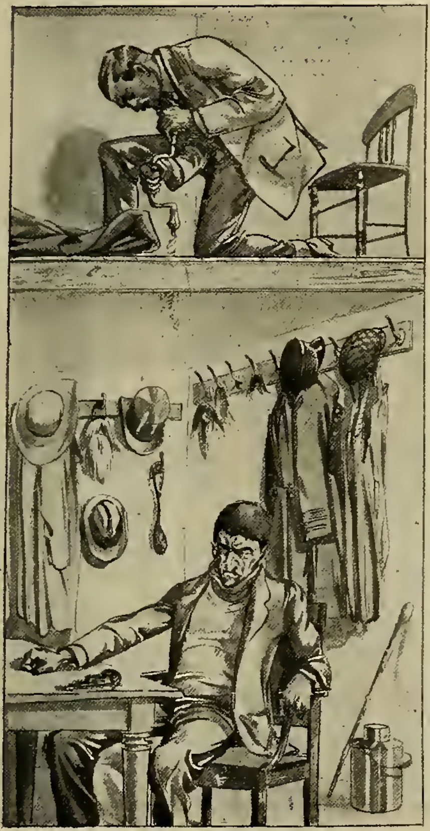

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Also for KALEM'S SPECIAL (IN TWO PARTS)

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And KALEM'S Regular Saturday Release

"THE POET AND THE SOLDIER" (May 17th)

REMEMBER, we make all three sizes for every SATURDAY KALEM now. Also THREE SHEETS for every Monday Kalem, and ALL LUBIN and BIOGRAPH releases. SEND FOR A LIST OF BACK STOCK.

N. B.—In our Ad last week we gave the release rate for Kalem's "The Battle for Freedom" as May 16th. This was an error, as this subject is to be released Saturday, May 17th.

A. B. C. COMPANY - - - Cleveland, Ohio

(SENSATION OF THE HOUR)

IN FOUR PARTS
3,500 FT.

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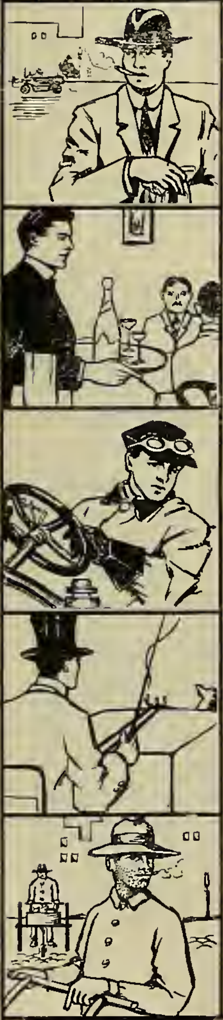

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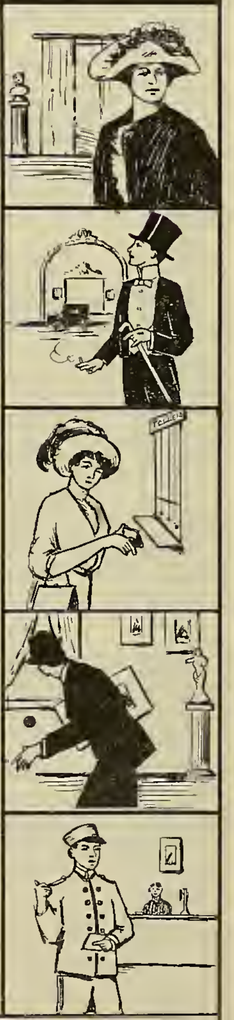

INDEPENDENT RELEASE DATES

AMERICAN.

May 6—The Brothers (Drama) 1000
May 8—Human Kindness (Drama) 1000
May 10—Youth and Jealousy (Drama) 1000
May 12—Angel of the Canyons (Drama) 1000
May 15—The Kiss (Drama) 1000
May 17—The Great Harmony (Drama) 1000
May 19—Her Innocent Marriage (Drama) 1000
May 22—Calamity Anne Parcel Post (Comedy) 1000
May 24—The Modern Snare (Drama) 1000

AMBROSIO.

Apr. 6—For His Sake (2 reels—Drama)
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama)
Apr. 19—Child Labor Traffic (2 parts, Drama)
Apr. 26—Golden Rain (2 reels, Drama)
May 3—The Spider (2 parts—Drama)
May 10—Tempest and Sunshine (2 parts—Drama)
May 17—A Maid of Honor (2 parts—Drama)
May 24—The Yellow Man (2 parts—Drama)

BISON.

Apr. 15—War (3 parts, Drama)
Apr. 19—The Last Roll Call (2-parts Drama)
Apr. 22—Bred in the Bone (3 parts, Drama)
Apr. 26—The Black Chancellor (3 parts, Dr.)
Apr. 29—The Last Roll Call (2 parts, Drama)
May 3—The Vengeance of the Skystone (2 parts, Drama)
May 6—The Indian's Secret (2 parts, Drama)
May 10—The Northern Spy (2 parts, Drama)
May 13—The Toll of War (3 parts—Drama)
May 17—In the Secret Service (2 parts—Drama)
May 20—The Stars and Stripes Forever (3 parts—Drama)
May 24—Under Fire (2 parts—Drama)

BRONCHO.

Apr. 16—A Southern Cinderella (3 parts, Dr.)
Apr. 23—Retrogression (2 parts, Drama)
Apr. 30—Bread Cast Upon the Waters (2 parts, Drama)
May 7—The Way of a Mother (2 parts, Dr.)
May 14—A Slave's Devotion (2 parts—Drama)
May 21—The Sea Dog (2 parts—Drama)

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)
Apr. 21—When Strong Men Meet (Drama)
Apr. 28—The Clown Hero (Comedy)
Apr. 28—Life in Soudan (Sociology)
May 5—The Shark God (Drama) 1000
May 12—Hawaiian Love (Drama)
May 19—The Leper (Drama)

CRYSTAL.

May 11—When Love Is Young (Comedy)
May 11—His Awful Daughter (Comedy)
May 18—Homlock Shermes (Comedy)
May 18—Our Willie (Comedy)
May 25—Toodleums (Comedy)
May 25—Supper for Three (Comedy)

DRAGON.

May 12—The Outcast (Drama) 1000
May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama) 1000

ECLAIR.

May 11—A Wise Judge (Comedy)
May 11—Manufacture of Steel (Industry)
May 18—He Loves to Watch the Flight of Time (Comedy)
May 18—Cuttlefish (Zoology)
May 21—Thus Saith the Lord (2 parts—Drama)

EXCELSIOR.

Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)
Apr. 21—The Man from the City (Drama)
Apr. 28—The Surveyors (Drama)
May 5—Brothers All (Drama)

FRONTIER.

May 8—The Sheriff's Rival (Drama)
May 10—The Tenderfoot's Ghost (Comedy)
May 17—Betty's Bandit (Comedy)
May 17—The Ranch Stenographer (Comedy)
May 22—The Stage Driver's Chivalry (Drama).
May 24—Where Wits Win (Comedy)

GAUMONT.

Apr. 23—Gaumont's Weekly, No. 59 (News)
Apr. 24—Lessons for the Bashful (Comedy)
Apr. 26—(An Educational & Topical Subject.)
Apr. 29—While the Robber Robbed (Comedy)
Apr. 30—Gaumont's Weekly, No. 60 (News)
May 1—The Shoe on the Other Foot (Comedy)
May 3—(An Educational & Topical Subject).
May 6—An Eye for an Eye (Drama)
May 7—Gaumont's Weekly, No. 61 News)
May 8—It's Great to be Great (Comedy)
May 8—A Man of Letters (Comedy)
May 10—(An Educational and Topical Subject).

GEM.

Apr. 29—Views of Cape Hatteras (Scenic)
May 6—Billy's First Quarrel (Comedy)
May 6—Call Him Whiskers (Comedy)
May 13—Billy's Adventure (Comedy)
May 20—Billy Plays Poker (Comedy)

GREAT NORTHERN.

Apr. 12—The Bewitched Rubber Shoes (Comedy)
Apr. 12—Spanish Towns (Scenic)
Apr. 19—The Two Convicts (Drama)
Apr. 26—Told in Confidence (Drama)
May 3—Who Is Most to Blame (Com.-Dr.)
May 10—Her First Love Affair (Comedy—Drama)
May 10—The Hartz (Science)
May 17—The Professor's Traveling Adventures (Comedy)

IMP.

May 12—A Woman Loved (Drama)
May 15—The Heart that Sees (Drama)
May 17—Beetles (Centimology)
May 19—The Twins (Comedy)
May 22—She Never Knew (Drama)
May 24—Just for Luck (Comedy)
May 24—Hy Mayer—His Magic Hand (Novelty)

KAY BEE.

Apr. 18—The Runaways (Comedy)
Apr. 25—Will O' the Wisp (2 parts, Drama)
May. 2—A Black Conspiracy (2 parts, Drama)
May 9—Past Redemption (2 parts, Drama)
May 16—For Love of the Flag (2 parts—Drama)
May 23—The Miser (2 parts—Drama)

KEYSTONE.

May 8—The Dark Town Belle (Comedy)
May 8—A Little Hero (Comedy)
May 12—Mabel's Awful Mistake (Comedy)
May 15—Their First Execution (Comedy)
May 19—Hubby's Job (Comedy)
May 19—Twixt Love and Fire (Comedy)
May 22—The Foreman of the Jury (Comedy).

LUX.

Apr. 25—A Safeguard for Bachelors (Comedy) 815
Apr. 25—The Truant Husband (Comedy) 595
May 2—The Miller's Daughter (Drama) 760
May 2—The Invincible Hands (Comedy) 235
May 9—Saved from the Grip of Alcohol (Drama) 995
May 16—A Mighty Hunter (Comedy) 495
May 16—Pat Moves to Diplomatic Circles (Comedy) 495

MAJESTIC.

Apr. 29—The Whim of Destiny (Drama)
May 4—A Country Man's Romance (Drama)
May 6—The Children of St. Anne (2 parts—Drama)
May 11—Billy's New Watch (Comedy)
May 11—Liquid Air (Physics)
May 13—My Lady's Boot (Drama)

MUTUAL WEEKLY.

Apr. 9—Mutual Weekly, No. 15 (News)
Apr. 16—Mutual Weekly, No. 16 (News)
Apr. 23—Mutual Weekly, No. 17 (News)
Apr. 30—Mutual Weekly, No. 18 (News)
May 7—Mutual Weekly, No. 19 (News)

MUTUAL EDUCATIONAL.

Apr. 24—Funnicus is Tired of Life (Comedy)
Apr. 24—Electrical Phenomenon (Physics)
May 1—The Old Invalid (Drama)
May 1—Tachkent, Asiatic Russia (Political Geography)
May 8—The Old Clock (Drama)
May 8—Mosques and Tombs of Caliphs and Mamelukes (Architectural)
May 15—His Master's Rival (Comedy)
May 15—The Valley of Albula, Switzerland (Scenic)

NESTOR.

May 2—The Ingrate (Drama)
May 5—The Country Cousin (Comedy)
May 7—The Awakening of Papita (Drama)
May 9—Miss Nobody (Drama)
May 12—The Squashville Ladies Fire Brigade (Comedy)
May 14—The Clean Up (Drama)
May 16—An Eye for an Eye (Drama)
May 19—Her Hero's Predicament (Comedy)
May 21—The Boy Scouts to the Rescue (Drama)
May 23—A Mine and a Marathon (Drama)

POWERS.

Apr. 30—In a Strange Land (Drama)
May 2—Neighbors (Comedy)
May 7—The Black Small Pox Scare (Com.)
May 9—Bozo Arrives (Comedy)
May 14—The Violet Bride (Drama)
May 10—The Tarantula (Drama)
May 21—The Curate's Outing (Comedy)
May 23—Black Jack's Atonement (Drama)

PILOT.

Apr. 3—In the Battle's Smoke (Drama)
Apr. 10—Across the Border (Drama)
Apr. 17—The Promoter (Drama)
Apr. 24—The Hypnotic Collector (Comedy)
May 1—The Song of Songs (Drama)
May 8—The Crucible of Love (Drama)
May 15—Tony, the Tenor (Drama)
May 22—School Days (Comedy)

RELIANCE.

Apr. 30—The Bawleroot (3 parts, Drama)
May 3—The Good Within (Drama)
May 7—A Cruel Suspicion (Drama)
May 10—The Sheriff (Drama)
May 12—The Eternal Sacrifice (Drama)
May 14—The Big Boss (2 parts—Drama)
May 17—After the Massacre (Drama)

REX.

May 4—The Rosary (Drama)
May 8—The Smuggler's Daughter (2 parts, (Drama)
May 11—The Poverty of Riches (Drama)
May 18—Gold and Two Men (Drama)
May 22—In Slavery Days (2 parts—Drama)
May 25—The Trifler (Drama)

SOLAX.

May 7—The Case of the Missing Girl (Comedy)
May 9—The Past Forgiven (Drama)
May 14—Dad's Orders (Comedy)
May 16—The Man in the Sick Room (Drama)
May 21—The Amateur Highwayman (Comedy).
May 23—The Man Who Failed (Drama)

THANHOUSER.

Apr. 29—The Girl Detective's Ruse (Drama)
May 2—The Widow's Stratagem (Drama)
May 4—Express C. O. D. (Comedy-Drama)
May 6—Her Sister's Secret (Drama)
May 9—The Other Girl (Drama)
May 11—Barred from the Mails (Comedy)
May 13—The Marble Heart (2 parts—Drama).
May 16—(No Reliance this date)

VICTOR.

Apr. 26—Loneliness and Love (Drama)
May 2—The Unseen Influence (Drama)
May 9—The Unknown (Drama)
May 16—A Fair Exchange (2 parts—Drama)
May 23—Good for Evil (Drama)

ROLL TICKETS

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Five Thousand	$1.25
Ten Thousand	$2.50
Twenty Thousand	$4.50
Twenty-five Thousand	$5.50
Fifty Thousand	$6.50
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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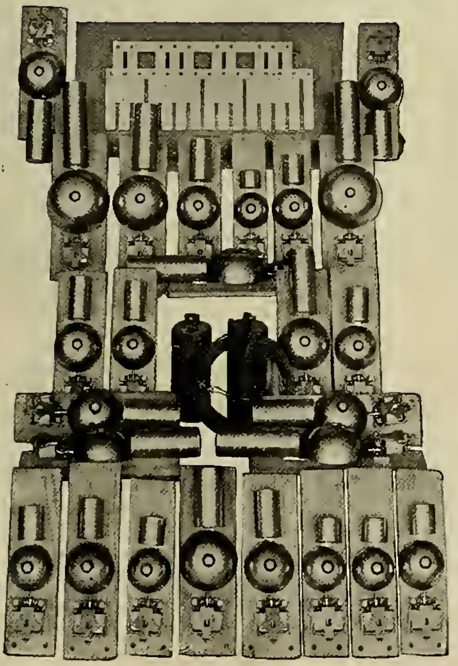
They are complete, ready to play, and can be attached to your piano. Your piano player or drummer can play these beautiful instruments with little or no practice.



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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

May 3—The Wanderer (Drama)................
May 5—The Tenderfoot's Money (Drama)....
May 8—Frappe Love (Comedy)................
May 8—The Coveted Prize (Comedy)..........
May 10—The House of Darkness (Drama)......
May 12—The King and the Copper (Comedy)..
May 12—A Rainy Day (Comedy)...............
May 15—The Stolen Loaf (Drama)............
May 17—The Yaqui Cur (2parts—Drama)....
May 19—Olaf—An Atom (Drama)...............
May 22—The Hicksville Epicure (Comedy)...
May 22—Cinderella and the Boob (Comedy).....
May 24—Just Gold (Drama)..................

CINES.

(G. Kleine.)

Apr. 29—The New Arrival (Comedy)........... 800
May 2—The Broken Vow (Special, 2 parts, Drama) 2000
May 3—The Rival Lovers (Comedy)........... 500
May 3—Jerry's Rebellion (Comedy)............ 500
May 6—A Mixed Affair (Drama).............1000
May 10—The People of Somaliland, East Africa (Manners and Customs)........... 300
May 10—Excess Baggage (Comedy)............ 400
May 10—Beautiful Lake Como, Italy (Physical Geography)......................... 300
May 13—Willie's Alarm Clock (Comedy)......780
May 13—Relics of Ancient Rome (Travel)... 220
May 17—A Woman's Influence (Drama)........ 820
May 17—Gulf of Togullo, Northern Italy (Scenic)........................... 180
May 20—Red Wins (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 300
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)..............

EDISON.

Apr. 26—A Splendid Scapegrace (Drama)......1000
Apr. 28—When the Right Man Comes Along (Comedy) 1000
Apr. 29—The Orphan (Drama)..................1000
Apr. 30—A Reluctant Cinderella (Comedy).....1000
May 2—Groundless Suspicion (Drama).........1000
May 3—Billy's Sweetheart (Drama)...........1000
May 5—The One Hundred Dollar Elopement (Comedy-Drama) 1000
May 6—When Greek Meets Greek (Drama)....1000
May 7—Aunty and the Girls (Comedy)....... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding (Drama)........1000
May 10—An Accidental Alibi (Drama).........1000
May 12—The Heart of Valeska (Drama).......1000
May 13—The Prophecy (Drama)...............1000
May 14—The Two Merchants (Drama).........1000
May 16—John Manley's Awakening (Drama)..1000
May 17—A Concerto for the Violin (Drama)..1000
May 19—By Mutual Agreement (Comedy).....1000
May 20—The Good In the Worst of Us (Drama).1000
May 21—Glimpses of Colorado in Winter (Scenic) 315
May 21—Brigg's New Suit (Comedy)......... 685
May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary" (Drama) 1000
May 24—The Translation of a Savage (Drama).1000

ESSANAY.

May 6—A Tango Tangle (Comedy)............1000
May 7—The Prophecy (Drama)................1000
May 8—Two Western Paths (Drama).........1000
May 9—A Woman's Way (Drama)............1000
May 10—Alkali Ike's Mother-in-law (Comedy)..1000
May 13—The Ranch Girl's Partner (Drama)..1000
May 14—The Same Old Story (Comedy)......1000
May 15—Boosting Business (Comedy)........1000
May 16—Two Social Calls (Drama)...........1000
May 17—Broncho Billy's Grit (Drama)........1000
May 19—Into the North (Special—2 parts—Drama) 2000
May 20—Buster Brown, Tige and Their Creator, R. F. Outcault (Comedy) 1000
May 21—The Letter's Mission (Comedy) 1000
May 22—A Widow of Nevada (Drama).......1000
May 23—Jealousy (Drama) 1000
May 24—Broncho Billy and the Express Driver (Drama) 1000

KALEM.

May 3—The Wayward Son (Drama)..........1000
May 5—The Heart of An Actress (Drama)....1000
May 7—The Alien (Drama)...................1000
May 9—The Hash House Count (Comedy)....
May 9—Toothache (Comedy).................
May 9—The Cheyenne Massacre (Special, 2 parts, Drama).......................2000
May 10—The River Pirates (Drama)..........1000
May 12—The Adventure of an Heiress (Drama).1000
May 14—Man's Greed for Gold (Drama)......1000
May 16—Pat, the Cowboy (Comedy)..........
May 16—Food Inspection (Topical)............
May 17—The Poet and the Soldier (Drama)....1000
May 17—The Battle for Freedom (Special—2 parts—Drama) 2000
May 19—The Artist's Sacrifice (Drama).....1000
May 21—The Circle of Fate (Drama).........1000
May 23—The Black Hand (Comedy)..........
May 23—The Egyptian Mummy (Comedy)....
May 24—The Infamous Don Miguel (Drama)..1000

LUBIN.

May 2—The Girl Back East (Drama)..........1000
May 3—Clarence at the Theater (Comedy).... 400
May 3—Fixing Auntie Up (Comedy)........... 600
May 5—Pedro's Treachery (Drama)..........1000
May 6—The Judgment of the Deep (Drama)..1000
May 8—She Must be Ugly (Comedy)......... 400
May 8—Hattie's New Hat (Comedy)......... 600
May 9—A Mock Marriage (Drama)...........1000
May 10—The Paymaster (Drama).............1000
May 10—A Girl Spy in Mexico (Special, 2 parts, Drama)..............................2000
May 12—Lucky Cohen (Comedy)............... 400
May 12—A Ten Acre Gold Brick (Comedy)....1000
May 13—The Padre's Strategy (Drama)......1000
May 15—Longing for a Mother (Drama)......1000
May 16—Breed of the West (Drama)..........1000
May 17—Retribution (Drama).................1000
May 19—Margaret's Painting (Drama).......1000
May 20—Kidnapping Father (Drama).........1000
May 21—The District Attorney's Conscience (Special—2 parts—Drama) 2000
May 22—A Perilous Ride (Drama)............1000
May 23—Detective Dot (Comedy).............. 400
May 23—His First Experience (Comedy)...... 600
May 24—Brightened Sunsets (Drama).........1000

MELIES.

Apr. 24—How Chief Te Ponga Won His Bride (Drama)............................
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology)...................
May 1—A Buried Treasure (Drama)...........
May 1—The Home of Terns (Zoology)........
May 8—A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)................1000
May 15—The Black Trackers (Drama)..........
May 22—Gold and the Gilded Way (Drama)..1000

ECLIPSE.

(G. Kleine.)

Apr. 30—A Picturesque Journey In Western France (Travel)..................... 250
Apr. 30—Grandpa's Rejuvenation (Comedy).... 350
Apr. 30—German Cavalry Maneuvres (Mill.).. 400
May 7—The Dividing Wall (Comedy-Drama)..1000
May 12—The Japanese Dagger (Special—2 parts—Drama) 2000
May 14—The Will of Fate (Drama)...........1000
May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)............... 425

PATHEPLAY.

May 2—Winter In Upper Engadine, Switzerland (Scenic)..........................
May 3—General Scott's Protege (Drama)......
May 3—The Diamond Miniature (Special—2 parts—Drama) ....
May 5—Pathe's Weekly, No. 19 (News).......
May 6—The Ant-Lion (Zoology)..............
May 6—The Chateau of Blois, France (Architecture)..........................
May 7—The Crooked Bankers (Drama).......
May 8—Her Mother's Ambition (Drama).......
May 9—Montreal, Quebec and Halifax (Travel)
May 9—In the Valley of Vesubie, France (Sc.)
May 10—Puttin' it Over on Papa (Comedy)....
May 12—Pathe's Weekly, No. 20 (News)....
May 13—A Woman of Impulse (Drama)....
May 14—A Redskin's Mercy (Drama)........
May 14—Her Masked Beauty (Special—2 parts—Comedy) ....
May 16—An Itinerant Wedding (Comedy)....
May 16—The Jelly Fish (Zoology)..........
May 16—Along the Banks of the River Eura (Travel) ....
May 16—Saragossa (Scenic)..................
May 17—A Wrecked Life (Drama)..........
May 19—Pathe's Weekly, No. 21 (News)....
May 20—A Jockey For Love (Comedy).......
May 20—The City of Rouen, France (Scenic).
May 21—The Price of Silence (Drama).........
May 22—The Right of Way (Drama)..........
May 23—Night Birds (Zoology)...............
May 23—The Ailanthus Silkworm (Nat. Hist.)..
May 23—The Open Secret (Special—2 parts—Comedy-Drama) ....
May 24—A Woman Scorned (Drama)..........

SELIG.

Apr. 30—The Burglar Who Robbed Death (Dr.).1000
May 1—Absent-Minded Mr. Boob (Comedy)...
May 1—Some Chickens (Zootechnic)...........
May 2—Their Stepmother (Drama)............1000
May 5—A Midnight Bell (Special, 2 parts, Drama)..............................2000
May 5—An Old Actor (Drama)................1000
May 6—A Welded Friendship (Drama)........
May 6—Hatching Chickens (Zootechnic)......
May 7—Belle Boyd—A Confederate Spy (Dr.).1000
May 8—Her Guardian (Drama)...............1000
May 9—In the Days of Witchcraft (Drama)..1000
May 12—The Post-Impressionists (Comedy)....1000
May 13—Lieutenant Jones (Drama)..........1000
May 14—Buck Richard's Bride (Comedy).....1000
May 15—In the Long Ago (Comedy)........1000
May 16—A Daughter of the Confederacy (Drama) ....
May 16—With the Students of the North Dakota Agricultural College (Topical)..
May 19—His Father's Deputy (Drama)........1000
May 20—The Tattle Battle (Comedy).........
May 20—The Leopard Tamer (Comedy)........
May 21—The Stolen Melody (Drama)........1000
May 22—Indian Summer (Drama).............1000
May 23—The Noisy Six (Drama)..............1000

VITAGRAPH.

May 5—Bingles Mends the Clock (Comedy)..1000
May 6—Omens and Oracles (Third in the Balinda Series, Comedy)............1000
May 7—The Deerslayer (Special, 2 parts, Dr.).2000
May 7—Disciplining Daisy (Comedy).........
May 7—Inspection of the Quebec Police (Typical)...........................
May 8—The Wrath of Osaka (Drama).......1000
May 9—Cupid's Hired Man (Comedy)........1000
May 10—The Sea Maiden (Drama)............1000
May 12—The Wrong Pair (Comedy)..........
May 12—The Grand Canyon (Scenic)........
May 13—Horatio Sparkins (Comedy)..........1000
May 14—Two Souls With But a Single Thought (Comedy) 1000
May 15—A Soul in Bondage (Drama)........1000
May 16—His Life for His Emperor (Drama)..1000
May 16—The Vampire of the Desert (Special—2 parts—Drama) 2000
May 17—Bunny and the Bunny Hug (Comedy).1000
May 19—Bunny's Birthday Surprise (Comedy)
May 19—Vitagraphs at Kama Kura (Topical)
May 20—The Amateur Lion Tamer (Comedy).1000
May 21—Counsellor Bobby (Comedy)..........1000
May 22—A Lady and Her Maid (No. 4 of the Belinda Series—Comedy-Drama) 1000
May 23—Midget's Revenge (Comedy)..........
May 23—Going to Meet Papa (Comedy)........
May 24—Cupid Through the Keyhole (Comedy).1000
May 24—The Still Voice (Special—2 parts—Drama) 2000

GENERAL FILM CO. FEATURE RELEASES.

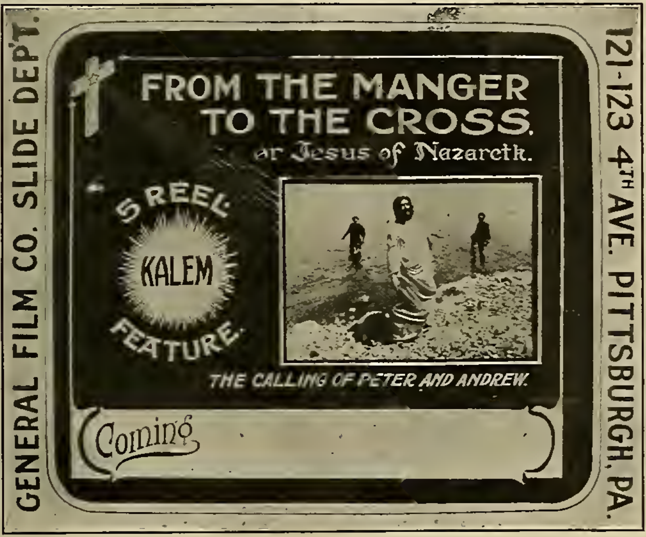
May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 21—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

Everything to advertise a moving picture. | One- and three-sheet poster frames | Slides of all kinds. | One-, three- and six-sheet posters for all licensed films. | Best song slide service in America. | Photos of all the popular licensed players.

AMERICAN SLIDE AND POSTER CO., First National Bank Building, Chicago

Advertising Space That Doesn't Cost You a Penny!

Your lobby and your screen. Why don't you use them? Think of the hundreds of advertisers who would pay well for the privilege!


GENERAL FILM CO. SLIDE DEPT.
FROM THE MANGER TO THE CROSS
or Jesus of Nazareth.
5 REEL
KALEM
FEATURE
THE CALLING OF PETER AND ANDREW.
Coming
121-123 4TH AVE. PITTSBURGH, PA.

This Slide Thrown On Your Screen

would catch the eye of everyone in your house. We make it for all multiple reel releases and it sells for the ridiculously low price of 25c. It isn't of the ordinary kind, but an artistically colored slide made by people who know how. The exhibitor who won't pay 25c for the purpose of advertising his next feature practically admits his lack of faith in publicity.

And Beyond That, We Carry in Stock the Finest Line of Regular Announcement Slides You Ever Saw

Here's Something Swell For Your Lobby

A three-sheet *muslin* banner with an artistic border printed in colors and just enough white space in the center to take a regular stock one-sheet poster. This we sell at 50c and it's good indefinitely.

TODAY'S FEATURE
DON'T MISS IT

"We Have What You Want When You Want It!"

If it isn't in stock it won't take our big force long to make it up for you. Every exhibitor should be in touch with our thousand and one advertising specialties. Let's hear from you.

General Film Co., Poster Dept.

(Formerly Photoplay Adv. & Specialty Co.)

71 W. 23rd Street, 440 Fourth Ave., New York; 121 Fourth Ave., Pittsburgh, Pa.; 1022 Superior Ave., Cleveland, Ohio; 7th and Walnut Sts., Cincinnati, Ohio; Equity Bldg., Detroit, Mich. ***New Offices Opening.***

W. S. CLEVELAND

FOUNDER OF THE "CLEVELAND VAUDEVILLE CIRCUIT" ORIGINAL and ONLY

Extends greetings to managers and performers, and announces his return to the booking agency business. Theaters, parks, airdomes, fairs, clubs, cabarets and all other places of amusement supplied with entertainments of every description. Patronage of those desirous of the BEST booking service is respectfully solicited. Former clients KNOW the many advantages of Cleveland methods. New patrons will receive careful and conscientious attention.

1402 BROADWAY ASK THE MAN WHO KNOWS NEW YORK CITY

MOVING PICTURE CAMERA

Makes clear, strong negatives. The simplest practical camera on the market.

PRICE $50.00

New Model No. 8 just out. "ALL ABOUT THE LAVEZZI CAMERA" sent free upon request. *Write for it today.*

LAVEZZI MACHINE WORKS

SECURITY BUILDING DEPT. P. CHICAGO, ILLINOIS

EXHIBITORS' HEADQUARTERS

CALEHUFF SUPPLY COMPANY

(Incorporated)

50 North Eighth Street, Philadelphia, Pa.

Jobbers in Edison, Powers and Motiograph Machines and Parts

Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Guadlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Ashestos State Booths
Ashestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film-Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Booght, Sold, Rented

CHAS. A. OALEHUFF, Pres. and Gen. Mgr.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.

1733 West 9th St. Brooklyn, N. Y.

LUMIERE

Negative and Positive
MOTION PICTURE FILM
Is the Best Wearing Stock Manufactured
STANDARD THE WORLD OVER
QUALITY UNEXCELLED
LOW PRICE ON CONTRACT

LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ill.

Here is Your Library, Mr. Exhibitor.

The Motion Picture Annual, published by the Chalmers Publishing Company, is a small encyclopedia. The exhibitor can always turn to it with confidence. It has been prepared by practical moving picture men, who know and understand the needs of the exhibitor. Add this to your library forthwith, for it costs but one dollar and twenty-five cents in paper covers or $1.50 in cloth boards. It is fully worth it. The best writers in the motion picture field have provided the literary matter in it. The complete list of releases for 1912 (Licensed and Independent) and the classified trade directory are worth something to you, many times the price perhaps.

Moving Picture World
Box 226, Madison Square Station New York City

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
NOW BOOKING NEW ENGLAND STATES

LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS and FILM LECTURES

LOUISE M. MARION
Studio 469 W. 23rd St. New York
Present address for short time
Crocker House, New London, Conn.

High-Class VaudevilleSketch
entitled
"MOTHER and SON"
with
Strong Speciolties

The ART of MOTION
VITA FILM

VITA
FILM CO.
OF AMERICA
145 West 45th Street
New York City
BRANCHES: ALL CITIES

"THE MARKET'S BEST"

NEW YORK
NEW JERSEY
CONNECTICUT
EXHIBITORS

DROP US A POST CARD AND WE WILL MAIL YOU OUR WEEKLY TRADE PAPER "FEATURE HINTS." IT TELLS HOW TO ADVERTISE AND MAKE A THEATRE SUCCESSFUL.

How about VENTILATING your theatre ?

Our system of single heat transmission, the most economical in first cost and operation. We manufacture and install complete heating and ventilating equipments in accordance to the most rigid ventilating laws.

B. F. REYNOLDS & CO. **412-414 Dearborn Ave., CHICAGO, ILL.**

NOW BOOKING NEW YORK STATE

HELEN GARDNER IN CLEOPATRA

Magnificent Line of Pictorial Printing, Beautiful Photos for Lobby Display, Assorted Cuts of All Sizes, Press Matter, Etc.

Fuller's Feature Film Exchange, Inc.

472 Fulton Street, Brooklyn, New York
TELEPHONE, 758 MAIN
Owner Exclusive Rights New York State, Outside Greater New York

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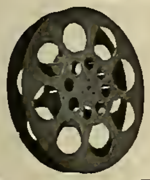
Motion Pictures to Order!

Printing and developing for the trade. The most modern system of developing and printing is employed in our completely equipped laboratories. The greatest care is exercised to obtain the very best possible results.

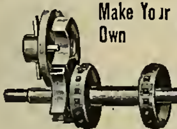
Duhem & Harter Motion Picture Co.
652 Oak St., San Francisco, Calif.



The B and H Standard Film Reel

11 in. diameter, 8 in. core, metal bushed thimble, accurately made of high-grade material. Relieves extraordinary strain on film and saves 50% of operators' time in rewinding.

BELL AND HOWELL COMPANY
217 W. Illinois St., Chicago, Ills.



Make Your Own

MOVING PICTURE CAMERA

All Parts Ready to Assemble.

LAVEZZI MACHINE WORKS
SECURITY BLDG. Dept. D. CHICAGO

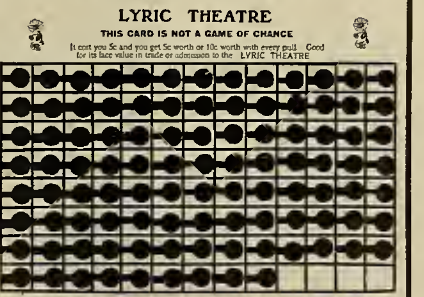
Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court, Minneapolis, Minn.

THIS DRAWING CARD

contains 100 pulls, seventy-five 5 c, twenty-five 10 c. Managers furnish cards and special tickets to Merchants at a figure that is profitable to both. We will MAKE 100 OF THESE CARDS with the name of your Theatre for price of TEN DOLLARS.

Write for samples of other cards, or submit your own ideas.



LYRIC THEATRE
THIS CARD IS NOT A GAME OF CHANCE
It cost you 5c and you get 5c worth or 10c worth with every pull Good for its face value in trade or admission to the LYRIC THEATRE

NATIONAL TICKET COMPANY **Shamokin, Pa.**

Do You Want One? It's Free

Our special Picture Show Souvenir and Premium catalog has just come from the press. It lists children's souvenirs from 45c. per gross up, and special souvenirs suitable for ladies at all prices.

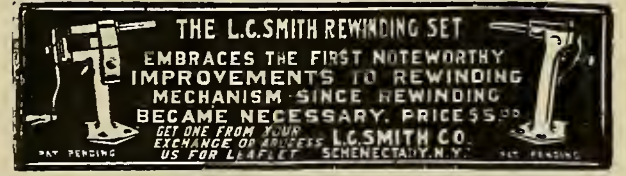
With each request for one of the catalogs we will send you our leaflets, How to Increase the Attendance at Picture Shows, and A New Scheme Which Will Increase Your Attendance at Absolutely No Cost To You Whatever. It's All Free—A Postal Will Do—But Hurry.

TAKITO, OGAWA & CO.
156 W. Lake St. CHICAGO, ILL.

$700 Peerless Electric Piano $250

Will sell a $700 used Peerless Electric Piano in good order. Made by Roth & Englehart for $250.

Household Outfitting Co., Evansville, Ind.



THE L. C. SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET
L. C. SMITH CO.
SCHENECTADY, N.Y.
PAT. PENDING PAT. PENDING

FOR SALE

Blanche Walsh in Tolstoy's "Resurrection"

(For State of Ill., except Cook Co.)

Have only worked nine towns, those good for return dates. Fine outfit and all new. Good reasons for selling. If interested, write, wire, or come and see,

BALLARD & McINTIRE, WINCHESTER, IND.

The Difference FRANCIS X. BUSHMAN, popular Essanay Photo-Play Star, visited our office and demonstrating theatre last week, and seeing his pictures on the "Mirror Screen," expressed himself as "simply astounded" at the DIFFERENCE.

"Why," he said, "Even the painted scenery in the studio where the pictures were taken look different. It looks REAL."

Our new catalogue of improved SNOW-WHITE finish will explain the DIFFERENCE. Write for one TODAY.

"MIRROR SCREEN" CO.

F. J. REMBUSCH
President

Shelbyville, Ind.

Branch Office: New York, 922 Sixth Avenue.
Phone 401 Plaza.

Write for Catalogue of our New "*SNOW WHITE*" Finish Screens

Silver Your Curtain with SILVERIT

Increase your business by showing a clean, clear white picture. SILVERIT can be applied on your curtain, smooth and even. Makes a day-light screen at a low cost. Reduces your light bill and gives you a perfect picture. One pound will cover a curtain 9 x 12, if applied over aluminum or paint. If applied over alabastine, double the amount.

1-lb. Can..........$3.00 2-lb. Can..........$5.00

A. G. THOMAS 1705 Fairacres Avenue
Manufacturer of SILVERIT AND SATEEN Pittsburgh, Penn.

HENNEGAN'S MONEY GETTERS

Special Feature—Three Sheets
FOR PASTING IN ONE SHEETS
12 Styles - - - - 25 cents each
5 for $1.00

HERALDS FOR ALL FEATURES
1000- - - - $2.00 Additional 1000, $1.50
Dating 50c per 1000 extra

Souvenir Photo-Cards FORTY STYLES
ASSOCIATION PLAYERS
500 - - $2.00 1000 - - $3.50
2000 - - $6.50

100 Styles One Sheets, Day Strips, Dates, Streamer Letters, Frames, Etc. SEND FOR CATALOG.

HENNEGAN & CO., Genesee Blvd. Cincinnati, O.

UNIVERSAL POSTERS

FOR ALL RELEASES

SPECIALS FOR WEEK OF MAY 12TH

REX,	SLAVERY DAYS	1-3-6 *SHEETS*
BISON,	STARS *and* STRIPES FOREVER	1-3-6 "
ECLAIR,	THUS SAYETH *the* LORD	1-3 "

ONE SHEETS FOR ALL RELEASES
3 SHEETS FOR MANY

ORDER FROM YOUR EXCHANGE - OR DIRECT FROM THE MANUTACTURER

The MORGAN LITHOGRAPH Co.
CLEVELAND, O.

Gundlach Projection Lenses

The Only Lenses Which Guarantee You The Best Pictures
The Only Lenses Giving The Greatest Possible Illumination
The Only Lenses Exact in Focal Length To Within 1-100 of an Inch

There were no high grade Lenses on the market until GUNDLACH LENSES were made and none now that equal them in optical quality and illuminating power.

The GUNDLACH NO. 2 PROJECTION LENSES made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

The superior quality of GUNDLACH PROJECTION LENSES is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a GUNDLACH PROJECTION LENS for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

GUNDLACH PROJECTION LENSES are used by the Kinemacolor Company of America because they must have the best.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

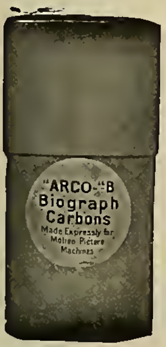
CANADIAN EXCHANGES!!!

What offer for Rights for the Dominion of Canada and One New Set (3 Reels) of the Feature Production

GYPSY BLOOD

Quick action will be necessary. *References.*

WORLD'S MOVING PICTURE CLASSICS, Box 485, Madison Square P.O., N. Y. City



SIEMENS & CO. manufacture but One Grade of Picture Carbons.

These are Imported and sold under our mark as

"Biograph Brand"

All 12" Carbons are double-pointed.

Packed only in Cartons, as shown.

L. E. FRORUP & CO.
232 GREENWICH ST. NEW YORK

"Agfa"

MOTION PICTURE FILM

Used by Makers of Quality Films

WRITE FOR PRICES

Sole American Agents

Raw Film Supply Company
15 East 26th Street New York, N. Y.

A TRADE bolstered up by continuous and false representations cannot stand. Our methods are always in favor of the exhibitor; we endeavor to give best service and best attention, and this is the **SECRET** of our success. We do not profess to give you something for nothing, but we do give **YOU** the best value obtainable on the film market. We are always ready with our advice as to the subjects you **OUGHT** to have in your programme. If you are at any time in difficulty, phone or write us. We are the firm you ought **TO KNOW**

INDEPENDENT FILM SERVICE
GEORGE W. BRADENBURGH
231-233 North Eighth Street :: Phila., Pa.
104 N. Gay St., Baltimore, Md. Real Estate Bldg., Scranton, Pa.

ELECTRA

CARBONS

BRILLIANT white light with steady, noiseless burning has been the distinguishing quality that has made "ELECTRA" PINK LABEL CARBONS the choice of well-informed operators. Their use insures a perfect arc, requiring least adjustment.

PINK ELECTRA LABEL
TRADE MARK

HUGO REISINGER
11 BROADWAY NEW YORK

WURLITZER
World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra in Oriental Theater, San Francisco.

Write for 32-page booklet, showing
Wurlitzer Automatic Musical Instruments
in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

The Rudolph Wurlitzer Company

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 426 W. Greene
COLUMBUS, O. 57 E. Main

EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance Screen to Rear of Auditorium..........
Ceiling Height..........
Width of House..........
Name..........

NATIONAL X-RAY REFLECTOR CO.
Chicago 229 W. Jackson Blvd.
New York 505 Fifth Ave.

WE have spent years and years of experience and many thousands of dollars to make the **Radium Gold Fibre Screen** perfection.

Do Not Speculate But Investigate

Exhibitors who know the facts never hesitate to pay the price. If there is a difference in price there is a difference in quality. There is no occasion for you to make a mistake if you do your own thinking.

American Theatre Curtain & Supply Co.
Sole Manufacturers,
105 N. Main Street St. Louis, Mo.

Pitzer & Smith, 32 Union Square, New York City.
George Breck, 70 Turk Street, San Francisco, Cal.
Distributors.

BIO
CARBONS
IN ALL THE WORLD
NONE OTHER SO GOOD

MORE USED EVERY DAY

BIO CARBONS

CHARLES L. KIEWERT CO.
NEW YORK MILWAUKEE SAN FRANCISCO
165 Greenwich Street 114 Huron Street 12 Sutter Street
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS

A Directory of the Leading Film Exchanges and Manufacturers and Firms in every branch of the Moving Picture Industry is only one of the contents of the

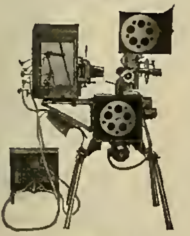
Motion Picture Annual and Yearbook for 1912

Complete alphabetical list of all Films released during the year is another handy reference.

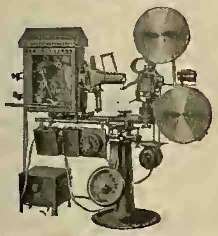
140 Pages, Paper Covers
$1.25 Postage Free

Moving Picture World
Box 226, Madison Square P.O.
New York City

POWERS



MOTIOGRAPH



Carbons : Tickets : Chairs : All Machine Parts

We Are Authorized Jobbers of These

MACHINES

We've Got What You Want

We Equip Motion Picture Theatres Complete

PROMPT SHIPMENTS

We Receive Your Order In the Morning Mail. Shipment on its way to you by Noon.

Did You Get Our Catalogue?

PICTURE THEATRE EQUIPMENT CO.

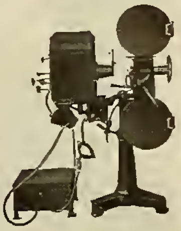
The Biggest Motion Picture Supply House in America

MAIL ORDERS FILLED

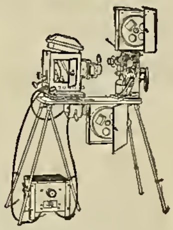
21 E. 14th STREET, NEW YORK CITY

Condensers : Slides : Rewinds : Screens : Reels : Reel Cases

SIMPLEX



EDISON



THE GANGSTERS

or Shadows of the Night ---3200 Feet

A Detective Episode of two countries. European press termed this feature the most sensational of all films.

One—Three—Six Sheets Heralds and Photographs

NEW YORK FILM CO.

145 West 45th Street New York City

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

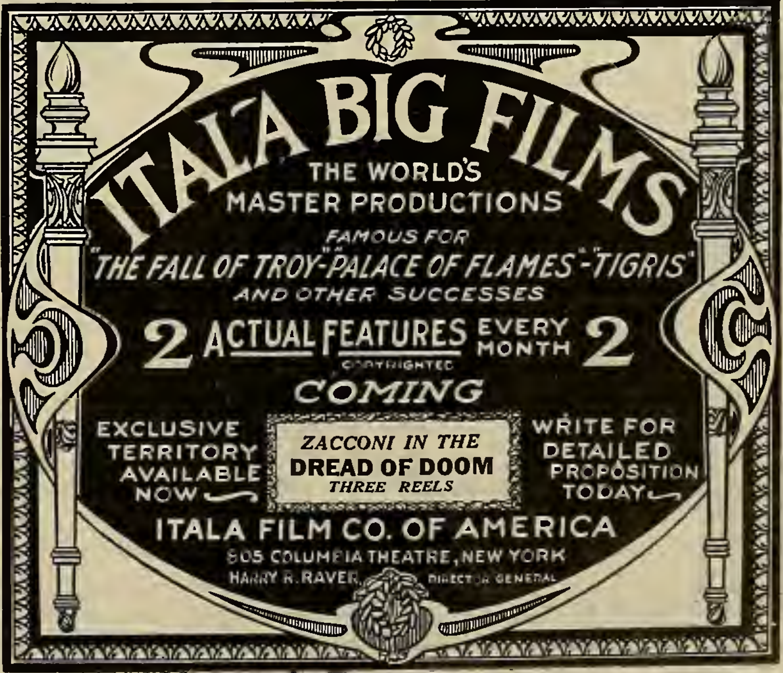
Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Epes Winthrop Sargent

Box 70, Madison Square Station

New York City



ITALA BIG FILMS

THE WORLD'S MASTER PRODUCTIONS

FAMOUS FOR

"THE FALL OF TROY"-"PALACE OF FLAMES"-"TIGRIS"

AND OTHER SUCCESSES

2 ACTUAL FEATURES EVERY MONTH 2

COPYRIGHTED

COMING

EXCLUSIVE TERRITORY AVAILABLE NOW

ZACCONI IN THE DREAD OF DOOM THREE REELS

WRITE FOR DETAILED PROPOSITION TODAY

ITALA FILM CO. OF AMERICA

505 COLUMBIA THEATRE, NEW YORK

HARRY R. RAVER, DIRECTOR GENERAL

CHEAP

STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use. Address Dept. W.

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Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

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It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree, Write today for circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

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THIS WEEK'S RELEASES: FAUST, in 1,000 ft. Reel. I Want to Sing in Opera, The Cuban Glide. Laughing Song.

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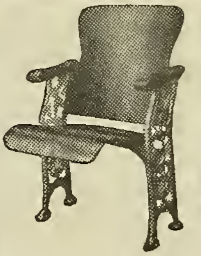

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For Rent

Tigris (Itala), 4 Reels—Illinois.
The Dawn of a To-Morrow (Vitascope), 3 Reels—Illinois.
Dagmar (Meseter), 3 Reels—Illinois.
Penalty of Folly (Vitascope), 2 Reels—Illinois.
At the Risk of Her Life (Cosmo.), 3 Reels—Ill.
Witchcraft (Continental), 3 Reels—Illinois.
The Gangsters (Continental), 3 Reels—Ill.
Shadow of Evil (Itala), 2 Reels—Illinois.
The Union Eternal (Gaumont), 3 Reels—Ill.
The Balkan Traitors (Continental), 3 Reels—Ill.
The Race for the Millions (Gaumont), 3 Reels—Ill.
The Great Aerial Disaster (Itala), 3 Reels—Ill.
The Human Vulture (Gaumont), 2 Reels—Ill.
Bridge of Sorrow (Gaumont), 2 Reels—Ill.
The International Conspiracy (Gaumont), 3 Reels—Chicago only.

For Rent

The Vengeance of Egypt (Gaumont), 3 Reels—Ill.
The White Glove Band (Gaumont), 3 Reels—Ill.
In the Claws of the Leopard (Gaumont), 3 Reels—Illinois.
The Theft of the Secret Code (Vitascope), 3 Reels—Illinois—Wisconsin.
The Palace of Flames (Itala), 3 Reels—Illinois.
Shipwrecked in Icebergs (Continental), 3 Reels—Illinois—Indiana—Michigan.
In the Grip of the Vampire (Gaumont), 3 Reels—Ill.
Manon Lescaut (Pathe—Hand Col.), 3 Reels.
Passion Play (Pathe—Hand Col.), 3 Reels.
The Rose of Thebes (Cines), 2 Reels.
The Siege of Calais (Pathe—Hand Col.), 2 Reels.
Two Orphans (Selig), 3 Reels.
The Spectre of the Sea (Nester), 2 Reels—Ill.
The Revolutionary Wedding (Nester), 2 Reels—Ill.

A complete lobby display, consisting of one, three, six and eight sheet posters, all mounted, are furnished with each feature without any extra charge. We also furnish photographs and illustrated heralds with quite a number of our features.

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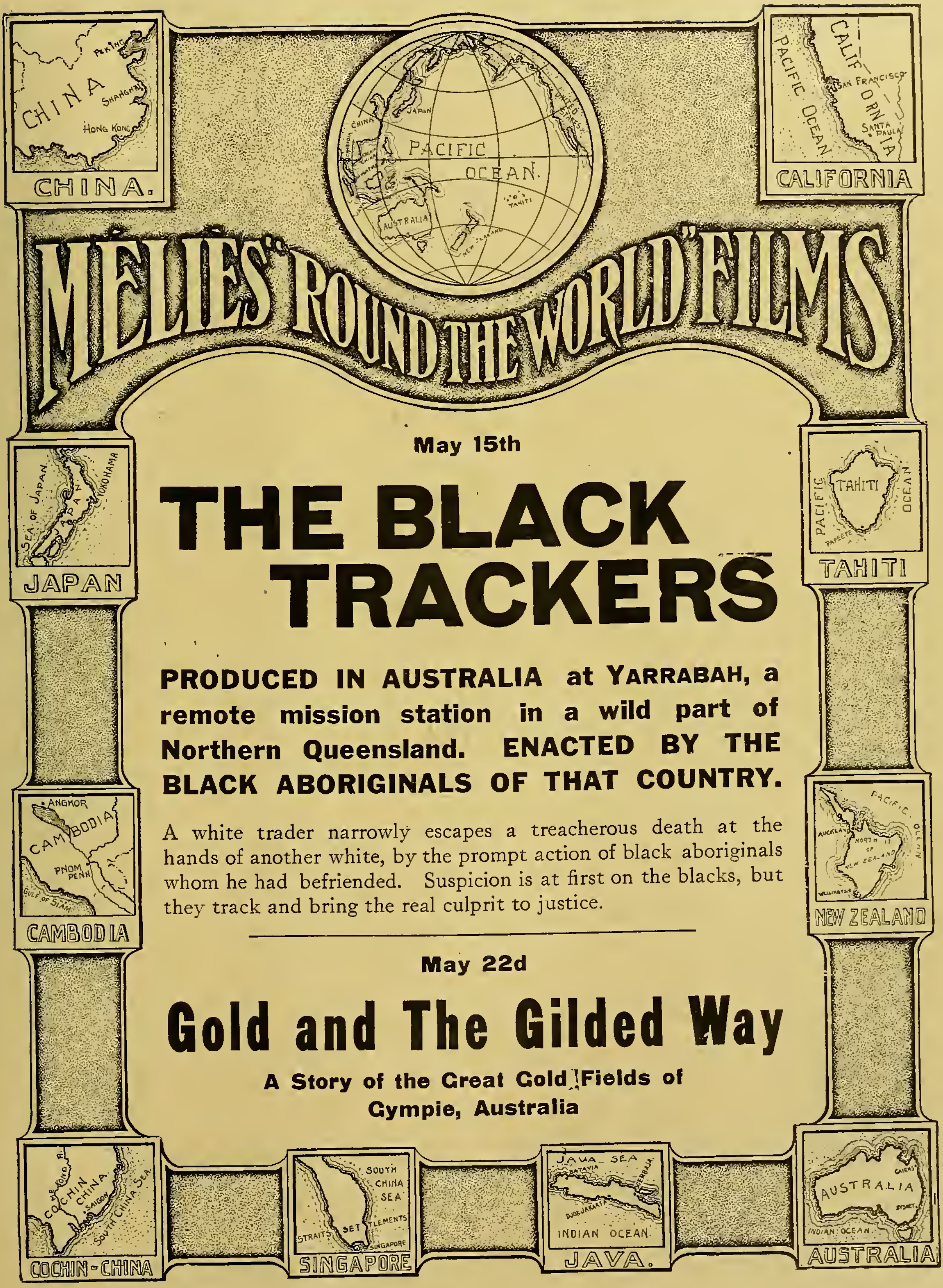
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AUSTRALIA

MÉLIÈS' "ROUND THE WORLD" FILMS

May 15th

THE BLACK TRACKERS

PRODUCED IN AUSTRALIA at YARRABAH, a remote mission station in a wild part of Northern Queensland. ENACTED BY THE BLACK ABORIGINALS OF THAT COUNTRY.

A white trader narrowly escapes a treacherous death at the hands of another white, by the prompt action of black aboriginals whom he had befriended. Suspicion is at first on the blacks, but they track and bring the real culprit to justice.

May 22d

Gold and The Gilded Way

A Story of the Great Gold Fields of Gympie, Australia

A WINNER!

POWER'S
CAMERAGRAPH
6A

POWER'S CAMERAGRAPH No. 6A

The Perfect Moving Picture Machine

It Wins With

Big Feature Shows

Paul Rainey (over 30 machines), Carnegie Alaska-Siberia, Atop of the World in Motion, etc.

Prominent Lecturers

Burton Holmes, Lyman H. Howe, Dwight Elmendorf, Beverly B. Dobbs.

U. S. Government

Over 30 installations at various posts and aboard battleships.

And

With over 65% of the trade, who have known POWER'S CAMERAGRAPH for fifteen years.

If motor drive is desired, we have IT. No more trouble with variable speed motors Our motors are constant speed; control is mechanical, of wide range, operation is simple and effective. *This deserves special attention.*

Buy a Power's, It Will Win for You

Send for Catalogue G with full details.

Nicholas Power Company

90 GOLD STREET, NEW YORK

Vol. 16. No. 8 May 24, 1913 Price, 10c.

H. C. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Mary's Romance" (Crystal).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

"Why "Babe" Left Home."

Get On Your Exchange's Waiting List for the PLAYER-POSTER!

There's a long waiting list at every exchange for the Thanhouser PLAYER-POSTER. That demonstrates what a fine thing for the business the smart exhibitor thinks the PLAYERPOSTER really is. Just think of hundreds of exhibitors imploring their exchange to let them spend their money for PLAYER-POSTERS! Most exchanges already have orders in for the total amount of their first shipment of PLAYERPOSTERS. If you want to be supplied at any decently early date at all, *get on your exchange's waiting list.* If you want to be reminded what this wonderful PLAYERPOSTER is, it's a striking one-sheet portrait, in colors, of each of the most popular Thanhouser artists and your exchange will tell you all about the trifling price.

THE THANHOUSER 3-A-WEEK

SUNDAY, MAY 18: "Why Babe Left Home;" telling also why he came back.—TUESDAY, MAY 20: "A Business Woman;" she arranges her children's business affairs, and cleverly.—FRIDAY, MAY 23: "In Their Hour of Need;" the old minister goes back to the flock that rejected him.

COMING! Sunday, May 25: "A Pullman Nightmare," a burlesque Western thriller," and Tuesday, May 27: "Carmen," in three reels.

Thanhouser Film Corporation
New Rochelle, N. Y.

Do You Know What the PLAYERPOSTER Is? Ask Your Exchange!

YOU CAN TELL
BY
LOOKING AT ME
THAT I EAT
AT
DONNELLY'S
RESTAURANT

FIVE-A-WEEK

Essanay

THEY'RE ALL THE RAGE

"Alkali" Ike Dolls on Hobby Horses

GREAT NOVELTIES *ORDER EARLY* *$13.50 A DOZEN*

Released Tuesday, May 20th.

"Buster Brown, Tige *and Their Creator*, R. F. Outcault"

(An excellent comedy and educational picture with the famous comic supplement artist, R. F. Outcault.)

Released Wednesday, May 21st.

"The Letter's Mission"

(A sprightly comedy, full of action. It's a splendid reel of hilarity.)

Released Thursday, May 22nd.

"A Widow of Nevada"

(A gripping Western dramatic photoplay that will hold your audiences. Demand this.)

Released Friday, May 23rd.

"Jealousy"

(A remarkable dramatic subject founded on love's bitterest enemy "jealousy." Book this one today.)

Released Saturday, May 24th.

"Broncho Billy and the Express Rider"

(An exceptionally interesting and thrilling Western drama with the world's most popular photoplayer, G. M. Anderson.)

RELEASED JUNE 9

"THE FINAL JUDGMENT"

IN TWO PARTS

A THRILLING AND SENSATIONAL DRAMA OF THE KLONDIKE, HOW DEATH ROBBED JUSTICE. THIS FEATURE PHOTOPLAY ENACTED IN THE GOLD FIELDS OF DAWSON AND LATER IN THE METROPOLIS, NEW YORK CITY, WILL CREATE A FUROR. SPECIAL HERALDS ARE NOW BEING PREPARED.

NEXT WEEK! RELEASED SATURDAY, MAY 31st. **NEXT WEEK!**

A RIOT "ALKALI" IKE'S MISFORTUNES *OF MIRTH*

(With Augustus Carney, the "Gibraltar of Fun.")

YOUR MOST STRENUOUS EFFORTS ARE NOT APPRECIATED unless you use three-sheet posters of all Essanay Saturday releases. They boom your business wonderfully. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

GET A DOCTOR FOR ANY INDIVIDUAL THAT DOESN'T LAUGH

EVERY MINUTE THAT

"ALKALI" IKE'S MISFORTUNES

IS ON THE SCREEN

ANOTHER ONE OF THOSE RARE COMEDIES THAT HAPPEN BUT ONCE, SOMETIMES TWICE, IN A SINGLE SEASON AND ARE TALKED ABOUT FOR YEARS.

YOUR CLIENTELE WANT TO LAUGH, AND LAUGH HARD ONCE IN A WHILE — LET "ALKALI" DO IT FOR YOU — HERE IS A GREAT CHANCE.

Release Day — Saturday, May 31st

BOOK IT AT ONCE

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ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Building, Chicago, Ill.

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LONDON — PARIS — BERLIN — BARCELONA

5 YEARS

5 YEARS

ATTENTION, EXHIBITORS!

We've Signed Up With the Universal!

We are pleased to announce that by the terms of a contract just signed, we are *exclusive agents* for the Universal program *for five years* in

Eastern Pennsylvania
Eastern West Virginia
Southern New Jersey
Maryland
Delaware
District of Columbia
Virginia
And North Carolina

We are also vested with *power of attorney* by the Universal Film Manufacturing Co. with the right to seize any Universal films found in the above mentioned territory and secured from any source other than through the undersigned company.

We Will Open a Brand New Universal Exchange in Charlotte, N. C., on or About the First of June and It Will Be Stocked With Brand New Universal Film Throughout

Exhibitors who care enough about the future of their theatres to secure the program that surpasses any and all other programs in the world and which has by far the greatest future of all, are invited to communicate immediately with the

INTERSTATE FILMS CO.

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Scranton Washington Baltimore
(And Charlotte N. C. After the First of June)

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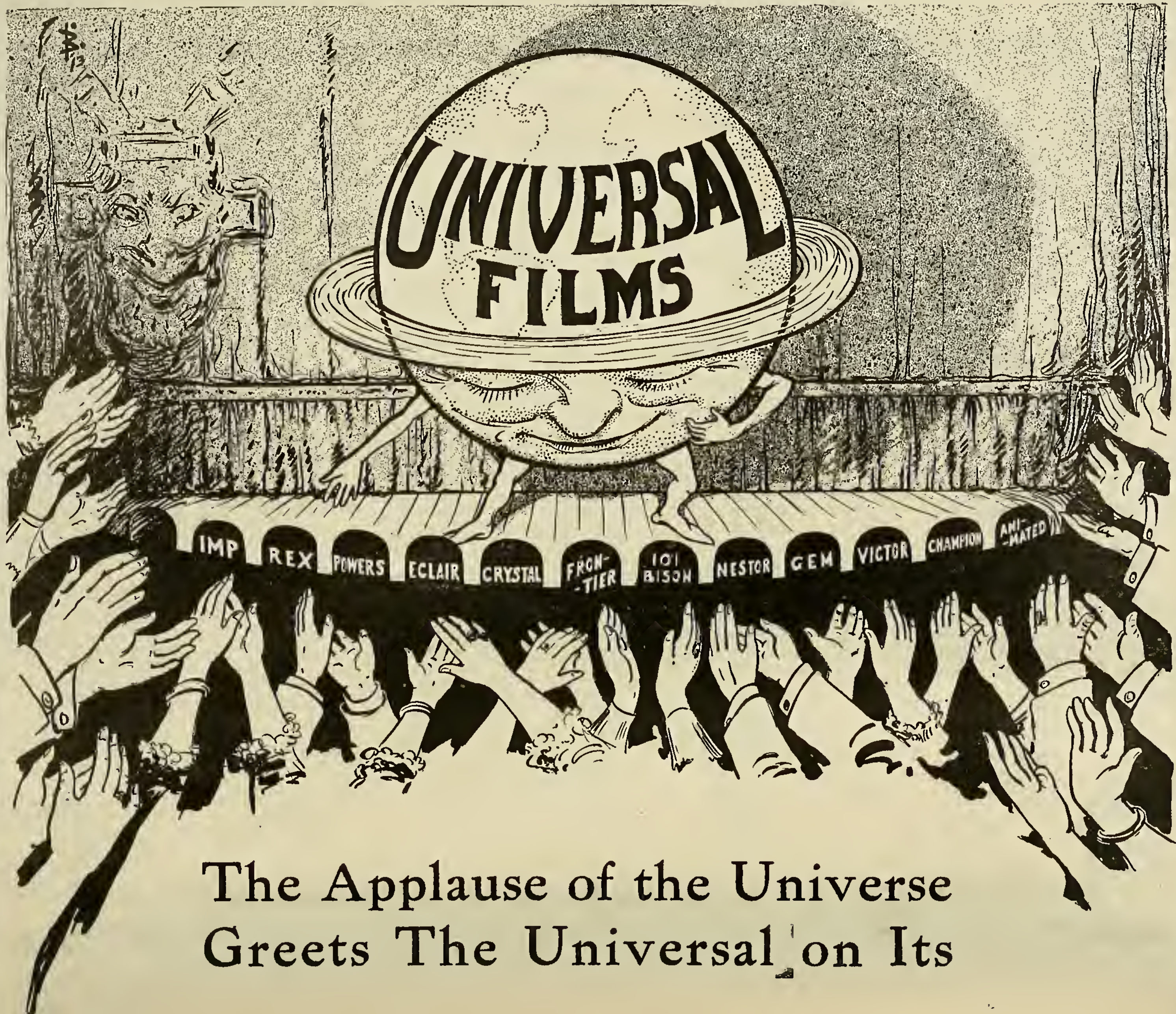
5 YEARS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The Applause of the Universe
Greets The Universal on Its

First Anniversary

The Universal is just one year old.

One year old—yet it is by far the largest and livest film manufacturing concern in the universe!

In twelve months it has built up an organization that was not even dreamed of one short year ago.

In twelve months it has gained a world-wide success after overcoming obstacles that seemed well-nigh insurmountable!

In spite of hot, hard fighting from within and without—keen competition—bitter picture politics — hundreds of problems that had to be met and solved —in spite of all these things we have accomplished the impossible in twelve short months.

The Universal is but one year old, yet it is making the best program in the wide world!

And the only reason why it can make the best pictures in the world is because—

It has the greatest and highest-salaried aggregation of star performers in the business.

It has the stage directors who are the master minds of their profession.

It has the most expert staff of camera operators that money can employ.

It has a highly efficient staff of experts in every department of the business, whether in offices, studios or factories.

It has shattered all precedent and paid record prices for scenarios in order to secure ideas from the cream of the world's best writers.

Every dollar of profit made by the Universal has been turned right back into the business, with the result that a most marvelous improvement has shown in every negative made by the Universal's various companies. We told you we did not intend to take any profit out of the business the first year, and we have lived up to the letter and spirit of our promise.

To those thousands of exhibitors who have loyally stuck to us through the formative period of the Universal's career—who have overlooked our mistakes and excused our blunders—who have given us encouragement when we needed it, we extend sincere thanks from the very bottom of our hearts. At the threshold of our second year, we promise you greater things than ever, and assure you that the Universal will continue to outstrip all competition and produce the cleanest, strongest and finest film program the world has ever known.

So, again and again and again—

"We Thank You"

Universal Film Manufacturing Co.

1600 Broadway :: New York, N. Y.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

IT'S FAMOUS AUTHORS' WEEK

Stewart Edward White and Richard Washburn Child, Both Well Known to You, Have Written Two Splendid Yarns for the Present Week's Output

Commencing Monday, May 26th, we give you a wonderfully clever two-reel by Stewart Edward White, entitled "Ashes of Three." White is long noted for his delightful tales of the Primitive North and West.

Thursday, May 29th, we offer "On the Border," a Mexican or Spanish Western. No famous name attaches to this mid-week picture, but for quality of story it is quite the equal of any Western we have seen in a long time. It's GOOD, GENUINELY, HONESTLY GOOD, and will delight and amuse any audience.

Saturday, May 31st, we offer you Richard Washburn Child's "Her Big Story," a yarn of a clever newspaper girl and a corrupt political boss. Richard Washburn Child is known to all lovers of good fiction. "Her Big Story" is published synonymously in the "Popular Magazine"—so, many of your patrons will READ and SEE the story.

Release Monday, May 26 **"Ashes of Three"** By Stewart Edward White

Warren Kerrigan as a derelict, a stupid creature with dulled brain, is a revelation, quite the opposite from the handsome Jack you are familiar with. A rejuvenation takes place, fostered by the giant mother love of a woman made insane by grief over her own lost boy. A powerful, well-told story. From the Ashes of Three a Man was Made!

Release Thursday, May 29 **"On the Border"**

The pretty dancer and the casual cowboy visitor at the cabaret fell in love. A Mexican waiter loved Chiquita with the passionate ardor of his race. A Gringo get this dainty bundle of Spanish nerves and beauty? Never. He planned to destroy the cowboy lover by a drop of poison in his cup. What happened makes a thrilling and entirely satisfying Western.

Release Saturday, May 31 **"Her Big Story"** By Richard Washburn Child

She loved the managing editor, but she also loved the joy of the big, exclusive story. A corrupt political boss and the Mayor of the town got her job, but couldn't keep the story from an opposition paper. How she landed it, in the Mayor's private library, laid him out with a statuette when he grabbed her and finally found consolation in her lover-managing-editor, makes a charming story.

American Film Mfg. Co.
6227 Evanston Ave. Chicago, Ill.

NOTE.—Handsome lithos of popular American leads. No better business-pullers for your lobby. Ask your exchange.

STATE RIGHTS SPECIAL

A GENUINE FEATURE

BARNEY GILMORE

A personality with a box-office value—a character known from coast to coast—one who has played to two dollar audiences appears in the title role in

KELLY FROM THE EMERALD ISLE

Three Reels of Thrill and Sensation.

Red-blooded scenes vibrating with action and charged with quaint and characteristic Irish humor—Kelly's descent down a three-hundred-foot declivity with his colleen dangerously clinging with almost a death-grip to his throat—a miraculous escape from the grinding wheels of a forty-ton locomotive in which Kelly leaps on the cow-catcher, with the train going at full speed and the spectacular destruction of a hut, are the thrills in this big, popular attraction with the biggest box-office.

Business-Getting Advertising Matter

Includes two kinds of one-sheets, two kinds of threes, six-sheets, lobby photos, heralds, announcement slides and booklets.

Ready for shipment latter part of May. Write or wire.

Regular Two-Reel Release

Wednesday, June 4th, 1913

BLOOD AND WATER

On the Mutual program and others.
One and three sheets.

The story concerns two old persons who have raised their son's child, because his wife was of the child-hating kind. After having cared for the child for ten years, the mother comes to take it away. The child is reluctant to go, having grown attached to her grandparents. Numerous complications ensue, and it is finally determined which is thicker, blood or water, when the grandfather saves the child from the hands of a gang of crooks who had planned to teach the little girl the art of picking pockets.

Solax Company

LEMOINE AVENUE, FORT LEE, N. J.

STATE RIGHTS SPECIAL

STATE RIGHTS SPECIAL

STATE RIGHTS SPECIAL

MOST FAMOUS AND DARING CRIMINAL OF MODERN TIMES

THE FEMALE

A STORY BASED UPON FACTS —— DEPICTING THE

THE LONG LOOKED FOR PICTURE
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WILL PASS ANY

OTHERS TO FOLLOW

IN 4 PARTS
3,500 FEET

"THE MASTER MIND" HARRIS THEA.

"STOP THIEF" GAIETY THEA.

"THE ARGYLE CASE" CRITERION TH.

THE DISAPPEARANCE OF THE MASTERPIECE

SCENES FROM

Contains more action, Dramatic Power and Gripping Interest than all

Biggest Bargain, Lowest Prices, and Greatest Investment

WIRE NOW

MAGNIFICENT LINE OF
HERALDS, CUTS,

STATE RIGHTS FILM COMPANY

THE APEX OF SENSATIONALISM — A THRILL A SECOND

RAFFLES

STARTLING ADVENTURES OF AN AMERICAN DETECTIVE IN PARIS

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CENSORSHIP BOARD

WATCH OUR SMOKE!

BEAUTIFULLY TONED AND TINTED

"THE FEMALE RAFFLES" | THE ABDUCTION

"WITHIN THE LAW" ELTINGE THEA.

"ARE YOU A CROOK?" LONGACRE TH.

"THE CONSPIRACY" GARRICK TH.

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ever offered State Right Operators. **Territorial Rights Fully Protected**

PICTORIAL PRINTING
PHOTOS, ETC.

WIRE NOW

145 West 45th Street, New York City

Broncho Headliners

"The Drummer of the 8th"

Two Reels, May 28

Dramatic War Story, Featuring a Wonderful Boy Actor

Little Billy runs away and enlists as a drummer boy. His big brother is also a soldier in the Union Army, and both are seen in sensational battles. Billy has used an assumed name, and his brother is unable to find any trace of him. Billy is captured by the confederates, and while making his escape hides in a house where the officers are formulating plans for the following day's battle. He carries the information to the Union general, but the confederates suspect their plans have been overheard and change them, resulting in a different plan of attack which nearly annihilates the entire Union Army. Billy is badly wounded, and writes to his mother that he is coming home. There is great rejoicing in his home, and preparations are made to receive the little hero. He arrives, but in a casket, carried by sorrowful soldiers, for little Billy dies before he can see his folks again.

One, three and six sheet posters

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

$10000 STOCK MUST BE SOLD A BARG
HAT DEPT

"Toplitsky & Co."

One Reel, May 26

Toplitsky has a partner, and a wife. He suspects the partner of being in love with his wife, and decides to sue for a divorce. His lawyers persuade him to forgive her. The partner is chased by a bear, and takes refuge in Toplitsky's house, jumping through an open window, and hiding under the bed. It happens to be Mrs. Toplitsky's bedroom and when her husband finds his partner there, war breaks out anew.

"The Gangsters"

A burlesque on gang fighters. The police try to arrest them, but are worsted by the gangsters in an amusing manner. The police lay a trap for the gangsters at the water's edge, with the result that all fall into the water, where a wet battle takes place.

"Barney Oldfield's Race for a Life"

A comedy-sensational. The famous dare-devil automobilist is seen in a sensational race with a train. A great feature. One and three sheet posters.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"A Child of War"

Two Reels, May 30

Sensational Dramatic and Military Production, in Which a Little Girl Saves the Life of Her Father, Who Deserted His Post To Save Her

In a series of thrilling scenes, during an attack by the confederate forces, little Mary becomes lost and is caught between the lines. She hides, trembling with fear while the shot and shell whistle over her head. That night her father, a Union sentry, hears her moving and challenges the unknown person, and receiving no reply fires. With a shriek, the child drops to the ground, shot through the arm. To save his child he deserts his post and carries her to the village, where she is taken care of by his wife. He is arrested and sentenced to be shot. His wife fails to reach the Colonel, but the little girl manages to gain his presence, and her eloquent plea saves her father's life.

One, three and six sheet posters

N. Y. Motion Picture Corp.
Long Acre Bldg., 42d St and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

FINAL ANNOUNCEMENT

FOR THE MOST REMARKABLE PHOTOGRAPHIC AS WELL AS DRAMATIC THREE REEL FEATURE EVER EXHIBITED

THE DEAD SECRET

WITH MARION LEONARD IN A DUAL ROLE

Experts, Critics, Buyers believe as we do

STATE RIGHTS FILM CO.
Buyers of Eastern Pennsylvania

"The best drawing-card we have." J. BRUCE McDANIEL, Gen. Mgr.

SINGISER & DOWNS
Who Bought Kansas and Missouri

"It's the greatest picture we have ever seen. Booked solid for twenty-seven days."

JOSEPH CONOLY
Gen. Mgr. U. S. Film Co.

"The most remarkable picture I have ever seen."

W. E. GREENE
Buyer of New England States

"I'll take two sets. It beats anything I have seen."

UNIVERSAL FILM EX.
Buyers of Greater New York

"As good as I have ever seen." ED. SAUNDERS, Gen. Mgr.

M & F FEATURE SERVICE
Buyers of Illinois

"Showed 'Dead Secret' to exhibitors. Booked it solid for forty-seven days. All proclaimed it the greatest ever shown. Am sending deposit for another set." MUNDSTOCK.

TEXAS FEATURE FILM CO.
Buyers of Texas

"'Dead Secret' is causing a great sensation here. No trouble to book for indefinite period. Will buy everything you produce."
E. T. PETERS

WEILAND FEATURE FILM COMPANY
Buyers of West. Penn.

"Mark down another winner for Monopol. It's a wonder. We have booked it solid."

FOR CRITIC'S REVIEW SEE PAGE 815

COMING

In The Toils of The Devil

A THREE REEL MILANO MASTERPIECE

MONOPOL
FILM CO.
145 W. 45TH ST.
N.Y.

The Seed of The Fathers

ANOTHER MARION LEONARD DRAMATIC GEM

JANE WOLFE

CARLYLE BLACKWELL

More Reasons Why You Should Show Every Kalem Release

Kalem Sets the Pace

Remember that Kalem does not trail any one. This company is continually establishing precedents by following one innovation with another.

Kalem was the first to organize a permanent photoplay stock company.

Kalem was the first to send producing organizations to foreign countries.

Kalem's stupendous military plays have never been excelled.

In other words, Kalem systematically specializes on novelties—and every one a money-maker for the Exhibitor.

Four Kalem Features Every Week

Every week Kalem presents three one-reel headliners and a split-reel feature which, as genuine business-getters, equal any multiple-reel photoplay on the market.

Next week we will give you additional reasons

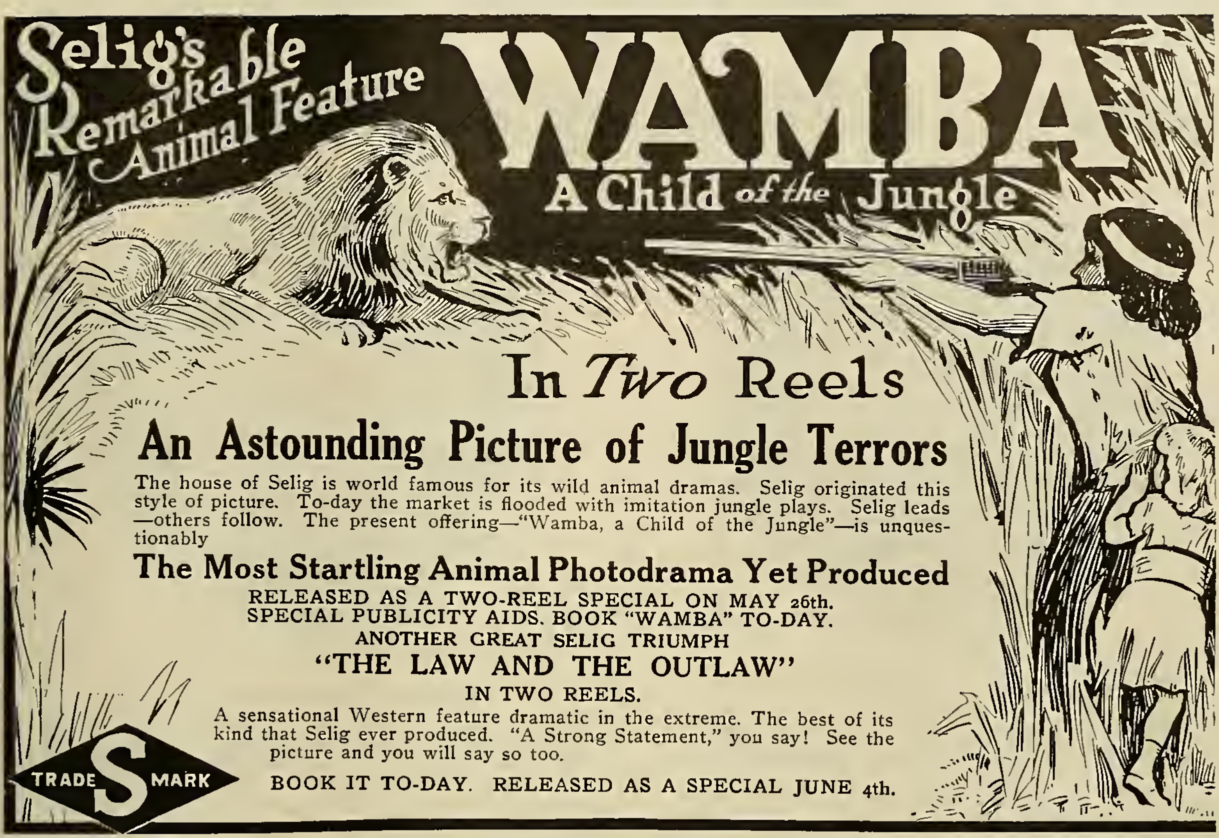
Your Exchange can supply you with every Kalem Release
Ask for them

Kalem Company

235-239 W. 23rd St., New York

GUY COOMBS

MARIAN COOPER



Selig's Remarkable Animal Feature

WAMBA

A Child of the Jungle

In *Two* Reels

An Astounding Picture of Jungle Terrors

The house of Selig is world famous for its wild animal dramas. Selig originated this style of picture. To-day the market is flooded with imitation jungle plays. Selig leads—others follow. The present offering—"Wamba, a Child of the Jungle"—is unquestionably

The Most Startling Animal Photodrama Yet Produced

RELEASED AS A TWO-REEL SPECIAL ON MAY 26th.
SPECIAL PUBLICITY AIDS. BOOK "WAMBA" TO-DAY.
ANOTHER GREAT SELIG TRIUMPH

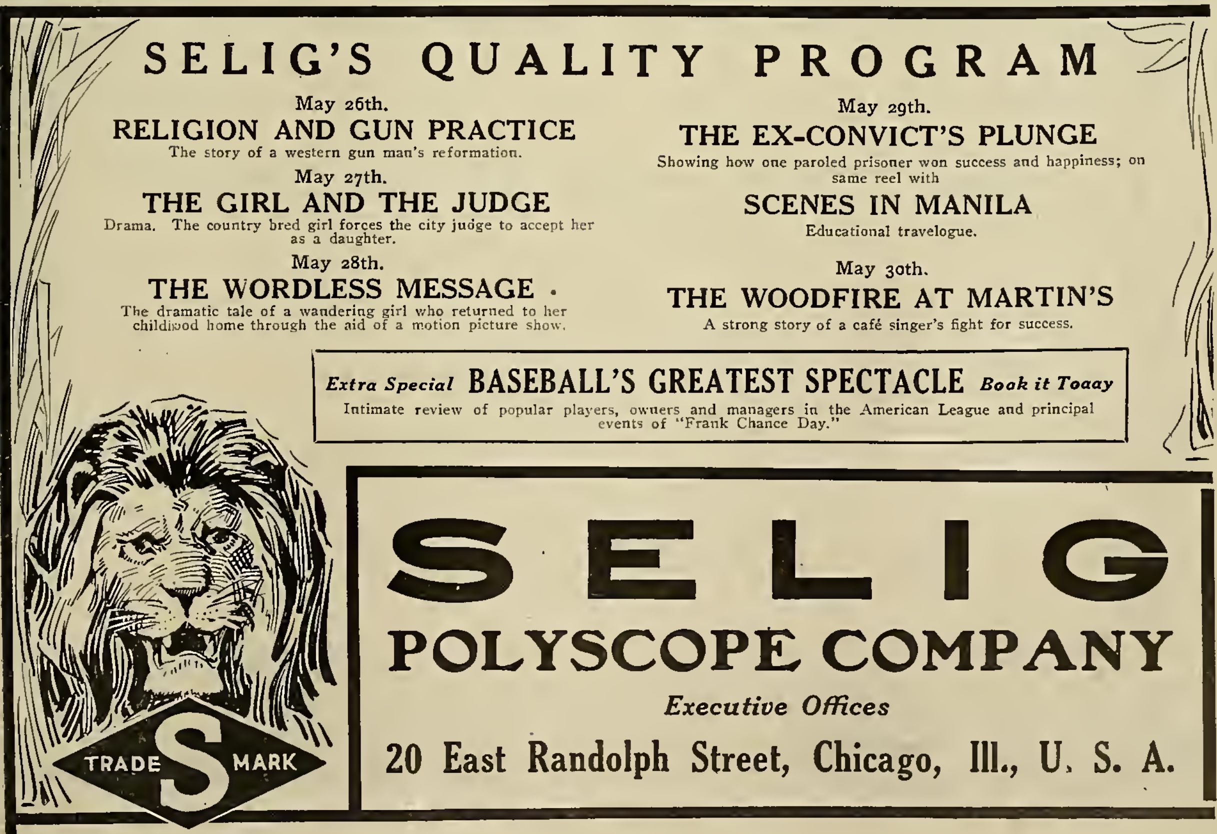
"THE LAW AND THE OUTLAW"

IN TWO REELS.

A sensational Western feature dramatic in the extreme. The best of its kind that Selig ever produced. "A Strong Statement," you say! See the picture and you will say so too.

TRADE S MARK

BOOK IT TO-DAY. RELEASED AS A SPECIAL JUNE 4th.



SELIG'S QUALITY PROGRAM

May 26th.
RELIGION AND GUN PRACTICE
The story of a western gun man's reformation.

May 27th.
THE GIRL AND THE JUDGE
Drama. The country bred girl forces the city judge to accept her as a daughter.

May 28th.
THE WORDLESS MESSAGE
The dramatic tale of a wandering girl who returned to her childhood home through the aid of a motion picture show.

May 29th.
THE EX-CONVICT'S PLUNGE
Showing how one paroled prisoner won success and happiness; on same reel with
SCENES IN MANILA
Educational travelogue.

May 30th.
THE WOODFIRE AT MARTIN'S
A strong story of a café singer's fight for success.

Extra Special **BASEBALL'S GREATEST SPECTACLE** *Book it Toaay*
Intimate review of popular players, owners and managers in the American League and principal events of "Frank Chance Day."

TRADE S MARK

SELIG

POLYSCOPE COMPANY

Executive Offices

20 East Randolph Street, Chicago, Ill., U. S. A.

General Film Service—Four Multiple-Reels

The Still Voice.

Saturday, May 24th, 1913

"THE STILL VOICE"

A powerful VITAGRAPH drama in two reels, introducing Sidney Drew, the famous actor, to the motion picture public.

Unheeding the still, small voice of his conscience, the vengeance an unfortunate man plans for others is visited upon himself.

The cast includes, besides Mr. Drew, Edith Story, Tefft Johnson and Sidney Drew, Jr.

Wamba—A Child of the Jungle.

Monday, May 26th, 1913

"Wamba—A Child OF THE Jungle"

Another remarkable "Animal" feature in two reels, produced by SELIG, at the Selig wild animal farm in Los Angeles.

A story of the tropical jungle with one thrill following another in rapid succession. "Baby" Lillian Wade in her best rôle yet. Her desperate, headlong plunge to safety while escaping the frenzied lions is a real sensation.

MULTIPLE-REEL FEATURES "IN THE MAKING"

SATURDAY, MAY 31st, 1913—"THE WHITE SLAVE." VITAGRAPH, Two Reels.
A Story of the Old South.

MONDAY, JUNE 2nd, 1913—"WHEN A WOMAN LOVES." CINES-KLEINE, Three Reels.
A Dramatic Masterpiece.

WEDNESDAY, JUNE 4th, 1913—"THE LAW AND THE OUTLAW." SELIG, Two Reels.
Next to "The Cowboy Millionaire," the greatest "Western" Ever Released.

FRIDAY, JUNE 6th, 1913—"THE ACCUSING HAND." LUBIN, Two Reels.
An Unusual Story, Handled in an Unusual Way.

SATURDAY, JUNE 7th, 1913—"THE TRAGEDY OF BIG EAGLE MINE." KALEM, Two Reels.
A Tale of an Indian Girl and Her White Husband.

For complete list of single-reels, see *"Calendar of Licensed Releases"* on another page of this issue

and Forty-odd Single Reels Every Week

Love and War in Mexico.

The Human Vulture.

Wednesday, May 28th, 1913

"Love and War in Mexico"

As its title implies, a Mexican war drama of more than usual interest. Two reels, produced by LUBIN.

A young American, a civil engineer, makes the fatal mistake of marrying the daughter of a Mexican farmer. They quarrel and he strikes her, leaving her for dead. Years later, he does penance for his crime, by giving his life for his son, who has been captured as a spy.

Friday, May 30th, 1913

"The Human Vulture"

An absorbing and intensely dramatic story dealing with the destiny of a criminal who is prevented time and time again from committing a crime by entirely unexpected, but perfect plausible circumstances.

A production in two reels, faultlessly staged by the PATHE directors. A splendid cast portrays the various characters in unusually good style.

"IT'S THE LITTLE THINGS THAT COUNT"

IN EVERY office of the General Film Company is a department of inspectors whose principal duty it is to keep our reels in exhibitive condition. Every film shown by a theatre is carefully inspected when it comes back for exchange. Hastily-made patches are repaired and bad spots of any description are eliminated. In short, the function of this department is to reduce to a minimum the possibility of a film breaking in the middle of your show, just when your audience is all keyed up. It is easy to see that this inspection is of great benefit to all exhibitors, particularly those who are using the older ages of service.

Send for a copy of our booklet, "General Film Service"

General Film Company 200 Fifth Ave., N. Y.
Branches Everywhere

THE HUMAN VULTURE

A PATHEPLAY OF INTENSE INTEREST, IT TELLS THE STORY OF A CRIMINAL AND THE WOMAN FORCED INTO HIS POWER, AND CONTRASTS THE LIFE OF A MILLIONAIRE WITH THE LIFE OF A RULER IN THE UNDERWORLD TO WHOM THE WEALTHY MAN RESORTS TO SAVE HIS FORTUNE.

PATHEPLAY

TWO REELS

IT HAS THE PROPER PUNCH TO PLEASE YOUR PARTICULAR PATRONS

BOOK THIS

TWO-REEL PATHEPLAY

RELEASED MAY 30th

COMING EDISON FILMS

A RACE TO NEW YORK

Being the eleventh story of "What Happened to Mary." Produced in collaboration with "The Ladies' World."

Drama (1000) Released Friday, May 23.

Craig traces Mary to the light-house only to find that she has sailed away on the supply boat. By launch, auto and train, he makes a desperate attempt to stop the girl before she reaches New York. He finally overtakes her, but Mary outwits him and escapes.

THE TRANSLATION OF A SAVAGE

Drama (1000) Released Saturday, May 24.

Rejected by a society belle, a young Englishman marries a daughter of the Canadian woods and ships her home to disgrace his family. The little savage suffers mental and physical anguish in her new home, but her husband, returning a year later, finds a beautiful woman.

DANCES OF THE AGES

Fantastic Medley (975) Released Monday, May 26.

A remarkable review of various styles of dancing, from 1200 B. C. to the present day, performed by miniature dancers upon a banquet table before an assemblage of old dancing masters. One of the aged fellows tries to perform the awkward new steps, but decides that he would rather starve.

AN UNWILLING SEPARATION

A DECORATION DAY STORY.

Drama (1000) Released Tuesday, May 27.

Both made miserable by their first separation, a crippled Civil War veteran and his wife steal away from their respective new homes on Decoration Day and are found at the burial ground by their anxious children. Then the children, realizing their mistake, re-open the old home.

NEWCOMB'S NECKTIE

Comedy (1000) Released Wednesday, May 28.

Newcomb's wife presents him with a horrible parody on a necktie which he tries in every conceivable way to lose. After a nerve-racking day at the office he succeeds, only to have his deep-laid plot foiled by the janitor's daughter.

THE HONOR OF A SOLDIER

War Drama (1000) Released Friday, May 30.

Torn by the conflict between love and discipline, a soldier leaves the battle line to rescue his family from their burning home. He is pursued as a deserter, but escapes and goes to headquarters where he tells his story and is cleared.

AN ALMOND EYED MAID

Drama (1000) Released Saturday, May 31.

Rescued from a hated suitor by an American, a Japanese girl becomes jealous of the latter's fiancée and determines to kill her. When she sees her old suitor waiting to kill her protector, love conquers jealousy, she rushes forward and receives the blow intended for him.

PROFESSOR WILLIAM NUTT

Comedy (1000) Released Monday, June 2.

Professor Nutt, the vegetarian, goes to the house of an old friend for dinner. It is wash day and the pantry is emptier than usual, so they scurry around and borrow a big dinner from the neighbors. But the professor carries his dinner in his vest pocket.

RIGHT FOR RIGHT'S SAKE

Drama (1000) Released Tuesday, June 3.

The district attorney prosecutes one of the opposition for graft to help his own election. He knows the man is innocent and his wife, learning the truth, leaves him, broken-hearted, when he refuses to stop the trial. But he makes atonement later and they are reconciled.

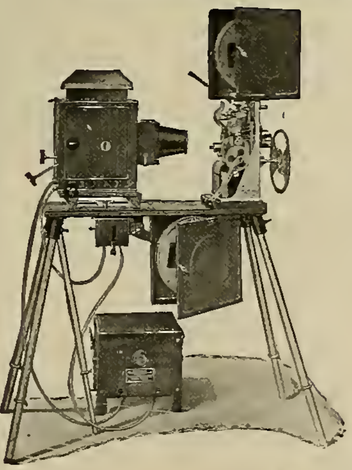
SOME SPOTS IN AND AROUND LOS ANGELES, CALIFORNIA

Scenic (350) Released Wednesday, June 4.

DON'T WORRY

Comedy (640) Released Wednesday, June 4.

Hubby is detained at the office and his silly, worried wife sees bandits rob him at the office, an automobile mangle him in the street and then he is taken to the hospital, where he suffers all sorts of tortures. Then he strolls in unharmed.



The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

THE BEST SHOW is the show that gets the money, and the moving picture machine that will make yours the best show is the Edison Kinetoscope. With it you show the sharp, flickerless pictures which do not strain the eyes.

The Edison Kinetoscope is easy to operate and it is built to stand the grind. There are no "intermissions for repairs" to provoke the crowd. Take the first step toward bettering your show by sending today for full particulars and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, . 245.00

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

FIVE CAREFULLY SELECTED RELEASES EACH WEEK

"KIDNAPPING FATHER" 1000 feet Tuesday, May 20th

The son marries, the father objects, but the young wife triumphs.

"THE DISTRICT ATTORNEY'S CONSCIENCE" 2 Reels Wed., May 21st

A particularly strong picture—featuring Arthur Johnson.

"A PERILOUS RIDE" 1000 feet Thursday, May 22nd

A girl's daring outwits a band of ruffians.

SPLIT COMEDY REEL, FRIDAY, MAY 23rd

"DETECTIVE DOT" 450 feet Friday, May 23rd

Every man with whiskers fascinates a girl detective.

"HIS FIRST EXPERIENCE" 560 feet Friday, May 23rd

Little Buster chooses his own new father.

"BRIGHTENED SUNSETS" 1000 feet Saturday, May 24th

After many severe shocks, the dear old lady's life is brightened.

"THE REWARD OF SERVICE" 1000 feet Monday, May 26th

The story of an old soldier—appropriate Decoration Day picture.

LUBIN TWO-REEL PICTURES ARE FEATURES

"Love and War in Mexico"

Two Reels

Released Wednesday, May 28th

James Hudson is married to a beautiful Mexican girl Pequita. In a maudlin condition he strikes her and leaves her for dead. He seeks refuge in a Mission and becomes a Monk. Pequita is nursed back to life and has a son. Twenty years later, the boy becomes a spy in the Mexican Revolution, is discovered and sentenced to die. He escapes, but the soldiers trace him to the Mission and capture him. He pleads that they send for his mother. She recognizes her husband and tells him it is his son. The father changes clothes with the boy and suffers the penalty.

Scene from "Love and War in Mexico."

"THE ACCUSING HAND" 2 Reels Friday, June 6th

A thoroughly convincing argument for the silent third degree.

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO. PHILADELPHIA
U.S.A

VITAGRAPH

1. "BUNNY'S BIRTHDAY SURPRISE" }
2. "VITAGRAPHERS AT KAMA KURA" } *Comedy & Topical* **Monday, May 19th**

1. His wife prepares it for him. He gives her and everybody else a bigger surprise. It's a howl. 2. "The Vitagraph Globe Trotters" in Japan.

"THE AMATEUR LION TAMER" *Comedy* **Tuesday, May 20th**

The lions give him a run for his money. They give him a terrible scare and he gives the people something to laugh about for weeks to come.

"COUNSELLOR BOBBY" *Comedy* **Wednesday, May 21st**

He helps his sister and her beau get rid of an objectionable suitor. After Bobby gets through with him he is glad to get away. Bobby gets a liberal fee for his services.

"A LADY AND HER MAID" *Comedy* **Thursday, May 22nd**

Ophelia and her maid, Belinda, blossom forth in all their beauty. They astonish the neighbors and make a few crushes with the gentlemen.

"1. MIDGET'S REVENGE" }
"2. "GOING TO MEET PAPA" } *Two Comedies* **Friday, May 23rd**

1. The Midget creates a big mix-up with the giant, the strong man, the skeleton and the fat lady. 2. The meeting of Papa is altogether a funny affair.

"CUPID THROUGH THE KEYHOLE" *Comedy* **Saturday, May 24th**

The little Love-God furnishes a strange complication of funny sights. He laughs best who laughs last and that means everybody.

NEXT WEEK
SIX-A-WEEK

"UP AND DOWN THE LADDER"—Comedy
Monday, May 26th

"TRICKS OF THE TRADE"—Comedy-Drama
Tuesday, May 27th

"CUTEY PLAYS DETECTIVE"—Comedy
Wednesday, May 28th

"THE ONLY VETERAN IN TOWN"—Drama Thursday, May 29th

"A HUSBAND'S TRICK"—Comedy Friday, May 30th

"ONE CAN'T ALWAYS TELL" }
"IF DREAMS CAME TRUE" } —Two Comedies Saturday, May 31st
or "Who'd Have Thunk It!"

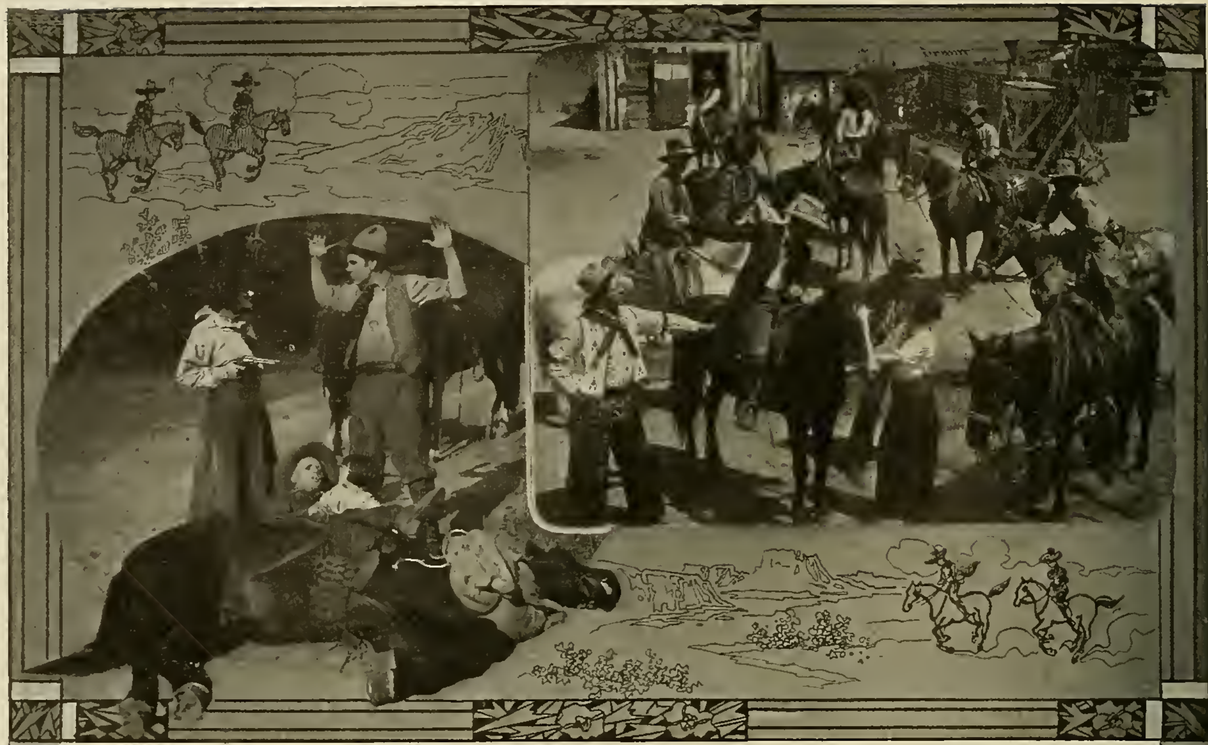
SPECIAL FEATURE, "THE STILL VOICE," IN TWO PARTS, BY GEORGE CAMERON, PRESENTING SIDNEY DREW; RELEASED SATURDAY, MAY 24th.

SPECIAL FEATURE, "THE WHITE SLAVE," IN TWO PARTS; RELEASED SATURDAY, MAY 31st.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

NEW YORK,
LONDON AND PARIS.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.



The Bandit's Child

A Thrilling Western Drama

Lost in the mountains, a child discovers the retreat of its father, an outlaw, who is regenerated through a startling incident.

Released Monday, June 2d

When Fate Decrees

A powerful drama of modern society, written especially for Miss Alice Joyce by Miss Mary Pickford, "Little Mary."

Released Wednesday, June 4th

Special 1 and 3-sheet Posters

The Terror of Conscience

A noted actor, appearing in the rôle of Richelieu, stands at the stage entrance one evening and hears the confession of a conscience-stricken Italian, who mistakes him for a priest.

Released Friday June 6th

When Women Are Police

Jennie is appointed to the police force, but resigns after an exciting experience.

(ON THE SAME REEL)

Percy's Wooing

Percy, accused of cowardice, takes drastic measures to gain a reputation for bravery.

Released Saturday, June 7th

The Tragedy of Big Eagle Mine

Feature Indian Classic in two parts. *Special Release Saturday June 7th*

SPECIAL PIANO MUSIC by Walter C. Simon, 15 cents, postage prepaid. *Special 1, 3 and 6-sheet posters*

KALEM

Kalem Company

235-239 West 23d Street New York

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. .... President

E. J. Chalmers .... Secretary and Treasurer

John Wylie .... Vice-President and General Manager

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The index for this issue will be found on page 858.

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Saturday, May 24, 1913

Facts and Comments

ADVOCATES of official political censor boards for pictures will find food for thought in the attitude of the exhibitors of the District of Columbia and the State of Minnesota toward that subject. At a meeting held in Washington, D. C., the other day the District League adopted resolutions indorsing the work of the National Board of Censorship and agreeing to exhibit in their theaters only such pictures as bear the stamp of approval placed on them by the board. Up in Minnesota the exhibitors are congratulating themselves that they were successful in defeating a state censorship measure introduced in the legislature of their state along with other proposed legislation for the regulation of pictures and picture theaters. To this information the president of the Minnesota League adds that the Minnesota lawmakers took a very favorable view of the work of the National Board and were inclined to the belief that it was sufficient for the needs of the public for censorship. Learning this friendly feeling to the National Board the exhibitors have pledged themselves to make the rulings of the National Board effective in that state.

*

This is the most hopeful word that has come to us in all the season's controversy over the censorship question. All that is needed is that the several state branches of the Motion Picture Exhibitors' League shall back up the work of the National Board to give the public the kind of censorship it wants, and all that the business requires. With the Exhibitors' League lined up strongly behind the National Board its rulings would have greater force and would command the increased respect of both the public and the purveyors of pictures. No greater authority is required than the resolution of the exhibitors of the land to insist that all pictures to be shown in their houses must first have obtained the approval of the Board of Censorship as now constituted. There is no demand for political supervision; no necessity for the distribution of political pap to insure clean picture shows.

KEEP THE PICTURES OUT OF POLITICS!

* * *

IT has been discovered that Mayor Gaynor's efforts to secure proper regulation of the public taxicab service for New York City have been balked by the distribution of graft to certain members of the Board of Aldermen, who were not required to pay for their taxi service. Wish someone would discover what peculiar form of graft is preventing Mayor Gaynor's recommendations for the proper regulation of picture theaters in Greater New York from becoming a law. Commenting upon the situation Mayor Gaynor is reported to have exclaimed: "What good is the Board of Aldermen? Why, I can't get them to pass a Christian ordinance to regulate moving picture houses." It is to be hoped that some investigator will be able to locate the Senegambian in the woodpile before long.

* * *

MOST encouraging to the advocates of the motion picture for educational purposes is the word that the American Philosophical Society has found a place for pictures in its scheme of things. On another page is told the story of a meeting at the historic home of the society in Philadelphia recently when scientific motion pictures were shown to an audience which crowded the hall and was composed of the most learned. The representative of THE MOVING PICTURE WORLD, whose presence at this notable gathering was invited, draws some inferences and points to some conclusions which should direct the attention of American picture makers to the insistent demands of educators for suitable subjects and convenient service. Everywhere educators are asking the question: What pictures are available and where can we get them? Thus far the manufacturers have been too busy catering to the demand for the amusing to study the demand for the instructive. Possibly, as is hinted, it will become necessary for those interested to provide means for the manufacture of such educational subjects as are needed, but it does seem that much valuable time might be saved if the existing manufacturers would lend some of their experience for the development of the new field.

* * *

UP in Vermont the State Board of Health has found a way to use motion pictures to advantage in the fight against "the white plague." As noted elsewhere the board has purchased a picture machine and a portable lighting plant with which it visits even the smallest towns where such pictures as "The Awakening of John Bond" and "The Man Who Learned" with their forceful lessons regarding the prevention of tuberculosis and the protection of the milk supply are being shown to people who seldom see pictures. In this work the Vermont Board of Health is surely a pioneer, for no similar undertaking has been reported.

Americans Win on Quality

The "Projection Room" a Characteristic British Institution—The Work of "Viewers"—Value of Frank Criticism.

By W. Stephen Bush

London, April 29th, 1913.

IF there are any changes impending in our market and we are about to pass through a period of either evolution or revolution it is quite probable that conditions will eventually adjust themselves to the British state of things. The American exhibitor and film buyer no less than the producers may therefore profit by taking a look at conditions here. In the early days of the industry in our own country the buyer was the dominant figure, but when leasing succeeded buying and organization took the place of competition, the buyer took a very modest seat away up in the gallery.

Here in England the buyer and exhibitor occupy the private boxes. The comparison is not inept, for the study of the comforts and conveniences of the projection rooms in London tells the story of the buyer's power. The producers and the importing agents vie with each other in providing attractive projection rooms. There are few moving picture theaters in New York City that in point of comfort, elegance and in the matter of projection can be compared to the London projection rooms of even the smaller American agencies. Take for example such projection rooms as Urban's, the M. P. Sales Co. and Essanay's. There's music, there are luxurious chairs with facilities to make notes and experts only are permitted to be in the operating rooms. By the way, the operating chambers yield nothing in thoroughness and equipment to those in the very best theaters. Then there are refreshments for the buyer and exhibitor and "viewer." If an intending buyer for instance comes to the M. P. Sales Agency he is bound to forget any possible "grouch" he may have acquired in the daily toil and struggle. An air of quiet contentment and of unboastful efficiency surrounds him once he enters the building. If he is a man in a hurry he is accommodated accordingly and if he wants to take his time he is just as welcome. The refreshments by the way are substantial and there is a variety to suit most tastes. Nor does the buyer or exhibitor have to wait. Performances are practically continuous for the current output of each agency and there are reserve projection rooms, where releases of older date are shown to those who ask for them.

I have mentioned B. Nichols' agency, the M. P. S. Co., as a leading example, but the conditions are similar everywhere. The "viewers" or "selectors" of film are important factors here. Every big exhibitor and renter has his "viewers." In plain English these men are film critics of experience and judgment. Their system of judging a film has great merit, they grade each product on civil service principles. Out-of-town renters and buyers have a corps of "viewers" in London and are largely guided by their reports in the selection and purchase of films.

Room for a little thought here: What of the critical reviews of our esteemed British contemporaries, in most respects so ably and conscientiously managed and conducted? I have touched the question and I am told that the producer and his agent are dreadfully "touchy." They yearn for criticism, they cry insistently for honest, even if adverse criticism, but it is general criticism they want or criticism of the rival product, but when the criticism touches them directly they dance about like a man who has just left the dentist's chair after a particularly painful operation. At least a score of renters and buyers here have told me how eagerly they wait for The Moving Picture World every week because they know its reviews are candid and far removed from the "puff" variety of article. There are no "viewers and selectors" in our own country simply because the buyer and exhibitor has the free benefit of the services of a large and capable body of "viewers" on the staff of The Moving Picture World. In England and on the continent the advertiser thinks he is entitled to a "complimentary write-up" as a matter of law and wholly regardless of the true merits of his film.

I paid a visit both to the Bioscope and the Kinematograph, and in both offices I found men of decided ability with a large outlook on the film world and inspired by the highest ideals. Both papers are a credit to the industry the world over. All the editors thoroughly believe in the future of Kinematography and all encourage the educational picture. They realize how far in the rear the British manufacturer is and I believe they are anxious to bring about better conditions. What the British manufacturer needs just now is the plain, blunt truth about his work. It is bad. With golden opportunities all about him he keeps on turning out poor stuff. After all, we have no cause to worry. Some day in the not distant future these golden opportunities will bear a golden harvest and Americans are likely to gather in the sheaves. This talk about poor light in England is far more of an excuse than a justification for inferior work. Good British films, dealing with big British subjects of either history or literature and made on British soil, whether by Englishmen or Americans, will be among the best possible film investments of the immediate future.

Of course a film man's visit to London would be incomplete without "looking up" Frank Brockliss, agent for Imp, Rex and Solax. Brockliss is doing well with the Solax films and assures me that his other brands are "coming up." He has a strong Yankee touch about him and is constantly "on the go." His only regret is the small size of Europe which he knows "like a book." His agencies are like a network of railways in Europe, where the name of Brockliss is one to conjure with. He is a thorough believer in the American-made film.

It would be interesting to see a statement of the profits made by American producers and their agents in this market. The British market distributes for the continent. On the continent the American picture is not a whit less popular than in Great Britain. The statement would be especially interesting in view of the fact that all this enormous amount of money was made under trade conditions radically different from our own. I do not believe that there is any American agent here who would want to change conditions. The open market has developed a high class of exhibitors here with plenty of initiative and enterprise. Splendid theaters are everywhere and next to no vaudeville, while the producer and his agent have been doing equally well. Of course there is no millennium. It is said that some of the bigger agents want to eliminate the renter and do business directly with the exhibitor. One prominent producer, indeed, has adopted this policy, but he is having an up-hill fight. He may eventually win, although few persons can believe it, but even a victory would be very costly indeed. There is some dissatisfaction, too, with the Board of Censors. The principle of the thing, *i. e.*, self-imposed censorship, is concurred in by all, but some believe that the charges of the office are too high, while a great number would like to know the identity of the four or five assistants who go about their work so mysteriously, masked as it were like the executioners of medieval times. On the whole, however, conditions here are highly satisfactory and quality wins every time. Quality commands fancy prices and it must be added that the British buyer and "viewer" know-quality when they see it.

The causes of the popularity of the American-made film deserve careful consideration. Some kinds of pictures are more popular than others, but there is an excellent market for all of them. I have studied to some purpose, I hope, the character and conduct of the average British audience and an analysis of their tastes and predilections may be of some possible benefit to some of our native producers. One or two of the bigger agents are sending critical opinions and suggestions to their producers and the latter have greatly profited thereby.

BRITISH NOTES.

By Our Own Correspondent.

A collective exhibit has now been organized by leading British firms for the forthcoming International Exposition at Ghent, Belgium. This will be displayed in the British section. American manufacturers partaking in the Exposition are, I am given to understand, to be accommodated in an equally representative American section.

* * *

"When and where were the first moving pictures shown to the public by means of the kinematograph?" Even in this age of advanced commercialism these little historical reflections on the industry can scarcely fail to be of some interest. Mr. Freise-Greene is generally credited as being the inventor, and there is no doubt that the perfection of the machine owed much to his experiments. But the actual inventor of motion pictures was one Edward Muybridge, of Kingston-on-Thames, who made his first animated picture in 1872. This statement is made by a London scientist, and is endorsed by Messrs. Gaumont, while further evidence of its authenticity could be furnished by the records of the Patent Office, which show that two deposits were made on "chronophotograph" apparatus (the name by which moving pictures were first known), in April, 1889. The first public exhibition of moving pictures, however, was given by Mr. Robert Paul and Sir Augustus Harris in 1896 in Olympia, the building where the recent trade exhibition was held. The claims of Olympia on the industry are now doubly interesting.

* * *

Dr. Len G. Broughton, one of the leading luminaries in American theology and who took up a pastorate here last year, has apparently some novel, if not really feasible ideas. His latest crusade consists of an attempt to close the Sunday theaters, to the realization of which he is trying to induce other denominations to co-operate with him. "I do not object to the kinema, or even the Sunday kinema," says Dr. Broughton, "if it is conducted on proper lines. What I am against is the stuffy atmosphere of many of these places, which does not benefit the worker. I also object to Sunday entertainment run for profit." Dr. Broughton's Utopian ideal is free shows in the open air in the London parks, provided for by the municipal authorities. Unfortunately for Dr. Broughton, the authorities do not seem to see the suggestion in the same light, with the rates of London as they are at present.

* * *

A practice of film dealers which sooner or later must be officially condemned is that of supplying small strips of positive film to shopkeepers to retail out to children for the modest return of a penny or a halfpenny, according to the length supplied. Only his week my attention has been drawn to the action of a firm of well-known film dealers in the north, who are supplying disused junk, put up in packets, to shopkeepers. Even a small quantity of celluloid, when alight, is sufficient to cause serious consequences amongst children, and were these brought to the notice of magistrates, they would obviously infer that the films had been obtained from a picture theater.

* * *

The religious section of the recent Kinematograph Conference, comprising many leading clerics, has formed itself into a committee which will meet the trade shortly and discuss the various aspects of their allied interests.

* * *

Edison's "Charge of the Light Brigade" was shown to a crowd of 25,000 in the open air at Leeds last week in connection with the visit of Lord Roberts to that city. "The Relief of Lucknow" is also being used for recruiting purposes.

J. B. SUTCLIFFE.

The Triangle of Filmdom

By Leslie J. Wilson.

WHERE there is smoke, science has taught us that there shall we find fire. Film manufacturers have long sat in near-idleness and watched smoke arise, but in their hurry to garner the waiting dollars and nickels they overlooked their chance to discover the fire which now faces them in the shape of a triangle, namely: politics, censorship, and high salaries for state censors.

Slowly but surely have the politicians been closing in on the film makers and film exchanges with their cry of "Make the motion picture business clean." The slogan has sounded attractive to the ordinary citizen, and he, too, in many cases has joined the chase and echoed the cry of the politician.

From the politician's point of view, motion picture censorship will cost the public nothing. The admission price of five cents charged by the exhibitors will hardly ever be raised, as the price has had much to do with making motion pictures popular. Therefore the theater-goer or the voter is satisfied when the politician declares censorship will cost the state nothing, but that the charges will revert to the manufacturer or film exchanges.

In several states bills have been offered, carrying fancy salaries for censors, or rather a censorship board who would have the say when it came to film service. Several of these bills have already been defeated, and several others are hiding away from the axe sharpened by film exchange men and the exhibitors.

In Ohio a state censorship bill has been offered by those who favor state censorship. Cleveland has just passed through a three months' stage of censorship, during which time an attorney dance-hall inspector and his assistant viewed films as legal representatives of the mayor, but paid by the film exchanges.

During the censors' tenure of office they had but little recourse to the shears, and their report was striking for the small amount of film ordered cut out. In fact their work was a most telling argument against city or state censorship.

However, Ohio is in for state censorship, if all is to be believed which comes from political camps. It is proposed to have a board of three or four censors, costing about $12,000 yearly (which the film exchanges would pay), who would pass upon all films before their release.

A long newspaper experience would lead me to say the censorship party's slogan should be, "Make the motion picture business *pay*," rather than "Make the motion picture business clean."

To the politician figures always look good. Connected with film censorship they look extremely well. Just suppose censorship is established in forty states of the union. The cost will easily average 10,000 yearly per state. According to all rules of arithmetic, forty times 10,000 silver dollars reaches an amount something like $400,000, or nearly a half million dollars for the politician elevated to the job of film censor.

I could almost favor state censorship myself, but the proposed jobs in Ohio already have twenty candidates in waiting.

There is to my mind no need for municipal or state censorship. An attempt to foist it upon the public and film men savors of the "spoils" system. The National Board of Censorship has in the past done its work well, and public opinion quickly puts the lax exhibitor out of business should his films get below par.

The motion picture business is fast growing out of the amusement stage. Every day it is turning into the industrial, historical, and educational channel. The comedies and film dramas are but an adjunct for the moment's entertainment, the real features being instructive and liked by patrons. Day in and day out do I receive telephone calls, postcards and letters from bankers, brokers, professional men, and the like, asking where such and such a film can be seen. The standard of intelligence of the motion picture show patron has been wonderfully raised during the past five years—but the standard of the politician seeking a job has ever remained on the same level from whence it had its source.

Public opinion has in the past year (1912) become the greatest censorship force the motion picture world has ever known. The triangle and its efforts are puny beside public opinion.

Presidents, kings, actors of renown, and what not, figure in the film of to-day. Millions of dollars are invested in the management and production of film. No event of consequence can take place without the cameraman is on the job. Flood, fire, or warfare form a basis for his activities. The newspaper records the events transpiring to-day, and to-morrow along comes the "movie" man with his pictures of the same event.

Classes are taught natural history by the use of botanical pictures; physicians are studying diseases and insanity with the aid of films; the explorer penetrates a foreign land, only to return with real, active scenes of the regions entered, and churches throw biblical stories on the screen as the Sabbath school teacher instructs his class.

Are the acts on the Keith circuit censored in each state? Are those of Sullivan and Considine? Are those of any other playhouse censored? No. Public opinion is all the censorship needed to keep the owners of circuit or theater from booking unworthy acts. Therefore we might well let public opinion do its own censoring when it comes to the film drama.

Or, if we must have film censorship, let the same rulings advocated by the film censors be applied to the legitimate theatrical business. If we did, many theaters would be dark, and many "stars" would not shine to-night.

The film business is a goose—the same bird that lays the golden eggs. If the politicians will leave well enough alone, I believe the manufacturer and the film exchanges can be trusted not to kill the goose that lays their golden eggs, by foisting unworthy films upon the theater patrons.

Yet I fear the goose will get some of its tail feathers plucked if the manufacturer, exchanges, and exhibitors do not do their utmost to down impending legislation.

The eleventh commandment of the film business should be:

"Feed not the hungry politician."

Changes at Lubinville

Hereafter Script Department is to Take Its Proper Place in the Scheme of Things—Four Noted Star Writers.

SIEGMUND LUBIN has been making important changes in production matters at his great plant in Philadelphia and stands in advance of most manufacturers of photoplays in that he leads the new movement toward assigning the Script Department to its proper place in the production scheme. For several years the Edison company has followed the system of having a manager of production to direct the efforts of the producers, and at the Vitagraph either Mr. Blackton or Mr. Smith has directed the selection and reconstruction of scripts, but in most studios a more or less chaotic condition has existed. In some studios the directors have produced their own scripts without consultation with any responsible head or have selected scripts from those sent in without reference to the Script Department. Mr. Lubin, through his son-in-law and General Manager, Ira M. Lowery, has decided to reorganize the production methods on more modern lines, and hereafter the Script Department and the directors will collaborate on all productions instead of following the haphazard methods that have obtained.

The Manuscript Department at the Lubin plant is now a double organization. The existing script room will be maintained for the purpose of handling the incoming scripts, as has always been done, but a new section has been established to handle those scripts accepted and put them in perfect technical shape before they are handed to the director for production, permitting the latter to give his full attention to production without requiring him to handle the editorial and revision work that he has hitherto performed, this work now being done by the trained staff writers whose literary qualifications and technical training in combination better fit them for the work. In future Lubin scripts will be given the director in such form that he has only to follow the script in order to get a properly proportioned production.

Lawrence S. McCloskey and Edwin Barbour, who have been with the company for some time, now have the assistance of George Terwilliger and Emmett Campbell Hall. Mr. McCloskey will remain in editorial charge of both departments. He is a former newspaper man and has been with the Lubin company nearly three years. He has written most of the recent Arthur Johnson plays and many of the "Pete" comedies, as well as contributing to the other directors. Some of the best of the recent Lubin productions have been written by him and produced from the script without alteration. Edwin Barbour has also been with the company for some time as assistant to Mr. McCloskey. He is a veteran dramatist and the author of a score of melodramatic successes when melodrama was successful, one of his best known works being "The White Squadron." He is thoroughly well versed in dramatic literature and can "spot" the adaptation of a standard play as far as he can see the type.

George W. Terwilliger is a former Dramatic Mirror man and a script writer of years' standing. He was editor for the Reliance company for a long time and wrote many notable productions for them. Since last November he has been doing most of his work for the Lubin company. Emmett Campbell Hall was one of the earliest of the Lubin contributors, but he has written many notable successes for the Biograph and Selig companies. Among the former may be mentioned "The House with the Closed Shutters," "His Trust" and "His Trust Fulfilled." He is the only one of the four who has not had constant studio experience, but he has barely escaped being photoplay editor for at least three companies, only his disinclination for moving from his home near Washington preventing him from accepting the offers made. He has already removed to Philadelphia and plans to make his home in the Fairmount Park district.

In the new scheme of affairs, these experts will prepare perfect working scripts of every story accepted. These will be cast and the script and cast presented to Mr. Lowery for approval. This gained, the script and cast will be given a director who will make the production without departing from the lines laid down, though any suggestions from the director will be welcomed by the Script Department.

The scheme of casting the plays to fit the story instead of buying stories to fit each director's cast will do away with the special company system, making for variety of production and permitting a much wider scope of plays to be selected than where a script must be made to fit particular leads. There will be but a single big company instead of small sections, and there will be greater variety not only in the stories but in the acting.

It is announced that the retention of a staff of expert writers will not result in closing the market to the outside writer. To the contrary, emphasis is laid upon the fact that there will be a better market than ever for the really good story and that prices will be commensurate with the merit of the story. But it will be well to note that only the best is wanted. The mediocre will stand no chance—it never did, for that matter—under the McCloskey editorship.

Mr. Lubin's action is notable, but he has only anticipated the others by a few months, at best. It was inevitable that to get the best in production the editors should edit and the producers produce, neither assuming the functions of the other department.

E. W. S.

AMERICAN HAS TWO HEADLINE STORIES FOR WEEK OF MAY 26.

The week of May 26th will see the release of two splendid stories by famous authors now writing for the American Film Manufacturing Company. The Monday release is "Ashes of Three," by Stewart Edward White, a two-reel subject. The Saturday release is a delightful newspaper story by Richard Washburn Child. Thus theaters and exchanges using "Flying A" stories are assured an unusually good week.

Miss Miriam Nesbitt, Popular Photoplay Artiste Now With the Edison Players in England.

"Mercy Merrick."

An Edison Photodrama from "The New Magdalene."

Reviewed by Louis Reeves Harrison.

WILKIE COLLINS had penetrated the profoundest depths of the human heart or was gifted with a spirit of prophecy when he wrote the novel from which the photoplay was taken. The situation is one of the most interesting ever devised by a maker of plots, but its merit lies in what has been long slumbering, wholly unexpressed, in the hearts of sympathetic natures, recognition of the superiority of individual morality over that of society. It is a subject so deep, so pregnant with meaning, that it can be handled in a thousand ways without losing interest, gaining in significance rather than losing by repetition.

Mercy Merrick has in her the vital things that make an individual of high importance to society, but they are unrecognized by society because she lacks opportunity. Chance enables her to exchange her lowly position for that of a woman who has inherited a high one, and she makes swift use of it. She proves conclusively that character-building is as important as the inheritance of capacity. She rises superior to a social status that the woman she impersonates could barely maintain. The story presents a fascinating sociological problem and solves it with deep sympathy.

Miss Fuller in the title role grasps the essentials that make her part interesting to an audience. The novelist and the dramatist is forced to select and utilize the exceptional traits of a character to make it visible, swiftly sketch what nature takes plenty of time to portray—acute moments, fleeting thoughts, vital signs of character, so that those who run may read and understand. The intelligent young actress visualizes the essentials with a rare combination of force and delicacy. What her expressive eyes do not telegraph, she manages to express by a hundred little arts she has learned in hard experience. It is not an easy matter to portray character in the photoplay. Stand before the mirror and attempt to portray what you believe to be your own if you would realize how inadequate are the ordinary means at the disposal of an individual. To isolate a character from those with which it is compared and contrasted is enormously difficult besides being what might be called a transplanted art, conveyed by dramatist to actor.

Mary Fuller's impersonation of Mercy Merrick is such an exquisite interpretation that the photoplay itself would have been four times as strong if it had been twice as long. It it a pity that such a realistic delineation was narrowed down to the limitations of one reel. Two reels would have enabled the accomplished young artiste to make the impression of her own personality as revealed in the character still more intense. There was enough material in the novel to have extended this photoplay over greater space with no loss of tension and decided gain in other dramatic values. Brevity is about the only fault I can find in it. It is so good that one wants more.

DIPLOMATIC CORPS ENTERTAINED BY T. M. EASTWOOD.

A short while ago, T. M. Eastwood, manager of the Dixie Amusement Company, Washington, D. C., sent out invitations to members of the Diplomatic Corps to visit the Dixie Theater and see themselves in moving pictures taken during the Inaugural ceremonies. A special program was presented, including Pathe's Inaugural Supplement, together with a fine musical accompaniment. Their Excellencies thoroughly enjoyed themselves and a few days after the entertainment Mr. Eastwood received letters of thanks and praise from the Legation. Among those present were the Italian Ambassador, the Russian Ambassador, the Costa Rican, the Venezuelian, the Nicaraguan, the Cuban, the Chilian, the Gautemalian and Peruvian ministers with their wives, attaches and Charges d'Affaires of the Legations.

Scene from "Mercy Merrick" (Edison).

"A Regiment of Two"

Two-Reel Vitagraph Farce-Comedy.

Reviewed by Louis Reeves Harrison.

THIS amusing pastel is really a regiment of nine. Nearly every one of the principals becomes by force of circumstances a comedian or a comedienne, consciously or unconsciously, willingly or unwillingly, before the two reels reach a definite conclusion, and some of them will be surprised at themselves when they come to see the play in a theater. There is such an abundance of comedy opportunity that a laugh trots all the way round and back again.

Scene from "A Regiment of Two" (Vitagraph).

The honors are supposed to go to Sidney Drew, brother of the much adored John, and first of the "legits" to enter vaudeville, who impersonates in this particular instance a character for which nature seems to have qualified him in advance, that of a sporty old husband who gets his second wind at fifty and manifests a "Silk-Hat-Harry" tendency to go gunning for squabs and wrens. This incarnation of a ranging-sex-tendency-to-take-a-night-off hears of a place where the Tango is on and finds a willing confederate in his son-in-law as represented by Harry Morey. The antics of these two constitute the main line of interest in the story, but the limelight is not all theirs.

Scene from "A Regiment of Two" (Vitagraph).

In order to deceive their wives, fashioned respectively by Rose Tapley and Anna Stewart, they pretend that they have joined the 13th Regiment and furnish drills at the armory as an excuse for absence from home. The regiment, however, is suddenly called upon to suppress an outbreak at Panama and they are compelled to live their lie out to the end. They procure uniforms from a dealer in the main attraction of a costume play and tearfully part from their families only to sneak away on a fishing orgie after arranging to have letters forwarded from the front, describing their deeds of heroism.

This is an old farce motive, but every possible drop of amusement is wrung from it by the actors, while another well-worn plot is interwoven, the eternal ting-a-ling, Edith Story and E. K. Lincoln forming the right angle, with Ralph Ince as the hypotenuse. Edith, as the marriageable daughter of the old buck who has gone off fishing under pretense of departing with the 13th Regiment, enters a crying match with Miss Tapley and Miss Stewart on the occasion of her father's leave-taking, and she wins. The charming former Melies star lets out a "how-wow" that might have induced the author of the farce-comedy to change the name of his piece if he had seen her to "When Edith Wept," though it can be seen with one eye shut that neither of the other ladies is troubled with tonsilitis.

When Ralph Ince gets into action—he is the ill-starred suitor in this photoplay, whatever his status in real life—the limelight turns pale with envy. James Young, authority on makeup, will turn green with envy if he happens to see this play somewhere on his trip around the world. Ince, who was Lincoln in the immortal Gettysburg photodrama, has accomplished another transformation of note, and he astonishes himself as a comedian. His struggle with the water pipe that has burst and is overflowing the house in the first reel will keep every moving picture audience fortunate enough to see it in a roar of laughter. His characterization in its delicious solemnity is far above that ordinarily seen in farce-comedy of any kind.

It takes some acting to carry a photoplay of this kind through two reels, but it looks to me like a success.

"THE DREAD OF DOOM" (Itala).

"THE DREAD OF DOOM" is a three-part offering and deals with a subject not without great interest; but hardly suited to the average audience which comes to an exhibition to be amused and not primarily to be instructed. As a picture of acting it ranks extremely high. Senor Zacconi, the famous Italian actor, plays the lead, a doctor dying of consumption who, in his last moments, takes a dose of strychnine. Now, the strychnine death is convulsive and painful and, because of the muscular contractions and peculiar spasms that it sets up, it gives a chance to a great actor to show things that are real enough but not beautiful. Senor Zacconi shows them to us vividly.

The story was fabricated to give a setting to this strychnine death; it is fair; but, finely acted, staged and all that, lacks real distinction. The doctor's ailment comes, as is shown, from the bite of a consumptive monkey. The doctor had known enough to disinfect the wound, but this didn't avail to save him from the germ. It happens that he is engaged to a girl whose brother is engaged to his sister and he fears, when he knows that the disease has clutched him, that his prospective mother-in-law will think it hereditary in his family and forbid his sister's marriage to her son. For this reason, he hides that they may not know the real trouble. As soon as the other wedding is consummated he, being in the last stages, takes the poison and then we have the terrible death scenes. They are truly done with wonderful power, but high as they must rank as art, they are not of the best as entertainment.

Scene from "The Dread of Doom" (Itala).

The photography and the sets are full of interest and merit. The picture is full of pretty scenes showing home life among Italian people of social prominence and wealth. There is much that is good also in small incidents naturally and humanly acted.

"Mary's Romance" (Crystal)

OFTTIMES people have been heard to remark that "There is nothing new under the sun," but when an old theme is taken as the subject for a film story and the action so well laid, and the scenes so well portrayed that the entire plot seems different by the clever work of the players and the subtle mind of the director, it seems that the old adage does not seem to hold good.

The idea of a pretty country miss becoming infatuated with a smooth, oily city chap, has been done time and time again, but it can be truthfully said that never before has a story been welded together and made so full of heart throbs and interest as the forthcoming Crystal release, "Mary's Romance."

Scene from "Mary's Romance" (Crystal).

Mary is a pretty country miss. She is full of romance, having read numerous books of that type. John, the farm hand, gains Mary's promise to marry him, he having been her constant companion for years. Mary is out one day, enjoying the company of a very soulful novel when Donald Belmar, who is on a hunting trip, comes across her. He engages her in conversation and she is fascinated by his smooth manner and clever tongue. She makes an appointment to meet him the next day, and is happy in the thought that at last there is a romance in her life. She meets Belmar the next day and a small boy who is watching them tells John.

Scene from "Mary's Romance" (Crystal).

John hurries to the trysting place and comes upon them just as Belmar is crushing the willing Mary to his heart. John thrashes the intruder and compels Mary to go home. This she does, but refuses to talk to John, she imagining that John has destroyed the few happy moments of her life. Mary continues to be angry for a few days, when later Mary receives a note from the city. It is from Belmar and he writes that his few days in the country were the happiest in his life, because he was with her, and inviting the innocent girl to visit him in the city.

Mary decides to accept his invitation and late at night, she leaves her home and journeys to town. The next day she visits the Belmar abode and is received by Belmar's wife. Mary confronts her deceiver and is astounded to learn that he is really married and that all his protestations of love were sham and that she was but a plaything for him. She staggers blindly from the house and wanders homeward. Upon her return her father orders her from the house, her actions in leaving home spelling disgrace to the honest farmer and his wife.

Mary determines to end her life and journeys to the river shore seeking a watery grave. A youngster sees the pathetic scene between father and daughter and runs off and informs John. He hurries to the home and it requires all his will to restrain him from a wild desire to choke her father to death. He hurries to the river and is just in time to prevent the poor girl from throwing herself in. He comforts her and assures her that he has forgiven her and Mary awakens to the depths of her own as well as to John's love and realizes that life's real romance had indeed started for her. The happy couple hasten to the minister and are married. Returning home, they are welcomed back to the fold.

The story is so well done, the scenes so pretty, showing farm life in all its rural beauty, and the action so continuous, combined with matchless photography that this film is sure to please all classes and uphold the Crystal's well-known policy of "The Best At All Times."

Miss Pearl White is Mary and the entire thousand feet inspires one to the thought that any role in this young woman's hands is sure of proper interpretation. Mr. Chester Barnett is John, which insures a strong characterization.

AMERICAN USES FAMOUS ARLINGTON IN PICTURES.

The American forces at Santa Barbara were particularly lucky in obtaining the use of the beautiful Arlington Hotel for the making of a negative entitled "A Husband's Mistake." Owing to the wonderful lighting facilities of this beautiful hotel, some magnificent interiors were obtained. In fact, practically all the action concentrates in these delightful interiors. Lovers of pretty pictures will be charmed with the remarkable results obtained. Jack Kerrigan was never better than in his part of the husband. It is the first picture in which Miss Vivian Rich plays opposite Kerrigan since her promotion to the first company.

MISS DOLORES CASSINELLI,
Charming Leading Woman Who Has Recently Joined Essanay.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

Memorial Day.

IN accordance with our promise of several weeks ago, we give below a list of pictures suitable for a special exhibition appropriate to Memorial Day. The list includes the releases for 1911 and 1912 and some of the releases for 1913. We should have been glad to have included the complete list for 1913, but the manufacturers are apparently averse to or indifferent about giving advance information and for suitable pictures released during this and last month those interested are referred to the pages of the World. The list does NOT include the five reel, States' rights "Battle of Gettysburg" of the New York Motion Picture Company, now being handled by the Mutual Film Corporation; nor does it include the long list of so-called "Civil War dramas" that have appeared during the past two years. The last named class has very little if any pretense to historical accuracy and any exhibitor who wishes can easily make his own selection from the back files of the World. It also seemed needless to put in the list of pictures dealing with the American Revolution as they are really more appropriate to Independence Day, but if one of this sort is desired we should advise one of Edison's series on the American Revolution, Rex's "Heroine of '76" (8:437; 484; sp. rev. 8:373), or Thanhouser's "For Washington" (8:436; 486), the last two released respectively 16 and 21 February, 1911.

Dramas and Comedies.

The Forged Despatch. Imp 22My1911. (8:1149; 1260; mfg. 1191.)
Hearts and Flags. Edison 26My1911. (8:1206; 1313.)
Fifty Years Ago. Powers 27My1911. (8:1206; 1317.)
A War-Time Wooing. Thanhouser 30My1911. (8:1208; 1319.)
The Railroad Raiders of '62. Kalem 16Je1911. (8:1322; 1620.)
True Till Death. Melies 25Ap1912. (12:160; 527; mfg. 12:236; sp. rev. 12:43.)
The Sunset Gun. Edison 24My1912. (12:654; 942; mfg. 638.)
The Soldier's Last Call. Republic 28My1912. (12:764; 946; sp. rev. 12:514.)
Heroes of the Blue and Gray. Champion 29My1912. (12:766; 946.)
A Reconstructed Rebel. Selig 30My1912. (12:758; 1026; sp. rev. 12:817.)
The Peril. Imp 30My1912. (12:762; 946; mfg. 835.)
The Grandfather. Edison 21S1912. (13:1102; 14:41; sp. rev. 13:847.)
Pauline Cushman, the Federal Spy. Selig 2r; 24Mr1913. (15:1350; 16:48; sp. rev. 15:1085; 1201; music for 16:56.)
Belle Boyd, a Confederate Spy. Selig 7My1913. (16:504.)
An Unwilling Separation. Edison 27My1913. (16:—.)
John Burns, of Gettysburg. Kalem 31My1913. (16:—.)

Songs and Ballads.

The Battle Hymn of the Republic. Vitagraph 30Je1911. (8:1457; mfg. 1506; sp. rev. 1497.)
The Star Spangled Banner. Edison 30Je1911. (8:1458; 9:38.)
Curfew Shall Not Ring To-night. Reliance 29My1912. (12:864; mfg. 638.)
Driving Home the Cows. Kalem 1Je1912. (10:1090; 1126; mfg. 994.)

Lincolniana.

Lincoln's Gettysburg Address. Vitagraph 3Jl1912. (12:1258; 13:244; sp. rev. 12:1017.)
His First Commission. Edison 10F1911. (com. 8:430.)
The Seventh Son. Vitagraph 3Ap1912. (11:1190; 12:229; sp. rev. 11:1150.)
The Higher Mercy. Vitagraph 10S1912. (13;998; 1176.)

U. S. Army and Navy.

U. S. Army Manoeuvres. Powers 28Ag1912. (13:912; 976.)
The Capture of New York. Thanhouser 1S1912. (13:916; 1076; mfg. 984.)
Army Target Practise. Lubin 6Mr1913. (15:914; 1220.)
Daring Feats on U. S. Cavalry Horses. Imp 16Mr1912. (12:896; n.c.p.)
U. S. Cavalry Drill. American 1My1911. (8:1088; n.c.p.)
A Modern Light Battery in Action. Kalem 20Ja1911. (n.s.p.; 8:243.)
U. S. Artillery Practise. Imp 27Ap1912. (12:264; 529.)
Work in a U. S. Arsenal. Lubin 23Ag1912. (13:686; 975.)
Evening Parade and Big Gun Practise at Fort Hamilton. Vitagraph 17O1912. (14:164; n.c.p.)
Army Aviation Practice. Lubin 19F1912. (11:710; 780.)
Torpedo Practise in the U. S. Navy. Vitagraph 28F1912. (n.s.p.; 11:961.)
Ten Days with a Fleet of U. S. Battleships. Edison 11Je1912. (12:950; 1127.)
Target Practise of the Atlantic Fleet, U. S. N. Edison 19Je1912. (12:1060; 13:42.)
The U. S. Armada. Pathe 26O1912. (n.s. or c.p.)
A Day on the Battleship "Florida." Majestic 5N1912. (n.s.p.; 14:660.)
On Board the Naval Training Ship "Dubuque." American 30N1912. (14:816; 978.)
The Newest Method of Coaling Battleships at Sea. Edison 26F1913. (15:920; 1103.)
The Last Rites of the "Maine," and the Burial of its Dead. Selig 3Ap1912. (n.s.p.; 12:229.)
Uncle Sam's Tribute to the Heroes of the "Maine." Selig 3My1912. (12:448; n.c.p.)
The Ninth International Red Cross Congress, Washington, D. C., 7 to 17 May, 1912. Edison 3Ag1912. (13:368; 672.)
The National Soldiers' Home, Virginia. Edison 18S1912. (13:1102; 14:40.)

Any suggestions or criticisms will be gladly received and any inquiries will be cheerfully answered provided a self-addressed and stamped envelope is enclosed for the reply.

GENERAL TOPICS.

Releases April 13 to 19.

The list of educational pictures and photoplays suitable for educational and religious work released between April 13 and 19, inclusive, is given below. For the explanation of abbreviations, etc., see the issue of last week.

Newspapers.

Animated Weekly. Universal 16. (16:414; 489.)
Gaumont Weekly. Gaumont 16. (16:422.)
Mutual Weekly. Mutual 16. (16:418.)
Pathe's Weekly. Pathe 14. (16:412.)

Children's Stories.

The Lesson. Powers 16. (n.s.p.; 16:281.)

Religion.

God's Way. Selig 15. (16:198; 381.) Illustrates love to one's neighbor; the example and imitation of Christ; St. Matthew 25.40.

Sociology.

The Twelfth Juror. Edison 19. (16:300; 487.) Illustrates the value of circumstantial evidence.
A School of Gymnastics. Pathe 18. (16:200; n.c.p.) French military exercises.
The Laplanders. Gem 15. (n.s.p.; 16:382.)
Village Customs in Ceylon, India. Mutual educational 17. (16:204; n.c.p.)
A Tahitian Fish Drive. Melies 17. (16:200; 488.) A tribal festival held once in ten years by permission of the French government.

Science.

The Octopus. Eclair 13. (16:84; 281.)
The Cuttlefish. Pathe 18. (16:200; n.c.p.)

Applied Science.

Steam. Kinemacolor. (16:312; 281.) Tells the story of the invention of the steam-engine and locomotive by Watts and Stephenson.
Jean and Her Family. Vitagraph 19. (15:1242 & 16:194; 16:488.) The Vitagraph dog and her puppies.
On An Alligator Farm. Imp 19. (n.s.p.; 16:382.)
The Sponge Industry in Cuba. Pathe 17. (16:200; 488.)

Fine Arts.

Modeling Extraordinary. Kinemacolor. (16:312; 281.) Trick photography.
The Millionaire's Playground, Palm Beach, Florida. Kalem 18. (16:196; 488.)

Literature.

Dixieland. Selig 16. (16:198; 488; adv. 134.) Suggested by the song "Dixie."
Feathertop. Kinemacolor. (16:312; 281.) Based on Nathaniel Hawthorne's story.

Geography.

The Rocky Mountains in Winter. Edison 14. (16:192; 381.)
For France see under Sociology.
Pisa, Italy. Majestic 15. (16:310; 281.)
The Ancient Town of Gubrie, Umbria, Central Italy. Cines 15. (16:196; n.c.p.)
For Lapland see under Sociology.
Hankow, China. Selig 15. (16:198; 381.)
For Ceylon see under Sociology.
Glimpses of the National Capital. Pathe 17. (16:200; 488.)
For Palm Beach, Florida, see under Fine Arts.
For Tahiti see under Sociology.

Biography.

Stephenson, George. See under Applied Science.
Watts, James. See under Applied Science.

HOW NATURAL HISTORY PICTURES ARE TAKEN.

Rev. W. H. Jackson.

During the last few months quite a large number of Natural History pictures have been reviewed on this page. To a large number of people the extraordinary details of a number of these subjects must have seemed very perplexing; it will be of interest to such to know something of the time and patience required, and also to know something of the methods used to procure these valuable living examples. The photographers of a series of pictures such as "Wild Birds in Their Haunts" have told us of the long hours of tedious secretiveness and patient silence it was necessary to undergo. In a recent issue of the London "Kinematograph Weekly" Mr. Frank Newman gives some interesting details of the methods he used for many of his natural history pictures.

Writing of the Wild Fox series, he says: "The first thing I find is the permanent home of the animal, then an observation chamber is built, and from it notes are made of its habits; the time of his walks in the morning or evening, and the kind of prey he brings home. A hiding-place must now be constructed which must not be in too striking a contrast to the surroundings, and must be in such a position that will secure best lighting results. With the fox I noticed that he brought home rabbits and fowls. I therefore decided rabbits would make the most interesting pictures. I procured some wild rabbits trapped alive, and a box made to contain them with a trap-door fitted with an electric release. This, with the rabbits, was placed inside an old rabbit-warren at 4:30 A. M., when the fox was away. He generally returned about an hour after daybreak, thus allowing plenty of time for the human scent to disappear, an essential factor in this kind of work.

"On the reappearance of the fox I immediately released the rabbits by my electrical connection; they, of course, came to the surface and began feeding. The fox spotted them and killed two. Thus I had the incident. Perhaps it is well to mention that success did not always attend the first attempt, as, of course, the animals did not work automatically.

"Some of my most successful pictures were taken from my 'cow.' This is, of course, a representation of a cow, constructed with cardboard, covered with red cork lino, with the entrance door at the back; this particular 'cow' is mounted on a middle leg, on which the structure turns at will from the inside. Several spy-holes are used, each fitted with a ruby glass shutter. Another successful device is the imitation trunk of a tree, from which I was able to take the nest and habits of a wasp within a distance of four feet.

"For some reptile and insect subjects I found it necessary to use my devices all the year round. It takes twelve months—sometimes longer—to complete a subject, because of the necessity of following the development from the egg, through the various stages to the full-grown life in its natural surroundings.

"Insect life, no matter how small, to be photographed successfully, requires the aid of a microscopic attachment, as many minute forms are invisible to the naked eye. For many pictures I have the run of an estate in Surrey, about one hundred acres in extent. I also keep a number of animals in captivity suitable for kinematography, my strangest combination being a Persian rat which adopted a wild rabbit when a day old, and which has now outgrown its foster-parent. I have also a lion cub brought up with a pet lamb. It is at times necessary to go out of England for special subjects. Last year I visited the Upper Nile and secured the life of the crocodile from the egg upwards, getting some excellent under-water pictures. Great patience is required here on account of the dull and wet days, when nothing can be accomplished." The knowledge which Mr. Newman here gives is very valuable, as, besides showing how the pictures are taken, it also gives truth and authenticity to these natural history pictures, so that the users of the films may be assured that they can safely be used for educational purposes.

EDUCATED INSECTS.

Reviews of natural history films would be incomplete if any which portrayed that which is of more than usual interest were omitted. From time to time men of great patience have been able to produce in the insect world what others have accomplished in the animal world; and trained specimens of special kinds have occasionally been brought to the attention of an appreciative public. A valuable addition to the films which are classed as educationals is one showing marvelous success in the education of beetles along various lines; such a film is here described by Mr. J. B. Sutcliffe, British correspondent of the Moving Picture World, with careful detail.

Training Beetles.

"Habit and not intelligence is the great secret of a successful animal actor," said Mr. Paul Bourgeois, the talented young Frenchman who has supplied numerous American film manufacturing concerns with the animal members of their stock companies, when asked how he trained his subjects. But does this apply to beetles and other insects who have recently invaded the picture theater via the screen (not the floor)? The training of animals for the photoplay cannot, after all, be much more than a glorified circus training which is easily conceivable by any one, but the preparation of the beetle is vastly different, for in the first place it is so minute, while psychologists would further say that in equal ratio to the physique of the beetle, is its intellect.

Beetle training therefore must be something like a game of patience, and so far as I know there is only one trainer in existence who attends solely to the beetle and his few companions. His name is Loyshki, a Russian. How he first came to be professionally introduced to the beetle would provide a better plot for a scenario than a simple treatise on his business. In 1881, Loyshki, then a young Russian student, was arrested for complicity in a Nihilist outrage. After some months' confinement he was acquitted and released, but not until he had tasted Russian prison life to the full. During the long weeks he was confined in his lonely cell, he made friends with the beetles which swarmed the building. To his surprise, they quickly learned to come at his call, to obey his voice, even to perform simple little tricks at his bidding, so when out of gaol he turned his attention to training these insects, experimenting with different kinds, and eventually choosing the large and exceedingly strong stag beetle as being the kind best adapted for his purpose. Thus Loyshki was a eugenist. He bred his beetles as poultry breeders breed chickens, or dog-fanciers dogs, carefully selecting the strains, sterilizing the unfit, pairing the most clever. The life of a beetle is short. This helped him greatly, and to-day after years of patient practice the beetles he is experimenting with represent the 453rd generation in the direct line of descent from the original ones he started to teach in 1881.

Respecting the actual training of the beetle Loyshki, with his assistant, now spent his time in instructing his insectile pupils in the diverse arts of play-acting, dancing, warfare, house-building, and love-making. Music takes a prominent part, for like human beings, beetles have their emotions. "Indeed," says their trainer referring to the effects of rag-time, "one of them danced so wildly and fiercely when he heard the strains of 'Everybody's Doing It' played on a flute, that he ultimately fell dead from exhaustion."

When he had effectually trained his beetles, M. Loyshki exhibited them up and down the country, but the advent of the moving picture opened up new possibilities. The trainer first carefully examined the various poses and movements of his beetles, then studied them at leisure and more closely. From this to filming a drama in which beetles should take the place of human beings as actors and actresses was but a step. Taking advantage of the stag beetle's natural pugnacity, Loyshki marshalled his troops in regiments like soldiers, dressed them in uniforms and marched them forth to battle against one another. The effect, as seen on the screen is most weird and wonderful. The rival beetle armies march and counter march in the most perfectly natural manner, with drums beating and banners flying. To further describe the film would be almost superfluous. Every American showman must be familiar with, "A Drama of the Middle Ages," enacted by beetles and in which the theatrical ability shown by many of the principals is really almost uncanny. They fence, fight, make love, and crave mercy with all the skill of human actors and the peculiar movements of their horns and the attitudes they adopt convey as clearly as human beings their thoughts and feelings. Fear, anger, craftiness, and courage, are all displayed by gestures which no one can mistake.

Although strictly insectile, Loyshki's efforts have not been solitarily confined to beetles and now, I understand, he is producing films in which mosquitoes, dragon-flies, and Daddy-Longlegs take part. A new film called "The Beetle's Deception," a love drama, is at the moment being exhibited in London. Beetle films take about a year to produce, the insects having to be constantly rehearsed and each single movement separately photographed. Incidentally, it was found that the grasshoppers were far harder to train than the beetles, the little fellow who takes so prominent a part in "The Deception" being the best choice of over 200 of his kind.

J. B. SUTCLIFFE.

Mr. Arthur Roberts, the comedian, is advocating the formation of a society for the collection and preservation of kinematograph records of dramatic art. "What would we not give," he asks, "for such records as David Garrick in 'Hamlet' or Henry Irving in 'Faust'?"

CHICAGO LETTER

By JAS. S. McQUADE

A CONFERENCE of all the stockholders of the Independent Exchange Co., will be held in the Hotel Sherman Monday, May 19. The opening session will be held at 2 P. M. Every exchange included in the Independent Exchange Co., will have one or more representatives.

It is understood that the main purpose of the meeting will be to examine and discuss a contract drawn up, and submitted, by the Universal Film Manufacturing Company. I understand that definite action will be positively taken at this conference to make an equitable arrangement for weekly programs. The rights of exhibitors and exchange men as well as those of the manufacturers will be carefully kept in view during the conference, so that a satisfactory and equitable contract for all concerned can be made.

It is sincerely hoped that the difference between the Universal and the members of the Independent Exchange Co., will be settled at this meeting. There is no good reason why this cannot be done, as further bickering will only serve to injure the business in this especial field.

Jones, Linick & Schaefer Acquire McVicker's and the Colonial

McVicker's theater, known to thousands of patrons of the drama in Chicago and throughout the country, has been sold to the firm of Jones, Linick & Schaefer, known as the "jitney kings," owners of a string of moving picture houses and neighborhood theaters in the city. The deal is said to have involved an amount exceeding $500,000.

The Jones, Linick & Schaefer combination got title to the entire property, and it is rumored that it will be turned into a 10, 15 and 25 cent vaudeville, with Kinemacolor pictures. The deal was transacted through Litt & Dingwall, the agents representing the heirs to the McVicker estate.

McVicker's has had a historic career. It passed through five fires and was often remodeled. Of late it has been devoted chiefly to spectacular plays. Numerous efforts had been made in the past to purchase it. Several syndicates desired to buy it for use as a vaudeville theater. It was the only large theater in the Loop with $1 as its maximum price.

"Quo Vadis?" at present having a triumphant run at this house, will be permitted to fill out the term contracted for.

The Colonial Theater, originally named the Iroquois, on Randolph street, also passed to the control of this firm, the week of May 5. A lease for 10 years was given. The terms have not been made public. Negotiations were completed by the firm and Wm. B. Harris, president of the Metropolis Theater Co., of New York.

Vaudeville performances will begin Monday, May 26, at 10, 15 and 25 cents. The Colonial had been a $2 house up to the time of the transfer.

Moving Pictures Valuable in "Safety First" System.

"Safety first," as the system is employed in many of the large factories of the United States, was shown by moving pictures and explained to the labor commissioners and factory inspectors of the various states Wednesday, May 7, at their annual joint convention in the Hotel Sherman.

Ferdinand C. Schwedtman, general manager of the Racine-Sattley company of Springfield, Ill., and vice-president of the National Manufacturers' Association, said that more than $50,000 had been spent by his association in the last three years in spreading the "safety first" gospel.

He said that in all probability a museum to show the benefits of "safety first" appliances would be fitted up at Washington, D. C., soon. Three reels of motion pictures were presented at the session, showing how accidents occur in factories, how to prevent fires, and the education of the employees by the employer.

Fine Quarters for G. F. Co.'s Branch.

The General Film Company's branch office at 117 N. Dearborn street has been transferred to magnificent quarters in the City Hall Square Building, N. Clark street, near Randolph, where the entire fifth floor has been occupied by the office force. W. R. Scates, the manager, has been highly complimented on the arrangement of the various departments by C. W. Hejda, chief inspector of the bureau of fire prevention and public safety, of the Chicago fire department. Inspector Hejda pronounces the offices the best in the city for exchange purposes, and has recommended other exchange men in the city to take them as a model.

An excellent feature of the plans is that any department can be entered by a visitor, on business, without passing through another department. The arrangement has proved a great time saver for the office force, as they cannot now be distracted from their work by the needless entrance of customers.

"From the Manger to the Cross" at Saxe's Lyric.

S. L. Rothapfel, director of presentations of the Lyric Theater, Minneapolis, while here specially to see "Quo Vadis?" informed me that "From the Manger to the Cross" had created remarkable interest and aroused great enthusiasm among the picture lovers of Minnesota's metropolis. So impressive were the presentations during the first run of this production, requests poured in from all sides for its re-presentation after the lapse of a week. These requests were complied with, and overflowing houses again marked the appearance of the great biblical drama.

Mr. Rothapfel introduced a new rule for the government of his patrons during the presentations of this drama. He issued the following special notice, which appeared on all the programs: "During the De Luxe presentations, immediately upon commencing the performance, the doors will be closed and no one will be allowed to enter until the following performance. This is imperative for the success of the presentation, and it is to be hoped that our patrons will assist us in this effort."

Mr. Rothapfel was highly pleased at the way in which the audiences complied with this request, and many present congratulated him on the great benefits resulting therefrom, there being nothing to distract the attention of those present from the pictures and the accompanying music.

The presentations were given daily as follows: With pipe organ at 12:00, 1:15, 5:00 and 6:15. With pipe organ, concert orchestra and choir, 2:30, 3:45, 7:15, 8:30 and 9:45.

I have before me seven large sheets on which are pasted the notices given these presentations by the local press. These notices are both advance and critical, the advance work being of excellent character.

For the benefit of exhibitors who have not yet presented "From the Manger to the Cross," the following musical numbers were offered during the presentation:

Prelude - - - - -	Arranged by Julius K. Johnson
Adeste Fideles - - - - - - - -	Entire ensemble
Holy Night - - - - - - -	Miss Williams and choir
The Palms - - - - -	Mr. Kenyon, assisted by choir
Calvary - - - - - - - - -	Miss Brown and choir

Following is an extract from the criticism which appeared in the Minneapolis Tribune: "Manager Rothapfel, who is not infrequently called 'The Belasco of Moving Picture Presentations,' has outdone his own record in the production of the Kalem film 'From the Manger to the Cross,' at the local picture de luxe house this week. The notable film is given a reverent and deeply appreciative mounting by Mr. Rothapfel—a flower-strewn stage, choir boys, low lights and appropriate music securing atmosphere for 'the sweetest story that e'er was told.'

"Here is a new passion play for the moving picture public, as reverent as Oberammergau and more beautifully and accurately imagined. This film should not be missed. It marks the top notch of moving picturedom."

Chicago Film Brevities.

Mrs. William H. Bell, wife of William H. Bell, the well known manager of the Greater J. D. Williams Co., Sydney, Australia, is visiting relatives in this city, after an absence of over a year in the Antipodes. Mrs. Bell will remain in this country several weeks and will visit friends and relatives both in the east and the west.

* * *

Messrs. Blair and Wentz, of the Eastman Kodak Co., were in the city Monday, May 5, on business.

* * *

Ed. Barry, representing the Raw Film Supply Co., of New York City, was in the city May 7 and 8 in the interests of "Agfa." Mr. Barry is also well known as the American representative for Ambrosio.

* * *

J. E. Robin, traveling representative for the Simplex machine, stopped over at the World office last week on his way to the Omaha and Des Moines conventions. Mr. Robin is now completing his 24,000 mile trip in the interest of his company.

"Quo Vadis?" is having a phenomenal run at McVicker's. "Sold out" is the customary greeting for all late comers at the matinee and evening presentations.

* * *

C. Lang Cobb, Jr., during his recent visit to the city, showed the first four releases of the Ramo Film Co., in the private projection rooms of the Standard exchange and the Mutual Film Corporation's exchange. They made a very favorable impression on those who viewed them.

* * *

I have just received a handsome watch fob from my old friend Bill Wright, of Kalem fame. The face represents the Kalem trade mark, in old Roman gold, with the firm name in the same color in the center, in blue enamel setting. The souvenir is quite artistic and nobby.

* * *

The Union Film Co., an Independent feature film concern, was launched in this city Friday, May 9, under the laws of the state of Illinois. It is said to have solid backing and is already operating in its offices in Chicago, St. Louis, Milwaukee, Indianapolis, Des Moines, Cleveland and Philadelphia. It is the intention to open offices in other important cities.

* * *

The regular meetings of Chicago Local No. 2, M. P. E. L. of America, will henceforth be held in Arcanum Hall, Masonic Temple, Schiller Hall, in the Schiller Building, having been given up. Suite 1422, in the Masonic Temple, has also been rented by the local organization for the benefit of its members. The members of the consecutive committee will take turns in keeping the suite open daily, so that members can call and discuss matters of importance at any time. The regular meetings of Local No. 2 will be held, as formerly, on the first and the third Monday of every month.

* * *

J. A. Maddox, manager of the Colonial Theater, Columbus, O., and president of the local exhibitors' league, put over a new one on his patrons last week. It appears that the Olentangy stock company, about to open their season at the Southern theater, in the Ohio city, were all taken in moving pictures by Mr. Maddox. The object of it was not seen until the following day, when every member of the company was introduced on the screen to the patrons of the Colonial. As it is the largest picture theater in Columbus and extremely well patronized, many theater goers had the pleasure of getting acquainted with the players before seeing them on their first appearance, on the local stage.

GEORGE NICHOLLS' NEW AUTO.

George O. Nicholls, of the Lubin Company, has a new automobile and he pessimistically says, "It's running fine—but they all do at first," which is a line of talk that would discourage any high grade car from trying to do its best.

It is getting now so that his private automobile is as essential to a director as a script or a leading lady. It is not his leading lady in the car, for Mr. Nicholls has Miss Ormi Hawley for a leading woman. You've heard of the man who felt like thirty cents, but here's a whole family that only looks like fifteen for the three passengers in the car are Mr. Nicholls, Mrs. Nicholls and George O. Nicholls, Jr. Add them up.

A Real Supply House

Picture Theater Equipment Company Has Built Up a Splendid Business and Is a Safe Place to Trade.

It has taken the motion picture supply business a long time to rise to a plane of commercial importance. Heretofore the selling of motion picture supplies has been carried on as a side line or adjunct to some other branch of the business. On this account it will be a matter of pride for exhibitors, and others in the trade, to point to a real moving picture store where anything pertaining to the mechanics of projection may be had, over a fine, clean counter. With all due respect to film exchanges that carry a line of supplies in a show case resembling a cigar stand, for the accommodation of their patrons, such a line of supplies is but a picayune business as compared with an establishment that has every appearance of a high class modern store, but which is stocked exclusively with every size of every kind of motion picture appliances and supplies, ready to fill any order on the instant.

We refer to the Picture Theater Equipment Company, of 21 East Fourteenth Street, New York. It is a moving picture emporium in every sense of the word, doing business as a legitimate mercantile house that prides itself upon its reputation for honest dealing and reliability. Its president and guiding spirit is Mr. H. T. Edwards, a man who is noted for his integrity and courtesy. His knowledge of the motion picture business is extensive and thorough. During our recent interview with him we expressed a desire to have a photograph of himself for publication with this review, but he cavailed with genuine modesty. Instead of a portrait he produced a copy of the United States Trade Reports, dated November 1, 1912, which contains an unsolicited report of his business. "This is something," said Mr. Edwards, "that money cannot buy. I am far more proud of it than I am of my portrait, and I'd much rather you would use it instead." The report is as follows:

> Lately we have been investigating the subject of supplies for motion picture theaters, so that we could name to interested proprietors of such establishments some concern or firm that is the best prepared to supply them with the highest grade supplies and furnishings of all kinds (excepting films) and at best prices.
>
> As the result of our research we find that the Picture Theater Equipment Company, office at 21 East Fourteenth Street, New York City, is highly recommended by prominent moving picture theater proprietors and managers in all parts of the country as being exceptionally well prepared to furnish everything used in such theaters excepting films, and at correct prices.
>
> We are thoroughly convinced that these supplies will answer all purposes admirably, and that their quality, value and merits will surprise and please all purchasers, as has been the case with hundreds of moving picture theater men who have bought their house equipment from this leading and enterprising company.
>
> The Picture Theater Equipment Company is well and widely known for its business tact and progressiveness, as well as sterling integrity, and its standing commercially is of the highest order. It conducts a large business, having a patronage that extends to all parts of the country, which is steadily increasing.
>
> Mr. H. T. Edwards, who is president of the above-named company, is well and widely known to the moving picture world, and his ability and progressiveness have been important factors to the great success attained by the company.

This is truly a remarkable establishment and Mr. Edwards is justified in taking the pride he does in it. It occupies a full store and it looks like a store. In the show cases are all conceivable kinds of machine parts for every machine that is used in projection. A fully equipped repair department is in charge of experts. Fully assembled machines of every standard make also stand upon the floor, ready for immediate delivery. One of the principal claims of this company is that it has what you want when you want it. It does not make a practice of selling out of a catalogue and making the customer wait until the article can be obtained from the manufacturer, as is so often done by many supply concerns; the goods are there. Another policy of this company is that it positively guarantees everything it sells. "If it isn't right," said Mr. Edwards, "we will make it right, and I don't care how strong you put it." That surely sounds like business and good business at that.

There are no spurious parts handled by this concern, nor does it carry any of the cheaper grades of anything. Only the best, is the rule, and this applies to machines, rheostats, economizers, motor generators, rectifiers, arc lamps, carbons, condensers, rewinders, slides, lenses, opera chairs, reels and cases, lobby frames, signs, dissolving stereopticons, screens, connectors, novelties, indirect light chandeliers, tickets and ticket venders, flaming arc carbons, film cleaners, spot-lights, and, in fact, everything for the theater except the film. The Picture Theater Equipment Company has recently taken over the Eastern distribution of the Motio-graph machines, selling wholesale and retail to points east of Pittsburgh. This concern is also a jobber and dealer in Power's, Simplex, Edison, Standard and other projecting machines.

Doings at Los Angeles

Selig Announces Plans for Largest Studio—Lubin Locates Permanently—Actor Murray Injured—Notes.

A MILLION DOLLAR motion picture studio and the greatest zoo in the world are provided for in plans which William N. Selig, head of the Selig Polyscope Co. made public this week. Within the last ten days Mr. Selig has been negotiating with local attorneys, real estate agents and landscape gardeners and has set the big project in motion. He has also decided to buy a home in Los Angeles and will live here at least four months of every year.

The zoo, already a large one, adjoins Eastlake park, which is to Los Angeles what Central Park is to New York. His holdings have been more than doubled by the purchase of tracts of land adjoining the Wild Animal Farm. These land purchases alone represent an outlay of approximately $200,000, and when he closes additional options which he has secured, his realty purchases will have reached the sum of half a million dollars. This includes the ground upon which the Edendale plant is located in another portion of the city.

Already animals which cost upwards of $50,000 are on hand at the Animal Farm and another shipment of animals costing $50,000 is en route from Hagenbeck and from Mr. Selig's traveling purchaser, who is now abroad. By August, 1914, there will be $200,000 worth of wild animals housed at the Animal Farm.

"My plans are fully laid for the greater studio here," Mr. Selig told the local newspapers, "but it will require time and much work to put my Eastlake grounds in the form I desire.

"Dr. A. McDonald, naturalist and scientist, is making a tour of the world gathering rare animals, tropical plants and vegetation peculiar to India, Japan, South America, Africa and Australia for the Animal Farm, in order to have the effect called for in our animal pictures.

"Already I have a large zoo, some tropical and jungle growth and a heavy investment in Los Angeles, but my new plans call for many times as much wild growth and a great many more animals.

"My Los Angeles studio will be increased by several more companies. In order to attend to the increase of business here I am arranging to purchase a home in Los Angeles and pass at least four months a year here."

The first shipment of the new animals is expected to arrive from Europe within a week and preparations are now being made for their accommodation. Landscape gardeners will begin work at the zoo within thirty days.

Permanent Lubin Studio.

The Lubin company is not only to maintain a permanent organization in Southern California, but new signs which appeared in front of the studio at 4550 Pasadena Avenue in this city a few days after the return of Producer Wilbert Melville from Philadelphia last week, indicated that the place is now headquarters of the company's Western branch. Mr. Melville, who is in full charge of the new branch, returned with a big campaign mapped out. It is said that another complete company is to be organized and that there will be a number of big and costly two-reel pictures made within the next six months. Military, Western and Mexican dramas will predominate among the subjects, although there will probably be several big pictures showing navel scenes. D. L. Davis, head cameraman from headquarters, came with Mr. Melville on his return and, it is said, will direct important improvements in the technical department. E. E. Blackwell, who has been cameraman with the company ever since its arrival in Los Angeles last December, has left. Ray Gallagher joined the organization this week to play juvenile parts, succeeding Carl Von Schiller.

Actor Murray Injured.

Charles Murray, formerly a member of the world-famous comedy team of Murray and Mack and now the star of the Biograph company's comedy section, was seriously injured this week when a keg of gunpowder exploded in his hands. Fortunately the powder was not tightly confined and consequently there was not much concussion when it caught fire, but he was badly burned about the hands, arms, chest and face. The flame nearly removed the cloth from his arms. The accident occurred while he was working in a burlesque of a melodrama under the direction of Dell Henderson. One of the scenes called for Murray to deposit a keg of gunpowder and light a fuse leading into it. Henderson's instructions were that the fuse was not to be lighted until the subsequent scene, but there was a misunderstanding, which resulted in a premature explosion. Murray is now in the hospital, but it is believed that he will be out in a month and that he will not suffer permanent injury. The Biograph company is now closing its season's work and will probably return east about June 1, although the exact date will depend upon the completion of a big Western picture which Director David N. Griffith now has in hand.

News Briefs.

This is written on the eve of the big First Annual Universal Picnic of all the employees of the Pacific Coast branch of the Universal company, which is to be held on the company's Oak Crest ranch, Sunday, May 11, beginning at 10 o'clock in the morning and continuing until dark. Preparations have been made to entertain about 1,500 men and women. There will be such a feed as never was served at a picnic before, and afterwards there will be "games and sports," but not the usual "old fashioned" ones. The entire program is made up of novelties. There will be a directors' race, in which each of the fifteen directors will push his leading lady in a wheelbarrow covering a distance of 100 yards. Another directors' contest will involve each man drawing a scene at random from a bag and then setting up and finishing his scene on the spot. The man who makes the best scene in the shortest time will get the prize. Afterward the fifteen scenes when properly joined will make a complete reel which will probably be released as a curiosity to amuse the Universal patrons. Another interesting contest will be a battle with bombs between the Hollywood and Oak Crest sections of the company.

* * *

Carl Van Schiller, a well-known motion picture actor, and Miss Ethel Brayton, an ingenue who has worked with several of the local companies, surprised all their friends and acquaintances, including their respective and respected parents by eloping to a nearby town one day last week and having a wedding ceremony performed when there was no camera working.

* * *

Without any announcement of any kind concerning his plans and purposes, J. A. Crosby, formerly head of the technical department of the Selig Polyscope Co., at Chicago, has opened a big and fully equipped studio in the downtown district. Before more than a dozen or so of persons knew that he had a project on foot he was making his first picture. Frank E. Woods, formerly a Kinemacolor director and later director of the Imp company at the Hollywood Universal studios, is making the pictures, but will remain with the organization only until such time as regular routine is established. In fact Woods had left the Imp for the purpose of returning to New York City and was persuaded by Crosby to remain after he had made all preparations to leave.

* * *

P. A. Horne, general manager of the Seltagraph Company, which was organized to feature the most conspicuous, if not the most noted Biograph star, went to Bakersfield last week as official photographer of the Bakersfield automobile road races. Mr. Horne is the son of "Billy" Horne, proprietor of "Horne's World Famous Spring Street Palace Amusement Emporium" otherwise a picture theater, whose rotund features and expansive smile just nicely fill up the screen in those Biograph scenes which show crowds and "audiences."

P. M. Powell.

CLEVELAND BUILDS BIGGER THAN BEFORE.

W. S. Cleveland, who has just re-entered the vaudeville agency field after a two years, absence, announces that his first week's endeavors have been even more fruitful than he had hooed for. Cleveland announces that he has re-organized the Cleveland circuit and has assumed management of the Fidelity Booking Offices, and in addition has absorbed the the Central Booking Agency, which controls a big club and cabaret business. He states that before another week rolls around he will announce the absorption of two other large "small time agencies," which will make the new "Ceveland-Fidelity Circuit" the biggest of them all, and that it will take the place of pre-eminence in the field that the Prudential Vaudeville Exchange held while under his control.

The Prudential was the original Cleveland agency and under the guiding hand of "Big Bill" it grew from two or three picture houses until it was the booking representative of more theaters, large and small, than any other agency in the world. Over-work in accomplishing this result caused Cleveland's health to break down about two years ago. He sold the Prudential and took a much needed rest. Since that time he has been accused of owning almost every "small time" agency in the field.

"AND THE PHONE BELL RANG."

The World last week had a story appropos the various film connections Fred Mace was reported as making each day of his New York stay, and the heading was "And the Phone Bell Rang"—the story was written at press time. The call was from the Majestic office and the information was that, notwithstanding the daily reports, they had signed Mace for their California productions.

Pictures In Learned Society.

The American Philosophical Society Has Endorsed the Educational Picture.

By the Rev. E. Boudinot Stockton, S. T. B.

ON Friday, May 2, the American Philosophical Society, founded by Benjamin Franklin, in 1744, and one of the most famous and exclusive of the learned societies in the country, gave a moving picture exhibition in its rooms on South Fifth Street, Philadelphia, and discussed the application and value of the kinematograph to biological and medical investigations. The demonstrators were professor Arthur W. Goodspeed, of the University of Pennsylvania; Dr. W. M. Late Coplin, Dr. A. P. Brubaker and Dr. Alexander C. Abbott. Through the courtesy of Mr. Sigmund Lubin the society obtained from Dr. T. H. Weisenburg, of Philadelphia, the loan of six of the eight films shown, the other two coming from Columbia University, one obtained through the courtesy of Professor F. S. Lee, of Columbia, and the other being loaned by and exhibited through the courtesy of Dr. J. W. McWhorter and Dr. F. Prime, of Columbia.

The meeting room of the society was filled to overflowing with the members themselves and their invited guests and several late comers were obliged to stand on the radiators and window sills in order to obtain a view of the pictures. A list of those present would include the best known names in Philadelphia scholastic and social life, and while it is not necessary to enumerate them it ought to be borne in mind that such a gathering, seriously considering the application of the moving picture to scientific investigation and education is a distinct step in advance that every manufacturer and exhibitor should not only weigh well, but also spend time and pains and even money in advertising and making known. The mere fact that one of the greatest of the learned societies in the United States should have seriously considered the moving picture as an element in education will be a powerful argument in their favor to many who are still antagonistic or holding aloof, while the fact that such a society should give public endorsement of the pictures for serious educational work will not only greatly increase the already existing demand for pictures that can be used in this way, but is also a call on the manufacturers and exchanges to supply the goods that will meet it.

Incidentally it is a veiled warning that if the manufacturers and exchanges do not meet the demand, it is only a question of time before the educators find the means of manufacturing for themselves the kind of pictures that they need. It is a fact, although it is probably not generally known, that the experiments of Muybridge were made possible by the financial and other assistance rendered to him by the American Philosophical Society and the University of Pennsylvania and Mr. William Pepper, and that the process patented by Smith and Urban, and now used by the Kinemacolor Company, was first invented and discovered by a member of the same society, the only difference being that he used three instead of two color screens, and that his work was done too early for him to reap the benefit of the flexible celluloid film. At the business meeting which preceded the demonstration Friday night, the secretary read a letter from Mr. B. P. Findlay, of Washington, D. C., in which he asked the co-operation of the society in demonstrating a new method of transmitting photographs by telegraph which he had invented as he did not have sufficient funds to do so by himself. This kind of co-operation is one of the objects for which the American Philosophical Society exists, and while the educational value of the moving picture has been already demonstrated, the fact that such a society stamps its approval upon the application of kinematography to education will go very far indeed towards procuring the aid of other institutions and individuals in financing the means of giving the educators what they need, unless the manufacturers and exchanges rise to the opportunity which is knocking at their door and make such financing unnecessary by meeting the demand themselves.

The Edison company in this country and Pathe Freres in Europe have for some time been making tentative efforts to supply the needs of educators and the six films procured for the society by Mr. Lubin were all of them the microphotographic work of the French company. One film showed the blood of a mouse inoculated with the germs of N'gana, the African horse sickness, by the tse-tse fly, a parasite belonging to the same group as that producing the sleeping sickness in man. Another film showed the leucocytes or white corpuscles in the blood of a newt fighting the disease germs and demonstrated how the corpuscles destroy the germs and the patient gets well or how the germs destroy the corpuscles and the patient dies. A third film illustrated how relapsing fever was transmitted to the blood by ticks, and a fourth showed the effect of a current of electricity on typhoid germs in the blood of a fowl. The fifth film showed how germs acted in cuts and injuries and the sixth film depicted the circulation of the blood in the tail of a tadpole. The seventh film, which was loaned by Professor Lee, of Columbia University, showed how the beating of the heart was recorded and was affected by different drugs. After a series of pictures explaining the method and apparatus used in recording, came views of a normally beating heart. Then the action of chloroform in arresting the heart action was shown and the recovery of the heart from the effects of the drug, and lastly came views of the heart accelerated and stimulated by the action of such drugs as adrenalin and strychnine. The eighth film, also from Columbia University, demonstrated the growth of tissues, the movements of cell granules and the beating of the heart of the chick embryo. In plain English, the spectator saw how the white and yolk of an egg turned into a chicken inside the shell. In speaking of the use of the picture in medical work, Dr. Abbott said that Dr. Weisenburg told him that he had "twelve hundred feet of epileptic fits," which were not only of incalculable value for comparative study, but also of inestimable worth in his class work as heretofore he had frequently found it impossible to obtain a patient in a fit when he needed one for his clinic, while now "he could throw a fit on the screen any time he wished."

The French pictures described above are all of them listed in the C. G. P. C. "Nature and Science Series," of which several have already been released in the United States by Pathe, who could do nothing better for himself or for education than to make the entire series available in this country. Of course the microphotographic reproduction of the revelations of the ultra-microscope will be mainly useful in the higher educational work of the colleges and universities, although any of the films mentioned above could very easily be made both popular and interesting to the ordinary audience by a competent lecturer; but the characteristics of these pictures must be copied by educational films of all kinds, and apart from their subjects the films are noteworthy for their accuracy of detail, their direct, simple treatment of the subject handled and their definite adherence to and emphasizing of the lesson conveyed by the facts presented.

At present, aside from the work of Edison and Pathe, there are few, if any, pictures of this kind and it is quite true that the exchanges as a rule are unwilling to handle educational stuff, but the demand for this class of picture is steadily increasing, the attention of those who will be able and willing to provide the means of supplying this demand is being aroused, and unless the manufacturers begin to do something they are going to lose what is eventually going to be one of the most lucrative sources of profit in the business. If it is not deemed advisable just now to put such pictures out as general releases, why can't they be made available through an educational exchange or through the educational departments of already existing exchanges? One manufacturer thinks that they can and is willing to make the experiment. How many others will follow suit?

KINEMACOLOR FOR LADIES ONLY.

The Kinemacolor Company of America has arranged with Gimbel Brothers to photograph in natural colors "La Parisienne Elegance in Her Boudoir"—the demonstration, for ladies only, of the correct manner of wearing the latest styles of French lingerie. For this fashion display Paris has sent her loveliest and most novel specimens of under-apparel. Naturally such intimate displays are not for the general public, but these pictures will be supplied to theaters having the Kinemacolor fashion service with the understanding that they are to be shown only at special morning matinee performances for ladies only. The popularity of the "Fashion Parade" in Kinemacolor proved to exhibitors that style shows are something new in filmdom, and such a decided innovation has already resulted in renewed demand for the Kinemacolor Fashion Service.

"ROBERT GRAY AND 'BILLY' WEST NEW LEADS FOR AMERICAN."

Robert Gray and "Billy" West joined the American forces at Santa Barbara last week. Mr. Gray comes from fresh honors with Kalem, Edison and Pathe. Miss West is a charming ingenue in whom much confidence is expressed. They will play opposite each other in the second company. Miss Vivian Rich, who has been playing leads in the second company, has been transferred and hereafter will play opposite Warren Kerrigan.

"Alkali Ike's Misfortunes" (Essanay)

Reviewed by James S. McQuade.

THE Alkali Ike series by Essanay has been productive of great hilarity in the past, and the latest, "Alkali Ike's Misfortunes," scheduled for release May 31, puts all former efforts in this line in the shade, with the possible exception of "Alkali Ike's Auto." Augustus Carney is in a class by himself in these screaming farce comedies, which possess the virtue of being free from suggestiveness and that indulgence in vulgarity which so often mar broad farce on both stage and screen.

The story can lay claim to originality of a laughable type. Take, for instance, the fortification of Alkali Ike's person by the use of electric belts, which are wound around his body from hip to armpit. The short circuiting that follows, when his three enemies pounce upon him, brings about the most mirth provoking results ever seen on a screen. The climax comes when his sweetheart, Sophie Clutts, endeavors to remove him from the fence on which he has fallen exhausted. The lightning-swift gyrations of the hapless pair and the venomous hair-tugging to which Alkali Ike is subjected, after the dry battery has burned itself out, cannot fail to provoke a roar of mirth in any audience.

Scene from "Alkali Ike's Misfortunes" (Essanay).

Sophie Clutts, of Lizardville, as impersonated by Miss Margaret Joslyn, is a worthy mate of Mr. Carney's Alkali Ike. The name of the buxom beauty and that of her home town are risible in themselves. Hearty laughter, next to fresh air, is health's best tonic, and it is created in large doses by viewing the latest escapades of our old favorite Alkali Ike.

Sophie is the belle of Lizardville. Her visit to friends in the East has caused much heart anguish among her admirers in the little Western camp. Her return is eagerly awaited by Alkali Ike and three other suitors. On the day she arrives, there is scrambling for clothes and hot haste in dressing by the four lovers to get the first interview with her. Suitors number one and two help themselves to Alkali Ike's suspenders, coat and hat, leaving him in sorry plight; but, nowise daunted, he makes the best of odds and ends and arrives fourth in order at Sophie's home.

Now it happened that the other suitors arrived singly, and to preserve the necessary privacy Sophie has stowed number one in the kitchen when number two put in an appearance, and number two in the parlor when number three knocked at the door. So deeply engaged were Sophie and number three, when Alkali Ike called, his repeated knocks were unheard. He then dispensed with good manners and boldly entered the room. Thereupon he was soundly trounced and thrown into the parlor by number three, where in turn he was made a football by number two and kicked into the kitchen. There he was tossed through a window by number one, and landed on a hard place with wind and energy clean gone.

While gathering himself together in a nearby store, a salesman for electric belts entered. Alkali immediately bought the outfit and, clothing himself with the strength producers, sallied forth to the fray. Samson never wrought greater havoc with the famous jaw bone than did Alkali on this occasion; but, unfortunately, in the end, he suffered serious scalp injuries at the hands of Sophie.

"BUSTER BROWN AND TIGE" (Essanay).

Reviewed by James S. McQuade.

R. F. Outcault, of Buster Brown and Tige fame, was in the city about three weeks ago and made a stay of several days, on the invitation of Producer Wharton, of the Essanay Company. Mr. Outcault made a national reputation by his famous cartoons in the New York Herald, with Buster Brown and Tige as his subjects.

Few, if any, outsiders knew that Mr. Outcault's presence here had any other significance than that of renewing his acquaintance with Mr. Wharton, who is an oldtime friend. Now a pleasant surprise has been sprung in the world of films; for Mr. Outcault, under Mr. Wharton's direction, has filled a full reel film in which he appears at work on the canvas, while his delightful creations, Buster and Tige, are seen seated in a box of a theater watching, with amusing facial expressions, the unerring traces of the carbon in his magic and nimble fingers.

"Buster Brown and Tige" (Essanay).

Mr. Outcault's features are unfamiliar to the many millions, young and old, who have smiled, or laughed uproariously, at his pictorial stories of the twin friends; but with the advent of this film, which will be released May 20, he will be seen not only as he appears in life, but also in the very act of delineating the gambols and mirthful deviltries of his pets. If this first appearance of Mr. Outcault before the camera has been made as a test of the popularity of such a series, I believe it is a foregone conclusion, after seeing the pictures, that the demand for a continuation will be pronounced. One might think, at first thought, that interest cannot be sustained throughout 1,000 feet of film by Buster and Tige; but, for myself, I must acknowledge that when the artist penciled the words "Good Night" on his final sketch, I was still desirous of seeing more. If 1,000 feet will prove too long, it will be easy to confine the sketches to 500 feet or thereabouts.

These sketches in moving pictures will furnish clean, wholesome and delightful entertainment for the young folks, and they will also have their attractive side for adults. I can recall the interest taken in Buster Brown and Tige by myself when the series was running in the Sunday issues of the Herald years ago, and their popularity with young and old. The reproductions in moving pictures, I believe, will be equally popular.

Producer Wharton was very happy in his selection of little Miss Ruth Henderson as Buster, and he was equally happy in his choice of tiny Tommy Shirly as the faithful and devoted Tige. To watch the expressive, childish face of Ruth, as she shows her pleasure, displeasure or mortification while the pictures are being drawn on the canvas, is always a treat. And Tommy Shirly will convince everybody that he is a most amusing and intelligent dog.

Considerable talk is heard these days of companies that are looking more for types and less for the younger and consequently under-experienced persons, albeit handsome or beautiful as the sex may be.

ESSANAY'S NEW SUN PARLOR OFFICES.

The office force of the Essanay Film Manufacturing Company are more than delighted with their new quarters in the new building, just erected above their old offices. Each office has from four to seven windows, running seven feet high and four feet wide. When in town, drop in and see them.

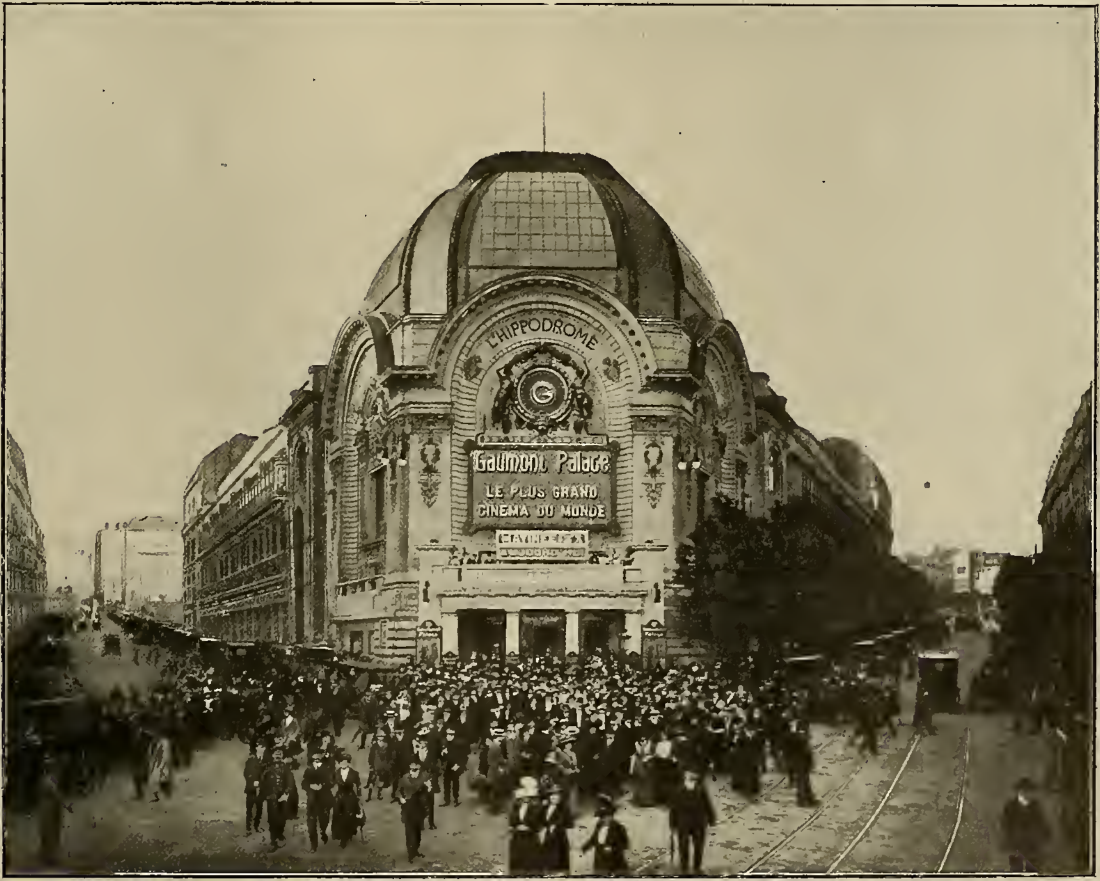
NEW POSTERS FOR AMERICAN LEADS.

The success which greeted the appearance of the handsome lithographs of popular American players has induced the American Film Manufacturing Company to issue a new batch. These will include a splendid lithograph of Louise Lester in her famous role of "Calamity Anne."

GAUMONT'S PARIS PICTURE THEATER.

The Gaumont Palace in Paris is the largest building in the world devoted to the exhibition of motion pictures. It is more spacious than the New York Hippodrome. The building was formerly used as a sheltering place for Bostock's animal show. It was later used as a skating rink and then as a picture palace. Both proved failures until Gaumont took it, more as a gigantic showroom than as a permanent picture theater. Since the opening night it has been a great success. Every night it is packed with five thousand people. The seats run in prices from 12c up to $5.00 for a box. The show continues from 8.30 until midnight. Only Gaumont subjects are shown.

There is an orchestra of forty musicians, also vocalists. The interior of the Hippodrome is 65 feet high, 148 feet wide and 164 feet long and has a volume of 1,577,680 cubic feet. It is surrounded by a huge retiring room where various side shows are given during entr'acts. There are 125 employees, such as attendants, money-takers, etc. The thirty policemen are more or less superfluous, as a more orderly assembly would be difficult to find. Many persons attend regularly and reserve their seats from night to night.



View of the Gaumont Palace Picture Theater, Paris, France.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE censorship bugbear continues to survive in and about this city, as well as many other parts of the country, notwithstanding that the more it is discussed the better intrenched becomes the position of those who contend that official censorship is favored by a comparatively small percentage of the people; that it is a political joker unwittingly nursed by over-zealous moralists; and that such censorship applied to motion pictures alone cannot stand a constitutional test. The latter is true despite anything to the contrary that has, or may be, developed in Canada. The constitutional rights and privileges in the United States differ very materially from those existing on the other side of the border line in many respects, so that an argument that the Canadian government has solved the official censorship problem carries no weight on this side of the line. No law of discrimination against the motion picture form of entertainment, whether it be that of official censorship, or any other form, can withstand a court test. An argument that some manufacturers and importers of films refuse to even make a pretense of censorship will not hold water when offered as a reason for advocating the proposed laws. The authorities have ample laws through which remedies may be applied if occasions arise for action.

* * *

A vaudeville act in one of the theaters of this city was recently reached by the application of one of the existing laws. It does not matter what the result of the case was. If the prosecution failed in its efforts on account of inability to show the act was a violation of the law that does not alter the fact that there is a law that can be enforced when a case can be made out, and that that law is applicable to motion pictures. If motion pictures are to be subjected to an official test before their exhibition, then vaudeville acts and all other theatrical productions must be treated likewise. If not, why not? If motion pictures are to be given an official bath before their public projection upon the screen why not put newspaper and magazine illustrations under similar treatment.

* * *

It is alleged that the stories told by some motion pictures tend to lead to the commission of crimes. Grant, for the sake of argument, that this is true and then apply it to the public press. Take an issue of the New York World of the past week and read how robbers attacked a woman in her home. Note the details of the crime given in the article; how the robbers approached the victim; the materials used to gag, bind and blindfold her, and the manner in which they were applied. It is extremely doubtful that the authorities can point to a motion picture now on the market that is more faithful to the details of a criminal operation than was given in the article referred to. Of course the comparison would not justify the exhibition of the picture, but it goes a long way in support of the contention that if there is to be official censorship it must take a general form to be consistent.

* * *

Now take the newspaper version of the question as reflected by consideration of the bill of Senator Works at Washington to censor the press of the District of Columbia, which was returned with an unfavorable recommendation. The Commissioners of the district reported that "the publicity given by the press generally tends to lessen evil conditions and thus renders a useful service to the public. That the dread of publicity has a deterrent influence upon those disposed or tempted to the committing of crime may reasonably be inferred from the fact that most offenders against law earnestly seek to avoid exposure of the circumstances of their misbehavior in newspaper reports of their trial. The Commissioners do not believe that the enactment of the radical legislation contemplated by the bill is advisable."

* * *

The report does not justify publication of details of crimes as referred to in one of the paragraphs above, but it does uphold for the newspapers what is claimed for motion pictures. If the publication of the details of trials has a deterrent influence on the criminally disposed or tempted, surely the operation of a motion picture story that leads up to a moral and a warning must have the same effect. In this respect the newspapers and motion pictures are so closely allied that a distinction cannot be seriously or consistently drawn, and on a proposition of official censorship both must be considered.

* * *

Our friend Marcus Loew has adopted the cigarette coupon scheme in connection with one of his houses. In doing so he has fortified himself against the main objection to such schemes by providing that the tickets are good only "for wife, sister or sweetheart." Children are barred, so that it cannot be claimed that they are tempted to purchase cigarettes to secure the coupons. You can't keep the resourceful theatrical manager down. The result of the scheme will be watched with interest. When the proposition was up before it was contended that schemes of that character have a tendency to affect the character of the patronage of houses; that they bring to the theaters an element that eventually drives away the better class of people. As Mr. Loew announces that the scheme is to remain in operation for but a limited period it may not be possible to determine the stability of the contention.

* * *

Well, the motion picture ordinance advocated by Alderman Folks, according to last reports, is not dead, but sleeping. Mayor Gaynor woke it up one day last week, but the Borad of Aldermen put it to sleep again for a few days. The indications are that by the time we make our next tour of observation it will bob up again. It is stated that the Mayor summoned several of the Aldermen to his office and discussed the proposed ordinance with them. He feels hurt that they do not act decisively upon it. To be more explicit, the Mayor feels that it should be passed. The opposition to it is strong in the Board. Several of the Aldermen who are interested in the larger picture houses will fight to the last against any measure that will place the smaller exhibitors in competition with them by allowing increased seating capacity in the small houses. One of the Aldermen is credited with having said to a smaller exhibitor recently, "Do you think we are fools? We invest fifty, or a hundred, or more, thousands of dollars in houses and then you expect us to give you an opportunity to come next door to us with your 600 seating capacity place." That is the fight in a nutshell. The big men in the business have thus far held a political influence that the little men, numerous as they are, have not been able to counteract, and there really seems to be no change in their favor so far as this aspect of the situation is concerned, with the exception that Mayor Gaynor appears to have advanced a step towards helping them. Heretofore he has rested upon his endorsement of the measure without the censorship clause. Now he seems to be pressing the passage of the ordinance.

* * *

A discussion of censorship extended the other day to comments on the action of the committee on paintings connected with the Brooklyn Institute. Mr. Charles A. Schieren, a former Mayor of Brooklyn, offered to donate a painting entitled, "To the Highest Bidder." It shows a negress slave and her child under auction. It is a valuable work to which gold medals have been awarded. The committee rejected it "in the belief that the subject brings up unpleasant recollections." A day or two later Senator Borah at Washington told Congress that slavery of the most degrading type is now effective in the Philippines and this announcement has been seized upon for argument that the rejected painting should be given the most prominent place of public exhibition possible to keep before the eyes of the rising generation the repulsive features of slavery, and have them prepared at all times to co-operate in fighting any attempt to revive it. And so we again find that, although many people are trying to confine attention to it within the lines of the motion picture field, censorship is of wide scope, and the greater the scope the stronger becomes the argument on constitutionality on the part of the motion picture people.

AMERICAN "HER BIG STORY" NOT A TWO-REEL.

Some time ago the American Film Manufacturing Company announced "Her Big Story," by Richard Washburn Child, as a two-reel subject. This was in error. The picture is an exceptionally splendid single reel for release May 31. This is about the date that the popular magazine will first publish the story.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Made Good.

READERS will remember a question raised lately by A. G. Wunderle, of the Pastime, Brooklyn, as to whether it was better to lay low circus week or make a special fight. Mr. Wunderle fought with a two-reel special every day and the "What Happened to Mary" as the added attraction. Some of his friends declared that he was throwing away money on top of that he naturally stood to lose through the presence of the superior attraction. Mr. Wunderle was good enough to comply with our request for information as to how he made out. This is his letter:

> The results showed an increased profit of fifty dollars above the best week of the past year, discounting the extra expense. The circus, as you said, tended to persuade the people to be more liberal. It seemed to increase their desire for amusement, according to several remarks I heard. The "Mary" reels were the biggest attraction.

That's the answer to all the men who this summer are going to confront the invasion of some circus. Most amusement men dread the coming of the tent attractions and too many show an inclination to hedge. Where the show is in town for a single day they may cut expenses for a week. Naturally they are right when they say the circus costs them money. And yet, as a matter of fact, *the circus brings new business to them.* All they have to do is to reach for it.

The circus performance runs about two hours and a half, twice a day. It brings into the city hundreds of people from other places, in some instances it brings thousands into town. Even with some shopping to do there is some spare time and the photoplay theater is the most natural place to turn to.

Coax them into your house by offering special attractions. Get a big two or three-reel feature and a couple of comedies and get out after them. Don't lie down.

The One Reel Feature.

The Mary series seems to have found a field all its own. The series story is familiar enough, but the series story that has a continuation of the same story is another matter. Predictions were freely made when this series was announced, that the fact that the stories were best shown in series would seriously militate against it. That the stories would be released about a month apart was supposed further to act against success, yet the Mary pictures have been run singly, the first five or seven have been brought back for successive nights, the first ten have been played back later and they will be running almost as strongly a year from now. This being the fact, it is to be regretted that other stories are not also made in series instead of individual releases. Twelve Broncho Billy stories in which the same Broncho Billy appeared in all would be a winner and we can imagine what would happen to the magazine that ran the fiction end of it with photographs of Mr. Anderson and his company for illustrations. In the rush for the two and three-part features the connected series seems to have been overlooked.

More Portrait Posters.

The Kraus Company has just published an edition of Mutual Players, uniform with the 11 x 14 posters of Licensed and Universal players. The new list includes Irving Cummings, Harry Benham, Warren Kerrigan, Fred Mace, Jack Richardson, J. B. Sherry, Edgena de Lespine, Marguerite Snow, Pauline Bush, Mabel Normand, The Thanhouser Kid and Anna Little. The price is two dollars the set of twelve. They work out excellently well for lobby display.

Doing Something.

Frank Montgomery, "The" Moving picture Man, is stirring things up in the southern states for which he has the rights to "From the Manger to the Cross." William Wright, of the Kalem Company, sends us a page of the Memphis Press, in which Tennessee publication an entire page is surcharged with a red ink advertisement of this impressive subject. A part of the text on this page is a well written account of the film, the rest being news and other advertising, but these twelve-line crimson letters go clear across and down the page. It's a trifle vivid for a sacred subject, but it is not offensive and it assuredly will get the business. The very fact of the red ink advertisement will make talk.

We have seen several pages run in two colors for the Kalem Irish subjects, when a green border was run in, but this is the first instance of a surcharged advertisement that we have seen. The ink is of a sufficiently light body to permit the black print to be read through it.

It is easily one of the most remarkable pieces of advertising yet received by this department.

An Educational Department.

The Pearce Weekly Bulletin, New Orleans, has a department devoted to industrials to be shown the coming week. This is a good idea from several points of view. It gives the reader an increased respect for the once despised "scenics" and impresses the thoughtful. It has a surprisingly large allowance of general gossip and a little more care in the make-up would result in a real magazine that would be eagerly watched for.

The day is passing when the educational subject on the end of a short reel can be regarded as an imposition on the managers. Now there is a demand for the educational subject and many managers make adroit use of these short lengths. In some houses there is an actual demand for them and the demand can be created anywhere by giving them the prominence that is their due.

Real Exchanges.

Lately we jokingly referred to these house bulletins as our own "exchange" list, but that is precisely what they are getting to be, and these little sheets are as eagerly watched for as some of the national magazines. We clip this from the Idle Hour Educator, Aberdeen, S. D.

> One of the latest requests to be placed upon our exchange list comes from the manager of one of Brooklyn's most popular theaters. We are pleased to mail him a copy of "The Educator" each week. Our little publication now goes into twelve different states of the Union, ranging from Maine to California.

Jack Nash, of the Isis News, Trinidad, Colorado, writes that he has placed 35 theaters on his exchange list, as the result of the mention in this department. It will be 36 presently for we have suggested to Emil Kerhlein, Jr., that he ask Mr. Nash for some samples.

The Isis News will have to go up to eight pages pretty soon, for the advertising grows apace and we think that some of the advertisers get better results than from the local paper.

If we hear any sounds of encouragement we'll start a Press Club for the Photoplay Theater Papers. How about it?

Another Ozone Machine.

Quite a number of houses now use Ozone machines to purify the air in their auditoriums instead of "killing the smell" with disinfectants. A new Ozone machine has come on the market at a lower price than those now offered. The machine was developed by a physician who intended it for use in sick rooms, but its success has resulted in the making of sizes suitable for larger spaces. We can supply the address to anyone interested.

Another One-Sheet Weekly.

The Martz is the latest one-sheet weekly. It is issued by the Martz Theater Company, Tipton, Ind. They state that if the experiment is a success they will raise it to a larger size. It will not be the success in any form that it would be as a four page paper right off the reel. The added cost of composition and printing would be carried by outside advertising and still they would have room for plenty of chat with the reader. The first issue carries a readable chat about the house and its advantages, not in a braggart vein but sincere and convincing. There is an announcement of a coming vaudeville act and the details of a new guessing contest. This will interest many managers, particularly those in the better residential districts. The second page is given to more general chat. We note that they run advertising slides for one dollar a month. They will find that it will pay them better to cut out the advertising slides and put the advertisements in the paper. This is the guessing contest.

> The Martz will soon present another contest somewhat similar to the "Who Are You" pictures shown by them some weeks ago. This time it will be a test as to your acquaintanceship with the city in which you live. Pictures will be taken of thirty of the residences in Tipton, those to be photographed to be taken at random from the different parts of town. Five of these will be thrown upon the screen each night until all thirty have been displayed. To the one guessing near——

Gossipy Announcements.

The Alpha Theater, Belleville, N. J., has a weekly program differing from many in that the man who gets it up writes the paragraphs intelligently. Several of their programs are at hand and each gives either a hint of the story or some bright comment. Quite a number of recent programs from other sources suggest that the manager takes the printed synopsis and cuts off what he needs without regard to whether this is the end of a sentence or not. We have actually seen programs where the paragraphs ended in the middle of sentences because the man who got out the copy was too lazy or too stupid to fix it up. It takes money to print programs and it is worth a little time to get the sheet out right. To start off from somewhere and end nowhere does not interest, and yet the object of adding a line or two to the title of the story is to catch the interest and make the reader want to see the performance. The Alpha does not copy. It prepares original stuff. It's worth while.

Didn't Then Did.

Harry C. Waldron, of the Langdon and Electric Theaters, Langdon, North Dakota, writes that he has cut the advertising and projection departments from this paper and has had them bound. He indexed the projection matters but did not index the Advertising for Exhibitors. Right on top of that comes a second letter, six days later, in which he says:

> I wrote you recently that I had made a file of your department but had not indexed it. Have found a simple method and suggest it for the benefit of others.
>
> Clipped out all pages, in order, and with mucilage pasted their edges into book form, each little volume containing, roughly, about

20 or 30 leaves. Numbered these from 1 up. Have taken a note book and headed the pages with the different subjects that interest me in this particular house, such as, "Matinee schemes," "Coupon, souvenir and premium schemes," "Good copy," "Novelties, innovations, etc," "Mailing list, requests, etc," "Special invitations, etc," "Programs," etc, etc. By indexing the different subjects, using my little booklet number and the page number, I have a dandy reference list to the entire contents of the department which can actively help me here. Of course, I have not listed the general comment, nor anything not going into detail.

This is my poor season here and now is the time I get busy on these stunts. When the fall comes, tho, with its better business, I am going to keep right on hustling.

I have two other little files which might interest some of the others. Have clipped every single ad in the World as far back as my file goes, and pasted them in a scrap book. I mean, of course, just one ad of each firm or each article offered. As new equipment comes on the market through the World columns, I clip it, thus having a complete file of dealers, manufacturers, theater equipment, accessories, etc. Of course, I do not clip film ads, feature ads, or the like, but only those of dealers and equipment, etc., I am likely to refer to. It is convenient for consulting when ordering and contains a lot of information.

The other file is one of general ad copy and chatty motion picture news, for use in my house leaflet and in special advertising. The clippings are gleaned from the different bulletins, Eclair, Kalem, Edison, Vitagraph, etc., from The World, the Universal Weekly, The N. Y. Telegraph, and the M. P. Story Magazine.

No, I don't spend all my time at my desk, but I like to have this stuff handy. Right now I am putting in a motor drive and two electric signs, doing all the work myself.

Captions.

We are going to follow much the same scheme for our own bound pages. When we have fully decided on the classifications we'll give them for the benefit of others who may want to keep the index going. It is handy to be able to turn to an item without laborious search. We think that Mr. Waldron will find a card index better than a note book and these are inexpensive.

Has a Paper.

Being a live wire, Mr. Waldron also has his weekly paper, *The Tattler*, described as a frivolous publication with a serious purpose. We would like to suggest to Mr. Waldron that even house papers should carry a date. The first issue was a very small four page, but it grew to a little larger size with the second issue and stays a five by seven inch four pages. It is interesting to note Mr. Waldron's adaptation of the hen and the duck story. Most of our readers will remember the original. Here is the expurgated version.

> SOMETHING TO CROW ABOUT
>
> *FOWL TALK*
>
> Ever notice when a duck lays an egg? It just waddles off and never says a word. Ever notice when a hen lays an egg? TALK ABOUT A CACKLE AND NOISE! Everyone can hear it. Go to a grocery store—100 people will ask for a hen's egg and only one will ever buy a duck's egg.
>
> Moral: It Pays to Advertise.

How will this do to rouse the interest of your feminine patrons:

> A man in a Pittsburg theater last week aroused feminine curiosity when he borrowed a pencil from a neighbor and excitedly sketched on the back of an envelope the costume of one of the screen artists. "I suppose you wonder why I drew that picture," he explained. "You see I am a ladies' tailor and have to know the latest style. That heroine's dress was something new, and the women here want what is new in styles. I often get ideas from the dress of the picture actresses. I will have this latest model for my customers in a week."

Some Humorist.

We hope that some time Mr. Langdon will write his experiences in book form. Under the general heading of News from the Front he tells the people back in Langdon what he is doing with a road show that makes six towns each week. Here is a characteristic paragraph:

> We left a vest at Pisek last week, a pair of gloves at Milton this week, and also some mail and a rod from the machines at Inkster. We are generally wearing our trousers when leaving a town, so we still have them.

A Shell Game.

Perhaps your trouble is not peanuts, but have you ever tried fighting some nuisance with slides. If we are not wrong it was a Canadian exhibitor who first called attention in this department to the slide crusade idea, but here comes a letter from Ralph R. Ruffner, of the Comet Theater, Vancouver, Washington. Answering his question before we print it we would say that Mr. Ruffner is justified in his pride in his letter heads. They are done in blue on blue paper with a silver comet possessed of a most luxuriant tail. The type display is neat, the wording good and the whole thing is big time. Here is the letter:

> My first offering to this department, while not dealing with advertising is sent for what it is worth, the thought in my mind being that while an exhibitor may spend lots of time and money to get the crowds, is his "house in order" to receive them? Whereas, be it
>
> Resolved, That after a man has taken advantage of the many fine points of the game, appearing as they do in your capably edited department each week, when he has anything to talk about that might be of use to some other exhibitor who may have a similar problem to solve, I think he is obligated to make a donation. That's me.
>
> "Peanuts, Their Virtues and Their Muss," is my subject.
>
> Small-town exhibitors have to rely upon regular patrons for their "livelihood," and it is to these that this "nutty" subject will perhaps appeal. To cultivate and hold the friendship and interest of one's best boosters—and every manager has a few—is one of the fine points of success. With me, my best outside booster is a peanut and popcorn man whose stand is opposite the theater.
>
> I wanted to clean up my house, make it more presentable—tidy and with some air of refinement; visible indications that there was a live-wire with a detail-eye on the job, and not a mere figurehead, and as my patrons for two years past have been in the habit of throwing their peanut shells on the floor, I began with that feature.
>
> How to stop the muss without hurting my friend's business—for he passes up and down the aisle with his basket each intermission—was the problem. (Of course I had the feelings of my peanut-eating patrons to consider as well.) I adopted jocularly worded slides, changing the copy about every two days, made them laugh and at the same time got over my point.
>
> My first was, "To Eat Plenty of Peanuts is Healthy; To Keep the Shells Off the Floor, Orderly. Be Both." A little improvement noted. Then, "Did You Know Peanuts Will Give You the Backache? Try Sweeping Up the Shells and See." Followed by "Peanuts Make Some People Have Fits. If You Don't Believe It Come Around To-Morrow Morning At 7 O'clock and Watch the Janitor." More improvement. "A noted German Scientist says: 'Peanuts stimulate the heart action.' You ought to hear what our Janitor says about the Shells, and he is not Noted either." "Cast your Bread upon the Waters but keep the Peanut Shells off the floor—Janitor." And the latest, "We are starting a Crusade against Profanity. Help us save our Janitor by keeping the Peanut Shells off the floor. Amen for that."
>
> Result: My friend's sales have increased (he says) and the muss has almost disappeared. To take care of the shells, each purchaser of a bag of nuts is given an empty paper sack.
>
> Now to take snap judgment at an article like this, a reader might wonder "what" kind of an element I've got to contend with, and the only reasonable answer to that is, competition is so strong (there are three houses here) and the shows all so long, that if my "customers" didn't eat something to tide them over, they'd starve to death before the program is finished.
>
> You said something about letter-heads one time. This is mine; I'm proud of it; adopted it when I first went into the business and have never altered it in any way. I didn't name the house, just made the best of an old name for business reasons, and there you have it. Will my stationery pass?

Checks on the Box Office.

The Novelty Theater, Sealy, Texas, is issuing checks on its box office instead of passes. W. N. Saunders, the manager, writes that while he uses it for his own passes he thinks that this form could be used good when countersigned by some local merchant in favor of some customers who have purchased goods to a stated value. We think the same way he does about it. It is more novel than the old style pass, will be talked about and shown and it will make money for the house and the merchants. We suggest the form for the benefit of those who may want to accept Mr. Saunders' suggestion. If he has any more ideas as good as this, we hope that he comes in often.

NO PROTEST
GOOD ANY NIGHT

Undivided Pleasures NONE Payable in Current FUNS

THE NOVELTY THEATRE
UNINCORPORATED
Guaranty FUN Plan

Pay to ____________________ ADMIT ONE

One and $\frac{\text{NO}}{\text{MORE}}$ - - - - - Admissions

Countersigned

____________________ ____________________

Without "TRUST" Privileges. Guaranteed by Board of Censors

Good and Bad.

Bank and Ryan send an invitation to the opening of their new theater, The Hippodrome, at Williamson, West Virginia. They have the proper idea of display for their name, the name of the house and the city are in red with the rest in black. The remainder of the text is in Old English, so small that you have to look at it about three times to see just what the opening date is. It is a twelve point body, but cut so small that it has a six point effect. As they had plenty of space, a larger size should have been insisted upon. Old English is a poor type for anything that the advertiser wants read, and with a whole book full of good type specimens, we wonder why this awkward type is used so often. With red and black it is impossible to suggest copper plate work. The announcement is on excellent stock with envelopes to match and must have cost something to produce. Next time try a combination of copperplate gothic and engravers' shaded. It works much better in solid color or two printings.

The house will run eight reels in the afternoon and the best four of those and vaudeville in the evening. The worst of the eight reels is apt to be better than the sort of vaudeville that gets into West Virginia.

A Half Page Goat.

Lately the Reliance released "The Bawler Out," a three-reel feature. It was shown at the Princess Theater, Evansville, Indiana, and to offset the effect the four local loan companies united in taking a half page advertisement in the daily paper, which was a great deal more than a half page advertisement for the Princess. Sometimes it is just as easy to make someone else do your advertising for you and then you do not have to pay the bills.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The Dinner.

ACCEPTANCES are coming in for the dinner of the photoplay writers under the auspices of the Inquest Club. If you have not made up your mind to attend make up your mind now, for there is not much time left in which to decide and you'll be sorry and we'll be sorry if you miss it. To recapitulate, the dinner will be held in Keene's Chop House, Saturday evening, May 31st. Tickets are two dollars each and may be had of the club members or by addressing the Dinner Committee, Box 70 Madison Square Station.

MacNamara Goes Abroad.

Walter MacNamara has severed his rather brief connection with the Universal script department as a special writer to go to England on a matter of film importance. Since his connection with the Universal on January 1st, he has written practically all of the comedies produced by T. Hayes Hunter and a number of dramatic plays, the most notable of which are "The Regeneration of John Storm," "King Danforth Retires," "Officer 174" and "The Comedian's Mask." He is equally at home in stage dramas and has five productions now running in London counting his music hall work, and has made a reputation for himself as a comedian. More than that Pop Hoadley (no quotation marks on the Pop, please, Mr. Printer. That's his given name—we all gave it to him) says he's one of the best fellows on earth—and Pop knows him well.

Off Weeks.

May and June are the months when "off days" and "off weeks" come most frequently, and some writers find the spring fever discouraging. You cannot run a locomotive any further on a ton of coal than a ton of coal will carry it and it's pretty much the same way with writing scripts.

You have a streak of inspiration and do two or three times the amount of work that represents your usual output, you work hard and fast, because genius burns and then you sit and make faces at the type mill for a couple of days and wonder what's the matter when you were doing so much better than usual. That's just the answer. You've done two weeks work in one and you've run as far as two weeks, energy will carry you. Don't force yourself for you'll only force yourself to write rot. Rest up.

As you progress you'll gradually increase your productive capacity, but you'll not improve a hundred per cent. in a couple of weeks and be able to keep it up. Go to the ball game or anything else you want, but don't try to force things.

This doesn't mean to fall into lazy habits, but when through impulse or circumstance, you work harder than usual, take a rest and get back to normal. Don't think your creative ability has fled. Just give it a chance to take a nap and you'll be all right again.

Keeping Carbons.

This from Arthur Leeds:

> I was one of the "lucky" ones who lost a script in the Universal fire. Willis said that they were just about to pass on it when it went up in smoke. Of course, I have a carbon; but I won't send that, and I won't recopy it, either—as it stands now. Looking it over, I see room for improvement; so I'll send it again after it has been rebuilt. He must surely be a foolish photoplay writer who fails to keep a carbon of his script, though.

It just drives home the argument that it pays to keep carbons. It may seem an excess of caution, but we keep one carbon at the house and one at our office. If both places burn down we'll be helpless, but it will take more than one fire to do it.

Taking it from another angle LaVerne Allen, of Oneida, N. Y., kept his carbons, but about the time the Universal had its fire he also was in a burnout and lost all his carbons, not to mention a new typewriter. Twice in the same place is too much. Perhaps he'll follow our scheme.

We Cannot See It.

A correspondent weeps a whole page of single spaced matter because the Lubin company has an arrangement whereby it can use such Munsey stories as it desires. Possibly there will come another page of tears when she learns that the American Company has a similar arrangement with Street and Smith and that Quo Vadis, Ben Hur, Les Miserables, and some scores of other novels have been visualized in from one to twelve reels. She thinks—or says she thinks—that it is going to kill the business but in spite of her effort to write an anonymous letter, we have a signed communication on another matter and know her for a photoplay writer. Possibly she blames the story arrangement for her failure to sell.

Now only a small proportion of fiction can be made into photoplay; not enough to materially hurt the market, and we think that the visualized story will be welcomed as a sort of glorified illustration of the tale admired in fiction form.

We said not long ago that we were not in the axe grinding business. We repeat that statement.

Mr. Curwood Once More.

James Oliver Curwood seems to be a bit peeved because we said not long ago that there is no reason why a butcher's boy should not write as good a photoplay as the trained fiction writer. He points to the fact that he gets a hundred dollars apiece for all he writes, and also seeks to traverse our statement that the fiction writer does not have to see his story as does the photoplay writer. He, two editors and three other fiction writers all stood aghast at the statement that the fiction writer did not have to see the story he writes.

Nevertheless we stand on our original statement that there is no reason why an intelligent butcher boy cannot write better stories than Mr. Curwood, who has a novel in process of publication. We did not state that the butcher's boy would get as much money as some of the fiction writers such as Mr. Curwood. We said he might write better stories, stronger plots, better situations, more natural development, because he sees the story with the eyes of the photoplay writer and not with the vision of the fiction writer.

Mr. Curwood does not seem to be a practical photoplay man. He is an author with a literary reputation and he is getting $80 for his reputation and $20 for his stories. Because he is a fiction writer he believes that the fiction writer must be the best writer of photoplay stories, and he doesn't know that for every fiction writer who gets $100 apiece for scripts there are a hundred who have turned out scripts not worth a dollar each. Some of the worst piffle turned out by a person able to read and write has come from men with national reputations, while many men who could not write a thousand word fiction story that would pass muster in a country weekly will turn out a photo story that has all the punch and action that might be expected from the novelist.

We have never said that any unlettered person could turn out acceptable photoplay material. On the contrary it takes a high degree of intelligence. It requires imagination, a sense of the dramatic, the ability to express oneself tersely and clearly. It is, in some ways, a more difficult art than the writing of the short story, but it does not require the refinements of literary style which is what the fiction writer is selling to the manufacturer, and so the way is opened to the butcher boy who may not have style, yet who does possess all the other requirements. The man who writes for a hundred dollars a script may turn out a photoplay that makes infinitely more work for the editor and producer than the script of the writer who is paid a quarter of that sum and yet who turns out a story clean cut, practicable and intelligle—utterly lacking in style—but a photoplay.

One of Those Human Documents.

The craze for human documents is fading, or rather passing to other names, but here comes a real writer to tell us what he thinks, and we are giving him plenty of room because he writes much that is sensible and helpful.

There are two broad classes of writers, those who do their best work under pressure and those who arrive at their best only through careful labor. This one represents the former class and he says:

I have reached a stage where "over-trying" has reduced my mind to chaos. Probably that phase has been threshed out a thousand times but if you haven't discussed it lately I believe a lot of your younger generation will find it helpful. Here's what I mean:

When I began writing, a couple years ago or more, I really didn't know there was such a word as technique. I had something I wanted to write and I wrote it as best I could and sent it on its way. And it sold—the first eight or ten without any trouble. Then the Saturday Evening Post grabbed one and that was my undoing. I began to get the idea that I could do better work; that I wasn't doing the best that was in me. Then I began to study and to read up and to "try." And I haven't done a decent thing since. In the old days, in revising, if I saw anything that could be bettered and the betterment came to me at the same time, I made the substitution. If not I let it stand and worried no more about it—being in a state of blissful ignorance. Now I am never satisfied. Even if the better thing doesn't come to me I am obsessed by a haunting idea that the thing as I've done it is all wrong and I labor and mull over it until I've smeared all the spontaniety out of it. In other words I'm trying, not to write the best story I *can*, but to write a *perfect* story. I'm fretting so much about how it's going to read that the blessed freshness is all squeezed out of it.

The Form and the Plot.

Here's an illuminating letter:

> I am a constant reader of your photoplaywright department and am a writer of scenarios. I have written about thirty scripts, (none were accepted as yet, though I have many out at present). I know that I have the right scenario form, as I have seen sample scripts in books on the technique of the photoplay. I have also read the book that you have written. Now, that I have the correct form, the plot enters into the question.
>
> Most of my plots, I think, are original. A friend of mine, one who writes photoplays himself and one who has had about ten scripts accepted, says that he wishes that he were able to write plots as good as mine. Now, here comes a queer turn of affairs. Why are his accepted and mine rejected? Why is it that I am so unsuccessful? There must be a reason somewhere. And I am trying quite hard to find that elusive reason.
>
> The Universal in passing judgment on five of my scripts, said that similar themes had been used before. That, to my understanding, implies that I had actually sat down and plagiarized anothers thoughts. Yet I am positive that I have never seen a theme like the ones that the Universal marked "similar theme used before." And then again, it's against my principle to sit down and just plagiarize.

"Similar theme used before" no more means that the plot has been stolen than "Not available" means that the story is too poor to produce. It is simply a word of advice to the author that he is treading upon another plot. It does not suggest that he has done so knowingly. It merely states that a similar play has been done.

We do not always regard with venerating awe the checked reason. Lots of times the reason is worthless because the person who does the checking knows nothing. We saw a Ramo slip the other day with half a dozen reasons checked, none of which seemed to apply to the story. It's the man behind the pencil that counts, but the Universal has been checking close to the line of late and we think that the editor has diagnosed this writer's case. He is writing good plots, but they are plots that he remembers. He does not remember that he remembers them, and that is where the trouble lies. He is not a creator. He has a well founded technique, but he lacks imagination and in straining for plots he digs deep into his brain and brings up the plots he has read without recognizing them as old acquaintances. The plots are better than those of the man who sells one in ten, but the man who sells can originate and the man who does not, copies the work of others. That he does not know that he does this, makes his position all the worse. If he knew that he stole some of his plots he would be able to distinguish between those he creates and those he remembers, but they all seem new to him and so he cannot know which really are his.

There doesn't seem to be much help for a writer like that. If he keeps on writing he will get into trouble some day. The only thing to be done, if it can be done, is to train the memory to a point where the source of the plot can be traced.

Getting Wise.

Another of our correspondents has gained wisdom. He has a vivid imagination and he's been writing a lot of plays, but they have not sold because imagination alone never sold much stuff. Lately he has been looking around for reasons and now he has found the answer. He writes:

> I am taking a course of study in our local university. For a long while now you have been advising us ivory-domed beginners to patronize this university. At last the idea has penetrated the dense osseous tissue of my think tank and I have evolved a system of study of the best of the films which I see. My system might not be the best for everybody for it requires a mighty good memory.
>
> Formerly, when I went to the picture show, I sat in a tense attitude watching for pointers. Now, I abandon myself to a thorough enjoyment of the films. I see two or three shows and then go home and—go to bed. Next morning, I try to decide which picture has made the most impression on me. Then I write that story just as it was produced, scene for scene, leader for leader, everything just as it came onto the screen. Then I begin to fire questions at my story—Where was the punch? What was the conflict? How was my sympathy enlisted? How did the author arrange his scenes? etc, etc. When I am through I have gained all that the picture in question can teach me.
>
> No one who has never tried the scheme can realize the value of this simple proceeding. For example, the biggest idea that I have yet obtained is that these better stories all have a characteristic which I can find no word to express. The nearest I can come to it is to say that they are "balanced." I couldn't tell you in six pages what I mean by that word but you will know. Another big idea that I have gained is that the authors of these stories have taken infinite pains with them. They have put power into their scenes, they have given dignity to their characters, they have avoided trivialities. As a simple corollary to this discovery I have about decided that it is not so much your story as the way you write it that really counts.
>
> The next one I send you is going to be balanced. It is going to bear the marks of infinite pains and it will be arranged to strike with all the power it has. This is going to cut down the facility and ease with which I can originate plots but when I have originated one it is going to be worth something. I never felt more confident that I was going to succeed than I do now. I never felt the power that confidence gives until I took your advice and went to the University.

This correspondent's memory, as appears from other parts of his letter, is developed, through training, to an unusual degree. In his work he is required to keep constantly in mind thousands of details and so it happens that he can see three picture shows and remember them the next morning with almost photographic accuracy. Most students of the Home University will find it better to see one show three times than three shows once each, but the idea is the same. Remember the photoplays. Look back and see what it was that made the impression and why. Then write it down as briefly as you can and look it over again and study it. After a time you'll be able to put your finger on the "punch" almost instinctively. You will be able to take it out of the story and study it, and after you've studied enough you'll be able to put the punch in your own scripts.

You'll find, in a word, that a photoplay is written with care and intelligence and not just dashed off. After that happens you are a graduate and manufacturers will give you diplomas that will be recognized by the local banks if not by other institutions of learning.

Saved.

Hugh King Harris has been doing Missionary work. He writes:

> I learned, by accident the other day, one of the girls in the mailing room had the photoplay writing bee in her bonnet. She cannot operate, or utilize a typewriter, and her ideas of plot would amuse one, if she were not so painfully serious. She was about to invest $4 for a course in a New York "School"—they had started at $25 and came on down the line, and finally made an offer to take $4 and the balance of the $25 from her first sale. Generous souls. An inspection of Technique of the Photoplay, made her sit up and take notice. She doesn't want those "lessons" now. Probably she will never submit any plays—but I believe I have saved some editors the trouble of returning scripts, and at least one girl real disappointment.

If there was someone like that to stand at the elbow of every foolish person who believes the lying statements about the income to be gained and the ease with which scripts are written, some schools would close and hundreds of dollars would be saved to people who can ill afford to waste the four dollars that now marks the "school's" lowest extra special discount. At least one girl can thank Mr. Harris for saving her four dollars in money, an indefinite sum in postage stamps and many a heartache.

The Comedy Relief.

In melodrama and even drama of a more polite sort, the comedy relief is a strong feature. To lighten the tone of the plot a pair of young lovers are dragged in now and then or perhaps, while the chambermaid is waiting for her bell boy sweetheart she does a song and dance. Some writers try this in photoplay and the idea seems to be growing.

The comedy relief is all right in a three act melodrama with forty-five minutes to an act, but you have none too much time in eighteen minutes in which to tell your story without any side issues. Stick to the thread of your story and leave comedy out of drama and drama out of comedy.

Inquiries.

NOTE.—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or 'that man.' Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

S. H. F.—Selig and Vitagraph make most of the animal pictures, but they work largely on scripts written to order. Better stick to the regular stuff unless you know just what is wanted.

M. P. M.—You will not get a receipt for your script, and you'll not get it even if you write for it a second time. The companies cannot hire a couple of clerks just to send out receipts. Send in your story, wait eight weeks, and then send a polite note of inquiry. To ask for a receipt or write feverish letters is to emphasize the fact that you are new at the game. Don't do it.

D. G. W.—We cannot tell what is the matter with your scripts, but it is evident that you have not quite hit the idea, though you seem to be working along the right lines. No company has the right to mark your script. A courteous letter to the home office should bring you the cost of copying, and may prevent future markings. Several companies have made "The Scarlet Letter," either under that title or modified. They always seem to go well. Why not another?

RUBENA—Lillian Gish was the girl in "The Left Handed Man." She is not any relation to Miss Sweet that anyone seems to know of, but we understand she was a child playmate of Miss Pickford's. It is Sydney Ayres, not Acres.

R. J. M.—You have found your own solution. You are told not to write certain lines of stories, for these are cared for by contract, while the company is in the market for a very limited number of other scripts. Just at present Essanay is not in the market for scripts of any description.

RUBENA—Miss Gertrude Bambrick was the bride in "A Ragtime Romance." Joseph Holland was Brave Eagle in "Back to the Primitive."

C. W. B.—We have queried Mr. Delaney, but have not yet received the reply.

X. Y. Z.—Give your name next time. There isn't any place we know of where you can break into a studio unless you're a sheriff or a burglar.

R. E. A.—We have no recent information as to the company you mention. If it were alive we should hear something. Keep away from those companies not having an outlet for their releases. That K-B name is not yet known.

K. N. W.—In "The Wanderer," Henry Walthall was the Wanderer, Miss Mae Marsh the girl, and Miss Claire McDowell and Lionel Barrymore the sweethearts who later married. No dope on the Thanhouser section.

A. L. J.—Thanks for the music. You write on your script either the price you want or "At usual rates." The latter is the more general and the better way. If you mark a price, the company sends you the money or sends back the script. If you leave it usual rates, they pay what they generally pay. In no case should a script be sent with the price subject to correspondence. No editor will spend time dickering about the price. The company may make the script and then send you a check, which is one reason why you should not send a script to more than one company at a time. You need a copy of "Technique of the Photoplay"—if there are any left.

MOTHER G.—We cannot identify Pathe players. Ed Coxen was Tom in "The Chaperon Gets a Ducking." R. H. Grey is the other player you ask about.

COUNTRY BOY—The two players are not related. We do not identify Pathe players.

G. M.—Look in recent issues for the reply to your first question. The second name we do not know.

L. G. C.—It looks as though you did not study the screened product closely enough to see what the company really wants. We cannot tell more than this without reading the script, and we do not read scripts.

D. F. F.—It is "fearfully hard" to get questions answered unless you follow the rules and sign your name. And, don't ask if they are married.

G. A. P.—Kalem boys only in New York. You can submit to the eastern and western studios of the others mentioned. There is a very slight market for tragedies, because the happy ending is preferred, but do not distort a tragedy into a happy ending. Write a story that naturally leads to a pleasant climax. Write again about that five-month script, but be nice. We have not the slightest idea that the individuals you mention would steal a play. If they say it was sent back it probably was. It's not the punch that makes a melodrama, it is the way the incidents are handled. Most companies find that the contract system works well because they make contracts with those who can keep on delivering the goods.

L. H. V.—You'll have to keep on writing to forget some of the school stuff, and get the benefit of practice. The rejections seem to be encouraging. We cannot tell, without seeing your scripts, what sort of a chance you have, and this department cannot read scripts. The average good writer should sell at least fifty per cent of his work, though not necessarily at the first place to which it is sent. Study the stuff on the screen and the synopses in this paper, to get an idea of what each company wants.

J. F. F.—Kinemacolor film is precisely the same color as the regular black and white stuff, and can be run as a black and white if desired. The colors are obtained through the use of red and green screens alternating in front of the lens of the projection machine. Each alternate photograph is made with a red screen, and the others with the green. These give negatives with the color values accentuated. There is no blue though a violet flicker shutter gives a suggestion of blue. It is rather too involved a matter for a short explanation, but that is the basis of the idea. Up to the present time it is not possible to take pictures in natural colors for projection purposes.

Projection Department

Edited by F. H. RICHARDSON

New York Operators' Notice.

THE Editor of this department has given Local Union 35 one hour's time each week, from eleven to twelve, Thursday. During that hour he is delivering a series of lectures on projection and what goes with it. All members of Local Union 35 are welcome. There is no charge of any kind.

Rheostat Delivery.

Mr. John Condon, St. Louis, Mo., writes, wanting to know the amperage delivery of Power's circular wire coil, 220 volt rheostat, on 110 and 220 volt, d. c. A test of this rheostat shows the following delivery, 110 volt, d. c. With the lever on contact 14, 10 amperes; contact 13, 12 amperes; contact 12, 14 amperes; contact 11, 15 amperes; contact 10, 17 amperes; contact 9, 20 amperes; contact 8, 20 amperes; contact 7, 25 amperes; contact 6, 30 amperes; contact 5, 34 amperes; contact 4, 34 amperes; contact 3, 45 amperes; contact 2, 48 amperes, with the two coils remaining red hot. On 240 volt current, contact 14 gives 33 amperes; contact 13, 38; contact 12, 41; contacts 11 and 10, 45; contacts 9 and 8, 48; contact 7, 60; contact 6, 68, with the remaining coils red hot. On 110 volt, a. c., beginning with contact 14, the delivery in amperes is as follows: 14, 16, 18, 20, 22, 24, 24, 26, 33, 36, 36, 47, 52, with the two coils remaining red hot. I have no test of this instrument with 220 volts, d. c., but the delivery would be a little less than with 240 volts. It will, of course, be understood that these figures are not absolutely reliable, since the voltage may vary a little; also the test was not made with the light adjusted exactly to the best projection standard, and that would make a difference.

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Outside Shutter and Definition.

Mr. A. R. Thomas, Atchison, Kansas, writes:

> This is my first offering to the department. In April 12th issue, Springfield, Mo., under the head "Injuring Definition," asks with regard to effect of outside shutter on the definition of the picture. I have experimented somewhat on this question in the past and find that if the shutter is set to cut one-third, or one-half of the lens opening, the effect on the screen is a very hazy appearance of the light. Flashing the light through the stationary film, with shutter set at same position, I find a blurred image on the screen. Now, looking at the matter in the light of that experiment, would it make any perceptible difference in the definition of the picture when running the machine at normal speed? Another question: In projecting one film the picture will be sharp, and in perfect focus, but the next, succeeding reel of a different make will be slightly out-of-focus, and the lens has to be readjusted before the definition is sharp. Now is there a difference in thickness of film put out by different manufacturers, and if so, would it be so pronounced as to cause this effect? My own idea is that it would. We all know the emulsion is next the light and furthest from the lens. If one film is thicker than the other, the thicker film would keep the emulsion further from the lens than the thinner; but is that the cause of the trouble?

As to the shutter, what Brother Thomas means is that if you set the shutter, with the machine standing still, so that it covers half or third of the lens, and flash the light through the film, the image on the screen will be blurred. This is quite true and is, I presume, due to the fact that half of the rays are cut off, thus injuring the definition. Rays of light pass in every direction from every portion of the picture in the aperture, hence pass through every portion of the lens, and if you cut half of them off you would only be using the rays through one-half of the lens which causes the blurred effect, though just precisely why it does this, I am not myself prepared to say. I do not think this would have any effect as to injuring definition when running the machine at normal speed, since the action would, I believe, be too rapid to be perceived by the eye. In fact, I do not see that the outside shutter would have any effect at all as to injuring definition, unless there be a slight travel ghost, and that, I think, was really Springfield's trouble. As to the other matter, it is very probable that different thickness of film has something to do with the matter, but inasmuch as there is only a variation of about two one-thousandths of an inch in film thickness, I do not think the whole trouble can be accounted for in that way. If any of the brothers have had experience with moving picture cameras and know the whole answer to this proposition, let them set it forth. The effect is not only there as between different films, but it is also frequently present in different sections of the same film.

Getting Wise.

Mr. Setti E. Barnes, Wichita, Kansas, writes:

> Just a few lines to let you know Wichita is still on the map. I am running two Power's Six machines, projecting a 15 foot picture at 97 feet on a canvas screen, coated with alabastine. The current is d. c., from a motor generator set, using about 32 amperes. I try to govern the speed of my machine to fit the action of the picture and to have a clear, evenly illuminated field at all times. I have been operating more than five years and am just beginning to find out how little I really do know. The house, the Marple Theater, is a very nice one, seating over 500. We show three reels of Licensed pictures. Our manager is a prince. He allows the operator full charge of the operating room and gets anything wanted, but, of course, expects good projection in return. He never butts in, telling you to do this or that, but believes in the axiom
>
> PERFECT
> PROJECTION
> PLEASES
> PEOPLE.
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> Would like to say that I tried out Brother Worthen's scheme of putting a brace on his shutter bracket, April 5th issue. I was troubled with travel ghost. Yesterday I put on brace and now—well, the travel ghost is gone. It certainly is a good stunt. I noticed sometime ago several letters about green glass eye-protectors to be used on the machine. I have one of my own design which serves all purposes. It fastens to the lower film shield and is just heavy enough to hold the same down while threading. All I have to do is give it a touch and the guard is up with the glass in position to protect the eyes from the glare of the spot. As to the complaint of a Wichita operator who had trouble at the Marple Theater and wrote you concerning it sometime ago, in my opinion, he was the one at fault. He claimed to set fire to a film through its proximity to an incandescent globe—I doubt it. He claims the fire was started by a 4 c. p. incandescent lamp. I laid a piece of film on a 16 c. p. lamp for an hour and then took it off because I got tired of looking at it. It was only just curled a little bit.

I guess there is no question about Wichita still being on the map, Brother Barnes, because it bears the reputation of being a pretty lively little village. I note what you say concerning the operator who sent in the complaint from Wichita. I am sorry that ever got into print. I intend in the future to keep such semi-personal matters out of the department, unless there seems to be some extraordinarily good reason for their publication. Your glass protector stunt is all right, and I can recommend it for that type of machine, if the weight of the glass be not too great, but just barely enough to hold the shield down while threading.

That Soldering Torch.

Mr. A. De Gregory, Tampa, Florida, writes:

> I received the handbook and am perfectly satisfied. It is worth double its price. Would like to know if you handle soldering torches and what the price is.

A short time ago I ran across a little soldering torch which I thought would be of use to the operator, and, merely as a matter of accommodation, offered to send one, by parcel post, to all those remitting the sum of $1.00. I supposed I would have a dozen or so to send out, but it has become a first-class nuisance. I want to accommodate you boys as far as I can, but it consumes a lot of valuable time to go down and buy those torches, write additional directions to go with them, examine each torch and see that it is all right, wrap them up and address them, take them over and have each one weighed and affix the postage. Therefore, if any more of you that want that torch can just add twenty-five cents more to the dollar, remitting a total of $1.25.

Brooklyn Answered.

Mr. A. W. Ballenger, York, Nebraska, writes:

> This is rather late to answer Brooklyn, N. Y., issue of March 1st, in regard to the Simplex troubles, but I have been experimenting on that fire shutter trouble, *i. e.*, the fire shutters getting hot, expanding and sticking. Mine has never troubled me until I used some things to make it stick. First I tried lubrication, both oil and graphite, and that made it stick. I also found out that if the guides were kept clean with kerosene or gasoline, no matter how intense the heat, there would be no sticking. It may possibly be that the brother has not taken into consideration the rust (that is what I call it), which gathers on iron or steel when it is exposed to an intense heat. This must be removed. This trouble can be avoided by using kerosene or gasoline once a week. In regard to the framing device, I wish to say that the one I have worked hard when I first got it, but before I installed the machine for operation, I worked a solution of good, rather light lubricating oil and flake graphite into all the places I could find when there was a bind, or a chance for excessive wear. Now, I wash the machine out at intervals and give it a fresh dose of graphite. No trouble where you keep things well oiled. It is much cheaper to buy good oil than to replace even one little part. To keep the motor from squeaking when starting, wash the commutator with rag moistened in kerosene, also clean the brushes where they rub on the commutator and use only a good grade of vaseline in the oil cups. Motor troubles are thus eliminated.

As to the Simplex fire shutter, I think the makers would do well to leave a little more play. There is no particular reason, so far as I can see, for fitting the shutter so closely, and the close fit evidently has serious objections. Graphite is a most excellent lubricating medium. The only objection to its use on the machine is the fact that it is black and hence a dirty thing to use. I cannot agree with you as to the use of vaseline in the oil cups of the motor. Vaseline is not a very high grade lubricant. I would myself much perfer automobile cylinder oil, if the motor cups were adapted to its use; but most motor bearings have an oil well that requires the use of a not very heavy oil.

Toledo, Ohio, Answered.

Mr. H. W. Snodgrass, Holton, Kansas, writes:

> In this, my first literary offense, I will enter the brotherhood circle with a few words of possible help to Toledo Ohio, who complains that his picture is out of focus on one side. A remedy for this may be found in loosening the thumb-screws holding the mechanism to its stand and straightening the head, which possibly has gotten slightly out of line. I have had this occur with the new model as well as with the old. Possibly Lloyd G. Balkam, Washington, D. C., can find relief by adjusting his machine head.

To all and sundry of which Toledo and Washington will kindly give due heed. You are welcome to the department, brother Snodgrass. Call again.

Still in the Ring.

Mr. J. P. Meany, Empire Theater, Sunnyvale, California, wishes a correction made as follows:

> I wish to correct an impression which has gone out that the Empire Theater has changed hands or gone out of business. Nothing of the sort. We are merely awaiting the completion of an up-to-date cement theater building. It will be ready about the middle of May. We find your advice to be excellent and are using it to good advantage in construction, equipment, etc. The building will be 100 feet in length. Will have a nicely fitted stage to take care of traveling shows. The World is an indispensable adjunct to our business.

Let the good work go on. Larger and better buildings for moving picture theaters are the rule. Wish you all kinds of success in the new home.

From Racine.

Mr. R. J. Groenke, Racine, Wisconsin, converses after the following fashion:

> Just a few lines to let you know that Racine has a new moving picture theater, the White House, which opened two weeks ago and has, so far, been enjoying good business. The building was erected by the union men of Racine, who have their meeting rooms on its upper floor. Our picture is 15 feet at 90 feet. The present equipment consists of a 1913 Motiograph and spotlight, but I expect to add a Power's 6-A soon. The only thing I have to kick about is the fact that the film service is not as good as it should be. There are too many "rainy days" on our screen. Two of the Milwaukee boys came to our city last Friday and tried to organize a local. I, of course signed up and was given a working permit lobby card, to be hung in the box office. But the manager preferred not to have it displayed. Do you think that was wise? I have both of your handbooks. Could not get along without them any more than I could without The Moving Picture World. I enclose $3.00 for another year's subscription.

You have about a six inch e. f., objective lens, friend Groenke, and I would recommend that you read my reply to Lodi, California, so that when you get your Power's Six, you can do a little experimenting with the shutter, since I think you will not need quite as wide a main blade as that supplied with the machine. If you have an outside shutter on your Motiograph, you might try the same experiment with that. As to the union card in the lobby, I think your manager is in error. I wonder if he has the exhibitors' league card (the exhibitors' union) hanging up anywhere. The display of the union card cannot possibly do him any harm and may do him some good. At any rate, there isn't much use in a man being dissatisfied with organization in this day and age. Organization is the rule of the day and it is a good rule too. I have said before, and I say again, that I want to see both the exhibitors and the operators thoroughly and completely organized, so that they can deal with each other as organizations, instead of as individuals. It will be far better for all concerned.

Neither Engine or Dynamo Large Enough.

Mr. A. R. Bishop, Bridgetown, N. S., encloses $2.50 for a handbook and writes as follows:

> Will you give us your advice as regards an electric light outfit? We want to project a 12 foot picture and would want to use 10, 12 or 16 c. p. lights in addition to our arc. Might have to set the engine about 300 yards from the theater. Would you consider a 4 H. P. engine and a 2½ kow., 60 volt generator large enough for this size picture, or would you advise the purchase of a heavier outfit? We want to show a good, clear picture. It costs us $2.00 per night for our Bridgetown theater, using about 35 amperes about two and a half hours.

Assuming your city current to be 110 volts, 35 amperes would be almost 4 k. w., which at twelve cents per k. w., a very high price indeed, would be approximately fifty cents per hour. At $2.00 for two hours and a half, you are paying a very high price indeed. Possibly you are using 220 volts through a rheostat, in which case the price per k.w. is not excessive. No, I would install a 6 h.p. engine and a 3½ k.w., 70 volt generator. The outfit you speak of will probably give you good service within its limitations, but I personally would prefer more engine and more dynamo, as well as a little higher voltage.

More Careless Printing.

Mr. Phillip C. Stillwell, Erie, Pennsylvania, contributes the following:

> Enclosed are pieces of 101 Bison film; also I have had some trouble with other makes lately. Now how in thunder can we be expected to put up a good picture when they print them out of frame and incorporate other faults, as per the samples? I have a ghost. Have tried two 7½ and one 6½ and 7½, with the first named next the light. Have set them close together and far apart, have moved lamp backward and forward, have tried different carbon settings. Am using ⅝ cored above and below. Direct current through a rheostat. My picture is 14 feet nt 115 feet, using a half size lens. My Power's Six intermittent casing leaked oil out of the main shaft bearing. To remedy this, I am using a good grade of heavy cylinder oil. I use the best grade of cream separator oil for the other bearings, and find it to be cheapest in the long run. Will send description of my motor-drive. Have not seen or read of any like it in the department. Am driving from three gears instead of one.

Send on the picture and the description, Brother Stillwell. Glad to have it. If valuable, will publish it. Separator oil ought to be a good lubricant for machine bearings. Cylinder oil I have often recommended for the intermittent casing. As to the films, such rank work is an outrage. It has been spoken of before in this department and is due to raw, rank, unadulterated carelessness. In the first place, part of the faults, such as the occasional dark picture, are committed in the printing department, and then the inspection department fails to find and eliminate them. In our sample shown, the printing machine was not registered properly and one picture overlaps into the next. In another a patch is not properly made, causing a nuisance. If film exchanges would inspect new reels thoroughly and ship back defective ones, accompanied by a good stout kick, this sort of work would soon be a thing of the past. The Bison-101 Company is not the only one guilty.

The Power's Six Lens Ring.

Let me caution all users of Power's Six machines to be sure not only to center the lens ring with the aperture but to be very sure that the screws, holding the ring, are all tightened the same, so that the lens ring sets square with the faceplate of the machine. If this is not done, there may be some trouble with out-of-focus or ghost, or both.

An Open Letter.

Kansas City, Mo., Moving Picture Operators' Union, No. 170, I. A. T. S. E., sends in the following letter, which they are sending to all locals:

> Having been organized and affiliated with the I. A. T. S. E., I wish to call your attention to a few points in which we, as a whole, are interested, viz.: (1) That operators pay the same per capita tax as sister locals composed of stage men, etc. (2) While our per capita tax is the same, we have not the same rights as locals 35 and 37. (3) That we are granted charters to operate moving picture-machines, and spot lights where located inside the operating room. (4) That some moving-picture locals have the word projector on their charters, while all charters granted since the Springfield Convention have this word stricken off. An order was issued by the last convention to take the word projecting off all charters. (5) That grips, flymen, electricians, stage carpenters are not operators. (6) That the granting of auxiliary M. P. M. O. charters is ruinous. And now a word of explanation: My intention is to obtain the signature of every member of the various operators' locals to the enclosed petition, to be presented to the Seattle Convention in July.
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> The petition reads as follows, omitting its preamble for sake of brevity:
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> "We, the undersigned moving picture and projecting machine operators of the U. S. and C., do petition this assembly to grant the following to the moving picture operators of the U. S. & O.: that we be granted jurisdiction over all spots, floods, picture machines, stereopticons, etc., from the front of all theaters back to the curtain line, and further, that no auxiliary M. P. M. O. charter be granted to any stage local. All existing auxiliary unions at this time be given a direct charter, or jurisdiction be given to nearest moving picture local, and further that the word projecting be added to all M. P. M. O. charters."

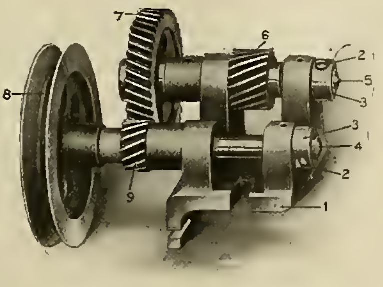
I have printed this because it is a matter to be brought before the convention, and it is one which should be fully and freely discussed, since it presents a great many angles and is not as easy of solution as it looks. I refrain from commenting at this time until others have had their sayl. The letter itself I have abbreviated somewhat, but have carefully refrained from altering any of its meaning.

Brother Hadden asked me to call the attention of all operators' locals to the importance of having delegates at the convention, but this has already been done.

Power's Six Motor Drive.

Mr. John Hart Cobalt, Chicago, Illinois, writes as follows:

> Will you kindly tell me what kind of a motor-drive attachment the Power's Company furnishes for their No. Six machine; also whether you consider it as good as any other drive for this mechanism?



The Power's Six motor-drive is a simple little device, as shown in accompanying picture. The attachment is fastened to the base of the machine right under gear 640, plate 4, page 278 of the handbook, with which gear 6 of the attachment meshes. The power is thus applied in practically the same way it would be applied by the crank itself. Holes are provided in the base of the machine for the motor attachment. Yes, I consider this attachment as being as good as any for this particular mechanism; in fact, it has some points of excellence as against any other motor attachment for the Power's machine, in that it is simple and places the motor, belt, etc., on the offside of the machine where they are entirely out of the way. The attachment can be adjusted to the machine by any competent machinist, or

Action Too Fast.

Nutley, N. J., sends in the following complaint:

> We run several Biograph films each week, and for a long time I have noticed the players' actions, both in drama- and comedy, appear to be unnaturally fast, although, I seldom vary from the normal speed of 20 minutes for 1,000 feet of film. Recently, at the direction of the manager, this speed was reduced 25%, which was the cause of a continuous dropping of the automatic fire shutter, without much improvement in the film action. The machine is a Power's Six A, and in perfect condition. The picture is 14 feet at 70. Using the above speed, the pictures are simply great until we strike the Biograph, then the action is so swift as to become bewildering. I have had five years' experience on the crank and have always had good, clear, steady pictures, but these Biographs have me lashed to the mast. What is the trouble? Cameramen, directors, actors or operator? If the fault is my own, I want to know it; but this seems incredible, since other pictures show up perfectly at the normal speed of projection.

I do not know, brother, but under-speed of the camera would account for the rapid action, but it seems strange since, according to your own figures you are only running 50 feet of film per minute, and that is ten feet under normal speed. I do not agree with you so far as not changing speed is concerned. Speed should be changed very frequently, to fit the action of each individual scene, or film. The Biograph Company informs me that the trouble complained of did exist temporarily, but has been found out and remedied.

The Bunch of Grapes.

I suppose, after reading the following letter, the Cincinnati Operators' Union will send their best gun-man to New York to camp on my trail. I am indeed sorry for the disappointment awaiting our Cincinnati brothers, but here is the letter. The joke is on the Editor. Mrs. Muriel Rohde, 31 Cincinnati Avenue, St. Augustine. Fla., writes:

> I see in the April 12th issue, there is a dark, deep, dense mystery concerning poor me. When you published my letter in the February 15th issue, you made the mistake of reading my street address for the name of the city. To defend my husband and partner, I would like to say he is not t-i-r-e-d, nor is he hunting for an easy way out. We are in the real estate business and the M. P. theater is our extra work, as we only run it at night. I must confess I am one of the "new women" and have always liked to build houses and fool with machinery, while my husband prefers music and business; so you see we each have the part we really love, and yet we are altogether chums, partners, husband and wife. I am hugely grateful to Mr. Lacy for his sympathy, however, even though I d-o-n-t require it. You have no idea how much your department has meant to me, for I have needed help to get along, and a woman engaged in this work has a harder time to get at things than you men have. But I have enjoyed every minute of my time. Now one more word and I am through. St. Augustine, Fla., has two (2) lady operators. I have laughed over this dark, deep, dense mystery until tears have come to my eyes. I am paid the same as any other operator, and get the same, wages as the best in this city get—so there!

Slap, bing!—just like that. And now we'll all stand hitched. And now, I'll tell you what I want you to do, Mrs. Rohde; I want you and the other lady operator to get your phogetraps tuck together on a postal card, and send them in for publication; also I would suggest that you send one to Mr. Henry Lacy, Local 165, M. P. and P. M. Operators, 131 West 5th Street, Cincinnati, Ohio. You might also put the skin of a couple of grapes in the letter. I very much like one phrase of your letter, viz.: "partners, chums, husband and wife." There is some class to that kind of a proposition. But I am sure your definition of the "new woman" and the accepted New York version is not the same. "New woman" here in New York City means a freak hat, a face plastered with powder, a skin-tight hobble skirt, slit up to the knee, and all that goes along with that kind of a make-up, including wine suppers at 2 A. M., with some *other* woman's husband, usually. But I must apologize, Mrs. Rohde, for, of course, your definition and the New York definition are at wide variance. The term "new woman" immediately called to mind the New York point of view on that phrase, however. I am well aware of the fact that the woman who is a chum and partner of her husband is not that kind of a freak, for the New York "new woman" is a freak, pure and simple. I am indeed glad that you have found enjoyment and benefit in the department. I, too, and I presume thousands of readers of the department have had a good broad smile over Cincinnati's dark lantern search after the bunch of grapes. But all's well that ends well, and we now await the photograph. If you cannot get the other lady to come in on that, send one of yourself anyhow.

Cleveland Boys Have Banquet.

The Editor is in receipt of the very neatly gotten up souvenir program, issued by the Cleveland Moving Picture Machine Operators' Union, No. 170, I. A. T. S. E., on the occasion of their first annual banquet and entertainment, given at Elks' banquet hall, Cleveland. The program was accompanied by the following letter, from S. M. Hulbert, of the Cleveland Local:

> A large number of our members and friends enjoyed the good things to eat while watching the vaudeville, including the Thanhouser Kid and her sister, which was a treat especially for those who have so often seen their work in moving pictures. They received a hearty reception which proved their popularity among those who see them on the screen. After several of the guests had responded to the requests of the toastmaster, including labor men of the local and state federations, the banquet was adjourned at 2:10 A. M. Those present expressed themselves as having a good time. We hope to have again the opportunity of entertaining our friends in the near future.

Above is a picture of the officers of Local 170, which gave the entertainment. From left to right, top row: Harland Holmden, Secretary-Treasurer; Sam Shaw, Vice-President; L. J. Shafrank, Recording Secretary. Center: S. M. Hulbert, President. Lower row: Lewis von H. J. Des Chambeault, Sergeant-at-Arms; Benjamin Brown, Business Agent; and Oliver Kurr, Junior Guard. We are glad to know that the affair was a success, and trust that Local 170 will live to enjoy many similar, successful occasions.

Applies Heat to the Patch.

Mr. Glenn Bossard, Avon, New York, contributes the following idea and says:

> That new handbook certainly is a fine thing and something every operator should own. I find by having a small electric light, which furnishes a little heat, under the film patching plate, the patch is dried and welded much better. That brother with one arm must have his hands full keeping his arc and everything else running smoothly; particularly if he uses a. c.

The heat idea may or may not be all right. I could not say, but film cement sets so very quickly that I would not suppose it would be of any particular value. How can a one-armed man have his *hands* full?

Information Wanted.

Lakeland, Florida, makes the following inquiries:

> I now have a 115 foot throw but wish to move the projector forward to within 66 feet of the screen. (1) What focal length condensers ought I have, the picture being 15 feet in width. (2) Will my General Electric transformer be large enough? Am using a barrel of water now, but it consumes too much current. My picture now has a far-away look, but otherwise is great. (3) Is this angle too great for a good picture?

(1) You should have either two 7½ or one 7½ and one 6½, whichever give best results. (2) If you mean the transformer out on the pole, or wherever it is located, which supplies the building, it will be necessary to have either a rheostat or low-voltage transformer (Inductor Economizer, etc.), in addition thereto. If, on the other hand, you mean that you have a 30-40-50 ampere operating room transformer then it will be all right, provided it be one built for the voltage of the house supply. Water resistance is a nuisance; also it is more or less variable and unreliable. A rheostat is much better and an inductor or economizer is a still greater improvement. For information as to action of rheostats, economizers, etc., see pages 107 to 170 of the Operators' and Managers' Handbook, a 450 page book of instruction by the editor of this department, for sale by The Moving Picture World, price postpaid $2.50. (3) The angle shown is 24 feet in 60, side throw, which is much more than I would advise. You will have keystone effect, some distortion and out of focus effect. Possibly you may be able to overcome the latter, but I would not tackle a proposition of that kind in a house of mine unless it were absolutely necessary. What do you mean by "far-away look"?

Fernia, B. C., Canada, Answered.

Mr. A. W. Ballenger, York, Nebraska, answers Fernie, B. C., as follows:

> In answer to D. A. McDonald, Fernie, B. C., he should have no trouble with his 110 v. d. c., giving a yellow light if his clamps and wire terminals are perfectly clean, and if his condensers are of the best grade. In regard to the condensers, I have tried the cheap, $1.00 kind and never was able to get even a reasonably good light, but when I got my new machine the condensers which came with the machine are much thicker and a better quality of lens. Since then I have had no trouble. Of course I focused the condensers. That has much to do with the yellow light. Get them focused to where they belong and note the difference. With regard to carbons: the ⅝ cored above and ½ solid below will give very good light if set according to the handbook. There will be a minimum of needling if the carbons are not run closer together than an eighth inch, and not farther apart than ¼ of an inch; also they should not be brought together after starting, as continued touching together will tend to form a hard spot, and then the needling begins. There should not be too great an angle to the set of the carbons. Just place lower carbon, if a half inch one, with the front side barely even with, or a trifle in advance of the upper.
>
> Relative to trouble with the lower loop, beg to say that I took time to try to make my machine, a Simplex, lose the lower loop, and could not. This I am convinced, however, will cause the trouble, viz.: If lower sprocket teeth are worn, or full of dirt. Same with the intermittent sprocket. Also if screw 36, plate 2, page 294 of the Handbook, which holds roller in position, becomes loose or worn the trouble is liable to happen. The same is true regarding breakage or looseness of the lower arm roller spring, No. 43, plate 5, page 300. Lower loop-losing is a thing I have never had to contend with on the Simplex, except one instance, a patch where the sprocket holes did not match. This I fixed before running it again.

As to losing the lower loop, no machine should do that if it be kept in proper adjustment and the films themselves be in good condition. But if the films have badly made patches or the machine be out of adjustment as to its lower magazine, take up tension or the lower sprocket idler, then the fault may occur on any machine, though with the Power's Six the loop is automatically re-formed if it be equipped with the loop setter.

Operator Flood Sufferers Benefit.

Mr. P. Everett Wagner, Thomasville, N. C., writes asking if any of the money taken in at the New York Exhibitor's Flood Sufferers Benefit will go to operators who were losers in the flood. He also suggests that every operator should send me the sum of one dollar, same to be forwarded by me to operator flood victims. The suggestion does credit to Brother Wagner, but it is impractical for several reasons, not the least of which would be the fact that I would have no means of knowing what operators would be deserving of the benefit. As to who will receive the exhibitors benefit money, I cannot say. It will doubtless go to exhibitors exclusively.

Possible Exception.

Raymond C. O'Quinn, Petersburg, Florida, writes:

> I note you do not like to receive letters from a boy, but I am going to write anyhow. I have been operating for three years, and have your little handbook; also the $1.50 one, as well as the two volumes put out by the American School of Correspondence. Projection is very good in this town, but could, of course, be better. April 12th issue, friend Balkan reports out-of-focus trouble. We had the same difficulty and if your own suggestions do not remedy the fault, let him try twisting the barrel of his lens around. This is my first trip to the department, but I would like to write you of the conditions in the theaters here. My age is sixteen. I put that at the bottom for I knew if it was placed at the beginning you would not go any farther.

You do me an injustice friend O'Quinn. Strange as it may seem, I was a sixteen year old boy myself, just a few years ago—at least it seems just a few years ago, and I can assure you I am not over sixteen and a half in spirit right now. According to your letter, which is very well written indeed, you seem to be one of the exceptions. I have met boys sixteen years old who were, so far as poise and mentality went, far ahead of men twice their age, but, as a general proposition I do seriously object to sixteen year old boys in an operating room, because they lack experience and judgment. I shall be glad to have the letter you speak of. Send it in whenever the spirit moves and the ink bottle is handy.

Some New Scheme.

Mr. Louis N. Sorensen, Fort Clinton, Ohio, writes:

> Your columns are certainly interesting and I will now contribute my mite in the shape of a description of our method of handling reels. My manager is the inventor and the manufacturer of a rewinder, which is not a rewinder in the ordinary sense of the term. I just arrange my films in the rotation I want them to run, and then start the machine. There is a picture on the screen all the time. We have no stops or intermissions, and find the people like it much better than waiting for reel changing, while looking at advertising slides. I think the same as Mr. Hendry that the picture show is no place for advertising, except in so far as it applies to your own program. I have some operating room, not a "booth." It is 7 x 12 x 9 feet, cement floor, steel sides and ceiling, large vent flue which opens through the roof, as well as another opening which brings fresh air directly from outside of the building. Flicker? No, we are not bothered with it at all, and we do not have to make a foot race out of a funeral march either. I do not know it all yet, but if you continue the Projection Department I certainly will know as much as the other fellow, in course of time at least.

I wish I were where I could slap you on the wrist for arousing our curiosity by telling us what you have got, and then not showing it to us, either by picture or description. You tell your manager to come across with a description of that whatever-it-is. You say it is not a rewinder, and that is about all you do say. Suppose you get busy and converse just a little more about the flicker business also.

An Error.

In March 12th issue, in quoting a letter from the General Electric Company I seem to have misconstrued something that was said. That company now calls my attention to the fact that, while all the rest of it was correct, the statement that their prices for mercury arc rectifiers have been reduced was an error. According to the present letter these prices have really been slightly advanced, but they now cover the cost of the rectifiers delivered to the customer.

Trouble Galore.

Mr. George Ehruine, Marblehead, Ohio, orders a handbook and sets forth his trouble as follows:

> I am up against it. I built an addition of 24 feet to my theater, making the throw 76 instead of 50. Before this we always had a very good, steady clear picture, but now in spite of all we can do, our picture is dull and flickers very much. The flicker is so bad that I cannot use my silver screen. We have tried everything we know of, or ever read of in your department, without avail, and I am losing patronage. I use two-pin Edison machines. Would I get better pictures by having the machine remodeled into one-pin?

You most emphatically would. No wonder you cannot use a silver screen. I thought the old two-pin machines were dead and buried. My recommendation would be, however, that you get a new up-to-date, three wing outside shutter mechanism. The only thing I do not understand about this matter is why you have trouble through increasing the distance, unless you, at the same time, increased the size of your picture. If you placed your machines back 25 feet further, and use the same lenses, that would account for the dullness of the picture and for the added flicker also. Your second sentence is a neat little problem in higher mathematics.

Show Me the Place.

Mr. John Matthews, Nicholasville, Kentucky, slaps the Editor on the wrist in the following letter:

> As regards belting a motor to the Edison machine, I noticed in one issue of the department you tell an operator it is a very bad idea to belt to the fly-wheel of a machine, then you turn right around and tell another operator that the fly-wheel is the right place to belt to. Now, I would like to know which is really the proper place to belt the motor to, the same being a Kimble, ⅛ h. p., variable speed. I may be green, but I am not afraid to show my lack of knowledge when I can learn by asking questions.

Show me the place where I ever said it was correct to belt to the fly-wheel of a projection machine, and I will read it with pain. Most certainly if I did I was day-dreaming when I wrote that particular paragraph. For the Edison machine, I would suggest the Chambless motor-drive. This device was described and illustrated in the department last week and is excellent for the purpose for which it is intended. You are perfectly right in not being ashamed to ask questions. Only the fool fears to show lack of knowledge when he can obtain it by asking questions.

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Comments on the Films

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"A MOCK MARRIAGE" (Lubin), May 9.—A sordid story with a cheap ending, but little value as entertainment. Audiences will take even trashy stories, when they are pleasant or romantic; but this is neither. Monte Katterjohn is the author and George Nicholls produced it. Irving White plays an interesting role, but spectators will have little sympathy for the others. The photography is clear, but without quality.

"CUPID'S HIRED MAN" (Vitagraph), May 9.—A new story and a cleverly imagined one. But it is too stony cold through the first two-thirds to make the best entertainment. The old-maid is ridiculed by her fellow-townsfolk (a state of affairs that isn't subtlely enough suggested, and who, when she finds a burglar in her house, hires him to play her sweetheart from the West. He likes his job until Mr. Bunny comes from the city, but what happens then pleases the old-maid. Flora Finch, John Bunny, and Charles Edwards play the three leading roles. The camera work is clear.

"MONTREAL, QUEBEC, AND HALIFAX" (Patheplay), May 9.—A travel picture of interest and merit showing the most famous buildings and points of interest in and near the three chief cities of Canada. It is clearly photographed. Such travel offerings are not wholly satisfying, because there is not enough personality in them; they are too much like the collections of postcard pictures that one sees.

"IN THE VALLEY OF VESUBLE" (Patheplay), May 9.—With the foregoing is this offering of entirely different quality. It is a well-colored travel picture, a true motion picture of a mountain valley, full of interest, grandeur and beauty. It stands for a day's outing and has a personality of its own. A tip-top offering.

"THE CHEYENNE MASSACRE" (Kalem), May 9.—A two-part special offering dealing with pioneer times in the far West. We have already noticed it. See page 283 issue of April 19, 1913.

"IN THE DAYS OF WITCHCRAFT" (Selig), May 9.—On the whole, a dignified and graceful offering, telling a story of early days in New England. In the story there is nothing new, but the producer, F. W. Huntley, has managed to get a picturesque atmosphere and has made several charming scenes. The players are acceptable at nearly all times, but there is nothing especially to commend in their work; it has no brilliant moments. The camera man deserves credit. It makes a very fair offering.

"A WOMAN'S WAY" (Essanay), May 9.—Some prettily photographed scenes with good, natural acting make this trashy story fairly entertaining in its picture form. It seems a pity that producers use such material as this to work with; it hampers them grievously. The players, among whom are E. H. Calvert, Ruth Stonehouse and Gertrude Scott, deserve credit as do the producer and especially the camera man, but no one else connected with this offering does. Those sets and the natural playing will please.

"THE GOLDEN WEDDING" (Edison), May 9.—A reverie story that has been done in pictures time and again. An old couple, after their golden wedding, dream of their youth, through war times to the present. With good, old tunes to help out the suggestion, it might make a very acceptable offering indeed. But in this case it must hold by its theme alone, as it has not been done artistically nor expensively; yet it will surely make the tunes go well. The author, Herbert Prior, deserves no credit for anything new. It is naturally acted by Harry Beaumont and Mabel Trunnelle, who are well supported by William West, Adell Clark, Kathleen Coughlin and W. Porter. The photography is fair.

"THE HASH HOUSE COUNT" (Kalem), May 9.—The count referred to is not numerical. The offering made a good deal of laughter, but it has only the rough horse-play in it that brought this forth. John Brennan made a hit with the audience. Ruth Roland and Marshal Neilan support him. It is very clearly photographed.

"TOOTHACHE" (Kalem), May 9.—This on the reel with the foregoing has more freshness. Its chief asset is Marshal Nielan's tramp, which is really very amusing. The misery of the toothache makes John Brennan and this hobo companions in arms with a hot-water bottle between them. The two together on this reel make an acceptable program lightener. Both are clearly photographed.

"THE WRATH OF OSAKA" (Vitagraph), May 8.—A story by Gene Mullin, taken in Japan by the traveling Vitagraph company. It is intended to be a tragedy, but, at least in the early scenes, it fails of being tragic, because of its players who, as Japanese, are comical. Maurice Costello looks anything but Japanese in his costume, and there was some laughter. The women are passable Japs, but none of the men get by. The backgrounds are as interesting as could be, but the picture, as a dramatic offering, is weak.

"HER MOTHER'S AMBITION" (Patheplay), May 8.—"Paid in Full" is the drama from which this picture comes. Marian Leonard did one almost exactly like it for the Gem last summer. It is a fair offering, not a great picture.

"A TRIP THROUGH THE 'NORTH ISLAND' OF NEW ZEALAND, FROM AUCKLAND TO WELLINGTON" (Melies), May 8.—A worthy travel picture showing much that is deeply interesting in the world's smallest continent. There are four sections of it. The first deals with Auckland and gives good views of that important city; then come sections dealing with Maori people of the present day and finally fine glimpses of Wellington. A good offering.

"SHE MUST BE UGLY" (Lubin), May 8.—A picture that made plenty of laughter and seemed to be well liked. The idea it uses—the pretty typist getting married and making her discouraged boss advertise for an ugly one—has been used a number of times, but there is freshness enough in the picture to justify it. One would say that its author, E. W. Sargent, had seen the others and then shown how they might have been made so as to approach possibility. It is funnier than any of the others that we remember. Of course, it isn't high art. D. A. Hotaling produced it with Mae Hotely in the lead.

"HATTIE'S NEW HAT" (Lubin), May 8.—With the foregoing this farce by the same author, producer and company, also made laughter. Like the other, it pleased many, but there was no time when it made the whole house laugh. Its quality comes from its unexpected things. We see, for instance, a man cutting a hole in big, empty hat box and wonder what he is going to do with it. We are not permitted to know for some time and then when we find it on his head and connected with the gas, it is in this case, very amusing.

"FRAPPE LOVE" (Biograph), May 8.—This picture made laughter, especially in the gallery, but it is vulgar.

"THE COVETED PRIZE" (Biograph), May 8.—With the foregoing, this farcical picture made but little laughter; it is dull.

"TWO WESTERN PATHS" (Essanay), May 8.—A middle-aged westerner falls in love with a vaudeville singer and, after an incident that makes it seem natural, marries her. She loves him, but the old life calls and she can't stand the lonely cabin, so she leaves him. This is quite sufficient to make tragedy enough for one little household and it is enough to make a very acceptable picture of human life. Arthur Mackley and his company produced it. It is well acted, clearly photographed and has distinct charm. An offering that will be liked.

"HER GUARDIAN" (Selig), May 8.—The author and producer of this picture is Lem Parker. He deserves credit for it as a producer, but very little as author. In sets, acting and all that goes to make a scenario effective it is fine, but what is the use in telling the same old story so often? Of course, there will be many who will see it for the first time and to them it will be a good offering. Hobart Bosworth plays a guardian of a girl (Amy Trask), with whom he has fallen in love. There's another man (Wheeler Oakman). But Amy thinks it her duty to marry her guardian. He finds how the wind is setting and wisely withdraws.

"THE PROPHECY" (Essanay), May 7.—In the first scene, a gypsy gives an enigma poem to a girl, Dorothy Phillips, and the picture shows how it comes true. This is the right way to start such a picture, but, in its development, it is needlessly obscure. This comes about chiefly through the awkward way the characters are introduced. The baker, the cobbler, and the farmer don't seem like natural members of a community. Then, when the lover, Allen Holuber, comes, the girl's father has just been accused of murdering the cobbler and it is not a time for her to begin a love affair with a stranger, who is not really in the story yet. The photography is fair and the offering has considerable merit.

"BELLE BOYDE, A CONFEDERATE SPY" (Selig), May 7.—Pretty girls, men in uniform, troops in motion and very exciting battle scenes are found in this as in every perfect girl-spy story. As for the story itself, there is not much difference between one and the next. The photography is only so so. Oscar Eagle produced it from the script of C. Nixon. Winnifred Greenwood and Charles Clary play the romantic leads. H. Lounsdale is General Jackson.

"THE CROOKED BANKERS" (Patheplay), May 7.—A melodrama that is not convincing, but almost all the old accepted qualities are found in it and it will find plenty to take pleasure in it. The photography is good.

"THE DEER SLAYER" (Vitagraph), May 7.—This two-part feature offering has been reviewed at length in THE MOVING PICTURE WORLD. See page 31, issue of April 5, 1913.

"THE ALIEN" (Kalem), May 7.—A patriotic picture in very truth. It's a pleasure to commend it, not only because it's a better offering than most, but because it has a sincerer kind of patriotism than usual with so-called patriotic pictures. We have seen no other picture that was like it, and if the audience doesn't applaud at the end, it will be because it is a very cold kind of audience. The story is simple, but it contrasts the quality of justice in a republic with that in a kingdom and ends with a couple of scenes showing the alien convinced of the value of this country's ideals, raising the flag and repeating the oath of allegience such as is taught in schools. This is flashed on the screen. It makes a bully kind of end. The alien is played by R. Vignola, his wife by Alice Hollister, their children, by Doris and George Hollister. James Rose plays the friend.

"DISCIPLINING DAISY" (Vitagraph), May 7.—A breezy, almost spicy picture that doesn't transgress the rules of good taste. It was popular with the audience, there is no doubt of that. The story is clear, fresh and may instruct. Cutie has a role in it, but it deals chiefly with Daisy, a girl at college and shows how she is cured of borrowing clothes from girl friends. It is the better for being a bit daring, because it has been carefully produced and doesn't offend. Wilfred North produced it from the script of Winifred Warner. Dorothy Kelly and Wallie Van have the leads.

"AUNTY AND THE GIRLS" (Edison), May 7.—A very slight picture whose comic feature is Alice Washburn in the rig of a cowboy. It is clearly photographed and amused.

"WITH THE ASSISTANCE OF 'SHEP'" (Edison), May 7.—On the same reel, is this comedy which made a hit. It is by Nolan Gane, and features a shepherd dog that is truly the best animal we have ever seen in pictures except, perhaps, "Rowdy." The natural way that Shep helps the lovers and the seemingly logical, but wholly unexpected things that he does makes true comedy and a very laughable offering. Alice Washburn is aunty who won't let Elsie MacLeod, her niece, and Raymond McKee get married. The photography is clear and it makes a pretty picture as well as a good comedy.

"THE HEART OF VALESKA" (Edison), May 12.—An interesting, romantic tale of Russia pictured in simple backgrounds that serve very well although not truly Russian. It is not tensely dramatic, but is clear at all times and flows convincingly enough to hold the attention from the first. Marion Nesbitt plays Valeska with dignity and charm, but without real fire. Marc MacDermott plays a count who falls in love with her. He is the most interesting figure in the picture. Bigelow Cooper as a tax gatherer, makes a distinct, convincing impression as do Valeska's parents, Mrs. Bechtel and J. Sturgeon. Richard Ridgley plays Valeska's first sweetheart. The photography is clear enough, but might have been much improved upon. The author, M. M. Katterjohn, deserves credit for an entertaining story which has been well produced.

"THE ADVENTURE OF AN HEIRESS" (Kalem), May 12.—A pretty picture with a good deal in its atmosphere that is well-bred, even distinguished; the acting of one of the lesser characters made it fall from this peculiar grace at one or two points. The story is freshly conceived, new and interesting. The leading role, the heiress, is a fortunate one for Alice Joyce and she fills it very pleasingly. Tom Moore, as her father's secretary, plays the other romantic role which the story makes secondary and conventional. Isabel Vernon, as the girl's mother is not always sure in her drawing and Richard Purdon, the father, though natural, is also conventional at most times. The offering stands on its story, its pretty scenes and its fine photography and will be much liked by all kinds.

"PATHE'S WEEKLY No. 20," May 12.—A very full number with good items covering a wide range of subjects. One could wish that the photography were as clear in all the items as in the best.

"THE KING AND THE COPPER" (Biograph), May 12.—An amusing extravaganza which gives the Biograph players a chance to do clever acting. It seemed to take with the audience and we heard a good deal of laughter. A South Sea Island sketch, it has a cannibal king and his chief officer of state whose robe of dignity is a copper's coat with badge and helmet.

"A RAINY DAY" (Biograph), May 12.—A farce with a touch of vulgarity to it, but that took very strongly with the audience, there being much laughter from beginning to end. Edward Dillon plays a clubman who dresses up in woman's clothes and goes out for a walk in the rain. He has white stockings and even the blind man follows to "rubber." It was taken on a real rainy day.

"THE POST-IMPRESSIONISTS" (Selig), May 12.—Maibelle Hekes Justice has written a clever satire on the new forms of art and Hardee Kirkland has produced it in a very creditable way so that it makes an amusing offering that seemed to make a hit with the audience. Cubism has been well advertised and widely made fun of and this picture comes to an audience ready to understand and appreciate it. Such a picture makes the average spectator feel that he is particularly clever; for it is a highbrow subject that all can enjoy. Jack Nelson and Winifred Greenwood play the romantic leads ably supported by Frank Weed and Lafayette McKee as the fathers. There are some very good scenes; well thought out and showing good composition.

"LUCKY COHEN" (Lubin), May 12.—A laughable little farce by Mae Hotely. It is not wholly new, but has enough freshness to make it entertaining. The audience seemed to like it.

"A TEN ACRE GOLD BRICK" (Lubin), May 12.—A farce that made laughter and seemed to be liked. It deals with a rural pair who are swindled by being persuaded to buy a few acres of sand in Florida, but who are too crafty to stay swindled. It is amusingly acted. The author is E. W. Sargent. Both offerings on the split reel were produced by A. Hotaling.

"THE WRONG PAIR" (Vitagraph), May 12.—We have had this situation a good many times and in a good many ways. For instance, we have had the picture where a horse was lost and advertised for with the result that the yard was full of horses; we have had two in which it was umbrellas; several in which it was dogs; one Vitagraph in which it was "the wrong couple," etc. Nevertheless, it made laughter.

"THE GRAND CANYON" (Vitagraph), May 12.—A picture of the mountains with a few views of the great canyon. The photography lacks quality and it is not very picturesque.

"MR. HORATIO SPARKINS" (Vitagraph), May 13.—A clever, amusing comedy picture from Dickens. In quality, its humor is first-class and the players have not failed in "putting it over" to us or making us see all the fun. Perhaps the film is too long, but the good parts of it make up for the dry parts. Courtenay Foote plays Sparkins, a dandy by night, a clerk by day, and makes a true and fresh character of him. He deserves credit. The other leading character, the spinster daughter of Squire Malderton, whom her parents have found it hard to marry off, is played by Flora Finch, a good actress, but hardly fitted to get all there was of fun from her part of the situation, except perhaps in the last scene where she and her mother find Horatio waiting at the counter of the linen draper's shop. Van Dyke Brooke produced it and much credit is due him. Seen later with proper music, it was a hundred per cent. better.

"A WOMAN OF IMPULSE" (Patheplay), May 13.—A picture made in France that, from the viewpoint of art, is the most commendable of today's releases. Its feature, from the popular point of view, is a stag hunt over the meadows of France and in which we see the stag in the water being followed by the pack and then the stag with his big antlers, at bay. It has some of the best chosen backgrounds that we have seen in days. Its characters are true and full of atmosphere. Some of its photography is glorious, most of it is pretty. The story is made clear, is simple, has a pleasant sentiment and holds the attention well.

"THE JAPANESE DAGGER" (Eclipse), May 12.—A two-part picture that seems to justify its length, though it is not a true masterpiece but an entertaining offering. The situation creates at once a feeling of mystery and dread. The producer has cleverly hightened this by bringing in one of Italy's biggest battleships as the ship of the hero, a naval lieutenant. The sets are carefully made and fit the story, though the photography, while clear, is not, on the whole, as picturesque as might be. The hero has brought home from Japan a dagger with a queer inscription warning everyone against taking the weapon out of Japan lest evil come of it. He doesn't believe there is any need to worry, but when he is at home, a very tragic misfortune befalls him; he kills his sweetheart, thinking her a burglar—the dagger is at his hand and he stabs her with it. The story doesn't hold equally well all through, but it holds.

"THE PADRE'S STRATEGY" (Lubin), May 13.—A romantic melodrama that is good entertainment, because of its situation which is full of adventure. It might have been much more effectively written. It is a good offering from what it has, but it might have had much more. That padre is a true character; the others are commendable figures, although part of the bandit's crowd looks like the real thing. The padre's strategy helps a girl's lover rescue her from the cabin of a bandit who has carried her off. His method seems new. W. Melville is author and producer. E. Nevins plays the padre; Dolly Larkin, the girl; C. Von Schiller, her lover; J. Holland, the bandit; and Henry King, his lieutenant. The photography is clear. The picture is not artistic.

"THE RANCH GIRL'S PARTNER" (Essanay), May 13.—A romantic picture by Arthur Mackley's company that will furnish entertainment. It has an acceptable heroine (she ought to watch her facial expression a bit more cloosely; she can improve a bit in that); it has some perfect moonlight scenes; the old, artificial, but acceptable, situations, and a touch of real romance. The photography, in the day scenes, could have been clearer.

"THE PROPHECY" (Edison), May 13.—A melodramatic picture that entertains mostly because it is full of pleasant reminiscences. These are not so clearly of any definite, good play as of good times in general at the show. It reminds one of plays not of life, but in spite of its artificiality, is pleasing. The people (in English high life), have very queer manners, but interest. Mary Fuller, authoress and leading woman, plays a conventional, but attractive coquette who nearly breaks a little love affair between two juveniles, pretty Marion Weeks and R. Ridgley. The photography is commendable.

"LIEUTENANT JONES" (Selig), May 13.—The heroine's father is a paymaster at an army post and had lost at cards beyond his means to a captain (A. E. Garcia). This officer is jealous of the girl's (Kathlyn Williams), affection for the lieutenant (Harold Lockwood). This situation is worked up into a melodrama in which we find the lieutenant overhearing the officer ask the paymaster to steal from the pay-roll. In the next act, the officer overhears the hero persuading the paymaster not to take the money and he, at once, brings the colonel who catches the hero replacing the box of bills in the safe. So the hero is compelled to pretend he is guilty to save the girl's father. The Indians help the hero to rehabilitate himself and then we have the ending full of justice rather than of law. This sort of thing takes well still, a good many like it. The photography is very acceptable.

"THE PAYMASTER" (Lubin), May 10.—The well-used situation, in which burglars force a mother to tell where her absent husband has hidden the pay-roll pouch, will be found again in this melodrama. There is always a large part of the audience that enjoys these melodramas, and it liked this, although it is not especially artistic. Clara Williams plays the woman with her usual intelligent understanding of what is wanted in such cases. The photographs are clear. A good offering for the right audience.

"PUTTIN' IT OVER ON PAPA" (Patheplay), May 10.—There were several hearty laughs in this rural farce-burlesque; but, between them, there were some very sleepy places in which were heard rattling of newspapers. Paul Panzer plays Papa, a farmer who forbids his daughter (Pearl Sendelar), to marry a "dude." We don't remember seeing any elopement like this one in any picture before and found it amusing. Rose Gore, as Mother, adds something to the fun. The offering would have been a hundred per cent. better in half the length.

"THE HOUSE OF DARKNESS" (Biograph), May 10.—The "house" referred to in the title is lunacy which metaphorically is considered as a dwelling. There is some story, but it is slight and, as for ourselves, it left us absolutely cold. Because from the arrangements, stage setting, and the action that went before, it was too plainly shown, at the climax, what the outcome was going to be. There is but little suspense. The photography is without much quality. The players had no real chance, but furnish the offering's sole interest.

"AN ACCIDENTAL ALIBI" (Edison), May 10.—That this old style, amateurish script is pretty well acted keeps the offering from dragging too much, but we don't see how it can possibly interest any one very deeply. For a moment, it gets a bit of added interest from its showing of a motion picture company at work. John Adair, the author, should have credit for thinking up the scheme of having Joe's face seen in the motion picture and so getting his alibi and Augustus Phillips, Bessie Learn and Robert Brower, the actors, should have credit. The photography is without quality. If producers of pictures could only hear what is said about them! Not about this one in particular, but about most of them. There is something wrong.

"THE SEA MAIDEN" (Vitagraph), May 10.—The situation used in this offering is old and not convincing. As it is worked out here, it offers some views of Santa Catalina Island and adds a little that is salacious and much that is vulgar.

"THE RIVER PIRATES" (Kalem), May 10.—That nest of the river pirates, in which most of this picture is set, is romantic and well worth while. The picture also has some dandy river views, among which, one of those old, back-kicking steamers, loaded with cotton, is attacked by the pirates in a big rowboat. The action doesn't drag and develops a conventional, but acceptable love story effectively. It makes, on the whole, a pretty good offering for all kinds of tastes.

"ALKALI IKE'S MOTHER-IN-LAW" (Essanay), May 10.—In the early scenes, Alkali needs a mother-in-law who can trounce him well and soon, to the spectator's contentment, she comes. We like her discipline of the brute, but he turns, gets hold of a book on hypnotism and she is powerless. As soon as the book comes into the picture, its quality changes and the fun almost drops out of it; it becomes burlesque. Yet the audienc eseemed to like all of it, liked the way mother "comes back." The camera work is clear.

Independent

"THE SERGEANT'S DAUGHTER" (Dragon), May 19.—A two-part story of West Point and of army post life, but mostly of life at the Point. It's a melodrama of the older kind, but has a quality that will make it popular with the many and it is fortunate in the two leading men who, when the story opens, are cadets at the Academy. One of these is played by Earl Foxe and the other by Charles Chester. The girl is the sergeant's daughter, with whom the boys are in love. Fay Perry takes the role and is personally a perfect heroine. The sergeant, Frank Purdon, is acceptable in that role. There is a fine atmosphere of real life at the Point in the picture due to its having been taken at the place and produced to be convincingly military. The backgrounds are the Academy buildings and one scene shows the cadets at drill.

"THE OUTCAST" (Dragon), May 12.—This offering makes an appeal that is not strong, chiefly because it is not all convincing. There is clear photography with interesting backgrounds and the acting is fair, but the scenario is weak. The plot is conventional and gives us a heroine and hero who contrive to get into difficulties that are artificial enough.

"DAD'S ORDERS" (Solax), May 14.—A farcical love story in which the hero, played by Fronie Fronholtz, disguised as his uncle, marries the heroine, played by Marian Swayne. The father wants her to marry the older man, but even the girl doesn't see through the disguise. The photography is clear.

"THE PAST FORGIVEN" (Solax), May 9.—The heroine of this picture has been a white slave, but has been rescued by a Salvation lassie and sent to a ranch where a cowboy has married her. The man who once owned her appears and her hubsand learns the truth. He sends her out of the house and the picture shows us how the reconciliation is brought about. Marian Swayne and Darwin Karr play the leads pleasingly. The photography is clear, though the subject can not be called fresh.

"THE PERIL OF THE PAST" (Gaumont), Special.—Taking its departure from a situation that has been used very often, this picture, a three-part offering. contains much first-class dramatic material that is both human and new. The story is very effectively developed, and being strongly acted, makes a serviceable feature, one that justifies its length. The average spectator will find in it situations with which he is familiar along with the new parts, but he will also find some of the delightfully interesting backgrounds for which the Gaumont Company is famous. It was taken, in part, near Biarritz and shows some views along the docks that are full of merit. One series of scenes is worthy of special notice. This gives us a fresh and very dramatic development of the "third-degree" picture and in it jealousy is deliberately fostered in a woman who has been her husband's accomplice in a murder, so that she will "give away" the secret in her wrath where hidden detectives will overhear. All these scenes are finely artistic and very effective.

"THE RANCH STENOGRAPHER" (Frontier), May 17.—A brisk comedy offering, with some hearty laughs in it. It is full of Western ginger and has some original ideas in it. The scene in which the girl stenographer collides with a barbed wire fence and has to be rescued by two men is very funny. A good offering.

"THE TOURIST AND THE FLOWER GIRL" (Imp), May 29.—A plot with rather greater possibilities than were realized here. The girl discovers that the interesting young man loves flowers. She poses as a flower girl and sells him posies. The love affair was so badly rushed that it spoiled the effect somewhat, giving too much of a farcical turn for comedy of this sort. The young man later poses as a butler in order to see the girl.

"THE HONOR OF THE REGIMENT" (Bison), May 31. A very entertaining two-reel production, with war in the Philippines as the leading feature. The first scenes are taken at the Presidio in San Francisco, where the love story develops. The plot is a good one and the observer is led along with close attention as the two captains fight to win the hand of the colonel's daughter. There is treachery and under handed dealing on the part of the unworthy aspirant. The part of Molly, the girl he has wronged, is well played. The natives, in skirmish fights with the soldiers, furnish some good entertainment; the ambush of the soldiers was well devised. A strong release.

"THE UNKNOWN" (Victor), May 9.—Though old as a dramatic conception, this film is so admirably acted and directed that it will rank high among the week's productions. The scenes in which the convict becomes reunited with his daughter, now grown and a mother, bring tears to the eyes. There is a sincere note throughout the whole production which makes a strong demand on the sympathies of the observer. James Kirkwood is both director and leading man, with Gertrude Robinson as the daughter. A fine offering.

"ANIMATED WEEKLY, No. 61" (Universal), May 7.—An entertaining number with many interesting scenes, among the best of which were the prize babies in the Denver show, sand-yachting in England, hydroplane tests at Monaca, racing at Aldershot and President Wilson turning on the 80,000 lights of the new Woolworth building. King Baggot is featured at the close.

"HAWAIIAN LOVE" (Champion), May 12.—A story located in the Hawaiian Islands, with some good scenic effects to help along its none too strong plot. The captain of a trading vessel takes a native girl away from her Island lover. Their vessel is wrecked and they swim to shore. Later he sells the girl to a Chinaman. But a just fate awaits him, as he falls from a cliff at the end. The photography in this might have been better in places.

"THE MODERN SNARE" (American), May 24.—This reel contains a good example of psychological drama. The man who shot another is told to answer the telephone. A voice says, "Gus, this is your dead man." The would-be assassin flees in terror, but later is recaptured. This situation gives interest to the film, but no reason was given to show why Gus was suspected of being the criminal.

"HER INNOCENT MARRIAGE" (American), May 19.—This film shows us the manner in which a young wife who has left her husband, after a quarrel, is befriended by a stranger and taken to the home of his parents. They like her and the young man learns to love her. She thinks her husband is killed in a railroad wreck and marries her lover. But the first husband returns and shoots the second husband. The acting and photographic effects in this are good, but we could not see much point to the story.

"THE SEA DOG" (Broncho), May 21.—A pretty two-reel story of the seashore, revolving about the love of an old salt for his grandchild. The boy comes to play with his grandfather in his old ship house until the parents forbid it because of the seaman's rough companions. Some good character work and pleasing comedy are introduced. Later the child pines and becomes ill because he cannot see his grandfather. When the old man learns of this he rushes to the child and everything winds up well. An entertaining number.

"THE MARBLE HEART" (Thanhouser), May 13.—This two-reel offering tells a story of a sculptor who loved the woman who posed for his masterpiece. The opening part is given a modern setting, with James Cruze as the sculptor, Raphael. Flo La Badie appearing as a homeless girl he has befriended, loves him devotedly, but he cares only for the model, played by Marguerite Snow. He has a dream, in which he sees himself and all the other characters in a previous incarnation, the scenes being laid in Rome. Through this dream he finally understands that his model has a marble heart. This so affects him that he smashes his statue of her and dies broken hearted. This is well played, the costumes are attractive and it has, altogether, considerable appeal.

"CALAMITY ANNE'S PARCEL POST" (American), May 22.—The woman with the burro here appears as distributor and collector of parcel post packages. She manages to capture an outlaw, having discovered him while chasing a parcel post rooster. There are some amusing moments in this.

"AFTER THE MASSACRE" (Reliance), May 17.—Another very fair offering of life on the plains. The girl is taken captive by Indians after the massacre of the wagon train occupants. The hero escapes and later learns her whereabouts from a locket dropped by an Indian, which he had given her. The Indian girl helps her away from the camp of the tribe and there is an interesting fight between cowboys and Indians on the broad plains and in a shallow river bed. Conventional but full of action.

"EARLY OKLAHOMA" (Reliance), May 21.—This picture has decided merit as a picture of the uncertain life led by early settlers on the plains. It has been done before in different ways, but there is an honest thrill in this when the savages divide the little family and set the prairie grass on fire. The children hide safely in a well and at the end the family is reunited. A convincing picture of frontier life.

"THE ETERNAL SACRIFICE" (Reliance), May 12.—A girl who lives in a basement with a tough gang, rebels against her environment and leaves the place on foot. She is hired as a domestic at a fine country estate. All goes well till the gang shows up and plans to rob the place. The girl brings the police, but is accidentally killed by one of the gang at the close. Not a very fresh type of a story, though well sustained.

"A TEXAS FEUD" (Reliance), May 28.—A story of sweethearts whose parents are at war. The minister patches up the warfare temporarily, but it almost breaks out again when the hero is accidentally shot by one of the opposite clan. The wood scenes and general out-door effects are good, but the photography is a little dim in places.

"THE BIG BOSS" (Reliance), May 14.—A two-reel offering, dealing with graft. The big boss wants to marry the contractor's daughter, but she loves a handsome young newspaper reporter. The story unfolds in a rather obvious manner. The hero sets a dictograph and catches the boss in an incriminating conversation. The excitement comes in when the boss suddenly discovers the dictograph and rushes up the fire escape to where the hero is located and engages him in a hand to hand struggle. This scene is very interesting. Muriel Ostriche and Irving Cummings play the young couple and George Siegman appears as the boss. The photography is clear.

"THE RIVALS OUTWITTED" (Majestic), May 18.—A slight story without much general appeal in it. The scenes are laid in a gymnasium. Several lady athletes fall in love with the professor in charge, but another wins him.

"THE OYSTER" (Majestic), May 18.—This, on same reel with above, gives us a scientific insight into the life and habits of the succulent bivalve. Very interesting and instructive.

"SHEP, THE HERO" (Majestic), May 20.—A good film story with a shepherd dog acting as hero. The dog does his part well and the picture is sure to please an audience. The photography is clear and smooth and there is quite a little thrill in the situation where the dog stops a train by barking and saves the little girl's life. A good offering.

"HY MAYER'S MAGIC HAND" (Imp), May 24.—A short reel, in which Hy Mayer, the New York Time's comic man, does some rapid fire illustrations. Each of the comic drawings has a good point to it.

"A MINE AND A MARATHON" (Nestor), May 23.—Melodrama of a pronounced sort. A runner has to reach a telegraph office ahead of two men pursuing on horseback. The men are but a hundred yards behind him as he reaches the operator. Exhausted, he dictates twenty words and the operator writes them before the pursuers enter. The picture cannot be said to be strong.

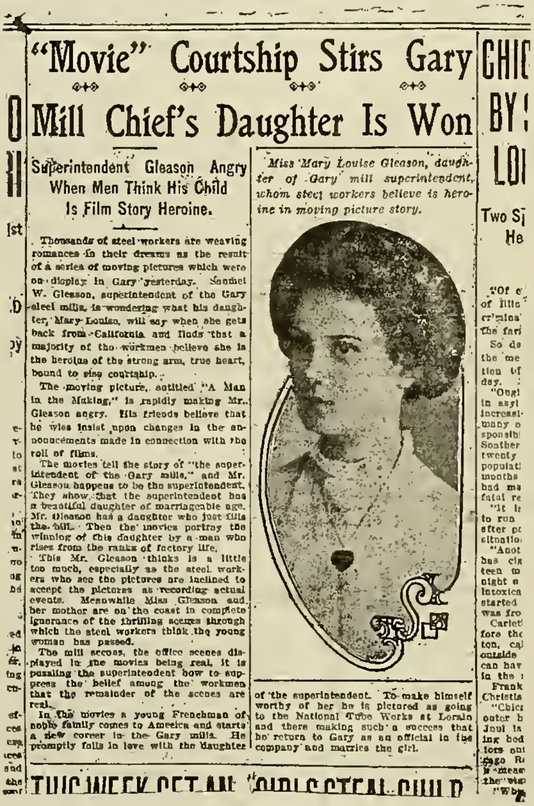
"A CRY FROM THE DUMB" (Imp), May 15.—Good drama. The theme is of a girl's power of speech lost through fright restored when under great excitement and anguish. Jane Gail plays the role of the older girl and plays it charmingly. The scene of the struggle between the burglars and the lover who has come to the rescue might have been shortened a bit to advantage. There is quite a lot of knife. The direction of the picture is finished, craftsmanlike.

A BIT OF THE "YELLOW."

To the Editor Moving Picture World, 17 Madison Ave., N. Y.

Dear Sir: I want to bring your attention to an instance of yellow journalism by a Chicago "yellow." The story is attached.

The moving picture was taken at the steel works, is a so-called industrial film, and illustrates the operation of the various safety devices. There is a very slight story in it to keep the spectator's interest strong. In the first place, the correct title was "An American in the Making." Of course, the "yellow" did not care to get the title of the picture correct. Neither Mr. Gleason nor his daughter "insisted on changes in the announcements made in connection with" this film, and the film does not tell "the story of the superintendent of the Gary Mills," and it does not "show that the superintendent has a beautiful daughter of marriageable age" and "portray the winning of this daughter by a man who rises from the ranks of factory life."



"Movie" Courtship Stirs Gary

Mill Chief's Daughter Is Won

Superintendent Gleason Angry When Men Think His Child Is Film Story Heroine.

Thousands of steel workers are weaving romances in their dreams as the result of a series of moving pictures which were on display in Gary yesterday. Samuel W. Gleason, superintendent of the Gary steel mills, is wondering what his daughter, Mary Louise, will say when she gets back from California and finds that a majority of the workmen believe she is the heroine of the strong arm, true heart, bound to rise courtship.

The moving picture, entitled "A Man in the Making," is rapidly making Mr. Gleason angry. His friends believe that he will insist upon changes in the announcements made in connection with the roll of films.

The movies tell the story of "the superintendent of the Gary mills," and Mr. Gleason happens to be the superintendent. They show that the superintendent has a beautiful daughter of marriageable age. Mr. Gleason has a daughter who just fills the bill. Then the movies portray the winning of this daughter by a man who rises from the ranks of factory life.

This Mr. Gleason thinks is a little too much, especially as the steel workers who see the pictures are inclined to accept the pictures as recording actual events. Meanwhile Miss Gleason and her mother are on the coast in complete ignorance of the thrilling scenes through which the steel workers think the young woman has passed.

The mill scenes, the office scenes displayed in the movies being real, it is puzzling the superintendent how to suppress the belief among the workmen that the remainder of the scenes are real.

In the movies a young Frenchman of noble family comes to America and starts a new career in the Gary mills. He promptly falls in love with the daughter of the superintendent. To make himself worthy of her he is pictured as going to the National Tube Works at Lorain and there making such a success that he return to Gary as an official in the company and marries the girl.

Miss Mary Louise Gleason, daughter of Gary mill superintendent, whom steel workers believe is heroine in moving picture story.

As a matter of fact the film merely tells the story of an immigrant who gets a job in the steel works and is enabled in time to buy a little house and marry a young school teacher. The whole attached article is an injustice to Mr. Gleason and his daughter, who were not mentioned even remotely in the film. Very truly yours,

Thanhouser Film Corporation, C. J. Hite, Pres.

BIG DEMAND FOR "ALKALI" IKE DOLLS.

The department stores all over the country have been writing letters to the Essanay Film Manufacturing Company, requesting them to ship dolls on hobby horses of "Alkali" Ike at once. Exhibitors cannot wait, according to the surplus mail the Essanay people have been receiving. Send in your letters and place your orders early. Exhibitors may buy these wonderful novelties for $13.50 a dozen. Dolls are an exact reproduction of Augustus Carney.

"COMPACT MARVEL" CAMERA MAKING GOOD.

The scheme of taking motion pictures of local events received quite an impetus with the advent of the "Compact Marvel," a little camera designed especially for use by exhibitors who were desirous of injecting local interest into their exhibitions. This camera was made by the Williamson Company of London, upon the suggestion of Mr. Arthur G. Whyte of the Whyte-Whitman Company, New York. Mr. Whyte's idea was a camera of reasonable price that would be as efficient for all practical purposes as the larger sized professional camera, and yet not be considered an amateur affair, or a toy. The Williamson Company set to work and devised a fine little instrument that is the equal of their regular professional camera in every way except in size. The workmanship on it is of the most superior kind and the results are identical to those of the professional machine, the only difference being that the "Compact Marvel" will not hold quite as much film. It will take 200 feet as against 350 feet taken by the professional camera. The "Compact Marvel" sells at $150., which places it within reach of every enterprising exhibitor who is looking for live stuff for his theater. There is no end of local interest that can be worked up in this way and any theater that makes a specialty of local pictures is sure to become a very popular house in short order.

Since the first appearance of this instrument, last January, many exhibitors have bought them, and the Whyte-Whitman Co. is in receipt of many testimonial letters as to its efficiency. Mr. W. H. C. Dudley an exhibitor of Americus, Ga., is very enthusiastic in his praise of it; also Mr. Fred P. Dean, an exhibitor of Hartford, Connecticut.

UNIVERSAL CITY NOTES.

Grace Cunard, leading woman with Francis Ford in his pictures of Spanish-American life, is candidate for City Assessor in the forthcoming election in Universal City on May 20. Miss Cunard has even surprised her friends, who are appreciative of her versatility, by the vigor with which she has entered upon her campaign. The electors with sporting proclivities are freely laying bets that she will be successful in her quest for office. Miss Cunard spent a number of years on the stage, and has been in important roles in Dora Thorne, East Lynne, Princess of Patches, and other productions.

* * *

Gwendolen Brooks, who recently made her debut in moving pictures as a member of Lincoln J. Carter's company, has for the past few years been playing ingenue parts with Douglas Fairbanks, and under the Savage, Harris and Brady managements. Miss Brooks is a daring rider, a skillful swimmer, and all-round athletic girl.

* * *

"Love, Life and Liberty" and "The Grand Old Flag" are two of the new series of Cuban pictures that the Universal forces have just completed. Both were directed by Henry McRae and enlist the talents of Phyllis Gordon, Charles Bartlett, Roy Watson, Sherman Bainbridge, Ralph Cummings and Harry Edmondson. Several hundred extra people were also used.

* * *

Gardner Clifford, the young heir of William Clifford, and the youngest moving picture actor in the world, was the recipient of a cradle from the boys of Troop A the other day at Universal City. Upon the birth of Master Clifford on March 17, J. A. Morante, of the military company, started a subscription to get the baby a suitable present, and the gift finally took the form of a cradle, which was accepted for the little fellow by his parents in a clever little poem.

Little Gardner Clifford made his first appearance as a picture-actor in "The Last Roll Call," and like his daddy before him, under the direction of Milton J. Fahrney.

VERMONT HEALTH BOARD FEATURES PICTURES.

The Board of Health of the State of Vermont, in its quarterly bulletin issued March 1, 1913, calls particular attention to its use of motion picture apparatus and films in its fight against tuberculosis. It owns a Power's No. 6A projector and a Brush electric lighting set, the latter for use in towns where there is no high voltage electric current, which outfit is taken from town to town. Exhibitions are given with such pictures as "The Awakening of John Bond," "A Curable Disease," "Hope," "The Man Who Learned," and "The Capture of Fort Ticonderoga." Vermont is probably the first state to send the educational picture to every mountain hamlet within its borders.

"The Dead Secret"

Three-Reel Monopol Release.

By George Blaisdell.

THE illusion's the thing! It is the best test, the last test, in the determination of the depth of the spell under the clutch of which a beholder follows the unfolding of a story. When one is aware that one woman is portraying the dual role of mother and daughter, and the appearance of each on the screen is so skillfully, so realistically, ordered that at the supreme moment of the confrontation of one with the other you are from a firm belief in the single identity of each abruptly brought to earth by "How's that for double exposure?" from a phlegmatic operator the break is more than a shock. To a more or less seasoned reviewer there is in the dispelling of the illusion a measure of humiliation.

N LEONARD IN

Scene from "The Dead Secret" (Monopol).

Such was the experience of the writer in following the fine work of Marion Leonard in the adaptation of Wilkie Collins' "Dead Secret"—not at one point alone, but at two. The story is one which for high results depends much on the care with which the camera is directed. Surely there has been able direction here. We have double, triple and even quadruple exposures. This seems to be one department of picture-making which many directors prefer to avoid, as extra exposures entail time and calculation and, of course, expense.

MARION LEONARD IN THE DEA

Scene from "The Dead Secret" (Monopol).

Miss Leonard shows in her interpretation of these two roles that there has been no lessening in the quality of her art—that there is an increasing depth of appeal. As the carefree daughter she is charming; but as the mother, in the beginning with the fatherless infant and later struggling to protect the child grown to womanhood from the clutches of the blackmailer, she is at the best. There is serious work aplenty, yet at no time is it overdone. There is pathos, but never a trace of bathos.

"The Dead Secret" is not what may be described as straight drama, though it would easily hold on its dramatic merit, entirely apart from the weird phases lent to the story by the machinations of the physician-hypnotist and the uncanny manifestations of his occult powers, aided by the Hindu girl and the crystal globe. There are many strong situations. The best of all are those where the mother and daughter meet and converse, especially at the conclusion. Others are where the mother with babe in arms is forced from home in the driving rain; where she meets by the church walls the delirious mother who has just lost her infant; where she determines to leave her child with the motherless one; the discovery by the daughter of the remarkable resemblance to herself of the aid to the hypnotist at the church exhibition; and the many scenes showing the attempts of the blackmailer to secure possession of the fortune left to the daughter in the belief she is the rightful inheritor.

The cast is not a large one. It gives good support. Especially worthy of mention are the physician and the mother who in delirium claims the child of the outcast woman and later denies kinship with it. The photography is a feature of this picture. It is excellent. One of the feats, wherein the hypnotist is shown with a miniature figure of the mother in one hand and the daughter in the other, is said to be the first accomplishment of its kind in this country.

"HIAWATHA" IN THE OPEN AIR.

Mr. F. E. Moore, the producer of the all-Indian motion picture masque "Hiawatha," has arranged to bring the Indian players to New York this summer, to give the play at Fieldston, near Van Cortlandt Park, under the auspices of the Women's Municipal League. Fieldston is a short walk from the 242nd Street Station of the Subway, and Mr. Moore says it offers greater possibilities than any place he has ever had. There is a beautiful little lake, with tall trees shading the seats, and when the Indians' wigwams are put up, the rocks will form a perfect background. This is the ninth season for the play, and following the run of the pictures at the Berkeley Theater, which has advertised the Indian Players, aided by the enthusiasm of the women who have it in charge, the engagement, which is indefinite, should prove the most successful "Hiawatha" has known. Those who have seen the pictures will be glad of an opportunity to see the actors in their parts and hear their songs.

June 9th has been chosen for the opening, and two performances will be given daily except Sunday, one at four and the other at 8:30. Special performances for children will also be arranged, at which Indian-made souvenirs will be distributed.

BOSTON POSTER BRANCH OPENED.

W. P. Allen, formerly of Cleveland and recently manager of the General Film Company's poster department at 71 West Twenty-third street, New York City, has this week opened a Boston branch of the poster department at 218 Commercial street. The quarters comprise 3,400 square feet of floor space. Business was begun with a complete stock of theater advertising. Mr. Allen, who is well and favorably known to the exhibitors of New York and Ohio, has had a wide business experience, makes friends quickly, and holds them.

General Manager Balsdon announces that another branch of the poster department will be opened in two weeks at 122 Pearl street, Buffalo.

The World desires to state that through a most regrettable error in our last issue the price of the artistically colored multiple-reel slides now being sold by the poster department was made to read 25 cents. It should, of course, have been 35 cents.

INDIANS ENTERTAIN AT KAY-BEE OFFICES.

On Thursday, May 8, fifteen full-blooded Indians in blankets, headdress and war paint were entertained at the offices of the New York Motion Picture Company, at Broadway and Forty-second street. The original Americans, who were appearing in the Buffalo Bill show, were entertained with coffee and cake and shown many photographs of the Indians working in the Kay-Bee and Broncho companies on the coast. Before their departure they were prevailed upon to do an impromptu war dance around the large library table in the office of Kessel & Baumann, to the immense entertainment of the office staff. The red men expressed their pleasure over the visit and extended an invitation to all present to come and see them in return.

"The Female Raffles"

Thrilling Detective Story Released by the United States Film Company.

PROBABLY the quickest finish ever given any division of stage production was the solar plexus delivered the popular priced melodrama by the moving picture. In two seasons thirty firms of producers went to the wall and this class of show was completely wiped from the boards.

Why? because the essence of drama is the punch. A dramatic punch is a blow on the intellect that makes the brain wake up and get busy. Light travels faster than sound; the eyes read faster than the ears; cut out the ears and smash in your punch through the eyes and the action is quicker. Quicker action caused the moving pictures to beat the melodrama, and there is more action, direct, jamming, gripping action in one foot of the film, "The Female Raffles," than in all the acts of all the "crook" dramas now running in the two dollar theaters of New York City.

"The Female es"
Scene from "The Female Raffles" (U. S.).

Ever since Cain beat up Abel, the man who puts over the first blow cops the belt in his division, and the picture which lands from the very start is bound to come out a winner. "The Female Raffles" lands right off the reel. It is the life-story of the Countess de Havez.

"The Female Raffles"
Scene from "The Female Raffles" (U. S.).

The secret service of the Russian government is the most effective in the world. Its best servants are beautiful women. Schooled from girlhood in the political service of the Czar, they travel about the capitals of the world enslaving diplomats and other government agents and wresting their secrets from them. But one of the greatest Russian beauties, the Countess de Havez, turned against her native land, and instead of joining the ranks of the beautiful detectives, proceeded to use the same methods in preying upon the wealthy Russians of noble birth.

Her sad story is fact, written imperishably on the pages of the Bertillion records; the tale of one of the most talented and lovely of women, who, through a spirit of adventure and revenge, baffled the experts of the European detective agencies, and was only brought to justice through the superior skill of an American detective.

BUSHMAN RETURNS TO ESSANAY.

At a recent meeting in New York with George K. Spoor, president of the Essanay Mfg. Company of Chicago, Mr. Francis X. Bushman signed a new contract for a very large figure and will return to permanent stock work as leading man of the Essanay Eastern forces. After several successful seasons with the Essanay company, Mr. Bushman resigned last November to make a lecture tour of the principal eastern states and cities, appearing at the leading photoplay houses. His trip was a huge success both for himself and for the theaters in which he appeared. Mr. Bushman's lecture consisted of a general preliminary talk about moving pictures in the making, after which he elucidated a number of Essanay pictures in which he had played the leading part. His work was a decided success and besides packing the theaters where he was booked, the effects of his drawing power lasted for many days after he had gone, and gave a new life to some houses whose popularity had been divided.

Mr. Francis X. Bushman.

Mr. Bushman's trip covered New York State, Pennsylvania, Ohio, Tennessee, Arkansas, Louisiana, Mississippi, Alabama, Georgia, the Carolinas and Virginia. He still had many more dates to fill, but owing to his new arrangement with the Essanay Company these dates have been canceled. For the summer the Essanay acting company in which Mr. Bushman will play leads is to be located at Ithaca, N. Y., and it will be directed by Mr. "Pop" Wharton.

KING BAGGOT GOING TO EUROPE.

King Baggot, leading man of the Imp Films Company, informs us that himself and a number of other Universal players are booked to leave New York on the steamship Mauretania at 1 a. m., Wednesday, May 21, bound for London. It is said that these players are making the trip to take a special production and that they will be back in New York in about a month. The Screen Club is preparing a little send-off for Mr. Baggot, which will take place Tuesday night, May 20.

Motion Picture Exhibitors' League

MINNESOTA BEATS CENSOR BILL.

President Raths Says Legislators Are Fair and Inclined to Favor Existing National Board of Censorship.

A letter from Mr. Otto N. Raths, President of the Minnesota Motion Picture Exhibitors' League, to the Moving Picture World, from which extracts are herewith printed, gives further evidence that there is a strong sentiment throughout the country in favor of the method of censoring pictures as now exercised by the National Board of Censorship. President Raths also commends the Moving Picture World for its stand on the censorship question. Here is what he says:

> We exhibitors in Minnesota are particularly happy at this time, because our State legislature has adjourned without passing a single law affecting the motion picture industry. We did have a royal battle on the censorship question, but as Minnesota has some very fair-minded men in both branches of its legislature we succeeded in sidetracking the measure.
>
> We made determined effort to have the National Board of Censorship legalized in Minnesota, but this naturally was a very difficult matter. The members of the Committee on General Legislation of the Senate, however, to whom this censorship matter was referred, were satisfied beyond any reasonable doubt that the censorship question as administered by the National Board of Censorship was adequate. The League in Minnesota, agreed with them that we would keep tab and watch for any films not censored that might be brought into the State, and that we would assist in prosecuting the theater owners, or the exchanges handling film that was not censored, and that might be offensive to the community in which it would be shown.
>
> This will have a tendency to guarantee that every film that is displayed in this State will be censored by the National Board of Censorship.
>
> I want to congratulate the editor of The Moving Picture World for his decided stand on the censorship question. It seems to me that we might be able eventually to legalize a board of censorship that would be national in scope and yet not be a compulsory matter with the manufacturers. The result that might be gained by an organization of this kind is satisfactorily manifest as every manufacturer in the United States or in foreign countries whose films are exhibited in the United States, will naturally want to have that guarantee which we are now getting from the National Board of Censorship, and which in my judgment is impartial, fair and equitable and along the proper lines.

CALL FOR MINNESOTA CONVENTION.

The Second Annual Convention of the Motion Picture Exhibitors League of Minnesota will be held at the Radisson Hotel, 7th and Nicollet Ave., in Minneapolis, Minnesota, on Tuesday and Wednesday, June 10th and 11th, 1913.

The session will open promptly at ten o'clock A. M.

The Minneapolis exhibitors who have this convention in charge assure us that every visiting exhibitor will be treated royally while in their city. They also aim to have exhibits by the film exchanges and manufacturers, and this fact alone should induce every exhibitor to attend this convention.

It seems a pity that there are exhibitors in this state who don't realize the value and importance of this organization. The work accomplished during the last session of the State Legislature in preventing regulation, drastic and prohibitive, against our industry should be evidence to you that this is a matter of business and not child's play.

If you are already a member of this organization see to it that your quarterly dues of $2.50 for the quarter ending July 1st, 1913, are in the hands of the Secretary, Mr. E. F. Purdy of Minneapolis. In spite of the fact that so much was accomplished for the League, and necessarily a great deal of money spent, yet some of the exhibitors are slow in looking after this small matter. If you are not a member make out a check payable to H. A. Sherman, Treasurer, for $7.50, which will include initiation fee of $5.00 and quarterly dues of $2.50 for your first quarter, then make up your mind to attend this convention. I am sure it will be a surprise to you, and a source of a great deal of information.

The ladies are especially invited, and a proper form of entertainment will be provided for them.

The State Legislature adjourned without passing a single bill effecting the motion picture business. You are now in a position, without fear or favor, to continue your business along the same lines as you have in the past, only that I assure you the League will do everything in its power to suppress uncensored films that might offend the community in which they are shown.

Mr. D. W. Chamberlain, Chairman of the Committee on Legislation, was untiring in his efforts to prevent any drastic laws being passed, and I want to take this opportunity to thank him, and also all the exhibitors throughout the state who so promptly responded to my previous letter in writing to their Senator and Representative.

Don't delay in becoming a member. Delay is fatal to you, and fatal to all the exhibitors. Don't be a laggard, and let the other fellow do all the work, and think you can rest secure in the fact that he is doing it. Be alive and wide awake, and do your share toward protecting the business in which you are engaged.

We are going to insist upon every theater in this State becoming a member of this League, so don't delay but write me at once, and above all, send me that check for $7.50.

With highest personal regards, I remain,

Yours very truly,
OTTO N. RATHS,
Pres. Motion Picture Exhibitors' League of Minn.,
Gaiety Theater, St. Paul, Minn.

MICHIGAN CONVENTION.

President Carl Ray of the Michigan State League, has issued a call for a convention of that organization to be held at Saginaw, Mich., on Tuesday and Wednesday, June 10 and 11. Headquarters will be at the Vincent Hotel and the meetings of the convention will be held in the Auditorium. Every exhibitor in Michigan has been invited to attend, regardless of membership. Railroad fare is offered to those who haven't got it.

Important legislative matters will come before the convention, also, there will be election of officers and delegates chosen to the National Convention at New York City. Besides the business meeting there will be other things to take up the dull hours in the way of amusements. There has been a committee working in Saginaw making plans for the amusement of the exhibitors at the convention and a jolly good time is guaranteed, with plenty of music and plenty of good things to eat.

LAST CALL FOR PENNSYLVANIA CONVENTION.

The second annual state convention of the Motion Picture Exhibitors' League of Pennsylvania will be held in the Continental Hotel in Philadelphia, on May 27th and 28th. Through the influence of Mr. Neff the Pennsylvania exhibitors have been able to secure the services of Mr. Clem Kerr, who will act as manager of the arrangements in general. Mr. Kerr has already achieved much prominence among the various branches of the Motion Picture Exhibitors' Leagues throughout the country for his adaptability in organization as well as his managerial ability in handling these conventions. The phenomenal success of the convention at Dayton, Ohio, together with that of Columbus, Ohio and other states have secured for Mr. Kerr the plaudits of all who have seen his work. The National Convention held in Chicago, last year, also owes much of its phenomenal success to his unceasing efforts and careful guidance.

The Pennsylvania Convention points to be a most interesting one, owing to the fact that in this part of the United States the exhibitors have been contending, for some time, with many laws and orders enacted by Civic authorities through their ignorance of conditions, that has done much to stay the onward progress of this industry.

The Continental Hotel is one of the most ideally arranged hotels in the East to hold an affair of this kind, owing to its ample auditorium facilities. To one side of the room, which will be used for the Convention, and adjoining the same will be a still larger room which will be artistically decorated and divided into booths for the display of the by products of the motion picture industry.

The detail arrangements are in the hands of Mr. Clem Kerr, who will act as manager, Mr. E. A. Jefferies, who will be the General Chairman and Mr. J. Hesser Walraven, who will act as secretary of the convention. The comforts of the many out of town guests who will wish to attend will be attended to by a carefully selected entertainment committee headed by Mr. J. Weinrich and assisted by Mr. A. R. Cavanaugh and others, while the exhibits will be in charge of Messrs Walter Steumpfig and John Greenbaum.

That the convention will be a royal success is already well evidenced by the many inquiries from photoplay exhibitors, manufacturers, and also by the keen interest displayed by the Chamber of Commerce and Civic Authorities of Philadelphia.

Every exhibitor owes it to himself and to this business to arrange his affairs so that he can spend both days at this convention, May 27th and 28th. You'll learn many things of great interest to your business, and incidentally meet the finest and livest wire crowd of high class cinematography exponents you ever heard of. There will be no dull moments, every second of both days will be one grand affair after another—So Mr. and Miss Exhibitor arrange to be there, even if you have to close up your theater to do so. You will never regret the trip and the good time that will be accorded you and yours.

WASHINGTON EXHIBITORS ENDORSE NATIONAL BOARD.

At a meeting of the Exhibitors' League of the District of Coumbia, held at Washington, D. C., on May 1, the following resolution endorsing the National Board of Censorship was endorsed:

> Resolved, that this organization goes on record as being opposed to the exhibition of motion pictures not censored by the National Board of Censorship.
>
> Resolved, further, that this matter be taken up at the annual convention of the Motion Picture Exhibitors' League of America to be held in New York City.
>
> Resolved, further, that a copy of these resolutions be transmitted to the press.

A regulation promulgated by the Commissioners of the District forbidding the placing of easels, sign boards and posters in theater lobbies was discussed. It was decided that the regulation was a reasonable one as it tended to make the theater lobbies more sightly and lessened the fire risk.

A resolution putting the League on record as opposed to any contest, gift, lottery or advertising scheme in connection with picture theaters was adopted.

On the subject of the attendance of children several communications were presented from Mr. Mertz, Supervisor of Schools of the District and the following resolutions were adopted:

> Whereas, the Motion Picture Exhibitors League of the District of Columbia disapprove of the attendance of unaccompanied young children to public places of amusement in the evenings;
>
> Resolved, that no children under the age of fourteen years, unaccompanied by an adult, be admitted to any moving picture show after the hour of eight o'clock P. M.
>
> Resolved, further, that suitable cards be printed to this effect and placed in the box-offices of the theaters.

A. C. Joy, chairman of the committee on the relief of flood sufferers reported a balance of $105.00 on hand. On motion this sum was sent to President Neff for the relief of picture men in Indiana and Ohio affected by the floods.

A motion was adopted naming the President and National Vice-President, yet to be elected, as delegates to the national convention in New York and the sum of $50 was appropriated for their expenses.

READING EXHIBITORS ORGANIZE.

The Motion Picture Exhibitors' League of Reading, Pa., was organized, with the election of the following officers: Ben H. Zerr, president; A. W. McKently, first vice-president; Charles S. Graul, second vice-president; Julius G. Hansen, secretary; Harry J. Schad, treasurer; Frank A. Gould, publicity agent.

The object of the organization was declared to be "For mutual protection and the uplift of cinematography." The majority of Reading exhibitors will attend the State convention in Philadelphia this month.

The list of charter members includes: Carr & Schad, of the Victor and Empire; Ben H. Zerr, Schuylkill Avenue picture house; Julius G. Hansen, Gem; Charles S. Graul, Star; Edward S. Leightham, Mecca; McKently and Drexel, Savoy; Frank A. Gould, publicity agent.

Question of Entertainment

New York Exhibitors Have Tackled the Task of Taking Care of Convention Visitors.

Making things pleasant for the several thousand visitors expected at the Convention and Exposition of the Motion Picture Exhibitors' League of America, to be held during the week of July 7 to 12, at Grand Central Palace, New York City will be a man's job and no small one at that. Undoubtedly there will be a number of women and children present, the wives, daughters, sons and sweethearts of delegates, who will not be interested in the proceedings of the convention and who will have to be taken care of at times when their protectors are engaged. The New York Exhibitors realize that they must make things pleasant for the ladies and much of the plans for entertaining will be framed to that end.

President Trigger has made a happy choice in the person of William Hilkemeier for chairman of the Committee on Entertainment. He is proving himself to be a live wire. A careful canvass of every phase of the entertainment problem is being made by him and it is almost safe to say now that he will arrange a program that will satisfy the most critical. Already Chairman Hilkemeier has secured the use of the two palatial steam yachts owned by C. O. Baumann and Ad Kessell and they will be under his direction during the entire convention. Other good things in the way of boat and motor joy rides are promised. Here's to Hilkemeier.

MR. WILLIAM HILKEMEIER,
Chairman Entertainment Committee.

Mr. Richard G. Hollaman, the vice-president of the International Exposition, has gone to Bermuda for a pleasure trip. Mr. Hollaman is taking a very active interest in this Exposition in an advisory capacity to the committee. When he returns from his trip he will devote a great deal of his time to the perfecting of all the plans.

Two of the feature play manufacturers are arranging to theatake quarter time in the open theater so half of this is all that remains not contracted for. The work of building the theaters is progressing. Special arrangements have been made by the committee with the International Exposition Co., so that these theaters may be installed in the Grand Central Palace by the first of July.

Returns are coming in nicely for the $25.00 prize scenario competition, this does not close till the first of June so those who are thinking of competing may yet send their offering to the secretary Mr. F. E. Samuels, second floor of the German Bank Building, 14th St. & 4th Ave., N. Y. City.

MISSISSIPPI MEETING SUCCESSFUL.

A very successful meeting of exhibitors of the Mississippi League at Jackson, Miss., is reported by President H. A. Carleton. The convention was held in the Board of Trade assembly hall on May 8, and 20 new members were added to the rolls. After the business meeting there was an automobile tour of the city. In the evening the various theaters were visited and the day concluded with a dutch lunch at the Bon Ton cafe. A number of exchange men were present.

VIRGINIA CONVENTION CALLED.

Mr. C. E. Tandy, chairman of the convention committee of the Motion Picture Exhibitors' League of Virginia, announces that the first annual convention of the Virginia State League will be held at the Jefferson Hotel, Richmond, Va., on May 23. L. R. Thomas of the West Virginia League has been working among the exhibitors of Virginia for several days arousing interest in the meeting. For information regarding the convention address C. E. Tandy, 711 East Broad street, Richmond, Va.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention—At Baltimore, Emerson Hotel, June 3rd and 4th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Texas State Convention—At Dallas, May 28 and 29.

Michigan State Convention—At Vincent Hotel, Saginaw, June 10th and 11th.

Minnesota State Convention—At Radisson Hotel, Minneapolis, June 10th and 11th.

Virginia State Convention—At Hotel Jefferson, Richmond, May 23rd.

HUNGRY REALISM IN "ROBESPIERRE."

A hungry mob scene that needed no rehearsal to make it realistic was enacted during the production of the Imp three-reel feature, "Robespierre," under the direction of Herbert Brenon. A morning of strenuous mob scenes was followed by a call for luncheon. The delicatessen that furnishes lunches for the Imp studio had supplied the three Imp companies O. K., but the mob of 200 men, women and children had been overlooked. They are becoming peevish. Director Brenon, to save time, decided to go on with the mob scenes. The particular scene to follow was the mob's attack on the bakeshop, which was elaborately stocked with loaves of bread, rolls, cakes, pies and all kinds of pastry. When the mob got a peep at the foodstuffs—well, you can imagine what happened.

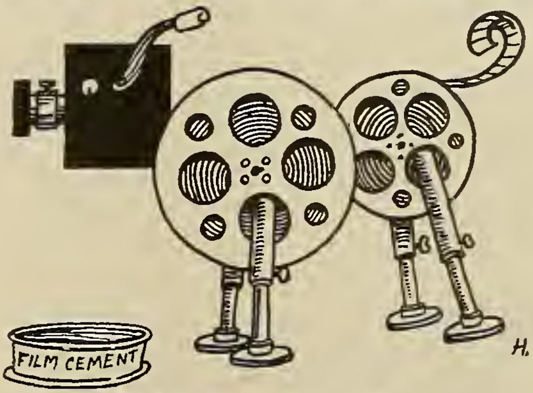
The whistle blew; the scene was on; the hungry mob made one grand onslaught. All well-armed with axes, clubs and stones, they smashed down the doors and crushed in the show window, climbed through and helped themselves in true mob fashion to everything edible in sight. Then picking up the provender, they scurried to all parts of the studio to lunch sumptuously.

HYDRO-AEROPLANE PICTURES OF PANAMA CANAL.

R. A. Duhem, a member of the firm of Duhem & Harter of San Francisco, Cal., called at the New York office of the Moving Picture World on Tuesday, May 13 and related an interesting story of his experiences on a recent trip across the Isthmus of Panama on R. G. Fowler's hydro-aeroplane. Mr. Duhem in company with Aviator Fowler arrived in New York on May 11, and shared the distinction of being on the first airship to cross the Isthmus. The trip was made on Sunday, April 27. Some time was consumed in sparring for a good wind before the flight across was made, but once started Mr. Fowler was just 55 minutes flying from Panama to Colon. Mr. Duhem operated the camera and is confident that he secured some excellent views of the Canal and the surrounding country.

Flickers.

OUR little mascot has been lost. I took it over to be photographed the other day, and on the way back it got away from me. If any of you fellows get a glimpse of it, let us know where and when, please. It is a real film hound, and answers to the name of Sprockets. For those who are desirous of winning the offered reward for its return, we are publishing the following description: Of course, only those thoroughly accustomed and acquainted with the action and manners of dumb animals would be able to distinguish mine from the regular every-day hound. In the first place, like every other dog, it has a reel body, and, on account of its unnatural birth, it needs an occasional rewind, and then proceeds to eat a hearty meal of celluloid, with a bowl of film cement on the side. After thoroughly digesting the eats, it stretches its cameragraph legs, wags its subtitled tail, and moves off with the precision of a regular mutt.



Watso's Film Hound "Woof."

* * *

Messrs. T. D. Sloat and M. M. Watson, president and secretary of the Apollo Amusement Co., Washington, D. C., while visiting in New York last week called at the offices of the World. They claim that their chain of theaters is second to none in any part of the country.

* * *

Young Levine, the hustling sales manager of the Solax Co., has become "some entertainer" since his company moved to their new home on Fort Lee hill. Go over and see him, and tell him to give you the same thing that he gave me.

* * *

Charlie Feature Abrams is leaving for an extended trip among the feature exchanges this week. Leave it to him to come back with an arm full of new orders.

* * *

I don't know what has happened to our Chicago friends, but they must be either doing a tremendous business, and haven't time to write, or they are studying the business methods of their new National League baseball manager.

* * *

Alvin B. Giles, advertising director of the Advance Motion Picture Company, Chicago, while in New York last week, called in to see us, and we enjoyed a pleasant talk on the future of the motion picture for advertising purposes.

* * *

F. E. Moore, owner of the "Hiawatha" pictures, is very pleased with the sales he has made within the past week. New York, Western Pennsylvania, Ohio, Illinois, Missouri, California, Washington, Oregon, Kansas, Oklahoma, Colorado, New Mexico and Arizona are amongst those sold.

* * *

P. P. Craft, president of the Apex Film Company, claims to have released one of the best sellers that have been "put over" in some time in "At the Risk of Her Life." After a six days' trip, his salesman, Mr. L. Geisenberg, returned with six sales to his credit. Some record, What?

* * *

Mr. S. Van Ronkel, sponsor for the American Slide & Poster Company, Chicago, and one of the best fellows ever, hit the big town this week and will be with us for a few days. The "World" office was the first call he made and, it is needless to say, we were all glad to see him again.

MAC.

At the Sign of the Flaming Arcs.

By George Blaisdell.

THE following has been received and is printed in modified form: "Have you seen the Patheplay of Saturday, May 3, called 'General Scott's Ward'? The treatment that a dumb creature gets in that picture is enough to make boil the blood of any human being. I have been around horses pretty much all my life and have been with men who often had to depend upon their horses, and maybe I have more affection for these animals than others. But believe me, if there'd been any real men around when the bunch who took that picture chucked that horse into the coulee there would have been some real shooting."

The writer of this department has not seen this particular film, but has heard discussion of it. The incident complained of is undoubtedly that for which three men, Jim Kid, Milton Brown and George Champion, were arrested in Los Angeles and fined $60. The fault unquestionably lay at the door of the director. The WORLD has already commented at length on the brutality complained of. The fact that the objectionable scene is incorporated in the film as released makes the company responsible. It is incomprehensible that it should be released. It is regretable that such cause should be given for public criticism.

* * *

Within a half dozen blocks on Broadway now a picture seeker may look at Licensed, Mutual or Universal films. Weber's Theater, at Twenty-ninth Street, is showing Mutual and the Bijou, at Thirtieth, is putting on Universal.

* * *

Romaine Fielding, who has been directing Lubin pictures down on the Mexican border, was a recent caller at the Screen Club.

* * *

Announcement comes from the other side of the water that Theodore Burgarth, the director of the Irving Place Theater, of New York City, has been exclusively engaged by the Continental Film Company, of Berlin, to play the leading roles in their forthcoming productions.

* * *

At 6:30 on Saturday evening, May 10, the temperature according to the Weather Bureau report stood at 45 degrees. In the lobby of a Brooklyn picture house was promiently displayed an icicle-bordered, shivery looking poster bearing this strange inscription: "Twenty degrees cooler inside."

Let's see. Twenty-five above? No, no! Rather remain at home.

* * *

Frank Smith is directing Herbert Brenon's Imp company in the absence of Mr. Brenon in Europe. Mr. Smith, who is assistant director of the company, has had wide dramatic experience.

* * *

Chatting with Harry Harvey, one time director of Solax, later with Kay-Bee and Frontier, who is now in New York looking over the situation, he showed me a letter from that prince of good fellows George P. Hamilton, general manager of the St. Louis Motion Picture Company. Mr. Hamilton was writing from Albuquerque, and his letter bears eloquent testimony to the longing that persists in the breasts of picture people who for the time are expatriated from old New York. Here's an extract:

"It makes me rather lonesome, and a longing comes into my heart to see once again that marvelous country. The contrast is surely wonderful, Harry, between the rugged country that you were working in here in the Tijeras and the smooth, beautiful Broadway with its many alluring attractions both day and night that surely make one feel it is great and glorious to live in its tumult."

* * *

Another case of recovering a long-lost is reported from Milwaukee. Two years ago George Conway, living with his wife and daughter at 584 One Hundred and Eighty-first street, New York City, went to Mexico on a business trip. The only word ever received from him afterward was in a letter from Texas. As a revolution was in progress in Mexico, it was believed that Conway had met his death. Mrs. Conway died from worry and grief. The daughter went to Milwaukee to live with friends. A few weeks ago while looking at a picture of the Boardwalk in Atlantic City, she was startled to see on the screen her father. She saw him enter the Savoy Hotel. A message sent to the hotel was unanswered. Then the daughter wired various persons who had known her father. In a few days she found him. Mr. Conway started for Milwaukee.

* * *

A local chapter of Denver Pythians has appeared before the camera in the story of Damon and Pythias.

* * *

Popular Mechanics says it is a safe prediction that in the future projection rooms will be provided for in the construction of homes costing, say, $25,000. "Another industry which will soon come into existence in all the larger cities will be film photography," continues the same article. "Children's garden parties and other functions which in later days or years recall pleasant memories will be thus perpetuated by the film photographer. He will eventually be considered as much a necessity as the orchestra."

* * *

The Progressive Party plans to use moving pictures in its campaign throughout the country. The executive committee recommends that portrayals of social injustice be displayed in as many social centers as it may be possible to establish. The committee suggests that the commercial film companies be engaged to make as many of the films as they can handle, but that the Progressives themselves undertake the making of such pictures as they cannot secure otherwise and which may be deemed necessary for campaign purposes. But the Progressives should have to depend on themselves and not on exhibitors for the dissemination of their political doctrines. If there is one thing more than another a male picture follower wants left off the screen it is anything which smells of politics.

* * *

Cines' two-reel special of May 2, "The Broken Vow," entirely aside from its splendid dramatic quality, is a delight to the eye. Throughout the first reel, scene follows scene of marvelous rural pictorial beauty.

* * *

The prevailing belief that picture shows have lessened the receipts of the regular theaters is not justified by the official returns for 1912 in Paris. The receipts of the theaters was $6,800,000, an increase over the previous year of 3 per cent.; of concerts and cafe concerts, $1,892,000, an increase of 40 per cent.; of moving pictures, $1,360,000, an increase of 143 per cent. The latter figures hardly bear analysis. They would indicate that on an estimate of an average admission charge of 5 cents American money but approximately 70,000 persons enter picture shows each day. Of course, there are many houses charging less, as also there are many charging a great deal more. If the figures be accurate there is far less public interest in motion pictures in the French capital than in American communities.

* * *

The Congregational Church, of Alpena, Mich., has suspended its Sunday evening services. This is the first time that this condition has prevailed in the fifty years of the life of the church. The pastor declares that the inclination of the people to stroll about the streets or patronize the picture theaters has made the vesper devotions a service in name only. He says that the meeting will not be resumed until 100 men members so petition and pledge their attendance. Why not try a kinematographic program—of a semi-religious nature if necessary—and lure back to the fold the stray sheep?

* * *

On the morning of May 2 a dispatch was printed in a New York paper describing experiments at Johns Hopkins University with liquid air. It had been discovered that, by means of massage, life could be restored to an animal which for a month had been immersed in liquid air—in a temperature nearly 400 degrees below zero. In the Patheplay split film of the same date entitled "Liquid Air," the demonstrator takes from a jar two eels. One he breaks with a hammer as he would so much ice. The other he puts into water, and almost immediately life returns. Thus we see on the screen a demonstration of the truth of an article the veracity of which one might have been pardoned for doubting.

* * *

The Savoy Theater, in Thirty-fourth street, has installed a large organ. It was used for the first time during the projection of Arthur Johnson's "Power of the Cross." It materially added to the effectiveness and impressiveness of this highly dramatic production. If Arthur Johnson ever put over its equal this writer is sorry to say he missed it.

A WARNING TO OUR READERS.

A few weeks ago an advertisement of the Beck Feature Company, Petersburg, Va., was inserted in our Classified advertisements. They required a $10 deposit on all orders. We desire to warn all our readers against sending any remittances to this concern under any pretext whatever. We are asking the Postal Authorities to investigate their business methods and will be pleased to hear from anyone that can give information in regard to them. Readers will favor us and protect themselves by making it a rule to send no remittances in advance to any party unknown to them. We are as careful as possible in guarding our advertising columns, but occasionally we are imposed upon. Send no money in advance, except to well-known business firms, is a safe rule.

Manufacturers Advance Notes

"HER BIG STORY" (American).

Lovers of good fiction the nation over are well acquainted with the name of Richard Washburn Child. One of his best stories, "Her Big Story," will be released by The American on Saturday, May 31, synonymous with its appearance in the Popular Magazine.

The story centers about the efforts of a young newspaper woman to land a big story. She hears much from the staff of the "invisible boss" and starts out to locate him. Unfortunately for her, she and the managing editor are much in love and this proves a hindrance to both. Slipping into the Mayor's private library, she is caught red-handed, with valuable papers in her hand, by the Mayor and the famous "invisible boss," who is none other than the owner of the newspaper on which she works. The employer undertakes to discharge her and so orders the managing editor. This precipitates trouble as the managing editor, long accustomed to "killing" stories, wants to compromise the matter by not publishing the article. Cupid then gets busy for the young woman promptly spurns his love and takes her story to the opposition paper. The managing editor, however, finds the call of love of more consequence than his job and the pair are reconciled.

Scene from "Her Big Story" (American).

There are some exciting moments in the picture as when the young woman, wrestling with the Mayor and publisher in the former's library, breaks a statuette over the Mayor's head and in the confusion makes her escape as she came in through the window head first.

NICHOLAS POWER COMPANY NOTES.

Mr. Will C. Smith, Assistant General Manager, has returned from a trip through Central New York and Pennsylvania, during which he attended the Moving Picture Exhibitors' Convention at Wheeling, W. Va. While in Pittsburgh, Mr. Smith secured the approval of Power's 6A with motor drive by the Bureau of Electricity of Greater Pittsburgh.

The Walturdaw Co., Ltd., of London, England, has recently installed eighteen Power's 6's in London and suburbs.

Through the Picture Theater Equipment Company of New York there has been installed one Power's 6A and Inductor in Karl Stromberg's theater, Hempstead, L. I.

Two Power's No. 6A with motor and mechanical speed control have been installed in the Colonnade Theater, 542 Nostrand Avenue, Brooklyn.

Two Power's 6A have been installed at the Harris Theater, Pittsburgh, and one No. 6A at the Lyric Theater, Pittsburgh, through J. G. Foley, Johnstown.

"THE DISTRICT ATTORNEY'S CONSCIENCE" (Lubin).

This story is a wonderful problem—a cross between the good and bad in three men. It is not wonderful that the District Attorney tries to shield his wife, but when he hears that he has sacrificed a life, his agony is intense because there is a doubt. Intuition, however, had led him to the right path and the reaction brought relief that was fearfully unexpected.

Will and May Mason, seeing indication of a strike, go to the factory office to inform Fred Jackson. The men become friendly and Mason invites the factory owner to take dinner at their home that evening. A little later Jackson has an altercation with Tony Gazeco, one of the leaders of the trouble, Tony is drunk and draws a revolver which Jackson takes from him and puts it in his pocket. As per invitation he goes to the Masons to dinner. Mason, who is the district attorney, is however, summond to his office. Kissing his wife goodbye he departs telling Jackson to make himself at home. Jackson is infatuated and quickly proceeds to make love to the attorney's wife; for a while she seems to enjoy it, and Mason returns just in time to see her in Jackson's arms. Much agitated he goes to his room when presently he hears a shot fired and rushing in sees Jackson at his wife's feet dead. The revolver taken away from Tony is lying on the table. Gazeco is caught rushing from the grounds and Mason seeing a chance to clear his wife of the crime, accuses the Italian. He is tried, convicted and sent to the chair. The morning of the execution Mason is crazed at the thought that he had convicted an innocent man to save his wife. Presently a messenger arrives with a letter for Mrs. Mason, which proved to be a confession from the Italian that he had fired the shot through the window.

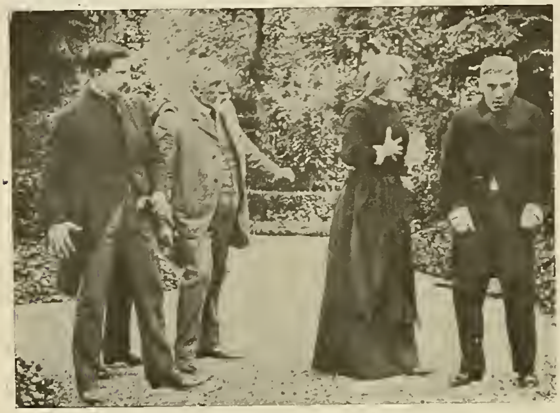
Scene from "The District Attorney's Conscience" (Lubin).

HAROLD SHAW TO DIRECT IN LONDON.

A contract was closed this week by Mr. W. A. Northam, representing the London Film Company of London, England, with Harold Shaw, formerly a director at the Edison studio and until this week a director at the Imp studio, whereby Mr. Shaw will at once proceed to London to assume the position of general director of the London Film Company. He is known well and favorably to the New York motion picture fraternity and enters upon his new duties with the hearty good wishes of the trade in general and of his fellow members of the Screen Club in particular.

"THE HUMAN VULTURE" (Patheplay).

The fact that the greatest successes of the present theatrical season are criminal plays, or at least plays dealing with criminals, or with a near-criminal as a leading character, proves pretty positively that the public is interested in the stories of persons who are the enemies of society. They seem to wonder by what process of reasoning anyone will decide to disregard the set conventions and laws of present day civilization. The public will listen attentively and study with zest the character of known criminals provided they do not have to make their acquaintance personally.



Scene from "The Human Vulture" (Patheplay).

This fact, then, guarantees the success of "The Human Vulture," a Patheplay in two reels, dealing with a criminal who is caught attempting a crime, and a woman, innocent enough, who is convicted as his accomplice, although she has only accepted his hospitality in a time of great distress. (See synopsis in this issue).

The acting is so perfected that it equals a legitimate stage production and this exceptionally fine playing brings the production out of the ordinary and until after the last of the two thousand feet have been reeled off the audience will not realize that they have been watching a film, so finely are the characters portrayed.

This feature Patheplay is booked for release May 30th.

HALLBERG "ECONOMIZER" INSTALLATIONS.

As a fair sample of his ability to furnish current saving and controlling devices for all circuits, Mr. J. H. Hallberg, "The Economizer Man," reports that in one mail during the past week he received orders from F. M. Taylor, Academy of Music, Newburgh, N. Y., for Hallberg A. C. to D.C. Economizer, 60 amp outfit; W. N. McConnell, Bijou Theater, Quincy, Ill., 550 volt, D. C. Economizer; Albert Kauffman, Rome, N. Y., Mercury Rectifier and Edison Model B M. P. Machine; M. Schneiderman, Bath Beach, Brooklyn, 1 No. 6A Power's with motor drive and Inductor Current Saver. In preparation for the summer season of open-air shows, Mr. Hallberg also reports the customary large demand for Hallberg Standard A. C. Economizers. These well-known current savers are carried in stock for either 110 or 220 volts A. C. Circuits, ready for immediate shipment.

A ST. PAUL PICTURE STUDIO.

Otto N. Raths, owner of the Gaiety Theater, St. Paul, Minn., has established a motion picture studio in his city and is prepared to take or develop motion picture film on short notice. This enterprise should be of considerable utility in taking pictures of local events not likely to be reached by the regular picture makers. The equipment is complete and can turn out anything in the way of negative development, positive printing or leaders and titles.

GENE GAUNTIER PLAYERS BACK.

The Gene Gauntier Players' company returned from Jacksonville, Fla., Sunday, May 11, and are now busy under the direction of Jack Clark finishing up a few scenes of some subjects started in the South. Sid Olcott, the director of the company, did not return with them, as he has not fully recovered from the effects of a recent operation. He will remain in Jacksonville with friends for a few weeks to recuperate.

"LONDON ASSURANCE" (Reliance).

This old and well-known play of Dion Boucicault's, first performed in New York in 1841, at the Park Theater, lends itself charmingly to pictures.

The famous character of Lady Gay Spanker, as portrayed by Edgena De Lespine, is as much a success on the screen as it has always been on the stage. E. P. Sullivan plays Max Harkaway and pretty Ethel Phillips is his daughter, Grace, whom he engages to the old beau, Sir Harcourt Courtly's (Henry Walton), when she has already given her heart to Sir Courtly's handsome son, Charles, played by Stanley Walpole. How Lady Gay makes her meek little husband jealous and aids the despairing lovers successfully; how old Max is made to see that Charles is a fitting husband for his young ward; how Sir Courtly realizes his folly in trying to captivate a woman of Lady Gay's wit, are all incidents that help to make a very interesting film.

Scene from "London Assurance" (Reliance).

Lawrence McGill, who has often directed this piece on the stage, produced the picture.

DIRECTOR DAWLEY JOINS FAMOUS PLAYERS.

General Director of Productions Edwin S. Porter, of the Famous Players Company, confirms the report that his company has secured the services of Mr. J. Searle Dawley, for the past six years a director of the Thomas A. Edison, Inc. Mr. Dawley will have charge of some large productions.

MIRACLE INJUNCTION VACATED.

On account of the failure of the Miracle Company to give a bond of $20,000 required by Justice Lehman in the injunction proceedings of that company against Isaac J. Danziger and the New York Film Company, said injunction has been vacated. This leaves the New York Film Company free to sell or lease "The Miracle" without question.

ANOTHER SPECIAL BY ESSANAY.

During the present month or the early part of June, the Essanay Film Manufacturing Company will release a multiple reel feature, entitled "The Final Judgment." This subject is gripping in portrayal and excellent in theme. The above mentioned company is having special one, three and six sheet posters made of this feature. Money has not been spared in their making. E. H. Calvert and Dorothy Phillips play the leads. Keep your eye on all Essanay's Eastern productions.

STEADIEST POWER
LIGHTEST WEIGHT
CUSHMAN ENGINES
FOR PICTURE SHOWS

High grade engines with automatic throttle governors and Schebler carburetors giving a reliable and steady power for electric light service. Get our 40-page catalog and special picture show engine folder. Complete dynamo and plant ready to connect to picture machines. Ask for proof of their unequalled success.

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CORRESPONDENCE

NEW ENGLAND.

ON April 17, the Committee on Mercantile Affairs, to whom was recommitted the Senate Bill, relative to the use of moving picture machines in Massachusetts (Senate, No. 65), reported that the same ought to pass in a new draft, submitted by the committee. The bill in question is the famous "hour bill," asking that pictures be allowed to be projected continuously for that length of time instead of for 20 minutes, as the present law calls for. When the new draft was made, on April 17, Messrs. McGonagle, of the Senate, and E. F. Harrington, of the House, dissented. In simple language, the bill as changed at that time, stated that Kinemacolor pictures shall be run continuously for only 20 minutes, while every other kind of cinematograph may run the full hour. On May 1, the bill again came up, and a motion was made that the Senate reconsider the vote by which it refused to order to a third reading this bill. The bill was postponed on a motion of Mr. Blanchard, Senator from Boston. On Monday, May 5, the bill comes up again for final consideration. After progressing so favorably, it was a disappointment to exhibitors to learn that their pet bill had hit a snag, as the bill was nearly thrown out on May 1. Of course, if the bill passes in its present form, Kinemacolor is hard hit, and the theaters using this form of moving pictures, will be at a most distinct disadvantage.

The Massachusetts Branch of the Exhibitors' League is making great progress, and increasing its list of members almost daily. Already plans are being made for the big convention at New York this July, and a representative delegation from New England is sure to be on the job. President Joseph Mack is simply working night and day to further the interests of the Branch, and, best of all, he is showing good results.

Moving Picture Operators' Union representatives called last week upon the owners of theaters in and around Boston, for signatures to a renewal of the agreement secured a year ago. No trouble was found at any of the theaters. President James F. Burke and Business Agent Franke, of the local, were elected the delegates to the State Convention of the Unions of the big A. F. of L. Theatrical Stage Employees' Alliance, which was held at Fitchburg, Mass., on Sunday, May 4. This local is in a most flourishing condition, and things are going particularly smoothly with it.

"Moving Pictures," was the subject of an open meeting conducted this week by the recreation committee of the Children's Welfare League, at the ward-room in the Roxbury, Mass., District Court House. Remarks of an interesting and instructive nature were made by the members of the League, Parents Associations of the schools, and moving picture theaters. It surely is most interesting to note the change of attitude of this and similar organizations towards motion pictures. The Cinematograph, but a short while ago, was the pet aversion of these societies, while now, a great amount of good is said of it. At the meeting just referred to, motion pictures came in for a eulogy instead of the former bitter attack that used to be the regulation thing.

On May 1, members and friends of the Arab Patrol Club of Aleppo Temple, secured the Globe Theater, Boston, all to themselves, and enjoyed a long entertainment of vaudeville and moving pictures. The Globe Theater is doing a very satisfactory business under its present policy, which is a great deal more than could be said of it when it offered legitimate attractions.

The Tremont Theater, Boston, a regular $2 house, will have a genuine novelty for its patrons for the next few weeks, as Buffalo Jones is coming to this theater to present his entertainment, "Lassoing Wild Animals in Africa." Moving pictures of Colonel Jones' African expedition, described in graphic fashion by Buffalo Jones, are expected to pull in the business. Mr. Jones is a great favorite in Boston, where he appears regularly each year, with his exciting moving pictures, and will give matinees daily at the Tremont Theater, at popular prices.

Louise M. Marion's illustrated poems were a feature at the Comique Theater, Boston, this week, and the management declare that Miss Marion's act was one of the best they have used in many months, as the audience seemed to take unusual interest in the novelty.

A recent incorporation is the E. J. Caron Amusement Company, of Boston, that filed papers this week as a $50,000 concern, with Eugene F. O''Neill, Alfred E. Woodward and Edward J. Caron as the promoters.

Another incorporation this week is the Boston Mutual Film Corporation. This is a $5,000 concern, and Edwin D. Twombly, A. W. Philbrick and Pexley D. Smith, are named as the officers.

On Monday, April 28, fully 1,000 persons witnessed the first exhibition, at Tremont Temple, Boston, of the moving pictures of the production of the "Pilgrim's Progress," in natural coloring, the invention of F. W. Hochstetter, of Munich, Germany. The natural and harmonious coloring of the pictures as seen by this writer, was so realistic that one could hardly reconcile himself to the fact that he was watching moving pictures. The life of John Bunyan, author of "Pilgrim's Progress," was graphically depicted from his youth, when he was deemed the worst boy in town, to manhood, when he became leader of the people. Miss Katherine Eggleston delivered an exceedingly able and interesting lecture on the reels, which made a most acceptable entertainment.

S. Z. Poli is steadily making plans to increase the number of his New England theaters devoted to vaudeville and pictures. The commissioner's office at Springfield, Mass., shows that Mr. Poli took out a permit to build a theater in that city this week. The location is between Taylor and Worthington streets, just off of Main street. Mr. Poli intends to erect a theater to cost approximately $100,000, and one that will be of brick, steel and concrete construction. The entrance is planned from the Worthington street side, opposite the Worthy Hotel, and from the door the patrons will pass through a long lobby to the body of the theater. The dimensions of the building will be 138 by 102 feet, and it will be 60 feet high. The plans were drawn up by Messrs. Brown and Ban Beren, of New Haven, Conn., who have planned several of the Poli theaters in other cities. The contractors will be the T. J. Pardie Construction Company, of Bridgeport, Conn. The new Poli Theater will seat at least 3,000 people, and Mr. Poli's representatives state that the new theater will distinctly out-class every house in Springfield playing vaudeville and picture programs.

The New Haven Lodge, No. 110, Theatrical Mechanical Association, held a benefit performance at Poli's Theater, New Haven, Conn., on April 27.

The Casino Theater, on Mathewson street, Providence, R. I., a moving picture theater, was the scene of great excitement on Saturday evening, May 3, when fire attacked the roof of the auditorium. Two hundred people, mostly girls and women, reached safety through the fire escapes, while 400 others made for the regular exits. Henry Sullivan, the piano player, was the hero of the occasion, as he stuck to his post, playing lively music, which helped to keep the audience calm. The Casino is built over a bowling alley, and the auditorium is 25 feet above the street level, which explains the necessity of fire escapes. No damage to life, and not very much to the theater, resulted. For the most part, the audience kept cool, and while there was a great rush, there was no panic. The cause of the fire is unknown.

The city authorities of Boston are all devoted photoplay fans. City Counsellor Walter Ballantyne, who is a grandfather, takes great enjoyment in watching the moving pictures regularly each week. Hardly a week goes by that the councillor fails to find time to visit a certain moving picture house in the vicinity of City Hall, and he is generally accompanied by his colleague, City Councellor Thomas J. Kenny, the sedate president of the body.

A Sunday Concert was given on Sunday night, May 4, at the Gem Theater, East Boston, Mass., by the East Boston Young Men's Hebrew Association, for the benefit of their Sunday School. A large program of vaudeville and pictures pleased the large audience. The Gem Theater is steadily gaining in popularity with East Boston people, as it shows excellent photoplay programs, and is managed most ably.

The Broadway Theater, Springfield, Mass., has installed 2 Power's Cameragraph machines, No. 6-A. Although this house is now playing stock company attractions, the policy will be changed before long, to vaudeville and pictures.

Connecticut exhibitors are overjoyed by the news that the Senate has adopted a bill providing for a more liberal observance of Sunday. Under its provisions, sports, musical entertainments and moving picture shows will be allowed, during prescribed hours. This means much to the moving picture exhibitors of this state, as the theaters invariably do a capacity business on Sundays, wherever the law allows them to operate on that day.

The old Day Street Congregational Church, Somerville, Mass., is to be converted into a moving picture theater, by Ex-Alderman J. F. Mixer, who has been granted a license. The location is a good one, and a paying theater should be developed under the right management.

The Casino Theater, Elm street, Hartford, Conn., is finding business very good since it reopened. This house is showing Kinemacolor subjects exclusively, and the natural color films are becoming very popular at Hartford.

The Boston Theatrical Stage Employes' Union, at its meeting on Sunday, April 27, nominated the following officers: President, E. T. Reynolds; Vice-president, W. N. Meagher; Recording Secretary, M. P. Pickering; Financial Secretary, J. J. Barry; Business Agent, J. J. Barry. Executive Board, F. J. Dempsey, W. F. Gaul, M. P. Pickering, J. F. Haley, T. J. Callaghan, Thomas Keenan, W. M. Gallagher, J. H. Duffy and James O'Rourke. Patrick Maloney, M. Gallagher, T. J. Callaghan, George Ingersoll, J. J. Barry and James Murphy were nominated as the delegates to the Boston C. L. U.

Mayor J. F. Hurley, of Salem, the executive who always wears the high silk hat, has signed a contract with the United States Moving Picture Company, to appear as leading man in a photoplay or two. The mayor is to be the central figure in the burning of his dwelling at Salem, and is to be a noble rescuer of the inmates of his house. Since Mayor Hurley is such a devoted admirer of moving pictures as to personally act before the camera, his action in issuing an edict that all photoplay theaters must be shut down tight on Sundays is quite strange. However, Mr. Hurley is known as a rather peculiar man.

Messrs. Pindar and Rudloff, managers and owners of the Crystal Theater, Meriden, Conn., swear by Mutual films, as they state that the Mutual program has been the means of building up a most satisfactory business for the theater. The Crystal does not use vaudeville in its programs, but offers a large bill of pictures.

Business took a decided turn for the better at the Opera House, Lawrence, Mass., starting on April 14, at which date Mr. William White took over the management of this theater. Mr. White is offering programs of vaudeville and pictures that are the talk of Lawrence. The result is capacity business. Mr. White also manages the Victoria Theater, of Lawrence, where he gives programs of motion pictures and illustrated songs.

Messrs. Donovan & Walker, who recently took over the new Boylen Theater, Taunton, Mass., state that they are well pleased with their bargain, and expect to do a nice business at the Boylen, with programs of vaudeville and moving pictures.

The Columbia Theater, Bath, Me., is now managed by F. H. Burt, who recently secured a lease on this house. Mr. Burt made some needed improvements in the Columbia, and among other things, installed a Power's No. 6-A machine. The Columbia has a prominent location in the business district, and should do well with programs of moving pictures and illustrated songs.

Walter T. Murphy, manager of the Lyceum Theater, New London, Conn., has made arrangements whereby his house will show Kinemacolor subjects, on and after May 1. Manager Murphy is a live wire, and is always ready to give his patrons anything that he thinks may please them.

On Tuesday, May 6, the regular monthly meeting of the Massachusetts Branch of the Motion Picture Exhibitors' League, will be held at its Boston headquarters on La Grange street.

Jacob Lurie, president and general manager of the Beacon Theater, Boston, stated this week that his business was not up to the mark, and the great majority of Boston exhibitors are saying the very same thing. The warm weather is playing havoc with the theatrical business in this section, if we are to believe the wails of the managers.

The Victor Amusement Company, of Worcester, Mass., was incorporated recently. This is a $10,000 concern, with Albert V. Pickering, Richard Pickering, Albert Fisk, George Walts and Frank W. Wellis, as the promoters. HENRY.

BUFFALO.

J. A. PFERD, treasurer of the Motion Picture Exhibitors' League of Buffalo, has secured from Dr. W. H. Heath, of the Buffalo Health Department, a film showing how flies spread contagion. At the request of Dr. Heath, these pictures will be shown in various Buffalo theaters. Similar films will be distributed with a view to teaching citizens how the spread of disease may be checked and the advantages of sanitation.

The Chippewa Amusement Co., of Buffalo, which will engage in the moving picture business, has been incorporated, with a capital of $10,000. The directors are Paul Sheehan, A. J. Adler and William H. Gorman.

A moving picture concern, whose name has not been announced, has made a contract by which John Place, 23 years old, of 153 Fletcher street, Tonawanda, N. Y., has agreed to take a leap from the brink of the American Falls, with the aid of a parachute. The date for the daring deed is being kept a secret in order that the authorities at the Falls may not be given an opportunity to prevent the attempt. The plan of Place and the motion picture company, according to a report from Niagara Falls, is to have the Tonawanda man board a staunchly-built raft a short distance from the brink of the American Falls and leave the raft with the aid of the parachute as the edge of the brink is reached. Several boats will be in waiting in the river below the Falls to pick Place up in case he falls into the river, and the moving picture machines to be employed will be focused on the Tonawanda man from the time he boards the raft until he lands. In order that there may be no danger of the raft going to pieces by coming in contact with boulders in the stream, timbers have been used for the sides and ends. The parachute to be used is of special construction. Both raft and parachute are now ready at the home of Place.

Moving pictures of many Buffalo school children have been taken to advertise the coming Hygienic Congress in this city. These pictures are being shown in Buffalo.

Peter Hofmeister, manager of the Majestic Theater, at 150 East Ferry street, met with success in the piano trade before going into the moving picture business. He is an active worker in the Motion Picture Exhibitors' League of this city.

The Columbia Amusement Co. has given up the Garden, a burlesque theater here. The last performance was held Sunday, April 25, when Manager Middleton featured the picture play "Satan." He will open the Gaiety Theater, Buffalo, a burlesque house, in the Fall.

Several moving picture companies, it is expected, will photograph the various events of the Perry Centennial Celebration in Buffalo in September. New York State has appropriated $150,000, which will cover a part of the cost of the program. Military parades, sham battles and aquatic games will be featured. Moving picture men are interested in the recent announcement of W. J. Conners, a Buffalo newspaper proprietor, who is a leading spirit in the celebration. He says Buffalo will have one of the greatest tournaments of airmen in the country during the week. Mr. Conners, while in Germany, arranged with leading aviators and balloonists to give exhibitions here.

The Buffalo aldermanic fire committee has held up, for a time, the application of Daniel E. Knowlton, to build a moving picture theater on West Utica street, near Elmwood avenue. The committee has also deferred action on the application of Charles Farrell to build a similar theater on Kenmore avenue, near Delaware. Mr. Farrell, who attended a meeting of the committee, claimed that the Buffalo moving picture ordinance, which practically requires the petitioner to obtain the consent of residents within a radius of 200 feet of the site before he can build a moving picture theater, was prepared by Alderman Fisher of this city, as a piece of spite work. At a meeting of residents living near the proposed site of the Farrell house, their views as to whether they are in favor of the theater will be heard. One minister is opposed to granting the application. At the aldermanic meeting he expressed the opinion that the theater would keep many away from Sunday services.

Judge George E. Judge, of the Children's Court of Buffalo, is in favor of proposed legislation that children under 16 be allowed to attend the picture theaters after the school hours and before sunset, etc. In this connection, Judge Judge is credited with the following statement: "The child is going to see these shows, even if he has to break the law. All sorts of subterfuges are resorted to by these children in order to satisfy their natural craving for knowledge and harmless amusement. The children should be allowed to see these shows after school hours, provided there is a reputable matron in charge. In all my experience in the Juvenile Court, I have never had a case where a young girl was insulted at one of these shows. I am glad, however, that the melodramatic photoplays are being stamped out."

The daily organ recital at Keith's moving picture theater is proving very popular. Manager Charles Bowe, who has had some choir experience, has received from a patron an ancient copy of Handel's Messiah, published in England more than 100 years ago. This masterpiece will be heard at this house at an early date.

"Dick Whittington and His Cat," was the feature at the opening of the Globe moving picture theater at Main and Ferry streets, Monday night. This is Buffalo's newest playhouse. It was built at a heavy expense by the Sherman Amusement Co. "The Black Chancellor" was another popular film for the opening week. A general admission of ten cents is charged for this show, with reserved seats at fifteen and twenty-five cents.

It is expected that many moving pictures will be taken of the parades and other features of the Elks' national reunion in Rochester early in July. Buffalo's delegation and visitors will include proprietors of moving picture theaters.

A contract for the construction of Buffalo's largest theater, on Main, near Chippewa street, and running back to Pearl street, will be let in a few days by the Shea Amusement Co. It is expected that moving pictures will be added to the regular programme of vaudeville of the house. The site was bought by Mr. Shea and his associates a number of years ago from the Keith interests when the Keith vaudeville circuit threatened to invade the city. Mr. Shea at that time realized that the purchase not only eliminated a rival, but was a good investment as well. He then believed that in a few years Buffalo's population would increase to the extent that a fine theater could be profitably built on the site.

BILLY BISON.

IOWA.

THE Amuz-u Moving Picture Theater has been opened at 515 East Locust street, in Des Moines. Souvenirs were given to ladies at the opening performance. The house will use Mutual service.

Carl Smith, manager of the Pastime, at Mt. Pleasant, is building a thirty-foot addition to his theater, so that he can put in a vaudeville stage, to be used in connection with his moving picture show.

The mulct plan of operating moving picture theaters in Mason City, has attracted state-wide attention. It is reported that following his Sunday operations, Manager Heffner, of the Bijou, was arrested on Monday morning, and fined $2.50 and costs. Recently his operator was taken with him, and the fines and costs totalled $13, but it is said the receipts justified the expenditure.

Thomas Morrish, a moving picture operator at Knoxville, fell from a ladder on which he was standing while taking down some advertising banners and his skull was crushed against a corner of a cement building, causing his death.

The Scott County Medical Society, at Davenport, exhibited a swat-the-fly film to the school children of that city and made them write an essay of their impressions.

Joseph Brown has taken a permit in Davenport to erect a brick addition at 1716 West Fourth street, in that city, to be used as a moving picture theater. The improvement will cost $1,200.

P. E. Sauerwein, of Keokuk, Ia., has purchased the Grand Opera House at Fort Madison, from Edward Edinger.

Citizens of Keota are raising a fund of $15,000 for a new opera house. Early in the game the sum of $12,000 was pledged, so there is little doubt but that the new house is a go.

Moving pictures of the Panama Canal were an important part of the program of the meeting of Iowa Bankers, Group Eight, at Muscatine, recently.

Manager Victor Hugo, of the Majestic, at Cedar Rapids, has made arrangements to have a series of local views taken in that city.

The National Cash Register Company's Kinemacolor pictures are proving very popular in Iowa cities in which they are showing. They were recently exhibited at the Burtis, in Davenport, under the auspices of the "Help Beautify Davenport Committee." MIDWEST SPECIAL SERVICE.

OREGON.

NEGOTIATIONS are under way for the purchase by the Peoples Amusement Company, of Portland, of a lot in the business district of St. Johns, on which to erect a modern theater. C. A. Metzger, of the company, states that if the deal is closed it will be within ten days, and a theater will be erected as soon thereafter as possible. Although an architect has not been chosen, the building will be, if erected, 50 by 100 feet, 2½ stories high, of concrete construction, with a tile front, and will be elaborately finished throughout. It will cost about $30,000.

Negotiations are pending for the erection of a $100,000 picture and vaudeville theater at Eleventh and Washington Streets. They are being conducted through Walter Wolfe, representing a syndicate of theatrical people. The plan is to build a large picture theater and give a program of pictures with four vaudeville acts, on the order of the Portola Theater, in San Francisco.

One hundred and fifty employes of the Peoples Amusement Company have formed a permanent organization, known as the Screen Club. The object of the club is to hold entertainments once a month, at which all matters will be discussed pertaining to the motion picture industry. The following officers were elected: President, W. D. Armstrong; vice-president, J. S. Houghey; secretary-treasurer, Ted Henckle; trustees, Harry M. Thorne, F. B. Scholl and Dr. R. M. Emerson; relief committee, Melvin G. Winstock, Arthur Phillips and Mr. Hazelett; advertising committee, J. S. Houghey, Stephen Downey and Frank Gumm; entertainment committee, Ted Henckle, Tom Smith and V. Coppe.

Julius Goldsmith, of the Folly Theater, Eugene and J. J. Bryan, of the Savoy, Eugene, were visitors in Portland, recently.

Films of the most classical subjects are being exhibited throughout the theaters of the Peoples Amusement Company's circuit. Manager Winstock has booked a number of interesting subjects that will be shown in a very short time, all being of two and three-reel lengths.

"Saved in Mid-Air," recently shown at the Arcade Theater, in Portland, created much talk in the way the picture of the daring rescue was taken and complimented the management of the company for the fine subjects that are being gotten to cater to the patrons of this theater. The Arcade is the home of the Kay-Bee Films.

The Globe Theater, of Portland, under the management of I. Leeses Cohen, is being patronized to full capacity seatings. Licensed service is used.

Within one hour after the filming of the ball game between Portland and Los Angeles, the Peoples Amusement had the film exhibited at the Peoples Theater, to a house that was packed to the fullest capacity. General Manager Winstock should be complimented on the way he had arranged for this film to be taken and exhibited at the same day.

George Blight, of Salem, is building motion picture houses at Albany, Corvallis, and Roseburg. He has an excellent one at Salem.

C. P. Merwin, assistant manager of the General Film Company, with headquarters at Seattle, Washington, was a visitor in this city recently.

The first minister to install a standard motion picture outfit in a church in this city, is the Rev. Oswald Taylor, Rector of Grace Memorial Episcopalian Church. This outfit is used in the Sunday School. He testifies to the wonderful results to be obtained by the use of the films in this class of work, and says that it has proved so effective that he can get along without teachers, if necessary. He has operated the equipment for more than a year, and would not think of running a Sunday School without it, he says. Other churches of the city have had the use of it, but the owner insists upon it being kept in his own church.

The Edison Company is to film the Columbia River scenery with the Edison players, and Miss Laura Sawyer. This work will mean much to Oregon, and the Northwest will be undertaken by the Edison players, now quartered at Del Monte, Cal., about June 1. The object of the Edison players in coming here is two-fold, and the advertising that Oregon and the Northwest will get from it is scarcely to be estimated.

The new Princess Theater being constructed at 6th and Stark streets, by Foster & Kleiser, is rapidly being rushed to completion. The building is being built of steel and concrete, and is to be one of the finest theaters west of Chicago, where exclusive features of three and four-reel subjects will be exhibited.

Manager C. J. Kerr, of the Circle Theater, is busy these days booking advance films for the summer months of the most entertaining and exceptional classy subjects, that are of educational value to both the young and old.

E. N. WEINBAUM.

LOUISVILLE.

AN airdome for the exclusive use of negroes has been opened at Burnett and Bland Streets, Louisville. The new theater is styled the "Fort Hill." It has a seating capacity of about 600. The initial performances were composed of features. Regular service will be utilized later. It is probable that other airdomes catering exclusively to the negro population of Louisville will be started during the near future. The colored folk are good spenders where five or ten cents is concerned, and there are enough of them to support a half dozen airdomes at that price.

Fred. Dolle and Joseph L. Steurle, of the Broadway Amusement Company, are incorporators of the Billy Smythe Music Company, which will publish songs and handle sheet music and similar merchandise. William P. Schmitt, a well-known local composer, is the third incorporator. The company is capitalized at $1,000. Mr. Schmitt will have charge of the company's business. His new songs will be started in the Broadway theaters and will be made popular by rendition in the five theaters conducted by that company.

The Hungarian orchestra, which has been a feature at the Majestic Theater for the past year, no longer plays from one of the boxes, as in the past. The musicians now are stationed in the pit, the orthodox location. Scharf & Ramsey, the vocalists at the Majestic, continue to sing from the box. Manager Louis J. Dittmar believes that singers do better work when separated from the orchestra by some little distance. The strains of the music are confusing to the vocalists when too close according to Mr. Dittmar and others who have had experience along this line.

The top floor o fthe new Starks building at Fourth and Walnut Streets is the only one on which film exchanges will be allowed. Several Louisville exchange men sought quarters in the new skyscraper, but were informed that they must take the rooms immediately below the roof. The owners of the building are afraid of fire as well as the moral effect on other tenants, it is said. None of the exchange men would consider the offer, and will probably retain their present places of business.

The Crescent Hill Civic League, of Louisville, has adopted resolutions against the erection of a theater in that section of the Kentucky metropolis, sending copies of the resolutions to the city authorities. The meeting followed an announcement by the National Moving Picture Company that a moving picture house would be erected there. While the Civic League expressed itself as in favor of animated picture houses as amusement resorts, it believed that the theaters should be confined to business sections of the city. Whether the National will be forced to abandon its plans is problematical. Thomas F. Reilly, a well-known shoe man, of Louisville, is a new employe of the National. Mr. Reilly will sell stock for the company. He formerly was head of the shoe department of one of the big department stores in the city.

A new radium gold fibre screen has been installed in the quarters of the Central Film Service Company, of Louisville. The screen will be used in the private showings of films to exhibitors. Its installation has completed the Central's arrangements for the exhibition of films, and performances will be given every morning for the benefit of the patrons of the exchange. The screen is regarded as fireproof.

The formation of the American Theater Company was completed at a recent meeting in Louisville. J. H. Small was elected president and treasurer of the company. Other officers are John T. May, vice-president; E. B. Miller, secretary; and H. A. Moore, general manager. Shield & Campbell, Louisville attorneys, were retained as counsel for the American. The company intends to establish a chain of moving picture theaters in Kentucky and adjoining States. It now controls the Express Theater, of Central City, Ky. Improvements are to be made in this house, which was recently taken over from the Consolidated Theaters Company. A balcony is to be installed for the use of colored patrons, while the house is to be enlarged in other ways. The screen will be modernized and a new ventilating system installed.

Work has begun on the erection of an addition to the Crystal Theater, of New Albany, Ind., owned by Michael Switow. A couple of hundred additional seats will be placed in the annex. Mr. Switow will shortly extend the seating capacity of the Grand Theater, also in New Albany.

The Majestic theater is finding its screen a money-making proposition from the use of advertising slides. In fact, so many advertisers are anxious to utilize the house as a method of reaching the public that Manager Dittmar will either be compelled to raise the rates or fix a limit on the number to be shown. He has held the number to a minimum in the past, being among the exhibitors who believe that advertisements detract in a measure from the prestige of a theater.

B. F. Keith's Louisville house closed its regular season on May 10, but will continue a few vaudeville acts and moving pictures as an experiment. If the public takes to summer vaudeville, the house will be operated during the entire hot weather period. The last week of the regular season was made a sort of celebration, twelve acts forming an unusually long and attractive program.

A. T. Campbell, a cameraman for a moving picture company, was seriously injured in Owensboro, Ky., recently. Mr. Campbell attempted to stop a runaway horse, but misjudged the distance. He was knocked to the street and trampled by the maddened animal. Mr. Campbell's injuries are not believed to be dangerous. They consisted of numerous bruises and a bad gash on his head.

J. H. Hoben and J. C. Sills have converted the opera house at Hardinsburg, Ky., into a moving picture theater and will stage two performances a week. Tuesday and Friday nights have been selected as the days for shows.

Marqua & Allenburg have definitely decided to erect an airdome at Colerain Avenue and Dayton Street, Cincinnati. The contract has been awarded to the Grimm Iron Works and work will begin immediately. The airdome will seat 1,000 persons.

B. G. Morrman, who will erect a motion picture theater on Madison Road, North Hyde Park, Cincinnati, has made minor changes in the plans, and work has been resumed. Besides containing a theater, the structure will include several lodge rooms. Several orders have leased quarters for five years.

G. D. CRAIN, JR.

SPRINGFIELD, ILL.

THE blue law cases are on again in Springfield. It was thought the decision of Police Magistrate Clark B. Shipp that the people had decided it by a referendum vote was to end the battle. But the original eleven, which number, included Adolph Kunz, proprietor of the Grand Moving Picture Theater, have been re-arrested on warrants sworn out by E. R. Ulrich, Jr., secretary of the Law Enforcement League before Justice Robert Connelly. In addition two more warrants, one of which was for the Casino moving picture theater, 621 East Washington Street, were sworn out. An appeal was made of the original cases to the county court and until that is decided nothing can be done with the new cases.

The Springfield News which was one of the first papers in the country to see the possibilities in moving picture advertising is receiving requests from all over the United States for specimen copies. The Fourth Estate, a New York publication devoted to the newspaper field, mentioned this departure at some length. The Springfield, Ohio, News also has been catering to the picture advertising for some time; the business managers of the local paper and the Ohio paper were schoolmates and exchanged ideas. The local paper gives a page each Saturday night to the picture houses.

Herbert Woods announces that he is not interested in a proposed Airdome on South Fourth Street, between Adams and Monroe.

P. McAvoy now has a clear field with his picture show at Chatham and has moved to a larger building.

George Parlow who has been manager of the Lyric Theater on South Fifth Street has gone to Superior, Wis., to manage the Broadway Theater., one of the Allardt houses. Harry T. Loper, Jr., son of the owner of the Lyric will act as manager.

Charles Kizer who has been with the Vaudette Theater in this city, has gone to Chicago, where he will manage the Vaudette in that city as soon as the new house is open. W. W. Watts, head of the company, is busy with the state right picture, "From the Manager to the Cross," at the Cort Theater. It has been decided to give two shows a day at 25 and 50 cents at the Cort.

Announcement has been made that the Chatterton, the only house in the city playing big shows, will remain dark this summer. This house has made periodical summer excursions in the picture field. The Springfield Orpheum Company, which controls the Majestic, has increased its capital stock from $18,000 to $48,000 which makes it likely that there will be no photoplay competition from that source.

MIDWEST SPECIAL SERVICE.

IN THE MISSISSIPPI VALLEY.

BY way of compensating the picture theater managers for the loss of business caused by cutting out the Sunday shows, the City Council, of Sterling, Ill., has reduced the license from $25 to $5. The managers were given two weeks of grace inasmuch as they had Sunday films booked ahead. Rev. W. W. Aylesworth, pastor of Fourth Street Methodist Episcopal Church, has come out with a timely warning to the churches advocating that they use the picture to attract the young people. "The moving picture is as much the agent of the church as of the private investor," he said. "We have not used it to any extent. Why not put it into our churches upon Sunday night? With good music, a spicy discourse, a changed program from time to time, lectures, etc., I believe the young people will find in the church a place to go upon a Sunday night. In this way, and I fear in this way only, the people will be glad to give the churches full command of the Sabbath evening as it has had from time immemorial. If I rightly read the spirit of our times, however, we must rightly use the hour or it will be handed over to those who will use it. It's up to us."

A similar suggestion came up in Galesburg, Ill., at a meeting of the Federated Brotherhoods in that city. The theme of all the speakers at a banquet was taking care of the young boy. One sociological worker reported that two months' observation in Galesburg showed between 2,000 and 3,000 persons went to the theaters every evening and that about 49 per cent. were young people. Rev. Albert Fiske showed that the religious atmosphere of today is not of the sort to attract the boy and that we must develop his ethical and moral nature through his amusements. He suggested that the church should provide good wholesome amusement for the boys. Mr. Fiske has successfully used the moving picture machine both among the young boys and among the young men.

J. H. Martin will run picture shows in the Airdome at Red Bud, Ill., again this summer.

L. D. Gillette is having an airdome constructed on North Main Street in Woodhull, Ill. The place will run pictures.

F. F. Pool has sold the Magic Theater at Rockwell City, Ia., to R. W. Owens, of Columbus Junction, Ia., and O. M. Himmeldeich, of Washington, Ia.

Wallace J. Emery has opened the Star Theater at Galva Ill., as a picture house. The place will seat 200 persons. Miss Florence Weaver is pianist.

Construction work on Vernon C. Seaver's new Hippodrome at Peoria, Ill., was halted by a strike of 2,000 building tradesmen.

The Meridian Amusement Company, of Fort Wayne, Ind., has been incorporated with a capital stock of $10,000 to operate amusement grounds. The incorporators are G. H. Heine, Arthur Benke, C. J. Scheiman, and F. C. Heine.

The Gaiety Theater, Springfield, Ill., closed its vaudeville season and went over to pictures May 5.

The Majestic, at Peoria, Ill., is now playing pictures from 11 A. M. to 11 P. M., giving four-reel shows. A six-piece orchestra is featured.

The Kozy Theater, at Eldorado, Ill., has been purchased by The Colonial Amusement Company. Ray Webber will be manager. It is reported that a $12,000 theater will be built on the site of the Casino in Eldorado.

The Airdome has been opened for the summer season, at Cuba, Ill., by Manager Wilson.

George Shof has opened a new picture show at Sidell, Ill. The Airdome there was recently closed.

It is reported that a St. Louis producing company recently made a trip to Chester, Ill., and chartered an Illinois Central train there for a portion of a train robbery picture.

Manager Hyatt, of the Orpheum Theater at Webster City Ia., is having an Airdome built on Second Street in that city. He may name it the Airdome or the Orpheum Annex.

It is reported that Canton, Ill., will have a new house which will play vaudeville, road attractions and high-class pictures.

The Reno Moving Picture Company is playing a number of Central Illinois towns under canvas, making week and half-week stands in the villages which do not support a regular photoplay house.

Manager S. T. Herman, of the Globe Theater at Monticello, Ill., has added Saturday matinees. As a bid for the patronage of the women he gives souvenirs of their favorite actors. The opening matinee was Costello day.

Dr. Fred. Rogers has opened his Grand Central Airdome at Hillsboro, Ill. Hillsboro with six shows is in a fair way to have an amusement war. Rogers is advertising three reels in addition to a comedy company of twelve persons, and Ed. Fellis, manager of the Hillsboro Opera House, is offering six reels on the nights that he has no vaudeville.

Manager L. J. B. Ulger, of the Lyric, at Greenville, Ill., made up a good educational program the night of May 6 and turned over the house to the Domestic Science Club which wished to raise funds for a new piano.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

MR. MARZLOFF, who for many years was identified with the moving picture industry in this city, closed a deal on May 1, with Edward Ryan, manager of the Century Theater near Peebles Corner on Walnut Hills, whereby he becomes sole owner of the house for a period of one year. The lease was sold to Mr. Marzloff for that period for $2,700. Some time ago a story gained currency that the Century Theater was to be converted into a roof garden, with moving pictures and a cabaret show as the attractions. This was affirmed by Manager Ryan. The new leaseholder today announced that the theater would be continued as a moving picture house. The Century is a handsome showhouse, seating about 2,500 people. Mr. Ryan, who negotiated the deal, left for Chicago, where he will operate a moving picture theater in the heart of the Windy City.

President M. A. Neff, of the Motion Picture Exhibitors' League of America, returned late on the afternoon of May 1 from Wheeling, W. Va., where he presided at a meeting of the League of that state. The gathering of this group of cinematographers was the most enthusiastic ever held in the West Virginia State. The meeting was called to order on Tuesday, April 29. The address of welcome was made by Mayor Kirk, of Wheeling. It goes without saying that what he had to tell the assembly was received with much enthusiasm. The address was a high tribute to the cinematographers. "No business men can do a community the service, the motion picture men can. They are the genuine commissioners of progress and are fast breaking down prejudices and scattering the germ of progress wherever they go." The foregoing is a synopsis of the address of Mr. Kirk. President Neff's reply was received with great enthusiasm. He complimented the people of Wheeling on being so fortunate in having such a broad minded and able man at the head of their city administration. He said that the activities of the mayor would in the near future become statewide. The convention came to a close late Wednesday evening, April 30.

JACK STARK.

IN THE MIDDLE WEST.

IT is reported that one of the eastern producers has in mind a series of railroad pictures, and has been negotiating for the right to use the old Crooked Creek road near Webster City, Iowa. The line is a coal road seventeen miles long, and runs through a rugged country which would be ideal for some artistic "mountain division" films.

The Universal Film & Supply Company, of St. Louis, Mo., has been incorporated with a capital stock of $100,000, to buy, sell and deal in moving picture machines and films. The incorporators are: A. F. Black, A. T. Porter, and R. B. Dickson.

Mayor Phillips, of Dayton, Ohio, has received $92.42 from the moving picture men of Skaguay, Alaska, to be used for the benefit of flood sufferers.

The property at Dubuque, Iowa, occupied by Dreamland Theater, has been sold to W. J. Burns and Maurice Brown.

Warrants were issued at Beloit, Wis., for the arrest of seventy persons, proprietors and employes of picture shows and members of the audience, because they violated the Sunday closing laws. Two theaters escaped—the Lyric, because its lease stipulates there shall be no Sunday shows, and the Wilson, because the manager is opposed to the Sabbath performance. It was declared that the programs were made up of sacred and educational pictures and sacred music.

Wenz & Cole have sold the Star Theater, at 728 South Main street, Elkhart, Ind., to the Star Theater Company, which has assumed its management.

The New Albany Amusement Company, of New Albany, Ind., has been incorporated with a capital stock of $15,000, to do a theater business. The incorporators are: H. H. Legg, P. N. Curl, E. V. Knight, Charles Miller, Frank Beaucond, James Deatrick and Joseph Burns.

The Commercial Club, of Lincoln, Neb., is negotiating with a Denver cameraman for a series of pictures of Lincoln.

The Forman Opera House Association of Forman, Sargent County, S. D., has been incorporated with a capital stock of $2,000. The incorporators are: C. A. Walloch, E. M. Fjelstad and A. Glorvick.

Among the North Dakota cities which will have new opera houses this summer, are Sheyenne and Crosby

F. S. Timmins, manager of the Bucklen theater at Elkhart, Ind., will open an airdome, 60 x 80 at Main and Marion Streets, in that city. Vaudeville and pictures will be used. On rainy nights the shows will be switched to the Bucklen. A five-cent admission will be charged. It is reported that Mr. Timmins contemplates putting a theater on the same site later.

H. C. Coulson has sold the Scenic Theater at Ames, Ia., to Fred Gerbracht, of Carroll, Ia.

B. H. Jones, a negro, has brought action against H. C. Jergensen, proprietor of the Columbia, a moving picture house in Waterloo, Ia., alleging that he was discriminated against in being denied the privilege of purchasing an admission ticket. He declares a sign displayed stating "colored patronage not solicited" was not in conformity with the Iowa laws.

Films are being used by St. John's Church of Boyle Memorial Center, 816 North Eleventh Street, St. Louis, Mo., to attract the church persons who are not in the habit of attending. It was announced that it was not necessary for persons coming to wear fine clothes.

Quite a number of changes in Minnesota theaters have been reported. Paul Perkins has disposed of his interest in the Grand, at Brainerd, to Clyde Parker and Eugene McCarthy, N. G. Nelson of Tyler sold the Theatorium in that city to H. Mears and Harry Johnson of Brookings, S. D.; F. F. Latta of the Cozy at Austin has added to his holdings by purchasing the Idle Hour in that city from Dunning & Panabaker; Dr. F. E. Dalgneau sold his interest in the Pastime at Red Wing to H. L. Grady of Mason City, Ia., and the Majestic in St. Paul has been leased by C. H. Miles, of Minneapolis to Finkelstein & Ruben who also own the new Princess.

Moving pictures will be a part of the entertainment aboard the special train which will bring 200 Michiganders now residing in Southern California to their old homes, leaving Los Angeles June 27.

The Grand, the new picture house in Carrington, N. D., has been opened.

Carl Holtz and Al Nelson of Wadena, Minn., have purchased a picture show in Grand Forks, N. D.

MIDWEST SPECIAL SERVICE.

Calendar of Licensed Releases.

Current Releases

MONDAY, MAY 19th, 1913.

BIOGRAPH—Olaf—An Atom (Drama)	
EDISON—By Mutual Agreement (Comedy)	1000
ESSANAY—Into the North (Special 2-part Drama)	2000
KALEM—The Artist's Sacrifice (Drama)	1000
LUBIN—Margaret's Painting (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 21 (News)	
SELIG—His Father's Deputy (Drama)	1000
VITAGRAPH—Bunny's Birthday Surprise (Comedy)	
VITAGRAPH—Vitagraphers at Kama Kura (Topical)	

TUESDAY, MAY 20th, 1913.

CINES—Red Wins (Drama)	1000
EDISON—The Good in the Worst of Us (Drama)	1000
ESSANAY—Buster Brown, Tige and Their Creator, R. F. Outcault (Comedy)	1000
LUBIN—Kidnapping Father (Drama)	1000
PATHEPLAY—A Jocky for Love (Comedy)	
PATHEPLAY—The City of Rouen, France (Scenic)	
SELIG—The Tattle Battle (Comedy)	
SELIG—The Leopard Tamer (Comedy)	
VITAGRAPH—The Amateur Lion Tamer (Comedy)	1000

WEDNESDAY, MAY 21st, 1913.

ECLIPSE—In the Tyrolese Alps (Travel)	175
ECLIPSE—The Chicken Industry (Industrial)	400
ECLIPSE—Big Game (Zoological)	425
EDISON—Glimpses of Colorado in Winter (Scenic)	315
EDISON—Bragg's New Suit (Comedy)	685
ESSANAY—The Letter's Mission (Comedy)	1000
KALEM—The Circle of Fate (Drama)	1000
LUBIN—The District Attorney's Conscience (Special 2-part Drama)	2000
PATHEPLAY—The Price of Silence (Drama)	
SELIG—The Stolen Melody (Drama)	1000
VITAGRAPH—Counsellor Bobby (Comedy)	1000

THURSDAY, MAY 22nd, 1913.

BIOGRAPH—The Kicksville Epicure (Comedy)	
BIOGRAPH—Cinderella and the Boob (Comedy)	
ESSANAY—A Widow of Nevada (Drama)	1000
LUBIN—A Perilous Ride (Drama)	1000
MELIES—Gold and the Gilded Way (Drama)	1000
PATHEPLAY—The Right of Way (Drama)	
SELIG—Indian Summer (Drama)	1000
VITAGRAPH—A Lady and Her Maid (No. 4 of the Belinda Series—Comedy-Drama)	

FRIDAY, MAY 23rd, 1913.

EDISON—A race to New York (Being the Eleventh Story of "What Happened to Mary" Drama)	1000
ESSANAY—Jealousy (Drama)	1000
KALEM—The Black Hand (Comedy)	
KALEM—The Egyptian Mummy (Comedy)	
LUBIN—Detective Dot (Comedy)	400
LUBIN—His First Experience (Comedy)	600
PATHEPLAY—Night Birds (Zoology)	
PATHEPLAY—The Ailanthus Silkworm (Useful Insects)	
PATHEPLAY—The Open Secret (Special 2-part Drama)	
SELIG—The Noisy Six (Drama)	1000
VITAGRAPH—The Midget's Revenge	
VITAGRAPH—Going to Meet Papa (Comedy)	

SATURDAY, MAY 24th, 1913.

BIOGRAPH—Just Gold (Drama)	
CINES—Exceeding the Time Limit (Comedy)	300
CINES—The Maid and the Yarn (Comedy)	300
CINES—Curing a Would-Be Aviator (Comedy)	400
EDISON—The Translation of a Savage (Drama)	1000
ESSANAY—Broncho Billy and the Express Driver (Drama)	1000
KALEM—The Infamous Don Miguel (Drama)	1000
LUBIN—Brightened Sunsets (Drama)	1000
PATHEPLAY—A Woman Scorned (Drama)	
VITAGRAPH—Cupid Through the Keyhole (Comedy)	1000
VITAGRAPH—The Still Voice (Special 2-part Drama)	2000

ADVANCE RELEASES.

MONDAY, MAY 26th, 1913.

BIOGRAPH—Highbrow Love (Comedy)	
EDISON—Dances of the Ages (Novelty)	975
KALEM—A Victim of Heredity (Drama)	1000
LUBIN—The Reward of Service (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 22 (News)	
SELIG—Wamba: A Child of the Jungle (2 parts—Special—Drama)	2000
SELIG—Religion and Gun Practice (Drama)	1000
VITAGRAPH—Up and Down the Ladder (Comedy)	1000

TUESDAY, MAY 27th, 1913.

CINES—Borrowed Plumage (Comedy)	
CINES—The Champion Fixer (Comedy)	
CINES—In Somaliland (Scenic)	
EDISON—An Unwilling Separation (Drama)	1000
ESSANAY—The New Sheriff (Drama)	1000
LUBIN—Doing Like Daisy (Comedy)	
LUBIN—The Yarn of the Nancy Bell (Comedy)	
PATHEPLAY—Bullfight in France (Sporting)	
PATHEPLAY—In the Forest of Cochin, China (Lumbering)	
SELIG—The Girl and the Judge (Drama)	1000
VITAGRAPH—Tricks of the Trade (Comedy-Drama)	1000

WEDNESDAY, MAY 28th, 1913.

ECLIPSE—The Indelible Stain (Drama)	1000
EDISON—Newcomb's Necktie (Comedy)	1000
ESSANAY—On the Job (Comedy)	1000
KALEM—Captured by Strategy (Drama)	1000
LUBIN—Love and War in Mexico (Special 2-part Drama)	2000
PATHEPLAY—The Fugitive (Drama)	
SELIG—The Wordless Message (Drama)	1000
VITAGRAPH—Cutey Plays Detective (Comedy)	1000

THURSDAY, MAY 29th, 1913.

BIOGRAPH—A Dangerous Foe (Drama)	
ESSANAY—Their Baby (Comedy)	1000
LUBIN—The Romance of the Ozarks (Drama)	1000
MELIES—The Foster Brothers (Drama)	
MELIES—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)	
PATHEPLAY—White Lies (Drama)	
SELIG—The Ex-Convict's Plunge (Drama)	
SELIG—Scenes in Manila (Travel)	
VITAGRAPH—The Only Veteran in Town (Drama)	1000

FRIDAY, MAY 30th, 1913.

EDISON—The Honor of a Soldier (Drama)	1000
ESSANAY—Their Baby (Comedy)	1000
KALEM—The Widow From Winnipeg (Comedy)	
KALEM—The Comedy Team's Strategy (Comedy)	
LUBIN—Faith of a Girl (Drama)	1000
PATHEPLAY—The Spider Which Lives in a Bubble (Zoology)	
PATHEPLAY — Transportation Methods in Java (Transportation)	
PATHEPLAY—The Human Vulture (Special 2-part Drama)	
SELIG—The Woodfire at Martins (Comedy)	1000
VITAGRAPH—A Husband's Trick (Comedy)	1000

SATURDAY, MAY 31st, 1913.

BIOGRAPH—His Mother's Son (Drama)	
CINES—Interesting Scenes Abroad (Travel)	1000
EDISON—An Almond Eyed Maid (Drama)	1000
ESSANAY—Alkali Ike's Misfortune (Drama)	
KALEM—John Burns of Gettysburg (Drama)	1000
LUBIN—Lone Dog the Faithful (Drama)	1000
PATHEPLAY—The Squawman's Awakening (Drama)	
VITAGRAPH—One Can't Always Tell (Comedy)	
VITAGRAPH—If Dreams Came True or Who'd Thunk It (Comedy)	
VITAGRAPH—The White Slave (Special 2-part Drama)	2000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, MAY 18th, 1913.

CRYSTAL—Homlock Shermes (Comedy)
CRYSTAL—Our Willie (Comedy)
ECLAIR—He Loves to Watch the Flight of Time (Comedy)
ECLAIR—Cuttlefish (Zoology)
REX—Gold and Two Men (Drama)

MONDAY, MAY 19th, 1913.

IMP—The Twins (Comedy)
NESTOR—Her Hero's Predicament (Comedy)
CHAMPION—The Leper (Drama)

TUESDAY, MAY 20th, 1913.

GEM—Billy Plays Poker (Comedy)
101 BISON—Stars and Stripes Forever (3-part Drama)

WEDNESDAY, MAY 21st, 1913.

NESTOR—The Boy Scouts to the Rescue (Drama)
POWERS—The Curate's Outing (Comedy)
ECLAIR—Thus Saith the Lord (2-part Drama)
UNIVERSAL—Animated Weekly No. 63 (News)

THURSDAY, MAY 22nd, 1913.

REX—In Slavery Days (2-part Drama)
IMP—She Never Knew (Drama)
FRONTIER—The Stage Driver's Chivalry (Drama)

FRIDAY, MAY 23rd, 1913.

NESTOR—A Mine and a Marathon (Drama)
POWERS—Black Jack's Atonement (Drama)
VICTOR—Good For Evil (Drama)

SATURDAY, MAY 24th, 1913.

IMP—Just for Luck (Comedy)
IMP—Hy Mayer—His Magic Hand (Novelty)
BISON—Under Fire (2-part Drama)
FRONTIER—Where Wits Win (Comedy)

ADVANCE RELEASES.

SUNDAY, MAY 25th, 1913.

CRYSTAL—Toodleums (Comedy)
CRYSTAL—Supper for Three (Comedy)
ECLAIR—Hearts and Crosses (Drama)
ECLAIR—Anaradhapura
REX—The Trifler (Drama)

MONDAY, MAY 26th, 1913.

IMP—Secret Service Sam (2 parts—Drama)
NESTOR—On Cupid's Highway (Comedy)
CHAMPION—Title not reported.

TUESDAY, MAY 27th, 1913.

GEM—Billy's Honeymoon (Comedy)
101 BISON—Love, Life and Liberty (2 parts—Drama).
CRYSTAL—Where Charity Begins (Drama)

WEDNESDAY, MAY 28th, 1913.

NESTOR—A Double Sacrifice (Drama)
POWERS—Cheating (Comedy)
ECLAIR—The Faith Healer (2 parts—Drama)
UNIVERSAL—Animated Weekly No. 64 (News)

THURSDAY, MAY 29th, 1913.

IMP—The Heart That Sees (Drama)
REX—The Tourist and the Flower Girl (Drama)
FRONTIER—A Romance of the Rails (Drama)

FRIDAY, MAY 30th, 1913.

NESTOR—Be It Ever So Humble (Drama)
POWERS—The End of the Trail (2 parts—Drama)
VICTOR—The Plaything (Drama)

SATURDAY, MAY 31st, 1913.

IMP—The Magnetic Maid (Comedy)
IMP—Hy. Mayer, His Magic Hand (Novelty)
101 BISON—The Honor of the Regiment (2 part—Dr.)
FRONTIER—Flossie Visits Bar U Ranch (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, MAY 18th, 1913.

MAJESTIC—The Rivals Outwitted (Comedy)
MAJESTIC—Oysters (Zoology)
THANHOUSER—Why Baby Left Home (Comedy)

MONDAY, MAY 19th, 1913.

AMERICAN—Her Innocent Marriage (Drama)........1000
KEYSTONE—Hubby's Job (Comedy)
KEYSTONE—'Twixt Love and Fire (Comedy)
RELIANCE—London Assurance (Comedy)

TUESDAY, MAY 20th, 1913.

MAJESTIC—Shep, the Hero (Drama)
THANHOUSER—A Business Woman (Drama)

WEDNESDAY, MAY 21st, 1913.

BRONCHO—The Sea Dog (2-parts Drama)
MUTUAL—Mutual Weekly No. 21 (News)
RELIANCE—Early Oklahoma (Drama)

THURSDAY, MAY 22nd, 1913.

AMERICAN—Calamity Anne Parcel Post (Comedy)....1000
KEYSTONE—The Foreman of the Jury (Comedy)
MUTUAL—(Title Not Reported)

FRIDAY, MAY 23rd, 1913.

KAYBEE—The Miser (2-parts Drama)
THANHOUSER—In Their Hour of Need (Drama)

SATURDAY, MAY 24th, 1913.

AMERICAN—The Modern Snare (Drama)............1000
RELIANCE—Runa and the Black Hand (Drama)

ADVANCE RELEASES.

SUNDAY, MAY 25th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

MONDAY, MAY 26th, 1913.

AMERICAN—Ashes of Three (2 parts—Drama)
KEYSTONE—Toplitsky & Company (Comedy)
RELIANCE—Heart Lights (Drama)

TUESDAY, MAY 27th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

WEDNESDAY, MAY 28th, 1913.

BRONCHO—The Drummer of the Eighth (2 parts—Dr.)
MUTUAL—Mutual Weekly No. 22 (News)
RELIANCE—A Texas Feud (Drama)

THURSDAY, MAY 29th, 1913.

AMERICAN—On the Border (Drama)................1000
KEYSTONE—The Gangsters (Comedy)
MUTUAL—Title not reported.

FRIDAY, MAY 30th, 1913.

KAY-BEE—A Child of War (2 parts—Drama)
THANHOUSER—Title not reported.

SATURDAY, MAY 31st, 1913.

AMERICAN—Her Big Story (Drama)................1000
RELIANCE—The Master Cracksman (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, MAY 19th, 1913.

DRAGON—The Sergeant's Daughter (2-part Drama)...

TUESDAY, MAY 20th, 1913.

GAUMONT—The Eyes that Could Not Close (Drama)

WEDNESDAY, MAY 21st, 1913.

SOLAX—The Amateur Highwayman (Comedy)
GAUMONT—Gaumont's Weekly No. 63 (News)

THURSDAY, MAY 22nd, 1913.

GAUMONT—For Two Pins (Drama)

FRIDAY, MAY 23rd, 1913.

SOLAX—The Man Who Failed (Drama)
LUX—Playing With Fire (Drama)

SATURDAY, MAY 24th, 1913.

GREAT NORTHERN—The Professor's Traveling Adventures (Comedy)

ADVANCE RELEASES.

MONDAY, MAY 26th, 1913.

DRAGON—Love's Monogram (Drama)

TUESDAY, MAY 27th, 1913.

GAUMONT—The Light that Kills (Drama)

WEDNESDAY, MAY 28th, 1913.

SOLAX—The Henpecked Burglar (Comedy)
GAUMONT—Gaumont's Weekly No. 64 (News)

THURSDAY, MAY 29th, 1913.

GAUMONT—A Problem In Reduction (Comedy)

FRIDAY, MAY 30th, 1913.

SOLAX—The King's Messenger (Drama)
LUX—The Dog and the Goat (Drama).............. 641
LUX—Pat, the Electrician (Comedy).............. 355

SATURDAY, MAY 31st, 1913.

GREAT NORTHERN—(Title Not Reported)

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CONN. Bridgeport—Park Film Exchange, 15 Fairfield Avenue.
New Haven—Yale Motion Picture Co., 94 Church Street.
DIST. OF COLUMBIA. Washington—Mutual Film Corporation, 428 Ninth Street, N. W.
FLA. Tampa, Mutual Film Corporation, 405 Curry Bldg.
GA. Atlanta—Mutual Film Corporation, 81 Marietta Street.
ILL. Chicago—H. & H. Film Service Co., 863 Monadnock Bldg.
Majestic Film Service Co., 216 N. Fifth Avenue.
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IND. Indianapolis—Mutual Film Corporation, 217 N. Illinois Street.
IOWA. Des Moines—Mutual Film Corporation, Fourth & Locust Street.
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MINN. Minneapolis—Mutual Film Corporation, 440-445 Temple Court.
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MONTANA. Butte—Mutual Film Corporation, Illinois Building.
NEB. Omaha—Mutual Film Corporation 1417 Farnam Street.
NEW JERSEY. Newark—Royal Film Exchange, 286 Market Street.
NEW YORK. Buffalo—Mutual Film Corporation, 272 Washington Street.
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Great Eastern Film Exchange, 21 E. Fourteenth Street.
Metropolitan Film Exchange, 122 University Place.
Western Film Exchange of New York, 145 W. 45th Street.
NO. CAROLINA. Charlotte—Mutual Film Corporation. Carson Building.
OHIO. Cincinnati—Mutual Film Corporation, 17 Opera Place.
Cleveland—Lake Shore Film & Supply Co., 106 Prospect Street.
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PENN. Philadelphia—Union Film Service, 142 N. 8th Street.
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SO. DAKOTA. Sioux Falls—Mutual Film Corporation, Emerson Building.
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W. VIR. Wheeling—Mutual Film Corporation, 34 16th St.
WIS. Milwaukee—Western Film Exchange, 307 Enterprise Building.
CANADA. Montreal, Gaumont Co., 154 St. Catherine St.
St. Johns, N. B., Gaumont Co., Waterloo St.
Toronto, Gaumont Co., 5-6 Queen St.
Vancouver, B. C., Gaumont Co., Loo Building, Hastings St.
Winnipeg, Gaumont Co., Atkins Block, McDermott Ave.
Regina, Sask., Gaumont Co.

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CAL. Los Angeles—Golden Gate Film Exchange, 514 W. 8th St.
San Francisco—Golden Gate Film Exchange, 234 Eddy Street.
MISSOURI. St. Louis—Swanson-Crawford Film Exchange, Century Bldg.
OREGON. Portland—Film Supply Co., 385 1/2 Alder Street.
PENN. Pittsburg—Pittsburg Photoplay Co., 412 Ferry Street.
WASH. Seattle—Film Supply Co., 1301 5th Avenue.

BANNER FEATURE WEEK

MAY 26 to JUNE 1

Saturday, May 31: A great Reliance drama in two reels, "The Master Cracksman."

Friday, May 30: Thrilling war story by the Kay-Bee Company, in two reels, "A Child of War."

Wednesday, May 28: Sensational story of battle and heroism by the Broncho Company, "Drummer of the 8th," in two reels.

Tuesday, May 27: "Carmen," in three reels, staged and costumed and acted in the world-famous Thanhouser way.

Monday, May 26: An absorbing tale of the West, "Ashes of Three," by the American Film Manufacturing Company, in two reels, from the story by Stewart Edward White.

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RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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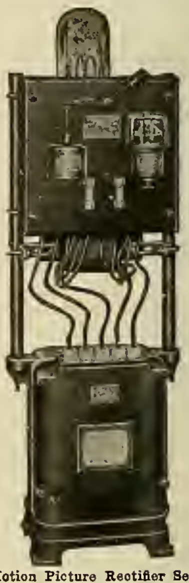

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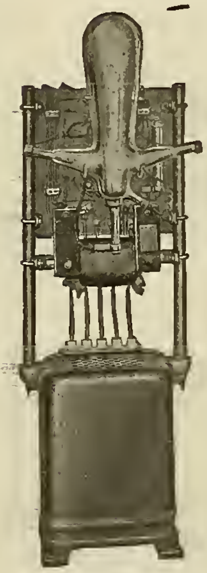

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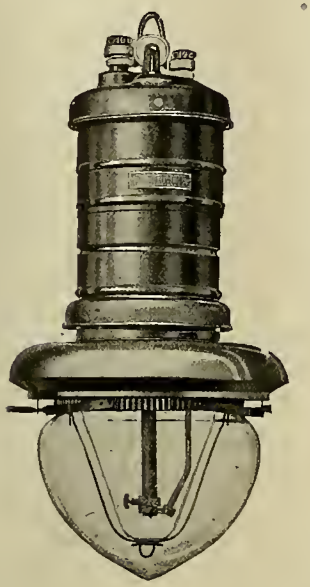

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LICENSED FILM STORIES

KALEM.

A VICTIM OF HEREDITY (May 28).—A gang of thieves is captured and brought to justice. Some weeks later the woman of the party dies in prison and her baby, Jane, is adopted. Twenty years pass and Jane, grown to young womanhood, has an inherited propensity for stealing which she is unable to resist. One day, while attempting to rob her employer, she is detected and discharged.

The poor girl decides to end it all and visits a drug store. Dr. Van Buren, a noted specialist happens to be behind the prescription counter and suspecting the girl's purpose, substitutes a harmless sleeping potion.

Some time later Jane answers an advertisement for a housemaid and secures a position with the wealthy Mrs. Dexter. Dr. Van Buren, who calls one afternoon, prevents Jane from robbing her mistress and, keeping his own counsel, becomes greatly interested in the girl's case. He gives her his card and invites her to call.

The specialist then calls in a number of his colleagues and determines upon an experiment. That night when Jane calls and is about to appropriate some valuables which the doctor has intentionally left exposed, a flashlight is set off by the secreted physicians. The girl faints from the shock.

Van Buren contends that the sudden shock will permanently cure Jane of her kleptomania and his theory proves correct when, later, he puts her to the test.

CAPTURED BY STRATEGY (May 28).—Tom Marvin befriends Bill, a tramp, and gains his everlasting friendship. Later Tom is refused the hand of Gladys Richmond by the doty old Colonel. The lovers are heartbroken. Richmond sells his timber land and resolves to make a trip to the city by boat, that he may deposit the money. The transaction is witnessed by several tramps who plot to waylay Richmond. Tom, who has overheard the plans, is made a prisoner. Bill, one of the tramps becomes conscience-stricken and liberates the young man. By a strange turn of fate the crooks are temporarily frustrated but follow Richmond and board the vessel.

After a hard ride Tom arrives at the landing, only to find that the boat has gone. He rides along the bank until he reaches a long pier where a dredge is working and induces the foreman to assist him in his desperate effort to board the boat. Tom is lifted up on the dredge and as the boat passes down stream he leaps aboard. He bursts into the Colonel's stateroom in time to foil the crooks and assist in their capture. Richmond concludes that such a resourceful young man will make a very desirable son-in-law.

THE WIDOW FROM WINNIPEG (May 30).—Johnson, a lonely ranchman, advertises for a wife and stipulates that she must have black eyes, weigh 180 pounds and be able to play the organ. The Widow from Winnipeg answers that she meets all requirements. Finally the great day arrives and Johnson escorts the bride to his cabin. But the Widow has ideas of her own which she proceeds to execute. Johnson, in desperation, arranges to have the Sheriff arrest him, but the Widow puts up a strenuous defense and prevents the officer from arresting Johnson. The ranchman has another great idea. He disguises himself and returns to the cabin with the information that he is Bad Bill the wife-beater, who has bought the Johnson outfit. The Widow penetrates the disguise and makes things lively for the pretender. Finally Johnson joins a band of outlaws and the Widow, searching for her heart's desire succeeds in rounding up the whole gang.

THE COMEDY TEAM'S STRATEGY (May 30).—Heindal, the theatrical agent, awakes in a very bad humor and goes to his office with a decided grouch. The comedy team arrives in town and applies for booking. They are told that there are too many "hams" in the business already. Jack and Jane propose to teach the agent a lesson. Jane disguises as a man and Jack as a woman. Jack pretends to meet with an accident and is assisted home by the gallant. Heindal. Then Jane, in masculine attire, confronts the agent, declaring that he is trying to break up the home and producing a huge bomb, she states that they will all die together. She secretly strikes a base-drum and the terrified agent thinks that the bomb has exploded. "Can we act?" ask Jane and Jack removing their disguises. They are booked for Heindal's entire circuit.

JOHN BURNS OF GETTYSBURG (May 31).—John Burns, having lost his son in the early part of the Civil War, becomes inflamed with a desire to avenge the boy's death, but his wife restrains him. The mother finds the great loss unbearable and follows the son.

John Burn's neighbors become panic-stricken when the terrific cannonading at Gettysburg is heard, but the old man stoically refuses to be driven from his home. Finally the retreating troops fire Burns' patriotism and he resolves to wreak his vengeance. Dressing in his best suit and high hat, he becomes the butt of the soldiers' jests, but his calm determination and seeming immunity inspire the regulars. He declines to take the shelter of the trenches, but stands before the enemy, quietly ramming his musket and firing shot after shot at the Confederates.

Unconcernedly he leads a charge that turns the tide in favor of the Federal forces.

LUBIN.

THE REWARD OF SERVICE (May 26).—Old John Horris, past earning his living, finds himself slighted and unwelcomed in his son's home. Wearing his faded blue uniform, and carrying his old musket, he steals away and trudges the long road to Washington, confident that he will find welcome and rest at the Soldiers' Home. At the Capital, he finds that long formalities stand between him and the rest he craves. Little Ethel Seymour, daughter of the Governor, is filled with sorrow and indignation that the old man should be sent away with only a blank form of application and follows him. She knows vaguely that there are high authorities with power to remove obstacles with a word and determines to seek them. The old man readily follows his determined little guide. They wander about the city, refused admission to the War Department, the White House, and at the Capitol. The child is in despair, the old man exhausted, when they attract the attention of a kind-hearted senator. The senator quickly unwinds the official red tape, and Ethel and her old charge return to the Home in triumph.

THE YARN OF THE NANCY BELLE (May 27).—On Deal Beach, Jim Bolt, an old sailor, now a fisherman, is mending his net when a crowd of children urge him to tell them a story of the sea. He takes them into his hut and proceeds to tell his "Yarn of the Nancy Belle." As he tells the tale, the scenes are illustrated by visions that appear to the children's minds. First he pictures the good brig, "Nancy Belle," sailing the Indian Sea, when a storm comes up and the vessel is wrecked. Many of the seamen go to the bottom, but ten of the crew take to the life-boat and are cast on a barren island. For a month they nearly starve, and finally their hunger becomes so great that they resolve to cast lots to select one who may be killed and eaten to save the lives of the others. The first victim is the captain, and Bolt shoots him, thus furnishing food for a few days. The next one to draw the unlucky number is the bo'sum. Six others share the fate of the captain and bo'sum, until but two are left, the cook and Jim Bolt. They are now man to man and it is a serious question as to which one should be the survivor. The cook, being the cook, endeavors to persuade Bolt that he (Bolt), could not cook the cook, while he, being the cook, could make a savory meal of Bolt as he had of the others. To prove his claim he concocts a broth of herbs, salt and pepper, and taking Bolt to the edge of the kettle, tells him to smell it. Jim sees his opportunity, and seizing the cook throws him into the foaming soup and enjoys a delicious meal. Next day Bolt is chewing one of the cook's bones when he sights a battle ship. He signals, a boat is put off and the sailors take the only survivor of the "Nancy Belle" from the island.

DOING LIKE DAISY (May 27).—Auntie, who is almost, but not quite, ready to enter the old maids' class, seems to have trouble in attracting young men's attentions. Daisy, in her trim sailor suit, seems to be the attraction for all the young men. Auntie has an idea—it is her dress that keeps the men away. So auntie decides to dress up in short skirts and a middy blouse, and when she appears on the lawn in a costume like Daisy's she offers a good laugh for the young folks. She is always trailing around after Will, Jack and Daisy, and in order to get away from her they jump in a boat and put out into the stream. Auntie rushes to the dock just in time to be too late. When she leans heavily against the railing it breaks and auntie is treated to a good ducking.

LOVE AND WAR IN MEXICO (Special, 2 parts, May 28).—James Hudson, a young civil engineer, is engaged in surveying land in Southern California, when he meets and falls in love with Pequita, the daughter of Don Jose Alvarado, a Mexican farmer. Pequita learns to love Hudson and they are eventually married. Two years pass and Hudson has become addicted to the use of liquor, and has grown tired of Pequita. One day, while in a drunken rage, he strikes her, and as she falls unconscious, and he, being unable to revive her, believes her dead. He runs from the house, and, after a long journey, falls exhausted at the door of a mission. The padre finds him and takes him inside, where he is nursed back to health and eventually becomes a monk. In the meantime, Pequita has been found by her father and taken to his home, where her little son is born.

Twenty years elapse and the son, grown to manhood, has joined the insurgent Mexican army and is selected to do duty as a spy. He enlists in the Federal forces and in the execution of his duties as a spy, he is discovered and tried by court-martial. He is condemned to death, but when the commanding officer visits him in his cell, the boy overpowers him and escapes by donning the officer's cloak and hat. A detachment of soldiers give chase and overtake him at the door of the mission. The padre protects the boy and requests that he be allowed one hour for confession, after which the padre promises to deliver the prisoner to them. The officer consents and the boy is led inside. He requests that his mother be sent for and a monk goes to bring her. When she arrives she immediately recognizes the monk as her husband, and tells him that the boy is his son. At the expiration of the hour the officer demands his prisoner, and the men are waiting outside the mission gate to carry out the execution. As the boy and mother are kneeling in prayer, the father dons the cloak and cap in which the boy escaped and goes out. As he opens the gate and steps forth, he is met by a volley of bullets from the guns of the soldiers, who march away, believing they have done their duty. The mother and son rush from the mission and fall weeping across the body of the father who, with his life, atoned for the suffering he had caused them.

A ROMANCE OF THE OZARKS (May 29).—Harry Flathers, a revenue officer, arrives at Darcy and presents a note of introduction to the sheriff, informing him that illicit whiskey is being made in the mountains near the town and that Flathers has been sent to capture the moonshiner. Attired as a fisherman, Flathers sets out on a tour of investigation. In the heart of the mountains lives Ned Thaneous with his step-daughter, Dollie. Their nearest neighbor, Zeb, operates an illicit still and keeps old man Thaneous supplied with his favorite beverage. Zeb is in love with Dollie and with the aid of the old man, tries to persuade her to marry him. Dollie refuses and the poor girl's life is made a burden by the importunate lover and her step-father.

While Flathers is fishing one day, he and Dollie meet. It is a case of love at first sight. Several weeks later, Flathers, who has not succeeded in locating the still, comes across Zeb annoying Dollie. He interferes and starts to take her home. Zeb sees the officer's badge, and recognizing the danger, follows the couple. They approach Thaneous' homestead, where Flathers leaves her. He seeks further for the still and finds it. Zeb, who has been trailing him, comes up behind and strikes him a blow on the head. He then locks the unconscious man in the cellar and departs. He hurries to Thaneous' house and tells the old man of Dollie's treachery. They lock Dollie in her room and Zeb makes preparations to skip. Dollie has stolen the key of the cellar in which Flathers is confined, rushes to the still and liberates him. She then tells him of Zeb's intention to flee, and the two plan, not only to elope, but to capture Zeb and deliver him to the sheriff. Their plan is carried out successfully and they are married by the sheriff.

FAITH OF A GIRL (May 30).—The story opens with the wedding of Laura Mills to Jim Farley. Jim had a story that he had tried to bury. He had done things in the past that were against the law. The young couple made haste to the depot. They had scarcely left the door-step when two detectives presented themselves at the Mills home and informed the family that they wanted Jim. The bridal couple had just been shown to their room at the big city hotel when the officers entered.

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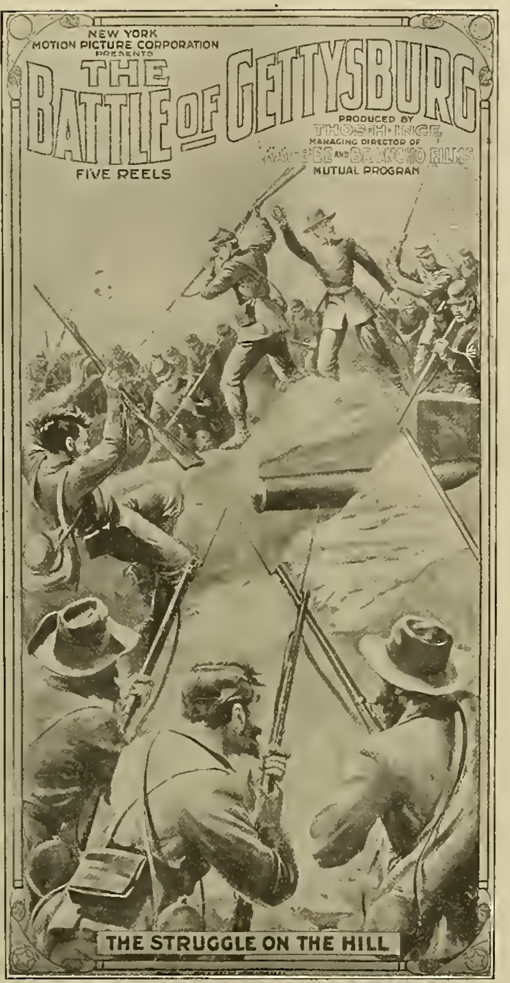
NEW YORK
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Jim was arraigned for a "confidence job" pulled off six months before. Laura had to return to her parents' home and was there confronted with the newspaper account of the crime. The parents renounced Farley, and Laura, refusing to hear a word against her husband, left the house and sought employment. She found a position in the office of Richard Starley. The work was enjoyable and Laura paid weekly visits to her husband in the jail. One evening, as she was about to leave the office, Starley attempted to embrace her. She recoiled with horror, but the next day reported as usual. Starley declared his love for her, and proposed to secure a divorce for her if she would marry him. For reply Laura produced a locket containing Jim's picture and her own and reiterated her love for her unfortunate husband. From that moment Starley became her friend. It was visiting day at the prison and Laura was there; a fire broke out in the jail and a panic ensued. Convicts, guards and visitors were rushing for safety. Among those in danger was the warden's son. Jim seized the boy, and trying to battle with the flames, was overcome. The guards rescued them both unconscious and they were taken to the hospital, where they lay in twin beds until convalescent. The warden and Starley interested themselves in Jim and for his bravery secured his release. Laura took her husband back to the family and all was forgiven.

LONEDOG THE FAITHFUL (May 31).—Lonedog, an old Indian, is found by a number of tourists, guarding three graves. Being asked to relate the story connected with them, he tells of the death of his beloved squaw on the desert and of the infant papoose left in his care. He tells of the long journey with the child in his arms to the nearest cabin, where he finds a settler and his wife, who have just buried their new-born babe, and when Lonedog asks them to care for his papoose until he can return, the woman's heart goes out to the child and she consents to nurse and care for it.

Years pass and Lonedog returns with gifts to his friends. In the meantime, the Indians of his tribe ask for more rations from the government. A famine is imminent. They are refused and revolt. Lonedog hears of the uprising and rides to warn the settlers and his friends. The Indians are repulsed by the settlers, and riding over the hills, wreak vengeance on Lonedog's benefactors. He, in the meantime, has ridden back to the little town to ask for help for his friends. The townspeople, mistaking him for an enemy, fire and wound him. Hurt as he is, he manages to make himself understood and the townspeople bind his wounds and rush to the rescue. He follows on horseback. The settlers reach the cabin, followed by Lonedog. They find the dead bodies of the man, woman and child, who have been slaughtered while waving the flag of truce. The Indians take flight and two of the settlers help Lonedog bury his dead. Faithful in death, as he was in life, he watches and waits for the time when he too will find peace and forgetfulness.

ESSANAY.

THE NEW SHERIFF (May 27).—Three thousand dollars is offered for the capture of the desperate Sheppard gang. Volunteers would not have been so scarce had not the sheriff been killed the day before, by one of the Sheppards. Judge Boyd implores the men to come forward and assist in capturing the desperadoes. Blenton steps forward and says he will try. His trial proved to be a huge success, when before the astonished villagers he marches the three men of the gang to jail. The secret of his success was the outlaw's undoing, and it all happened because Jack Sheppard had placed too much confidence in his dog.

ON THE JOB (May 28).—They say a traveling man has a girl in every town. Jack Gardener, thought he had one in Indianapolis, but he was muchly mistaken. James Rickert, also a knight of the grip, made an appointment with two beautiful young ladies, one for his friend, Gardener. The girls didn't care much for their escorts, so gave them the slip. At the hotel that evening, Gardener discovers that he has a pair of ladies' gloves in his pocket. Miss Busybody, in the next room, with her eye glued to the keyhole, discovers Gardener with the gloves. She is not long in notifying Gardener's wife. Rickert, while writing a letter to his home, finds the blotter which had blotted the letter that Miss Busybody had written to Mrs. Gardener. Holding the blotter to the mirror, the writing told the terrible story. When Mrs. Gardner arrived and her husband's traveling bag is searched at the suggestion of Miss Busybody, they discover a new suit for Gardener's boy, and the gloves missing. Mrs. Gardener orders Miss Busybody from the room. Hubby forgives his wife for thinking he was any other than he should have been.

THEIR BABY (May 29).—Jack and May Geary leave their ten months old son with the nurse and go to the St. Clair's for supper. May becomes jealous of Jack, and leaves the party telling Mrs. St. Clair she is going to get the baby and return home to mother. In the meantime, the Geary's maid holds a convention of nursemaids in the Geary household. When Mrs. Geary returns for her child, she picks up an infant, unaware that there are several others in the room. Mr. Geary also returns and he takes a baby. Thus the trials and tribulations of the Gearys are straightened out in the police court.

THE GOOD IN THE WORST OF US (May 30).—Joan proves her sisterly love by saving Mary from the penitentiary. The life that Joan led had often placed her behind the bars, but she could not bear to see her younger sister, Mary, travel the same route. Mary married a man, presumably in good circumstances, but after the wedding vows had been taken, Mary discovered that her husband was making counterfeit money. The two were arrested. Joan proved conclusively to the judge that her sister was not guilty, that she herself had been making and passing the fictitious bills. Joan sacrificed her freedom for the love of her sister.

"ALKALI" IKE'S MISFORTUNES (May 31).—Sofie Clutts, the belle of Lizardville, returns from her visit to the East, and the men clamor to see her. Alkali Ike is robbed of his suspenders, his hat and coat, so that three of the men could look presentable. Sofie tries to entertain her three suitors, one in the parlor, another in the dining room, and the last in the kitchen. Alkali Ike calls to see the fair Sofie, and is shoved by suitor number one from the parlor into the dining room, his next trip from the dining room into the kitchen, and the last trip, the one that hurt the most, was from the kitchen through the window into some shrubbery. Alkali Ike's revenge is sweet. He purchases four electric belts, and when the wires become short-circuited, you just ought to see what happens to the suitors.

VITAGRAPH.

UP AND DOWN THE LADDER (May 26).—Absorbed in his books, Mr. Stoddard, a bachelor book-lover, is interrupted by his servant, who brings him a small package. Opening it, Stoddard finds that it is a rare edition sent him by one of his nephews. The man-servant turns to dust the room but in doing so knocks down a valuable bust of Shakespeare, breaking it in pieces. Indignant at his carelessness, his master picks up the paper and looks through the "Want Ads," determined to get a housekeeper whom he can trust. He answers the advertisement of Luella Pears, saying however, that she need not come unless she is forty-five years old. When she gets his letter, Luella, who is only eighteen and who is desperately in need of a situation, decides to make up as an older woman and take the job. She arrives at the house the next morning just as the Professor is trying to glue the pieces of the broken statue together. He gets his hands all covered with the glue and makes an awful mess in the room. When she shakes hands with him their hands stick together and after they have broken apart, much to his disgust, she begins to tidy up his den. Stoddard does not wish to be in the dust of the tidying process and leaves the house to spend a week in Washington. As soon as he has gone, she lets down her hair and he sees her as a young girl, when he returns in search of a forgotten umbrella. He immediately falls in love with her and she makes him help her in putting things straight, making him get down the books from the upper shelves. Forgetting his customary reserve, Stoddard lets convention fly to the winds and takes her in his arms while they are up the ladder. After a lingering kiss, he proposes to her and she accepts him. Stoddard makes an admirable husband and an adoring father to the group of children that soon spring up to fill the home of this happily mated couple.

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TRICKS OF THE TRADE (May 27).—Jack Breen and his wife, Lizzie, are professional crooks, who live in a fine house and set themselves up as belonging to the best. Breen gets his living by various means, including begging. He dresses in ragged clothes and picks up crusts in the street, which he pretends to eat, thereby exciting the sympathy of passers-by. Jennie Corcoran, thinking his case one of genuine misery, gives him some money.

He returns to his wife with his ill-gotten gains and changes his clothes. He manages to steal an overcoat from a poor actor who is trying to sell it and then steals a box of handsome shirt waists from a department store. Returning to his wife with these various things, he gives her the waists, one of which she put on, and changing into evening clothes, he goes out with her to dinner. At a swell restaurant, where they dine, Lizzie meets Jack Williams, a young fool, and starts to flirt with him. In the course of the evening she manages to get his diamond ring, adding another item to the spoils of the day.

Nemesis is on their track. Jennie comes to the restaurant and recognizes the beggar of the morning. She reports him to a police officer, who shadows him. He is seen to try the beggar gag again and is arrested. Detectives are put on the case and the whole sordid career of Breen and his wife exposed. Both are given a heavy sentence in jail, a punishment which is well merited by their career of crime.

CUTEY PLAYS DETECTIVE (May 28).—Seeing Cutey play the part of a maid of all work at a college play, Alys Trevor seeks an introduction to him and they soon become good friends. She takes him with her to present him to her mother, whom she finds talking to a stranger, Lord Goodbluff. Mama does not seem very pleased to meet Cutey.

Later, Cutey calls at the Trevor house to see Alys and meets Goodbluff there, who soon quarrels with him. Mrs. Trevor, entering in the midst of the dispute, requests Cutey to leave the house and apologizes to Goodbluff for the young man's behavior. Then she sends a note to Cutey, telling him that her daughter is no longer free to receive his calls.

By a strange occurrence, Cutey's suspicions of Goodbluff are aroused and he determines to watch him. Noticing an advertisement in the paper for a maid of all work, inserted by Mrs. Trevor, he obtains the necessary disguise and applies for the position, which he gets. On two occasions he is able to interrupt Goodbluff just as he is on his knees proposing to Alys, who has recognized Cutey and is enjoying the joke immensely.

Mrs. Trevor gives a ball, to which many guests are invited, including a Miss Whitehouse and her admirer. Cutey, who is watching in the conservatory from behind the portieres, sees Goodbluff steal a pearl necklace from Miss Whitehouse, who is sitting behind the palms with her beau, and then sees him hand the necklace to a confederate. Drawing a revolver from under his skirts, he holds up the two men and exposes the thief. The "maid of all work" receives the plaudits of all the guests and then takes off "her" wig, disclosing the fact that "she" is a man. Mrs. Trevor is at first inclined to be angry when she recognizes Cutey, but forgives him and offers no further objections to his attentions to Alys, who is overjoyed at having got rid of an objectionable suitor.

THE ONLY VETERAN IN TOWN (May 29).—More interested in automobiling than in anything else, Mr. and Mrs. Arnold are inclined to be neglectful of their little daughter, Dora, and are almost entirely unmindful of her grandfather, James Arnold, a one-armed G. A. R. veteran living with them. Dora makes up as well as she can to her grandfather for his loneliness and the two spend the greater part of their time together.

On Decoration Day, Dora's parents want her to go with them to see the parade, but as they do not wish to take her grandad with them, she refuses to go and stays at home with him. After a while she coaxes the old gentleman with her into a field of daisies, where she wreathes a crown of flowers and places it on his head. Seated thus in state, he is found by a delegation of citizens, who, having learned that he is a war veteran, bring a message that the town desires to honor him. Taking the old man, who will not be separated from his granddaughter, to a gaily decorated automobile, they conduct him to the grandstand in town, where a dais has been prepared for him. All along the route the old veteran is greeted with rousing cheers, and on arriving at the stand he is asked to speak.. Mr. and Mrs. Arnold see the passing of the decorated automobile and the honors paid to the veteran by the townspeople and are filled with remorse at the manner in which they have treated him in the past. They make the best amends possible and the whole party returns happily homeward to finish the celebration of the day in his honor.

A HUSBAND'S TRICK (May 30).—Converted to the cause of woman's suffrage by her Aunt Lucretia, Edna Penfield, who has but recently married, joins a suffrage club and soon becomes its president. Her duties in that position take up so much of her time that she becomes neglectful of home duties and her husband protests. Edna says she will leave the house and live with Lucretia, where she will have her liberty

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Penfield's sister, Beatrice, whom Edna has never seen, comes unexpectedly to visit him and is seen embracing him by Lucretia, who has come to fetch some forgotten papers. Denouncing Peufield as a base deceiver, Lucretia rushes away to tell Edna what she has seen. Penfield, quickly grasping the situation, determines to teach his wife a lesson, and to that end he suggests to his sister that she shall pose as his affinity. She agrees and is found in Penfield's arms when Edna reaches the house, which she at once leaves in indignation.

That evening, while she is addressing a large audience at the theater, she observes her husband and Beatrice in a box and is almost overcome by her emotions. She manages to finish her speech and after the meeting accompanies the other suffragettes to a fashionable restaurant where she is showered with congratulations. Not being able to bear the thought of separation from her husband, she suddenly announces that she has finished with the Club and rushes to her home, where the true state of affairs is explained. Aunt Lucretia, who follows her, finds Penfield, much to her indignation, sitting with his arms around both Edna and Beatrice, who have become the best of friends. Her surprise is even greater when Edna abruptly dismisses her, blaming her as the cause of all her troubles.

ONE CAN'T ALWAYS TELL (May 31).—Why will visitors always give short notice, think the three Misses Bardell, when one morning they receive a letter announcing the arrival of their Aunt Lydia in the afternoon. All is hustle and bustle, for, although they have never seen the old lady, they know she is a particular housekeeper and their own house is upside down. The maid declines to be hustled about by three people at once and leaves in a huff. In despair the sisters 'phone to an employment agency for a maid and anxiously await her arrival. It does not occur to them to tidy the house themselves.

Aunt Lydia, dressed very simply and plainly, arrives at the house and is mistaken for the expected maid. She is given a countless number of tasks to do all at once and starts cleaning up. While she is sweeping the steps, the real maid arrives and is coaxed by Aunt Lydia to impersonate her. The maid, as Aunt Lydia, is received right well by the girls, who shower her with kindnesses in spite of the fact that she drinks out of a saucer and makes other similar mistakes. Behind her back, the girls make fun of her, disgusting the real aunt, who is waiting on them as maid. The manner of the girls becomes so overbearing that the real aunt discloses her identity, telling the girls that her money will be left to charity, she departs, taking the maid with her.

IF DREAMS CAME TRUE, or WHO'D HAVE THUNK IT? (May 31).—A fat man's jealousy is aroused by the arrival of an old chum of his sweetheart's brother. To soothe his feelings he gulches himself with food and wine, after which he falls asleep and dreams that the young lady is eloping with the man in question. He wakes up to find that it is only a nightmare.

THE WHITE SLAVE (2 parts, May 31).—Part One.—The estate of Terrebonne, in Louisiana, had been heavily mortgaged by the owner, Judge Payton, who, when he died, left the estate to his brother's widow and her son George, making Mrs. Peyton the guardian of Zoe, his natural daughter by a quadroon. Zoe is a very attractive girl and wins the heart of George Peyton, who has been pledged to marry his cousin, Dora Sunnyside. Zoe captures other hearts as well. Scudder, a Terrebonne overseer, and McClosky, a slave trader, both fall victims to her charms and rivalry between them becomes intense.

The mortgage on Terrebonne is suddenly foreclosed. McClosky discovers that the Free Papers of Zoe were taken out by Judge Peyton after the date of the mortgage, an illegal proceeding. Zoe is therefore an octoroon and still a slave of the estate. McClosky determines to obtain Zoe for himself. Mrs. Peyton is expecting a check that will redeem the mortgage. If McClosky can delay the check, the estate will be sold and he will then be able to buy Zoe.

Mrs. Peyton sends Paul, a little slave boy, to fetch the mail, expecting the check with it. On his way back Paul notices the tin-type camera of Scudder, the overseer. He tells Wah-No-Tee, an Indian and his protector, to remove the cap from the camera.

McClosky approaches the boy from behind and strikes him with a heavy club. McClosky opens the mail bag and extracts the letter and check, which he places in his bosom. The Indian thinking that the camera is a sort of gun that has killed Paul, smashes it with his club. Then he buries Paul in a near-by cane-brake.

Part Two.—Zoe is put up for sale. McClosky bids highest. Paul is called and found missing. A search is made and the rifled mail bag found and close to it the club with which the boy had been killed. McClosky points out that the club is the property of the Indian Wah-No-Tee and accuses him of the murder.

When the Indian is brought he describes with gestures how he had found the body, of the burial, and of smashing the camera. Scudder picks up his camera and finds that in its fall the dark slide had automatically closed. He takes the plate and develops it. The photograph shows McClosky kneeling by the body and opening the mail bag. The sheriff takes the murderer, and the check is found on him.

George Peyton confesses to his mother that he still loves Zoe. She overhears his declaration and knows that as a slave, George cannot marry her. She goes to the slave quarters and gets some toothache cure, which is poisonous. Meanwhile, Wah-No-Tee is on the trail of McClosky, who has escaped. Scudder and the others allow the Indian to wreak his vengeance, return to the house, bearing the check that will redeem the estate and free Zoe.

Zoe comes into the house and seeks out Dora Sunnyside whose forgiveness she asks, having won the love of George Peyton, placing Dora's hand in his. Zoe swoons and is brought back to consciousness by Dora and George. She tells George to fill a glass with water and empty the headache medicine into it. Thus, she dies by the hand of the man she loves, just as Scndder enters with the check that would have obtained her freedom.

SELIG.

WAMBA, A CHILD OF THE JUNGLE (Special—2 parts—May 26).—Wamba, a half-breed woman, and her Portuguese husband, Pete, live near a jungle in British East Africa. One day Wamba's child falls sick and she asks her inebriated husband to get Dr. Rice, the surgeon at the British Trading Post, some miles distant. Pete turns a deaf ear to his wife's pleadings and finally when he is in a drunken stupor the sympathetic mother love of Wamba asserts itself and she deserts him. She reaches the doctor's home where she is kindly received, and after hearing of the brutality inflicted upon her by her husband, Dr. and Mrs. Rice decide to protect her by retaining her in their household. The doctor is unable to save Wamba's child and it passes away.

Pete, in the meantime, discovers that his wife and child have disappeared and tracks them through the jungle to the doctor's home. He attempts to drag Wamba away, but the doctor intercedes, thus incurring the everlasting enmity of the treacherous drunkard. Pete leaves the house, vowing vengeance, but lingers in its vicinity and one day when Dr. and Mrs. Rice visit a neighboring settlement he crawls behind the unsuspecting Wamba, hits her on the head, knocking her unconscious, and abducts the doctor's child, Lillian. But the little girl manages to escape through the jungles, followed closely by Pete. After escaping many tortous deaths by the ferocious lions, she arrives at the edge of a high precipice. She turns and sees Pete close behind with a lion following him. The next moment she throws herself over the precipice into the waters below and swims to the other shore. Pete follows, but instead of swimming to the other side, hides himself under an overhanging rock.

Meanwhile Wamba has regained consciousness and takes the trail of the missing Lillian, whom she finds about to take refuge in a hollow log from the carniverous lions. Wamba seizes her rifle and begins shooting and soon the little girl is clutched to the bosom of the mulatto woman. The Rices return, and discovering that their daughter and Wamba are missing, form a posse and start in pursuit. Lilliao and Wamba are found and the posse then takes the trail to Pete's shack, where they find all that remains of him after a conflict with the lions.

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RELIGION AND GUN PRACTICE (May 26).—Wesley Judell, as a missionary, finds a futile but puzzling field for work in the far, wild, West. In the temporal rush and struggle for existence, spiritual affairs are not as deeply pondered as he would wish, and life seems cheap and feverish. He has a wide territory to cover in his parish rounds, and in his absence his comely daughter, Winona, looks after the shack which serves for a parsonage. She converts Kill Kullen, who has wandered from the straight and narrow path, but despite this dereliction, he is the straightest shot in that section. The young people fall in love with each other, and the firm, fearless, yet gentle Winona succeeds in thoroughly reforming the redoubtable Kill Kullen. The missionary objects to this marriage, but she persists. She gives him spiritual advice, while he, in return, instructs her in riding and shooting. By following the up-lift plan, he secures a good position, and is a useful member of the community. Her good old father in time relents and consents, so all ends well, through the interchange of religion and gun practice.

THE GIRL AND THE JUDGE (May 27).—George Goff, the son of a wealthy city judge, goes to the country for a summer spell. He conceals his identity, but woos and wins Grace Green, the daughter of a stern and honest old farmer, who takes in summer boarders. He begs her to elope with him and she finally consents. He installs her in a rich apartment in the city, and then she awakens to find a letter that his allowance will be cut off unless he returns home at once, only telling her further that she has never known his right name and advising her to return home, broken-hearted. She follows this advice in all contriteness; but her irate father will not receive her, so she is driven back to the great city. She is eventually brought before Judge Coff in the night court, who fines her for being alone on the streets. She spends her last penny to buy a paper and immediately responds to the advertisement for a home maid. She finds herself in service in the palatial home of Judge Goff, and the moment that worthy sees and recognizes her, he denounces her in round set terms as one unworthy of such a situation. The shock throws her into hysterics. When the judge, enraged and bewildered, gives her money, she throws it back at him in scorn. As she is about to leave the house, Grace meets George Goff. He is at once in great consternation, wanting to know what she is doing there and pleads desperately for her to leave without betraying him. This was farthest from her intention and she runs from the hated place, out into the street. Judge Goff overhears this last colloquy. It breaks his iron will and his stern sense of justice reasserts itself. He sends his butler after the girl and she is finally persuaded to return. Then he sends for his son and tells him that if he does not consent to immediate marriage to right her wrong, he will cut him off without a penny. This brings the young man to a realizing sense of her true worth and the fact that he loves her truly.

THE WGRDLESS MESSAGE (May 28).—Captain Porter, a veteran of the C. A. R., is gathering flowers for Decoration Day. He is accompanied by his daughter, Bessie, and her fiancé, Tom, a custom that has been hallowed by tender memories ever since her babyhood.

The scene shifts to the next recurrence of the anniversary. Bessie, in the interim, has eloped, while under the malign influence of a quick infatuation. She is too ashamed and too proud to write a word of explanation to the captain and Tom, in their grief and loneliness. The poor, lonely old soldier tries hard to forget, but his grief is too poignant. He cannot even gather flowers again. His sole comfort is considerate Tom, who continues as his faithful friend.

Five years passed. Life has been growing harder for Bessie, although she has been deserted by her worthless husband. One day she happens to see a motion picture called "Memorial Day in a Country Town." On the screen before her, she sees again

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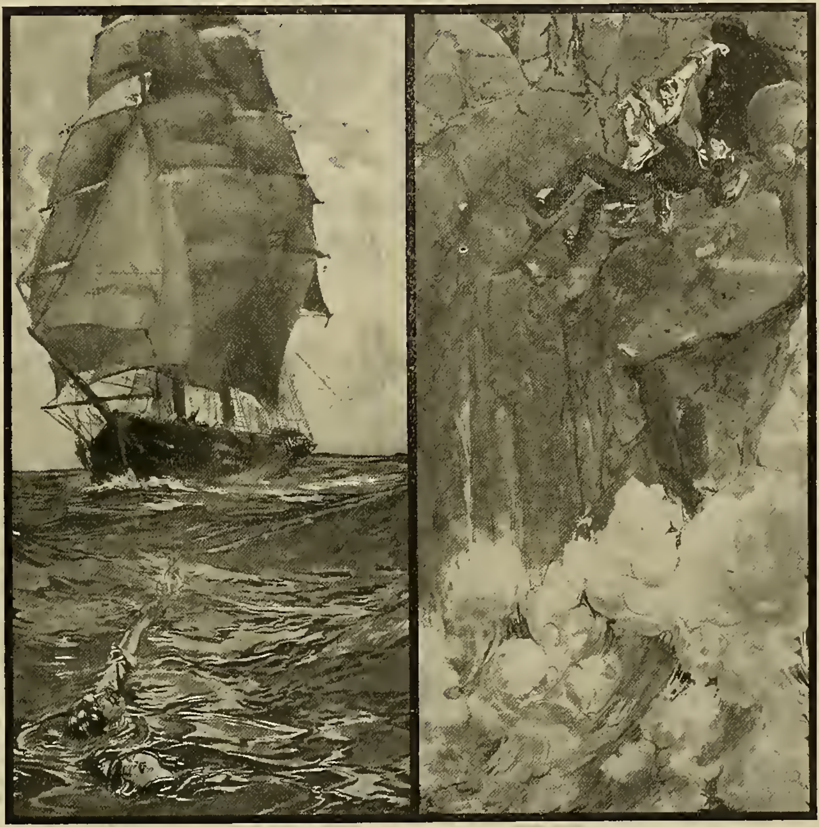

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GAUMONT COMPANY

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her old home, the town poet, her brave, faithful, first sweetheart Tom, and then her dear old father, too feeble to keep step with the other soldiers, staggering in his weakness and falling from the ranks. This wordless message from the past, breaks her selfish pride and sends her back to the old home in meekness and happiness. There, in the old garden, she finds once more love and happiness, after the flight o fyears.

THE EX-CONVICT'S PLUNGE (May 29).—Elton Gates, having served seven years for submitting to temptation with a bank's funds, is released. His uncle John sends him $500.00, with which to start life anew. He has hardly rested in a cheap lodging house when Detective Doolittle spies him and commences to make him an object of special scrutiny. The detective begins to trail him, hopefully awaiting his fall from grace. Gates watches a great house as the detective watches him. When the occupants, Mr. and Mrs. Rugly, leave, he goes to the door, rings, chats with Marie, the maid, and is admitted. He goes to the boudoir of Helen Rugly, his old sweetheart, and takes a photograph of her that he finds there. Going out he gives Marie a bill that he strips from his roll. The ex-convict is followed at every turn by the detective, who is now newly disguised. Guided by the photograph, he rents Bronson's Gallery for a week, paying for it in advance. These negotiations are puzzling to the detective, who now finds Gates quite alone in his new, short-leased home. When Helen Rugly finds her photo gone, she summons her maid and tells her they must get a copy. They visit the photograph gallery, where she meets and recognizes Gates. He tells her that he committed a crime for her sake and served seven years on expiation. The old love flames anew, and she rushes into his arms. The future looks good for them and the sneaking detective pockets his discomfiture and suspicions and allows them to go on their way to happiness without hinderance,

SCENES IN MANILA (May 29).—Another of the ever interesting Selig Travelogues.

THE WOOD FIRE AT MARTIN'S (May 30).—An aged composer named Richmond, oppressed by poverty, is still striving to write the great opera that tortures him in sleep. One bitter cold night he befriends Reita, a poor Irish girl, that he finds starving almost in the shadow of Martin's cafe, where Bohemians congregate. After her first pangs of hunger are alleviated she hears an old Irish air played upon the piano there, and sings out in joy, with such sweet quality of tone that Martin at once engages her to sing regularly. Richmond seeks an audience with Delano, the producer, who turns him down in bitter fashion; Delano then hears of the failure of an opera he had selected open-eyed, and banked on as a winner. In disgust he eventually drops into Martin's to drown his chagrin in liquid refreshment. At a nearby table is old Richmond, the picture of despair, with his well thumbed manuscript on the floor beside him. Reita comes, picks it up and the musician begin to play as she sings the big airs of the unpublished work. All present are stirred by the wonderful music, but none are more deeply moved than the disgruntled Delano himself. He puts business immediately in train, secures Reita and the rights of the opera. She makes an enormous hit, likewise the opera. Reita becomes the toast of the town, and old Richmond's discarded music commands a prince's ransom; and thereafter they all meet in joy for many happy days and nights about the wood fire at Martin's.

BIOGRAPH.

HIGHBROW LOVE (May 26).—Fred was no highbrow, but in spite of all her primness and learning, he fell for Mary's undoubted charm. One day he was handed this communication: "Dear Freddie: I am going to Box Springs to be quiet and alone with by beloved Samuel Johnson. Lovingly, Mary Highbrow." Jealous rage stirred Fred's bosom for his new found rival. He followed, blood in his eye. Mary, the highbrow, however, explained matters to both Fred and Blacksmith Johnson, but Fred at the time was a little worse off for his experience,

THE TRIMMERS TRIMMED (May 26).—The trimmers were three hoboes until very properly the sheriff and those whom they had trimmed appeared and proceeded to be the trimmers themselves. The tramp, who was somewhat of a "wise guy" found the sheriff's coat on an airing. That gave him an idea for "big eats" in the future. He proceeded to hold up speeders in the country. The fines brought the necessary "eats" but unfortunately for the tramp the sheriff "got wise."

A DANGEROUS FOE (May 29).—The judge's young daughter championed the cause of Ching Fow against "The Bull." Kindness begot kindness again in a manner unlooked for and unusual. Ching Fow proved himself an unconscious humorist, but his very practical joke saved a life, making as well an exceptionally thrilling story.

HIS MOTHER'S SON (May 31).—The hardship of earning an existence for the family made it impossible for the mother to approve the little pretty things which her daughter liked. Lack of attention made her son dissolute, but later the sturdy stock of his mother showed in him and the cozy home he provided for dad and sister made them forget the post.

MARY'S ROMANCE
See page 793

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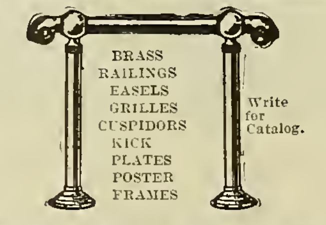

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MELIES.

THE FOSTER BROTHERS (May 29).—Sir George Waterbury, accompanied by his wife and foster brother, Robert, is on a shooting expedition in a wild part of Australia. The two men, although occupying different stations in life, are deeply attached to each other. Inadvertently, mistaking the victim for a tiger, they shoot a native, and as they both fired at the same instant, it cannot be told which was the one actually responsible for the fatal shot. The native's father, according to the savage doctrine "an eye for an eye, a tooth for a tooth," demands the death of the slayer. Robert would gladly yield himself up, but the nobleman will not assent to this. They resolve to decide the issue by cutting the cards. By a trick the heroic Robert cuts the low card, and goes cheerfully to his doom. But his act of self-sacrifice is discovered, and by the prompt action of Sir George, death is averted and the matter settled in a more amicable way.

TANDJONG PRIOK, THE HARBOR OF JAVA'S CAPITAL, BATAVIA (May 29).—Interesting views of the Great Outlet of this Dutch East-Indian colony, whose population numbers more than thirty millions.

CINES.

BORROWED PLUMAGE (May 27).—Dudley is completely on his uppers when he calls on his old friend, Jones. Jones, a photographer, is about to start on a short trip, and at Dudley's suggestion, hires him to handle his business until his return. Dudley starts well and business improves rapidly, but specimens of the photos ore returned and Dudley is the victim of a pitiful ordeal.

THE CHAMPION FIXER (May 27).—Judson is forbidden the pleasure of calling and resorts to serenading his sweetheart. When Mabel's father ejects him from the premises, Judson decides to outwit him.

The next day the father receives an anonymous letter from the desperate lover, warning him that the secret society, The Friends of Humanity, are after him. Judson advertises himself as a detective and is hired to defeat their purpose. Judson acquires the confidence of the father and regardless of what happens, his slogan is, "Leave it to him." Using this ruse as a means to an end, eventually results in Judson's marriage to Mabel.

IN SOMALILAND (May 27).—These pictures, in colors, display the beautiful scenery along the River Ginba, in the Italian Colony of Somaliland, East Africa.

EDISON.

JOHN MANLY'S AWAKENING (May 16).—John Manly one day learns to his great sorrow that Caroline Hastings, whom he was going to ask to be his wife, is already betrothed to another. Five years later he is summoned to the bedside of a dying friend, who asks him to take care of his daughter. He promises, takes her to his home and places her in the care of his housekeeper. The girl awakens Manly from his moody state, and, one night as she is playing and singing at the piano, he impulsively kisses her, but retreats, embarrassed for what he has done. One day Caroline returns to his home and tries to awaken his old love for her, but is met by coldness. As she is pleading with him, Ethel, Manly's protege, comes upon them. Thinking that she has stumbled upon a love scene, she goes to her room and is caught by Manly writing a note of her leave-taking. As he is reading the letter she notices the photo of Caroline lying torn to pieces on the floor, and Manly tells her what she has already guessed.

A CONCERTO FOR THE VIOLIN (May 17).—John Carroll, a young composer, has just completed a concerto for the violin, and brings it to Nada Malinsky, a famous Russian violinist, who is visiting the country, and induces her to play the piece. She is so enraptured by it that she promises to play it at her great concert at the Carnegie Hall. Carroll has fallen in love with Nada and neglects his devoted wife, who is also a talented violinist. One day, while at the apartments of Nada, he kisses her and in the reaction of his deed rushes from her home, with Nada following him. When he reaches home his wife, Sylvia, in a last effort to win him back, begins to play the concerto on her violin. Just then Nada comes in, and, hearing the wonderful playing of Sylvia, suddenly devises a plan. On the night of the concert, when Carroll goes to the piano to play the accompaniment for the concerto, Nada leads Sylvia on the stage and announces that the composer's wife will play the concerto. The result is a happy reunion between husband and wife.

BY MUTUAL AGREEMENT (May 19).—The husband, a big jovial sort of fat, careless man, is not as considerate of his wife as he should be, and when he returns from an errand he is upbraided by her for taking so long. He then proclaims himself to be the boss, takes his pipe and tobacco and smokes to his heart's content. The wife is horror-stricken and they decided to get a divorce. The lawyer, who is an old friend, wisely suggests a separation for six months, and the husband goes to the city to have a good time. It is not long after that he finds the great metropolis no place for a man without friends, and he wends his way back home.

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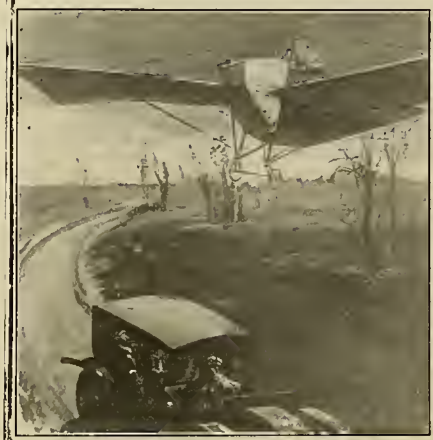

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THE GOOD IN THE WORST OF US (May 20).—Bill Brace and Sam McClure, accused of theft, are caught and imprisoned by the Northwest Mounted Police. A short while after they break jail and in making their escape they come upon the daughter of their erstwhile captor, Sergeant Williams. Fearing that the child might furnish some clue as to their whereabouts, they take her with them to an old barn, where they seek refuge. Hunger overtakes them and Brace goes out, obtains food, but is shot just as he is about to enter the hiding-place. Through the vigilance of the police they are unable to escape from the barn and they then decide that it is best to take the little girl home. McClure brings her to her home just as Sergeant Williams comes in. The thieves are again sentenced to a term in prison.

GLIMPSES OF COLORADO IN WINTER (May 21).—In this film we get some fine views of Colorado Springs and the mode of living there. We then take an auto trip around a winding mountain until we come to the picturesque ruins of the ancient Cliff Dwellers, where real Pueblo Indians show us through the ruins of their ancestors. We then go to the sacred spring of the Indians called Manitou Spring. Other interesting views of Colorado and its vicinity are shown, and the film ends with a view of Pike's Peak.

BRAGG'S NEW SUIT (May 21).—Mr. Bragg is pushed into a pile of mud by the foreman of a gang of laborers for interfering with his admonitions to his workmen. The foreman, realizing that he was to blame, gives Bragg his best suit of clothes. At the club that night Bragg creates quite a sensation with the new suit, and springs a marvelous yarn of bravery, of course, bringing a lady into it. Just as he is about to finish his narrative, the foreman, who has been seeking Bragg, comes upon the scene and tells the true story. Bragg is given the laugh and the club members help the foreman get back his clothes.

A RACE TO NEW YORK (Being the eleventh story of "What Happened to Mary"—May 23).—After being rescued in an unconscious condition by the lightkeeper of Martha's Vineyard, Mary's next concern is how to get off the island and back to New York. She knows now that Mr. Craig must have a powerful motive for trying to keep her out of the way.

The next day brings the supply boat to the island and Mary, after much intercession with the captain, is allowed to get aboard and sail for the mainland. Meantime John Craig and his son, still aboard the schooner from which Mary had previously escaped, are consumed with impatience.

Suddenly a cry of fire runs through the ship and great volumes of smoke pour through the hatchway. The boat is a furnace. They lower the small boats and John Craig suddenly finds himself in an open boat on the bosom of the Atlantic. Several hours afterward they reach Martha's Vineyard greatly exhausted, only to discover that Mary had departed an hour before they arrived.

Craig hires a launch and gives chase. Mary reaches the mainland first and is conducted to the railway station, where she boards a train for New York. Then Craig reaches the mainland, and, arriving at the station, learns that the train has just left. In desperation he hires an automobile and again a chase is on.

At Easton Junction, where Mary has to change cars, Craig manages to catch up with her, but Mary being in a crowd, he dares not molest her. He boards the same train and takes up a position several seats behind her. Now there flashes across Mary's mind a daring scheme. It is her only chance; she will try it. The train pulls into the station. She suddenly jumps up, leaves the car, and Craig tries to follow, but there are several passengers who have risen in the meantime, also to leave the car. While he is trying to push his way out to the platform, Mary manages to run the length of the car, board the other platform and disappear into the train she has just left. Craig, of course, thinks she is leaving the station with the other passengers and only discovers his mistake when the train is pulling out and he realizes that he has been outwitted by a slip of a girl called Mary.

THE TRANSLATION OF A SAVAGE (May 24).—Frank, the son of General Armour, leaves his home at Greyhope, Staffordshire, for America to attend to his Hudson Bay interests in Canada. Shortly after his departure his fiancee, Julia, Sherwood, writes him cancelling her engagement with him, and soon becomes the betrothed of Lord Haldwell. Frank is heartbroken and marries Lali, the daughter of a primitive trapper. Frank sends her to his palatial home in England. Consternation reigns when the uncouth girl arrives wrapped in a buckskin blanket and furs. The tedium of table etiquette and the wearing of beautiful clothes by the people, play upon the untutored soul of Lali, and for many a day she runs and hides herself in the hedges, clad in her buckskin raiment. But as time goes on she becomes accustomed to these different things and when Frank returns after a year's absence he is surprised to find his wife completely regenerated, and looking beautiful in the dress of the woman of to-day.

DANCES OF THE AGES (May 26).—With the two principals in a ballet of forty dancers that is a feast to the eye. Back of this novelty there is woven a simple tale of an old fashioned dancing master, in his little garret room, who still clings to the old fashioned dances of grace and movement. Over his bowl of milk and crackers his head sinks to the table and in dreamland he becomes the dancing master of renown once again. At a great banquet table he meets his old cronies who have come together to discuss the progress of their art and thus, before these gray-haired men, we are shown the Dances of the Ages.

On the table before them appear dainty, tiny figures who flit before their gaze; a corps of wonderful miniature dancers. They dip back in the annals of time to the pre-historic dance of primitive man, who creeps from his cave and delights his mate with his barbaric movements to the sound of her tum-tum.

Now we have the slow, crawling incense and weird, snakelike movements of the Dance of the Priest of Ra, before an Egytian temple, 1200 B. C. This fades away and time creeps down to 400 B. C. to the Grecian Bacchanalia, where garland maidens give forth their joy in the abandanment of youth and gladness. Then the ancient Orient of 200 A. D. comes before us with all the voluptuousness of that period of veiled maidens and Oriental splendor. Then the stately Minuet of 1760 is shown, quickly followed with the wild frolic of the Carnival period of France; then the Cakewalk in America and back again to France, where we see the Apache Dance, and now the dreamy waltz of all nations and finally we step upon the ladder of today and see the modern Rag.

This delightful picture closes showing the old broken down dancing master trying to keep pace with the times and squirming himself into the inartistic movements and hops of modern Ragtime dances.

AN UNWILLING SEPARATION (May 27).—Abner Brown, a veteran of the G. A. R., and his wife, Sarah, have never missed going on Decoration Day to the grave of their son who was killed in the war. Abner's legs become paralyzed as the result of a fall and as the old folks are unable to do their work, their married daughter and son take them to the city, the father living with the son, the mother with the daughter. This is their first separation and it nearly breaks their hearts. On Decoration Day Mrs. Brown calls upon her husband and wheels him to the graveyard, where he again meets his old chums. The children, having missed their parents, go to the cemetery, where they find the old folks and realize their mistake in separating them. The old couple are brought back to their home, a man is hired to do the work, and Abner begins to recover the use of his legs.

NEWCOMB'S NECKTIE (May 28).—Mrs. Newcomb, who is rather color-blind, buys her husband a very "loud" necktie, which creates much laughter in the office. He tries many times to get rid of it, but each time some good-natured person returns it to him. At last he tears the tie into bits, and bribes a corner loafer into having a fight with him outside of his home. Just as Mrs. Newcomb appears, the loafer disappears. She notices that her husband is unhurt, but that his "beautiful" necktie is torn to shreds. She is heartbroken and he professes great sorrow. But the grief of Mrs. Newcomb is not long lived, for the janitor's daughter presents him with a duplicate of the "beautiful" necktie.

THE HONOR OF A SOLDIER (May 30).—Private Stanley is saying good-bye to his wife and daughter when his tent-mate calls him to join the regiment, which is about to go into action. Just before the advance, Stanley notices that the heavy firing is in the direction of his home and he leaves the firing line, going to his home in order to save his family. A shell hits and bursts in his home and sets it on fire. He carries his little daughter to his mother, who lives in the same town. When the roll is called Stanley is missed and the Sergeant's squad start out to learn his whereabouts. Stanley, from his mother's window, sees the soldiers coming and his old mother tells him to exchange clothes with a civilian who has just died. He does and thereby effects his escape, but is caught in the woods and brought before the Sergeant. As they are unable to learn his identity, they send for his daughter; but the child intuitively realizes that something is wrong and says that the dead man in that house is her father. The Sergeant departs with his men and Stanley goes to the general's headquarters, tells the true story and is restored to his place in the company.

AN ALMOND-EYED MAID (May 31).—Toko was counting the gold in the claws of the avaricious father of Peter San when that young lady came running into the room where these two men were sitting, in answer to her father's call. She noticed the marriage contract on the table, and wondered if her father could be selling her. She snatched the document and tore it into shreds. The father handed Toko a whip with which to beat Peter San, and would have done so if it were not for the appearance of Frank Grant, who had watched the proceedings from the outside. Frank applied the whip plentifully to both men and then took Peter San to the home of his fiancee, Alice, where she was employed as a maid. Peter San tried to make love to Frank, but could not succeed and at length resolved to kill Alice. Frank and Alice were strolling arm in arm in the garden and saw neither Peter San creeping behind with a dagger in her hand nor Toko and the father behind the wall, intent upon killing Frank. Peter San saw it all, however, and as Toko was about to run the knife into the breast of Frank, she jumped between and received her death blow.

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MARY'S ROMANCE
See page 793

(Excerpt from Genesis, Chap. IV.)

13 And Cain said unto the LORD, My punishment *is* greater than I can bear.

14 Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, *that* every one that findeth me shall slay me.

15 And the LORD said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the LORD set a mark upon Cain, lest any finding him should kill him.

16 ¶ And Cain went out from the presence of the LORD, and dwelt in the land of Nod, on the east of Eden.

17 And Cain knew his wife; and she conceived, and bare Enoch: and he builded a city, and called the name of the city, after the name of his son, Enoch.

Helen Gardner

in

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In Three Parts

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PATHEPLAY.

PATHE'S WEEKLY, NO. 21 (May 19).—New York, N. Y.—Thirty thousand women march here in the suffrage parade, led by Miss Inez Milholland.

Berck Plage, France.—The residents here have developed a fine sport in sailing "aero-autos" on the beach.

St. Louis, Mo.—Robert S. Brookings, of Washington University Corporation, Andrew Carnegie and Dr. Richard Barthold, President of the Peace Congress, arrive here for the fourth American meeting of the Congress.

Rio de Janeiro, Brazil.—An enormous tide sweeps in from the sea doing a great amount of damage along the shore.

New York, N. Y.—A special performance at a theater here of "Within the Law" is given before an audience made up entirely of blind people.

Naples, Italy.—The King and Queen attend the launching of the dreadnaught "Andrea Doria," at the navy yard.

Chicago, Ill.—Chicago has decided to welcome Frank Chance, the manager of the "Yankees," with a big reception.

Madrid, Spain.—Prince Charoon, minister from Siam to the Spanish Court, presents his credentials to the King.

Washington, D. C.—A group of scientists gather at the Smithsonian Institute to unveil a tablet to the memory of Prof. Samuel P. Langley, pioneer in aviation, who seventeen years ago, launched the first heavier-than-air machine in the history of the world.

Montpelier, France.—President Poincare attends the Congress of Mayors and is enthusiastically received.

Comic Section.—Jeff wins five dollars and gets paid—but not in cash.

And Many Others.

BULLFIGHT IN FRANCE (May 27).—This is the most thrilling film ever offered to exhibitors. With it an exhibitor has an opportunity to present a bullfight that has more thrills than a Spanish bullfight, without the distasteful spectacle of a wounded bull. The French bullfighters use no weapons, depending solely on their nerve and agility to avoid his wild rushes.

IN THE FOREST OF COCHIN-CHINA (May 27).—A very interesting study of the gathering of lumber in Cochin-China, showing the antiquated methods by which the work is carried on.

THE FUGITIVE (May 28).—Harold Hammond sees a young girl accosted by a masher and immediately goes to her defense. Instantly a fight. The masher draws his gun but Hammond is quicker and the masher drops. Hammond flees and no trace of him is found. Years afterward a girl visiting an Indian settlement in the wilds of Arizona is surprised to meet a white man living with the savages and becomes interested in his story. The story he tells proves him to be Harold Hammond, the man who so gallantly defended the girl to whom he is talking. She tells him that the man he shot recovered later and received the penalty of the law for his offense. Hammond has long dreamed of the girl and she, having long longed to reward him, gives him her heart when he asks it.

WHITE LIES (May 29).—Lillian Sinclair is the belle of a little country town and the birthday party at her home is well attended. Her most ardent suitors are two brothers, Bill and Dan Douglas. In the course of the evening. Bill discovers that Lillian is in love with his younger brother, Dan. He mentions this to Dan and Dan laughs it off, telling him, Bill, that he is going out West the next day. After the guests have gone, a sudden tempest arises and Lillian watches the pouring rain through the window. A bolt of lightning flashes before her and the girl is blind. The flash of lightning is the most realistic thing you ever saw. Under the doctor's care, the blind girl now spends her time dreaming of Dan. No word is received from him, but Lillian's broken-hearted mother lies artfully to her that Dan has written in a letter that he loves her. Waiting for Dan, the girl is gradually falling in health and the doctor decides that nothing but Dan's love will save her life. But the first news of Dan is a notice to his brother of his death. Bill still loves the blind girl and with her parent's consent he proposes to her as Dan. She accepts and is soon happy and well, although she never discovers the white lies.

THE SPIDER WHICH LIVES IN A BUBBLE (May 30).—The spider studied in this film is the only member of the spider family that takes to the water, its favorite haunts being stagnant pools or sluggish streams overgrown with reeds. The most remarkable thing about the water spider is its home, as it lives in an air bubble. By gathering the tiny air bubbles that are constantly rising to the surface of the water, the spider, by slow degrees, builds a bubble large enough for himself to live in and enjoy the many insects on which it preys.

TRANSPORTATION METHODS IN JAVA (May 30).—An educational film that takes us to far-off Java, there to witness the difficulties with which the Javanese have to contend in embarking and disembarking from the steamers: also the dangers of unloading cattle, as there are no steamship docks in Java.

THE SQUAWMAN'S AWAKENING (May 31).—Paleface Magee, who has married a squaw and almost forgotten civilization meets, one day, a white woman being made captive by two Indians. He forces the Redmen to release her and as she thanks him, all his old dreams and memories return, bringing with them a yearning to return to his own people. Magee's squaw discovers his affection for the white woman and attempts a summary vengeance. Thwarted in her plan, she gathers her papoose in her arms, returns to her tribe, leaving Magee with his new love to answer the call of civilization.

THE HUMAN VULTURE (Special—2 parts—May 30).—Louis Fox, a master criminal and head of a band of kidnappers, has befriended Sarah Culver, a widow, who, just leaving a hospital, is being dunned by a Mrs. Thomas to pay for her daughter's care while she (Mrs. Culver) was ill. Louis has a plan to kidnap the baby daughter of Arthur Lee. The child is heiress to a million dollars which will revert to the donor's relatives should anything happen to the child. Fox requires an accomplice and after he paints in glowing terms the luxury for her and her child if she joins him, Sarah agrees. Louis is watching the home of Lee, when he sees the latter leaving the house with a bundle in his arms. Lee goes to the garden and Louis follows. Lee buries the bundle beneath a tree and Louis marks the tree. The next day Lee visits the rendezvous of the the kidnappers and explains to Louis that his daughter has died and that he wants another child to take her place so that he won't lose the money. Louis agrees to serve him.

Sarah has promised Mrs. Thomas to pay her, but is unable to do so, consequently Mrs. Thomas brings Sarah's baby to Louis' house and as Sarah is away she leaves a note of explanation. Louis, in attempting to kidnap a child is caught by the police. Sarah returns to Louis' house and almost immediately Lee calls, asking for the child Louis has promised him. Sarah sees the infant and, not knowing it is her own daughter, she turns the baby over to Lee. After Lee has gone Sarah finds the note from Mrs. Thomas. She rushes to the door to overtake Lee. The door opens and the police, with Louis in hand, block her path and arrest her as an accomplice.

Twenty years later Sarah has been released from prison and finds work in the home of Arthur Lee, where she is taking orders from her own daughter, who believes that Lee is her father and that her mother is dead. About this time Louis escapes from prison and straightaway calls on Lee—object blackmail. Seeing young Helen Lee, however, Louis demands her hand in marriage as the price of his silence. Lee refuses. Helen's fiance and his father are guests at the house and Louis tells them they will find something of interest if they will accompany him to the garden. They go out, but in the meantime Sarah has removed the evidence and when the investigators reach the tree Louis' case fails. Sarah confronts Louis and threatens, if he does not leave the house immediately, to inform the police where they can arrest an escaped convict. Louis makes a hurried departure, leaving Helen in happy ignorance of her origin and with her lover's confidence unshaken by the charges of "The Human Vulture."

Among the Exhibitors

Omaha, Neb.—The Diamond theater will be rebuilt. Cost $7,000.

Rome, Ga.—Ed. Peters is having plans prepared for a moving picture theater.

Philadelphia, Pa.—The Lam Building Co., will make alterations to the Plaza Theater at Broad and Porter Streets.

Philadelphia, Pa.—Kahn & Greenberg have purchased property at 1,200 Girard Avenue and will erect a moving picture theater.

Racine, Wis.—Dr. Evans, well-known Danville physician and owner of moving picture houses throughout Illinois, will erect a moving picture theater here.

Visalia, Calif.—The Visalia Opera House will be rebuilt. Cost $30,000.

Keota, Ia.—This city will have a $15,000 opera house. J. M. White and C. A. Lacey, proprietors.

Philadelphia, Pa.—Stuckert & Sloan are preparing plans for a moving picture theater here.

Philadelphia, Pa.—A contract has been let for the erection of moving picture theater by Enos R. Headman for Frank Hess at a cost of $11,000.

Bloomfield, Ind.—Homer Knox is remodeling his picture theater.

Tyler, Minn.—The Theatorium picture show changed hands recently. N. G. Nelson sold to H. Mears and Harry Johnson of Brookings, S. D.

Smithville, Tex.—The new Airdome Theater on Main Street, under the management of R. P. Mitchell, opened.

Louisville, Ky.—The North Side Amusement Co., of New Albany has taken over the large brick building on High Street, between Pearl and State Streets, and will remodel it into a motion picture theater.

Marinette, Wis.—This city is to have a new theater building. Jno. K. Setright, W. P. Setright and H. R. Goldman, incorporators.

Davenport, Ia.—C. A. Ficke, owner of the American Theater building is considering the remodeling and enlarging of the vaudeville house.

Paxton, Ills.—Fred and Willis Davidson have assumed the management of the Neil theater.

Baltimore, Md.—The Red Moon Theater, a moving picture house on Baltimore Street, near Hanover, was sold to Wm. Fait.

Earlington, Ky.—J. E. Wawcett bought the Princess theater.

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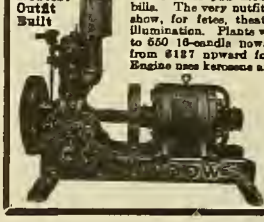

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INDEPENDENT FILM STORIES

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REX.

THE TOURIST AND THE FLOWER GIRL (May 29).—Harry and Lee are college chums. Lee proposes to his cousin, Lois, but she puts him off. Harry, who is spending some time in California as a tourist, one day takes a walk. Lois sees him, and is taken with the handsome stranger, and throws him a rose. He wonders where it came from. Later he buys some flowers. Lois is determined to know Harry, and pays a flower girl to let her wear her coat, hat and sell her flowers.

Lois sees Harry and offers him her roses. He is vastly attracted to her. Lois induces the flower girl to let her take her place for several days, and Harry and Lois get quite chummy. Harry discovers the deception, and bribes the real flower girl to show him where Lois lives.

Bribing the butler, he dons his uniform, telling the maid that he has taken the regular butler's place as the latter is sick. Lois and the pseudo butler meet in the garden, and observing that Lee is jealous, Lois asks Lee to go shopping for her.

Harry's awkwardness at serving tea causes Lois mother to scold him. The demands of the real butler for money to get drink causes a delay, and Harry is scolded again. Lee comes back and recognizes Harry through his disguise. The two college youths then set upon the tipsy butler and trounce him. Explanations clear the way for Harry's formal introduction to Mamma, who looks amiably upon Harry's suit.

THE BOOB (June 1).—Mrs. Jackson and her daughter Bertha, of the "400," receive a letter from their country relative, Seth Harkins, stating that he is sending his son, Bill, to the city. Mrs. Jackson, horrified at the idea of entertaining such a person, decides to have her maid, Felice, masquerade as her daughter.

Bill arrives. He is the typical country boob. He is met by Felice, who proceeds to entertain Bill by taking him to the melodrama and other places of amusement most suitable to him. Bill finally falls in love with Felice, but is called home by a telegram. Felice realizes that she loves him.

Several months pass. Bertha receives a letter unburdening his heart. He tells her that they have sold their farm for $50,000. Mrs. Jackson and Bertha keep his coming a secret from Felice.

Bill finally arrives. The change in him is marvelous. He is now a howling swell. Mrs. Jackson and Bertha are terribly surprised. They try to persuade Bill of the "joke" they played on him, but he pays no attention to them and rushes Felice to the minister,

ECLAIR.

THE FAITH HEALER (2 parts—May 28).—Robert and Louise marry and are very happy, but the finding of a bible in their room at the hotel while on their honeymoon, develops the fact that Robert "does not believe." His wife expresses her regret at this, but it does not lessen her love. Two years later the panic catches Robert and he is suddenly ruined. His brave little wife offers to seek employment, but Robert is manly enough to go ahead as a laborer.

Dissolute, careless Helmar is married to a sweet little woman who can abide him no longer. Becoming desperate she writes to a friend asking him to take her away, saying otherwise she will kill herself. Helmar surprises his wife writing this letter. She attempts to conceal the note, but he forces her to show it.

Helmar offers his wife a revolver to carry out her threat, but her nerve fails. Picking it up, Helmar leaves the house, intent on suicide. He goes to the river when the thought comes of a better way to drop out of his wife's life. He leaves his coat and hat on the bank and buries himself in the army.

Helmar's wife, believing him dead, welcomes the attentions of her friend. Helmar sees her in an automobile with him. Helmar exclaims "I wish to God I were blind, so I might never again see the face of a woman." A few weeks later in battle, Helmar is blinded by the explosion of a shell. This terible visitation of the wrath of God makes of Helmar a strong believer and he devotes his life to the poor, opening a small mission, to heal the feeble and sickly by prayer.

Meanwhile Robert and Louise have been struggling through the years, unable to regain their last position. Then came sickness to their little Clara. On her way to the drug store to have a prescription filled, Louise slipped quietly into the little meeting house and stood for a moment until the gathering began to disperse—then—when the Faith turned toward her—she recognized—Helmar their former friend. Rushing forward, she made herself known to the blind man and then led him away to their little home, where her child was lying ill. Taking the beautiful little girl by the hand, Helmar prayed fervently and his message was heard. Clara regained her strength. One of Robert's former business competitors died and his will had bequeathed his entire fortune to Robbert. Helmar now went to live with Robert and Louise and Clara. One joyous day, the unfortunate man regained his sight. When wealth came again to Robert and Louise they began a search for Helmar's wife. They found her repentant and unhappy. The day Helmar regained his sight, his wife was brought to the home and there was a happy reunion.

A ROMANCE OF THE RAILS (May 29).—Charles Blake, a young engineer, passes on his daily run the home of Kitty Burke, and flirts with her. At last Charley stops his engine in front of Kitty's home and speaks to Kitty while she is arranging flowers in the yard.

Charley wears Kitty's picture in his watch fob. Lingering over it he hesitates too long and rushes to the round house. The superintendent, finding him late, places another engineer on his engine. Charley is discharged for back talk.

Meeting the engineer who took his engine, he quarrels with him and throws him from the cab. Thinking the engineer dead he rushes into hiding. Evening comes; he starts for Kitty's home by a circuitous route and comes upon a burglar. The police had been watching and come upon the scene, thinking Charley one of the burglars. A fight ensues; Charley gets away. The policeman falls and the thief gets away. Charley comes to Kitty's home and he explains all. A detective opens the locket and recognizing Kitty's picture start on the trail. They find Charley at Kitty's house, but he breaks away. The thief, who has been wounded by the policeman, crawls along the fence by Kitty's home and she sees him. Later the thief exonerates Charley.

Time passes. Kitty received a letter from Charley, who has secured work on a stock ranch in California. In her joy she rushes to telegraph him to come back, that he is vindicated. One week later Charley's old engine, decorated with ribbons, forms a background for a wedding party of which Charley and Kitty are the principals.

A WISE JUDGE (May 11).—Mr. and Mrs. Snap quarrel, as married folks sometimes do, and when the threat of a separation comes, each is too angry to take back the words spoken in haste. They feel too proud to retract later, The result is that an order is requested from the court, legalizing their separation.

But Judge Lynx thinks that he knows enough of human nature to be sure that this couple really does not desire a divorce. He tries a little plan of his own. Mrs. Snap is distressed for a moment by a terrible coughing spell, caused by the judge, who has thrown some powder into the fire. Immediately Mr. Snap rushes to the rescue and before they realize how it all happens, there has been a reconciliation.

Husband and wife return to their little home and agree to live in peace with their charming little daughter.

Will Sheerer, Julia Stuart and Clara Horton make some excellent comedy out of the laughable situations in this half reel.

THE MANUFACTURE OF STEEL (May 11).—On the same reel with this little comedy is found a splendid scientific subject, the various processes in the manufacture of steel being very clearly and entertainingly shown. The scenes in the steel mills here shown are not only instructive, but very beautiful. These scientific subjects have been proving very popular, and this is one of the best in the series.

HE LOVES TO WATCH THE FLIGHT OF TIME (May 18).—Watching the dial of a taxi-cab is like a fall on a slippery pavement. It is funny, only when the other fellow suffers. But Dada Newlywed is a game little father, and when he found that it tickled Snookums to see the numbers flash—well, he just wouldn't let his little darling howl and so he and that beautiful wife just rode around all the afternoon with the precious one.

Once or twice they thought they would quit, but Snookums set up a howl, and so back they climbed for another little ride. Finally Dada had a brilliant thought, and so he told Mr. Chauffeur to drive into the country. And what do you think?—when they were out about five miles—Snookums, the little bunch of sweetness, went to sleep.

And was Dada going to take chances on his waking up again—not on your life! He might want to see those numbers flash some more—and so Dada planked down forty odd simoleons for their "joy ride," and he carried "Snookums" back to his little trundel bed.

THE CUTTLEFISH (May 18).—This very interesting scientific study is found on the same reel with the latest Newlywed. This subject is quite instructive, since it is from the cuttlefish that India ink is made by natives in certain sections. Some very unusual scenes are shown, in which this fish defends itself from enemies by throwing out this thick, inky substance. This makes a reel which is certain to prove very, very popular.

GEM.

BILLY'S HONEYMOON (May 27).—Billy Quirk and his sweetheart, Dolly, plan to elope. However, troubles follow fast and furious. Dolly refuses to leave her pet dog behind. This causes a number of complications that sorely taxes the groom's devotion. They are put off street cars, out of hotels, and forced to climb trees and fences, while Billy's friends, who have got wind of the affair, track them in hot pursuit.

While the young couple are trying to elude their friends, the bottom falls out of the box in which the dog is concealed, and the pup runs away. Finally, after many ludicrous happenings, the baggage is collected, the dog returned, and amid a shower of rice and old shoes, the Quirks start on a real quiet trip.

CRYSTAL.

WHERE CHARITY BEGINS (May 27).—Helen, daughter of Mrs. Morris a wealthy widow, devoted her time to teaching at St. James Settlement House helping the sick and needy in the tenement district. Helen's mother at home alone, longs for companionship while her daughter is in the Settlement. Mrs. Morris becomes seriously ill and is attended by Dr. Gerald, Helen's ardent admirer. Helen neglects her mother and lover to devote herself to the care of Mrs. Dawson whose daughter is entertaining her beau, another of Helen's proteges.

The trained nurse neglects Mrs. Morris while her patient cries in vain for a drink of water. Helen returns home to find her mother unconscious on the floor while the nurse is flirting with the butler. Fully awakened by the incident, Helen resigns from the Settlement Club and vows to devote her time and companionship to her own mother and lover.

CLANCY THE MODEL (June 1).—An artist engages Clancey, the laborer, for a model for a painting. He is made to pose in a Indian suit. Clancy finds a bottle, and drinks freely, soon showing signs of an Indian uprising. The artist flees and Clancy climbs the fire-escape and enters the flat of Capt. Smythe of th etown militia, who is boasting of his bravery. Clancy chases him down stairs and makes him change clothes with him, and do a war dance to the consternation of a lady caller, who faints. He finally runs into the arms of the law, and is taken to jail, where he has a chance to reflect on his boisterous conduct.

HOOKED (June 1).—Mr. and Mrs. Short invite "Frenchy" home to dinner. A telephone message calls the husband to his office, leaving the guest to entertain the good looking wife, who looks good to Frenchy. The next day Short buys two boxes of candy one for his typist, the other for his wife. He encloses a card in the latter box, thanking the girl for working hard for him the previous night. Frenchy, who has called, switches the boxes. When wifey finds the candy and note, she becomes very cool to Mr. Short. Next day, when she sees the stenographer and discovers her to be a plain girl, she knows her suspicions are groundless, and she plans with her husband to get even with Frenchy.

When the latter calls again, Mrs. Short tells him that her husband plans to kill him. Frenchy hears him coming, and hides in a closet. Short fires off his revolver, nearly scaring the hidden man to death. He bolts for the street, and a policeman gathers him in.

NESTOR.

ON CUPID'S HIGHWAY (May 28).—Eddy and his chauffeur come to the rescue of Louise and her maid, Corinne, whose automobile breaks down. Lee soon puts matters right, and Corinne gets her fuzzy hair all mixed up with his as he tinkers about. Eddy naturally keeps Louise company and cards are exchanged. Arriving home papa puts a veto on the prospective call of the impecunious young lawyers, as he wants a titled man for a son-in-law.

One evening papa goes to the club, and is introduced to Lord Chester, and asks his lordship to call. While papa is thus being entertained, Eddy has called and is enjoying a tete-a-tete with Louise. Corinne spies Lee and introduces him to the butler and the cook and they all have a good time.

The following day his lordship calls, Louise however, has no use for titled personages with Eddy outside honking his auto horn. She excuses herself and escapes, taking Corinne with her. Papa agrees to pay the lord $100,000 the day he marries Louise.

His lordship, receives a letter from his mother, telling him to try and pay the mortgage on their estate. He follows up his suit with determination and Louise is forced to accept his offer.

The invitations are sent out and Louise's little sister, Lois, is summoned home. She meets the lord, and they are mutually attracted. Eddy gets desperate, and persuades Louise to elope with him.

His lordship can stand his false position no longer. He tells Louise to elope with him.

The parties all meet at the marriage bureau and again tumble upon each other at the parsonage. Explanations ensue and eventually all the couples appear before a puzzled and angry papa and mamma. Lord Chester gets his check and saves the family estates, and everybody is happy.

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A DOUBLE SACRIFICE (May 28).—Jim and John Marsh, twin brothers, are totally unlike in nature and appearance. Jim is healthy, while John is sickly. Their father is a ranchman. May, the daughter of Ranchman Holt, has grown up with them. May is much attached to Jim and pays a good deal of attention to John from sympathy. He is hopelessly in love with her, but refrains from showing it.

On their birthday, Mr. Marsh gives the boys each one thousand dollars. John banks his, but Jim embraces the chance to see the outside world. Two years pass and Jim has had a good time, but no money. He receives a letter from May telling him that his brother John is failing fast and asks for him. Jim returns and his father berates him for squandering his money. Jim is astonished at the change in his boyhood sweetheart, May; it is not long before they are deeply in love with each other. Jim proposes and is accepted and asks Mr. Holt for his daughter. Mr. Holt tells him that when he can show him one thousand dollars that he has earned he can have May.

Upon his return home John notes his downcast demeanor; he persuades Jim to tell him what is the matter and upon learning the truth he persuades Jim to take his thousand dollars. Mr. Holt is puzzled, but is a man of his word and Jim rides away to buy the ring.

Marsh has bought a bunch of cattle from Holt and has to deliver his thousand dollars the same day. During the night one of the cowboys steals the money. Marsh comes to the hasty conclusion that Jim has taken it. He goes to Holt to explain the delay and learns that Jim had one thousand dollars and their suspicions become certainties. They ride off for the sheriff for Marsh intends to punish Jim. May overhears them and runs to John for advice. He tells her of the money he gave Jim and hands her the check stub. She gives him a good kiss and hurries off and intercepts the sheriff. They return to thank the sick man, but find that he has peacefully passed away.

BE IT EVER SO HUMBLE (May 30).—Joe, a stage driver, is engaged to marry Ruth, a beautiful singer and the pride of the town. Mr. Morton, an operatic impressario, attends a concert at which Ruth sings. He knows he has found a genius. He calls and makes her a direct offer that staggers her. Not knowing what to do she asks for time to give her decision. He and the horrified Joe drive off. A little way out Joe asks Morton to get down and see something. He accedes. Joe takes him up a path to a pretty little new cottage. He tells him that it is his gift to Ruth. It does not make much impression on the hard business man. A sudden rage comes upon Joe and he strides out after Morton and chokes him. He might kill him but for a gentle touch on the arm. He looks around and sees Ruth with her hat and her grip—she has decided to go. She would kiss him, but he says, "No, not till you return to me."

Ruth makes a success but does not find happiness. One night she has her triumph, and flowers and costly presents are sent to her dressing room, but one little box containing half withered violets appeals to her most. They are from the home that was to have been hers. The revulsion comes and Ruth throws up the fame for love and returns to the little cottage.

POWERS

THE END OF THE TRAIL (2 parts—May 30).—Bruce, a cowboy, loves Dolores, the elder daughter of Ranchman Hicks, Hicks' foreman would like to claim Dolores, but she does not fancy him. He awaits his chance to get even with both of them. Dolores goes to town to study singing. Hicks is worried because the drought has decreased his bankroll and Ridgeway, the money lender, takes the ranch as security. Hicks tells Ridgeway to call upon his daughter in the city and this he does, finally taking advantage of her.

Time goes on and Dolores returns to find her father very worried over money conditions. She hears that the man who loaned the money will come to claim the ranch. She surprises Ridgeway and her young sister together and sending the girl away she confronts Ridgeway. Their talk is overheard by Carlos, a half-breed, who owes a debt of gratitude to Dolores and the foreman. Bruce would kill Ridgeway, but Dolores begs him not to for her sake and her father's. Carlos goes secretly after Ridgeway after picking up Bruce's gun. Bruce whips the foreman who sneers at Dolores and the foreman arrives at the ranch house at the same time that Ridgeway does. Ridgeway sees the half-breed after him with a gun and hastily persuades the whipped and tattered foreman to put his coat on. The half-breed kills the foreman thinking it is Ridgeway, and Bruce arrives in time to pick up the gun and be suspected of the crime. He is jailed.

The half-breed rescues Bruce, and a providential happening enables Hicks to pay Ridgeway off. The latter goes to some Mexicans and persuades them to help him try and get Paquita, the young girl. They succeed in this, but circumstances cause the sheriff, Bruce and Carlos to arrive in time to save her and to arrest the Mexicans. Ridgeway leaves the others to their fate, but is tracked by Carlos and meets his deserts.

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IMP.

SECRET SERVICE SAM (2 parts—May 26).—The chief of the secret service warned his detectives to watch for Mme. Trebillic and two noted spies, suspected of shadowing diplomatic ataches. Secret Service Sam was given charge, a congenial assignment as it enabled him to see Mayre, the girl he loved.

Secret Service Sam had a non-commissioned aide in a boy who looked upon Sam as a composite of all the great detectives. The lad determined to do a little shadowing. One night he saw a scrubwoman enter the diplomatic building. The flash of diamonds on her white fingers convinced him she was a spy.

The head scrubwoman suspected the new comer, but a large bribe silenced her and as the watchman locked the doors, the spy got busy with the safe. The boy climbed the fire escape to better watch the spy. Suddenly looking up from her work, the woman saw the boy through the windows. Covering him with a revolver, she dragged him into the room. She bound and gagged him and thrust him into the wardrobe. Something was wrong, however, with the combination so she waited until morning to overpower the girl who opened the safe.

In the morning Mayre arrived, and opened the safe. The spy silently stole away with the portfolio. When the chief arrived he accused Mayre of the theft. She protested her innocence. Sam the first to arrive was shocked to learn that his promised wife was suspected. Mayre was taken away to await action of the grand jury. Sam remained behind to gather clues. He summoned the scrubwoman and noticed the diamond ring of the female spy upon the rough finger of the head scrubwoman. He at once put her through the third degree, but could learn nothing.

The female spy telephoned her success to her comradies, and tickets were engaged for a European steamer, but their auto broke down almost on the sailing hour.

Sam heard the bound boy writhing in the wardrobe. Locking the door upon her he liberated the boy who fainted before he could tell of Mayre's innocence. The spies reached the wharf, but the steamer was gone. They hurriedly hired a motor boat to overtake it, and hastened full speed down the bay.

When the boy regained consciousness, he told of the disguised spy, and the scrubwoman was put under arrest. Then Sam who had obtained a line on the spies, set off with the boy in a taxi. Hiring a tug the detectives set out in pursuit of the fast disappearing motor boat. One of the spies jumped overboard with the papers. Secret Service Sam leaped after him. There was a rough struggle in which Sam was victorious and he arrested the spies. Returning to the city, Sam reported to his chief who gave orders for Mayre's release. Sam got a promotion and the boy promised a great future as a secret service man.

UNIVERSAL

ANIMATED WEEKLY, NO. 62 (May 14).—**Harvard-Pennsylvania-Princeton** — The triangular 'Varsity Race is attended by large crowds at Cambridge, Mass.

President Wilson is greeted by Governor Fielder and other prominent citizens upon his visit to Jersey City, N. J. Governor Fielder on the right.

United States Army Practice—The new machine guns in action at Fort Slocum, New York.

Votes for Women.—The Suffragettes have their annual parade in New York City.

Who's Who in the Cabinet—Secretary of the Navy, Josephus Daniels.

Carnival at Basel—A grotesque parade is one of the features of the annual festival at Basel, Switzerland.

The Fire Laddies are reviewed by Chief Kenlon at Van Cortlandt Park, New York City.

Wheels of Commerce—The art of sculpture. Life-size bust of the late Vice-president Sherman, and other features of fine arts.

Opening of the Polo Season at the Essex Country Club, West Orange, New Jersey.

The Trust Busters, Darling and Grosvenor—Leaders in the case against the Motion Picture Patents Company at Minneapolis, Minn.

General Leonard Wood inspects the Mexican prisoners held by the military authorities at Fort Bliss, Texas.

What's What in New York—The Bridge of Sighs.

The Unveiling of Schurz Monument is attended by many prominent citizens at Morningside Park, New York City.

Who's Who in Pictures—Violet Horner.

BISON.

LOVE, LIFE AND LIBERTY (2 parts, May 27).—Capt. Mario of the Spanish Army rescues Anita Ametza from insult. The beautiful Cuban girl, finds her admiration deepened to love when Mario saves her life in a military attack. Anita is escorted home by her uncle, Major Ametza, and one of his men, Capt. Zertuchia. Zertuchia asks the major's permission to remain at his home, and attempts to make love to reluctant Anita. After Zertuchia has departed, Anita's old father sends her with his uniform to his brother. On her way she meets Mario, who has just had a thrilling escape from two Cuban soldiers, and the beautiful girls begs Mario for love of her to don the Cuban uniform. Mario sadly refuses and Anita departs.

Zetuchia repulsed as suitor by Anita insults the girl. Anita's father orders him from the grounds.

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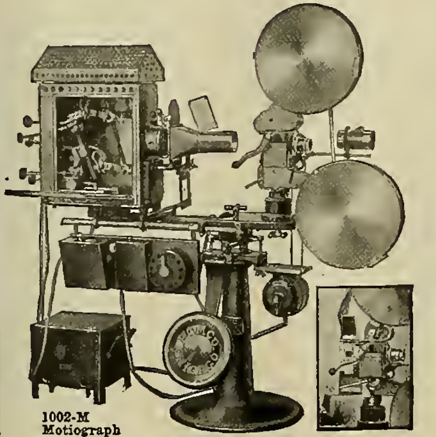

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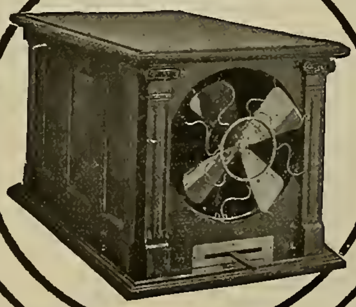

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Anita rides away to inform her uncle of Zetuchia's conduct. Meanwhile Zetuchia goes to the Spanish headquarters and convinces the Spanish major that Anita's home is the headquarters of the insorrectos. Receiving permission to destroy the home he leaves with a detachment. They kill the poor old father and mother and set fire to the lovely home. The faithful servant, Pedro, puts up a desperate fight with Zetuchia, stabbing him in the hand.

Changing his uniform again, Zetuchia learns that Capt. Mario has received a wound in one hand and is pursued to Major Ametza's garden. Anita has received a letter from Gen. Gomez, in answer to her uncle's request giving Mario a captain's commission if he will fight for the Cuban cause. Anita gives the pursued Mario a Cuban uniform and tells him to don it, binding up his wounded hand. When the Cuban cavalry, led by Zetuchia, enter the garden, Anita denies all knowledge of Mario's whereabouts. Zetuchia orders the house searched; Anita is frightened as Mario, refused to accept the Cuban commission saying that he must first resign his captaincy in the Spanish Army.

Zetuchia's men find Mario and lead him forth. Anita slips the commission in her lover's hand and he, realizing his predicament, hands the commission to the Major who orders his release. Mario writes his resignation to Gen. Weyler and rides away to deliver the letter. Pedro and Anita's sister have made their way to Major Ametza's home, where they tell the heart-broken Anita and the major, of the murder and outrage. Pedro describes the man who led the attack as one wearing a Spanish uniform, who received a wound in the hand. Anita believe Mario guilty. Mario is ambushed by Zetuchia and tied to a tree. Anita, in a frenzy, swears on the crucifix that if he wil ldeliver Capt. Mario to her she will marry Zetochia. The latter shows her the prisoner. As the Cubans are about to take Mario's life, Pedro saves him by recognizing Zetuchia and denounces him as the murderer. Zetuchia is taken away to prison and Mario is left with his love.

Mario and Anita are being married, when Zetuchia, having escaped from his keepers, confronts the bridal party, and holding the crucifix before the frightened girl, reminds her of her oath.

The priest tells them that Anita must keep her oath made on the cross. Anita bows her head, but Pedro, slips behind the convict and stabs him to death. Thus Anita and Mario are united.

THE HONOR OF THE REGIMENT (Two parts, May 31).—Jack and Frank, both captains, love Jane, the daughter of an American general. Jane favors Jack. Jack is a dissolute character, who has compromised Mollie, the sister of a sergeant in the regiment. She firmly believes that Frank will wed her. Her brother discovers Frank's perfidy and would kill him, but is prevented by Jack, who persuades all parties to keep silence for the honor of the regiment. The contretemps are responsible for Jack's missing an appointment with Jane. She is very angry at his tardiness, and going out, passes near the spot where Jack is comforting the miserable Mollie. Frank takes advantage to point out the compromising scene to Jane, who is convinced that Jack is false, and refuses to even say good-bye. Mollie accompanies her brother to the islands as a nurse. Jack believes Frank's assertion that he is engaged to Mollie. Nita, a native girl, is rescued from insults by Mollie and Jack. The American soldiers are ambushed by Filipinos. Jack prevents Frank from running away and is hit on the head by the coward. Frank commands the troops to retreat in disorder. He escapes the general slaughter. He is court-martialed, but says that Jack gave the odrer and is exonerated, while Jack's name is dishonored. Jack is found by Mollie, and later Nita saves them. Jack is taken to their cabin and tenderly nursed by Mollie. His mind is a blank. Her pity turns to love.

Jane hears of Jack's disappearance and, heartbroken, goes to the Philippines to act as nurse. She is told that Jack is dead, and will have nothing to do with Frank, who tries to court her. The sergeant, Mollie's brother, escapes, and knowing that he will inform American headquarters of their whereabouts, the Filipinos surround the Americans. Jack wanders off, and seeing a cave enters it. It leads him through the hill to the basin beyond. The excitement clears his brain and memory returns. He reaches the troops, and leading them through the secret passage, they turn defeat into victory.

Jack, wounded, is found unconscious by Jane. Mollie finds them and overhearing Jane's impassioned words, knows the truth. The sergeant finds them all there and Frank, knowing his end is near, shoots at Jack, the bullet killing poor Mollie instead.

MUTUAL FILM CORPORATION.

THANHOUSER.

WHY BABE LEFT HOME (May 18).—"Babe" Jordan was a farmer's son, and principally distinguished for his size and his appetite. The latter trait led to many quarrels with his father, and finally he was driven out into the world to shift for himself. He tried to get work in a nearby city, but failed, until his massive proportions came within the range of observation of a restaurant keeper. Then he was employed as an animated sign to testify to the good quality of the eating house, The job suited him exactly, and he probably would have been there to this day had it not been that one of the waiter girls flirted with him. She led poor "Babe" on, finally agreeing to meet him at the church, which he took to be an acceptance of his matrimonial proposal. He found, however, that another man went with her to the church and was married to her, It broke poor "Babe's" heart and he went back to the farm expecting to die. His father, however, forgave him, and set him to work which made him very unhappy.

"Babe" was a good hearted fellow, and he liked the restaurant keeper. He was not one of those men who would leave an employer in the lurch, and although his heart was broken he secured a substitute sandwich man, before he hit the trail for the farm. "Babe's" intentions were good, but the new living testimonial only held the job a few minutes. The reason was that he was a better "before taking" ad. than as an example of the after effects of food.

"Babe" never left the farm again, so he does not know how much the restaurant keeper hates him, and he probably never will know, for the restaurant keeper is unaware of his address, although he has tried frequently to find him.

A BUSINESS WOMAN (May 20).—When a wealthy manufacturer died, he left all his property unreservedly to his widow and his choice was a good one. The woman had excellent business ability, ran her late husband's factory herself, and year by year made it a better paying proposition.

She had two children, a boy and a girl, and they had all the luxuries that they could desire. Both graduated from college, returned home, and calmly permitted their mother to struggle with life's burdens alone. More than that, they were not grateful, and were constantly lamenting because they were "wasting time" in the dreary little town when they might be leaders of business and fashion in New York. On numerous occasions they urged their mother to let them go out into the great world and finally she consented, making each a liberal allowance. The boy secured a position in Wall Street, and dreamed of the time when he would call J. P. Morgan by his first name. The girl had talent as an artist, engaged high priced instructors, and made many friends of whom she was extremely proud.

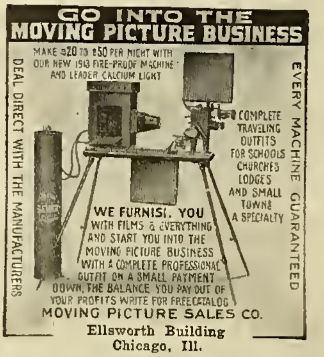
Some months later, the window, who had been engrossed in business awoke to realize that her children needed attention. The girl had a suitor, a foreign nobleman, who, as she said, "was willing to overlook" the lack of social position, The boy had become the favorite of his employer and was offered a partnership for the trifling sum of $50,000.

The business woman was a real business woman, and her suspicions were aroused. She hired detectives and made investigations. The count was a plebian barber and a fortune hunter; the 'business man" was a crook. The widow carefully collected evidence, unmasked the barber and drove him away, then communicated with the postal authorities, and had the satisfaction of furnishing conclusive evidence of the crookedness of her son's "friend and employer," after which she told her children she was tired of their foolishness, compelled them to return to their home town and become her aids at the factory.

If these two young people had had a foolish mother they probably would have been penniless before many years. But as she was a business woman she showed them their errors and they grew up to be good members of society.

IN THEIR HOUR OF NEED (May 23).—Some of the influential members of a little country church were dissatisfied with their minister. They pointed out that he was old fashioned, and growing more and more feeble, forgetting the fact that he had spent all his life in their service. The leaders got the rest of the congregation into line and finally a committee broke the news to the old pastor that his service was to terminate, "a young, active minister" having been secured to replace him. The old man grieved bitterly, but was of too kind a nature to hold resentment against any man. He greeted his successor courteously, admonished him to take good care of his flock, and then wearily departed. A relative offered the minister and his daughter shelter, but forced them to work like laborers on his farm, while all the time he took credit to himself for his self-styled charity. The minister's daughter had been engaged to the young village doctor, but returned his ring, telling him that her father needed her undivided attention.

The new minister was a great success in the village. His sermons were bright and snappy, he took an active part in the social side of the church, and for a time the general opinion was that the change made was most successful. Then trouble came. The village was smitten with cholera, quarantined, and practically became a detention camp. The doctor stuck to his post loyally, the young minister, in cowardly fear, vanished during the night. And thus was the flock left without a shepherd. It was not for long, however, for the old minister in his place of exile heard the sad news and returned with haste to the village. He was not afraid of death while his people were in peril. He nursed the living and cared for the dying, then was stricken himself. For a time it seemed that he too would pass away, but he recovered, and one day there was an interesting ceremony in the little village church. The trustees who had driven the old minister away now escorted him into the building in triumph, led him to the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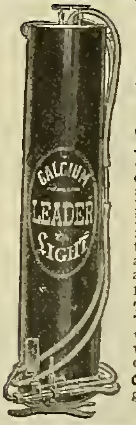

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pulpit, and told him that his place was with them, now and always. Thus were his latter days as peaceful and happy as they deserved to be.

RELIANCE.

AFTER THE MASSACRE (May 17).—Dick Martin and Sue Brown are sweethearts. With many others they start for the Golden West in a wagon train. Before leaving, Dick presents Sue with a locket with his picture in it. He puts it around her neck. Later the wagon train is chased by a band of Indians and the whole party massacred except Dick, who is left for dead, and Sue, who is carried away by Red Arrow, the son of the tribal chief. Dick rises from the ruins of the wagon train. He has been struck on the head and all memory of the past is gone. He wanders away on the prairie and finally falls unconscious. He is picked up by a couple of cowboys who take him to a round-up camp where he is treated kindly.

Meanwhile, Sue has been taken to the Indian village. Red Arrow, her captor, is beloved by the Indian maid, White Fawn, but he has no further use for her now that he has seen Sue. He demands of the chief that Sue become his squaw. The old chief consents. Sue is indignant. Red Arrow sees the locket Dick has given her hanging from Sue's neck. He appropriates it to himself and hangs it around his neck. He then tells White Fawn to keep Sue a prisoner until she consents to be his squaw. Both girls are indignant, but White Fawn dare not refuse.

A few days pass. The girls have become great friends. One day, the Indians learn that a large party of pale-faces are within a few miles. Red Arrow is sent in the guise of a friendly Indian to learn how strong they are. He goes to the round-up camp and begs for food, which is given him. Meanwhile, he is sizing up the camp and sees there are too many whites for the Indians to safely attack.

As he is leaving, the chain of the locket becomes broken and it falls to the ground. Dick, still mentally unsound, is standing near and sees it fall as Red Arrow strides away. He picks it up and recognizes it. Unknown to the cowboys, he follows Red Arrow to the Indian village. As he is gazing down at it from a near bluff, he sees Sue among the tepees. His memory comes back. He realizes that he cannot rescue her alone.

While crouching there, White Fawn, who has been catching a stray pony, almost stumbles over him. He fears she will betray him, but she reassures him. She sees the locket in his hand and recognizes it as the one Red Arrow has taken from Sue.

She offers her horse and tells Dick to ride to the round-up camp and bring help to rescue his sweetheart. He hastily writes a note to Sue, gives it to White Fawn and rides away. White Fawn takes the note to Sue, who is overjoyed. Red Arrow becomes suspicious of the two girls' actions, and says that the next day he will take them far away where no one can find them. At dawn the next morning, White Fawn and Sue steal from the tepees and ride away. They are seen by the Indians who immediately give chase. Meanwhile, Dick has reached the round-up camp and notified the cowboys. They start out to rescue Sue. They soon sight the girls pursued by the Indians and there is soon a running fight. Red Arrow is slain and Dick goes after the girls who have veered to one side. The Indians are put to flight and the triumphant cowboys return to shore where they are met by Dick and the girls, and all safely return to the round-up camp.

LONDON ASSURANCE (May 19).—Young Grace Harkaway, by her uncle's order, is commanded to marry Sir Harcourt Courtly, an elderly fop. She meets and falls in love with this gentleman's son, Charles, who has been posing as a student, but is in reality a roysterer and one of the gayest young bloods in town.

Young Courtly and his friend, Dazzle, plan with Lady Gay Spanker, a belle and noted huntsman, to draw out old Sir Harcourt, who has fallen in love with her, so that Grace may be freed to marry the man she loves. Sir Harcourt believing that Lady Gay reciprocates the affection, plans to elope with her. Grace's uncle overhears their conversation and indignantly changes his plans regarding Grace who is permitted to marry Charles. Sir Harcourt discovers that he has been made a fool of by Lady Gay Spanker, who returns to her husband with the combined thanks of the happy pair.

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EARLY OKLAHOMA (May 21).—In the early days of Oklahoma, Joe Turner, his wife and two children settled on a little farm in the southern part of the state. The hardships were many as the ground was new and the Indians still aggressive and heartily detested the white man. Joe Turner's wife was a particularly attractive woman and one day, while Joe was away plowing, Crazy Bear came to the house and tried to make love to her. Joe suddenly arrived upon the scene and promptly kicked Crazy Bear off the place. The half-breed's enmity was aroused and going to an Indian village a few miles distant he incited the Indians towards the whites by giving them his own version of the affair and filling them with whiskey.

The following morning, when Joe was in the fields, Emma sent the children out into the fields to play. A few hours later a rancher rode frantically up to Joe and told him the Indians were coming. Joe hurried to the house and ordered Emma to get the children and jump into the wagon to ride to safety. Emma searched for the little ones, but they could not be found. The Indians came in sight of the house and Joe was forced to put Emma into the wagon, and, giving the horses a cut with the whip, shouted to her to "ride for her life and find the rangers—that he would stay and try to protect the children." Emma rode desperately out upon the prairie. Crazy Bear and his Indians came along. They saw the galloping team, so Crazy sent part of the Indians after the wagon while the rest went to Turner's house. Joe hid in a nearby woods, but the Indians caught sight of him. He took refuge in a big tree. For hours he held them at bay. Meanwhile the children heard the firing and ran to the house. When they came near it they saw the Indians and hid in the prairie grass. Crazy Bear also saw them and in his frenzy had the Indians set fire to the prairie. The children were panic stricken and started to run. Crazy Bear started after them. In his path was a bear trap which Joe had set the night before. Stepping into it, Crazy Bear was consumed by the flames. To escape the fire and the Indians, the children hid in an old well which was hidden by the tall grass.

Meanwhile, Emma was making a desperate ride to find the rangers. At last she came upon them. She told her story and they started on the back trail. When they arrived at the house, they found the prairie a mass of flames. The rangers put the Indians to flight and rescued Joe. Together he and Emma watched the devastating fire feeling sure that the children had either been killed by the Indians or burnt in the fire. After the fire, they searched the smoking stubble for what they feared to find. They stumbled over the charred remains of Crazy Bear and as they hopelessly reached the old well the two little girls glanced cautiously out and were at once seized in the embrace of their anxious parents.

MAJESTIC.

THE RIVALS OUTWITTED (May 18).—A very stout lady and a very thin one, living in the same boarding house, are both very much in love with Jim, the star boarder. He is secretly engaged to Ethel Phillips, who keeps a physical culture school. In order to create more business for Ethel, Jim hands the two ladies her card. The fat woman decides to take lessons at once, thinking Jim would love her if she were thin; and the slim lady also decides to take lessons that she may become plump and thus win Jim's love. In the school many amusing incidents happen—for the rivals always manage to get in each other's way. Ethel thoroughly enjoys it all having been let into the joke by Jim. On exhibition day, the star performance is a fencing bout between the rivals in which each tries to kill the other. Later, they hurry to dress so as to be the one escorted home by Jim, but when they get downstairs they see him walking off with Ethel. Realizing the hopelessness of their love they fall into each other's arms in despair.

OYSTERS (May 18).—On the same reel is an interesting and instructive subject dealing with the succulent bi-valve.

SHEP, THE HERO (May 20).—Lass and her six little puppies are lying near the kennel upon the suburban estate of Mr. Jameson, the wealthy New York broker. Mrs. Jameson, his wife, is walking

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RELIANCE.

about the estate accompanied by her six months' old baby and its nurse. She stops and speaks kindly to Lass and her little family. Picking up one of the little dogs, she playfully puts it in the carriage with the baby and petting the little animal, returns it to its mother. She continues upon her walk. This same little puppy strays away from its little brothers and sisters and reaching the railroad tracks, it wanders into the next village, where it is met by a crowd of youngsters that are gathered about the station. They playfully abuse the little animal.

Old Mr. Gladwin, who has a one horse cab and who depends upon the commuter for his livelihood, sees the boys ill-treating the dog and quickly rescues it. Finding that it belongs to no one he takes it home, first consulting his horse which shows that he approves of the dog's intrusion into their home. The dog, now known as Shep, soon becomes fast friends with Mr. Gladwin and his horse, John, and the three are inseparable companions.

Three years pass and a change has taken place in the hacking business, owing to the demand for automobiles. Gladwin finds it almost impossible to get a fare. He is soon reduced in circumstances and at times deprives himself of food. Before long he breaks down. One evening, while waiting for a train he faints while sitting on the box of his hack. During his following illness Shep is constantly at his bedside. He runs to the drug store and brings medicine for the man. On one of these trips he comes upon a child who has fallen on the track and is stunned. Unable to move her body and seeing the train in the distance, he runs madly towards it barking, causing the train to stop and the trainmen and passengers to alight to ascertain the reason of the barking. They follow him to the child. Mr. Jameson recognizes the little girl as his own and takes her home after inquiring about the dog and its master. The trainman knowing Shep gives him the information. He visits the old man and offers him medical aid and a position on the estate in reward for the dog's act. Gladwin accepts on condition that he may take both dog and horse with him. Jameson consents to this and the three move upon the estate, where Shep, unknown to the household, meets his mother and the old horse is given a place in one of the best stalls of the barn. Mr. Gladwin is soon well and happy in his new position with his two animal friends.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 19 (May 17).—

New York City.—The annual French Bulldog Show, at the Hotel Astor.

Granada, Spain.—King Alfonso viewing the marvels of Arabian architecture.

Leavenworth, Kan.—The burning of the Lansing prison workshops and storehouses.

Hackensack, N. J.—3,000 Boy Scouts take part in a sham battle under Majors Wurtz and Sticht.

San Francisco, Cal.—All that remains of the man-of-war "Pensacola" after being raided by junk dealers in the Bay of San Francisco.

The Fashion in New York and Paris.

New York City.—3,000 carriers attend the service at the Cathedral, to honor dead postmen.

Washington, D. C.—Mr. E. Reid trying out a new gyro aero-boat.

Athens, Greece.—Funeral of King George of Greece, who was murdered after his triumphant entry into Salonica.

Baltimore, Md.—Miss Wilson, daughter of the President, attends the federation of the Women's Clubs.

Luneville, France.—The German war dirigible "Zeppelin IV" lands by mistake amid French soldiers maneuvering. Owing to the courtesy of the French authorities, the Zeppelin is allowed to return to Germany.

Los Angeles, Cal.—Feeding young alligators.

Canton, Ohio.—$100,000 fire destroys three large buildings, and threatens the oil tanks of the Standard Oil Company.

Horley, England.—A new way of ploughing.

New Orleans, La.—Anxious citizens rush the building of a jetty in fear of impending floods.

Paris, France.—His Majesty, Gustave V, King of Sweden, dedicating the Swedish Church.

Lawrenceburg, Ind.—The wreck of the B. & O. bridge across the Miami River.

Chicago, Ill.—H. H. Doxstater and C. M. Kron, who are hiking from Santa Cruz, Cal., to Atlantic City, N. J., passing through Chicago.

Hamburg, Germany.—Launching of the Trans-Atlantic steamer "Vaterland."

Honolulu.—Pearl Harbor and gigantic drydock before its destruction. After the catastrophe.

The Fashion in New York and Paris.

New York City.—The bicycle team which will make the trip from New York to San Francisco.

Russia.—The first Russian lady aviator going to the aviation grounds.

Belmont Park, L. I.—The Meadow Brook Steeplechase.

Paris, France.—"Bayonnais" beats "Universitaires" by the score of 31 to 8 at rugby football.

New York City.—Great Woman Suffrage Parade up Fifth Avenue.

How It's Done in England and in America.

KAY-BEE.

A CHILD OF WAR (2 parts—May 30).—John Judson, a blacksmith, has a tearful parting with his wife and daughter, Mary, before he leaves to enlist in a regiment of the Union cavalry. During the battle Mrs. Judson, Mary and their servant, Black, put their goods into a wagon and ride away from the scene of action. Unknown to the mother or the servant, Mary, who has been riding on the tailboard of the wagon, jumps off and runs after the doll she has dropped, and is lost. Nightfall brings a cessation of the hostilities between the Unions and Confederates, and Judson is placed on guard. He hears a noise, and receiving no answer to his challenge, fires. A cry of pain rents the air, and, going in the direction from whence it comes, finds that he has shot his child, who has wandered into the bushes. He deserts his post and brings the child to his wife, who, like the other residents, has returned to the village, their confidence having been restored by the strength of the Union troops. The child's wound is dressed and upon Judson's reappearance at his post, he is court-martialed and sentenced to be shot in the morning.

Mrs. Judson, accompanied by Mary, goes to the Colonel to plead for the life of her husband. The orderly will not admit her, and while he is trying to calm the distracted woman Mary passes him and enters the room where the officers are in consultation. The eloquence of the lisping voice is more powerful than the tears of a frantic wife, and the Colonel's heart melts, and he lays aside the questions of tomorrow's battle to listen to the child. Judson is pardoned and restored to the ranks.

AMERICAN.

ON THE BORDER (May 29).—Chiquita danced merrily to the sound of her tamboureen and the soft twanging of guitars. The dance finished, a rippling clapping of hands greeted the performance.

Bill Reeves, a handsome cowboy, fresh from the range, applauded with extraordinary fervor and then called the matron. An introduction followed and between intermissions, the young couple chatted gaily.

But tragedy hovered over them. Pedro, the dark-skinned Mexican waiter, nursed a hatred of all "gringoes" and a deep love for the gentle Chiquita. As he passed to and fro beside the table, his eyes glittered with hatred and he swore an oath that handsome ranger should not have his Chiquita.

In the days that followed, Reeves was a daily visitor at the Mexican cafe. Love sprung up between them and blossomed rapidly. One night Pedro traced them home and witnessed the good-night kiss. The next day Pedro plotted. A bottle of poison, carefully tucked into his sash, was poured into Reeves's drink. Then, panic-stricken he sneaked down an alley, chattering with fear. The hand of fate held Reeves in its grasp. Only the continued dancing of Chiquita prevented the draining of his glass. And then she came and sat beside him, and he, forgetful of everything, even forgot to drink.

The keen-eyed sheriff, strolling leisurely about, spied the slinking Pedro. On his knees fell the craven wretch until the sheriff jerked him to his feet and rushed him to the cafe. And then Reeves, with cup raised to drink Chiquita's health, was stunned into speechlessness by having the cup dashed from his hand.

HER BIG STORY (May 31).—Beatrice Nevin, the "Union's" utility woman, did "space" writing for a living which is another way of saying that Beatrice was very poor.

Joel Hammond, the business managing editor, grew very fond of Beatrice for he was a bachelor and a much abused newspaper man. The owner of the "Union" was a mysterious personage whom the staff discussed in whispers. Beatrice then was seized with a mania to pry into the city affairs. of the "boss" and see what story she might uncover.

From then on she shadowed the mayor and neglected her regular work, and one day when Joel could no longer stand her charming beauty, he kissed her and they plighted their troth then and there, although Joel, as managing editor warned her not to go too far on the Big Story.

One day the mysterious boss, George Huestiss, owner of the "Union" motored to the mayor's home, Later, with Beatrice hot on the trail, the mayor came out with Huestiss and they dismissed the chauffeur. This aroused Beatrice's suspicions and climbing through a window, found herself in the deserted library of the mayor's home. There she found the papers which revealed the big story and there she heard foot steps which sent her scurrying behind the curtains. A moment later Huestiss and the mayor entered. Not finding the papers they grew excited and in the search discovered Beatrice. Then she made her mistake, telling them that she had the story and that the Union that night would print it. They laughed at her and Huestiss discharged her on the spot. The mayor attempted to grab her, but, eluding him, she bowled him over with a statuette and fled through the window.

Back she raced to the office and hammered out her story. Then she took it in to her sweetheart, Joel and he read it with a frown and tried to tear it up. Then Huestiss entered and ordered Joel to destroy the story. But Joel, seeing his sweetheart's waning faith in him, threw all to the winds and resigned. The opposition paper that night carried the "Big Story" and Joel crept through dark alleyways to the dreary rooms of Beatrice. Love settled the editorial difference of opinion.

ASHES OF THREE (2 parts, May 26).—Bud Halworth was a stupid, sullen and brainless man, despised by the villagers. He knew no father and had an indifferent mother. A short distance from the cabin where lived this youth, resided an intelligent, manly boy named Ed, with his mother. On the breast of this youth was pinned the star of a sheriff, and away he went into the woods to hunt a "terror" who had been killing people and destroying property for weeks past. But not long after his departure he was brought back with a bullet hole through his heart. That afternoon the mother of Bud Halworth died, but the boy was too dull to realize the significance of her death. The death of Ed had played so much upon the mind of his mother that she was just about to throw herself over a precipice when she was caught by Bud, who had followed. In the following days she began to love Bud with a mother's love, which brought a perceptible change in him. One day he rose quickly from the door-step on which he was sitting and ran into town, where he heard news of the "terror." Seizing the guns from the sheriff's belt, he bolted into the woods, pounced down with terrific force upon the "terror," bound him and brought him into town. The sheriff pinned the star upon his breast and he ran home to show it to his "mother." This brought vague memories to the shattered woman's mind of her dead son, and she fell dead. When they had buried her, the villagers saw, silhouetted against the setting sun the beautiful form of Bud Halworth, despised among men, standing at the brow of the dangerous precipice. The stoop of his shoulders was gone—fire had come into the big, handsome eyes—a new being had been born—from the ashes of three—a man was made.

KEYSTONE.

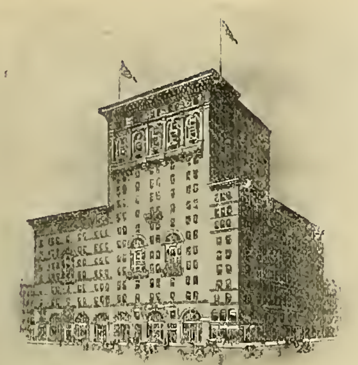
TOPLITSKY & CO. (May 26).—Oi! Oi! Such a business! Toplitsky has a wife. He also has a partner, and he believes that the partner is casting glances at his wife, not consistent with the terms of a business partnership. The jealous husband snoops around and finally convinces himself that he has grounds for a divorce. He sends for his lawyers, and a conference is held. The partner, while out walking, comes face to face with a bear. Evidently recognizing the fact that the man is hungering for affection, the bear makes a lunge for him. The man runs for his life, with the bear in hot pursuit. Hard pressed, he sees a window open, and jumps through it, finding himself in a bedroom, and he dives under the bed, where he lies, exhausted and trembling with fear. The lawyers have been acting as peace-makers with their client, and they have finally convinced him that he should forgive his wife. With his heart overflowing with forgiveness and love, Toplitsky, followed by his legal advisers, goes to his wife's room to apprise her of the change in his mind, and there finds the object of all his woe—under his wife's bed. After the battle has subsided, the partnership is dissolved.

THE GANGSTERS (May 29).—An amusing burlesque of gang fighters. The police go after them, one by one, and each guardian of the peace is caught and despoiled of his clothing and compelled to return to the station. The police put a dummy officer on a plank extending out into the water, and when the gangsters go after him the live police close in on them and a battle royal takes place in the water.

BRONCHO.

THE DRUMMER OF THE EIGHTH (2 Parts—May 26).—The Durands and Browns are neighbors. Jack Durand and Betty Brown are sweethearts, and Billy Durand and Mildred Brown, the young brother and sister of the lovers, enjoy the romance. In the spring of 1861 the war clouds are gathering. Jack enlists in the Northern army, and Billy is broken-hearted because he cannot accompany his big brother. He has become quite an expert drummer, and when the troops leave town he runs away and joins them as a drummer boy, under an assumed name. Jack receives word of his brother's enlistment, and endeavors to find him, but two years elapse, and he gets no trace of Billy. A terrific battle takes place. Billy is captured by the Confederates, and the setting sun brings about a cessation of hostilities. Billy makes his escape from the guards, and dashes away with bullets whistling about his head. He is slightly wounded, and is forced to take refuge in the house where the Confederate officers are discussing the plans for the following day's battle, and, concealed in a trunk, he keeps both ears open. At midnight the conference ends, and Billy, after many narrow escapes, makes his way back to the Union quarters.

Billy reports to the Colonel that the Confederates would attack the Union right wing in full force at dawn. The Confederate guards had reported to the Colonel, however, the story of the elusive figure that had flitted past them, and fearing a



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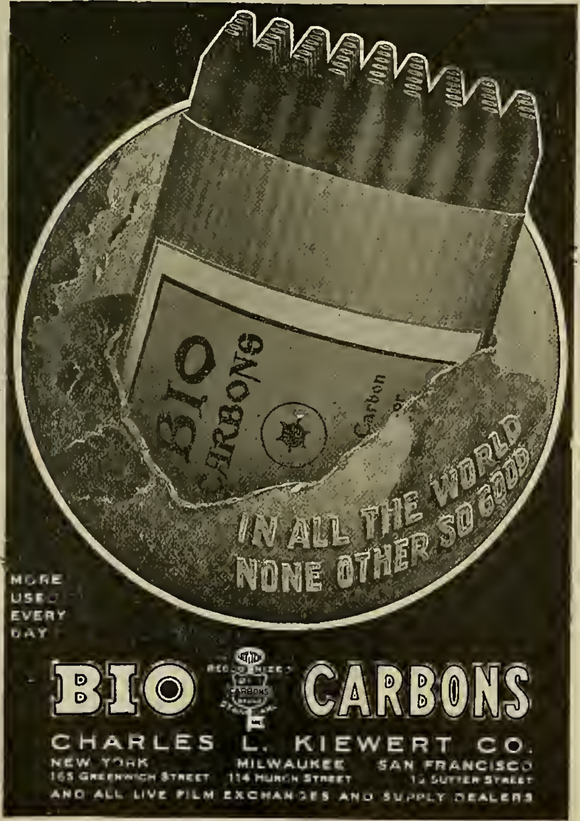
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spy had overheard their plans, it is decided to attack the left wing instead of the right, as originally outlined. The right wing of the Union army is strengthened, and at dawn the left wing is surprised by a sharp attack and half the Northern soldiers are killed in a terrible battle. Jack secures a leave of absence and goes home. Billy is taken sick, and writes to his mother that his regiment is leaving for his home town, and asking her to watch for him. The family are overjoyed to hear from Billy, and anxiously awaits the arrival of the regiment. Great preparations are made to receive the little hero, and mother cooks Billy's favorite cakes. The regiment arrives, and Billy is carried to his mother's home by a squad of soldiers, who reverently lay the casket in which the boy lies, and force back the lumps in their throats at the grief of the mother—for Billy has died.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT WEEKLY, NO. 62 (May 14),—Motor Boats vs. Aeroplanes.—Exciting contest at Monte Carlo results in disaster to air machines.

Secretary Bryan in San Francisco.—Famous American statesman breaks ground for Agricultural Building at Panama-Pacific Exposition.

The Fall of Adriianople.—Turkish city, after months of siege, capitulates to Servians.

International Bicycle Race.—One hundred mile contest at Berlin is won by Belgian Vanderstuyft.

A Duel in Chicago.—Windy City firemen have exciting fire hose contest.

Hats from Paris.—Maison Royale sends us interesting pictures of the latest in headgear.

New Cruiser Launched.—The latest addition to the French navy is a marvel of rapid construction.

Civic Pride in the West.—San Francisco holds enthusiastic meeting, and decided to beautify all her parks.

What a Watermain Did.—Over pressure in San Francisco causes explosion which does great damage.

Famous Roumanian Dies.—Prince Cantacuzene, President of the Senate, is buried at Bucarest.

North Yakima Blossom Festival.—Washington fruit city celebrates with its annual flower carnival.

Carl Schurz.—Splendid bronze statue of famous German-American is unveiled.

IN THE WAKE OF THE BRAIN STORM (May 13).—The Marquis of Dartmouth, spending an idle hour in a motion picture treater, is startled to see on the screen, walking with a man, a woman who amazingly resembles his wife. Their attitude is affectionate, to say the least.

Wild with jealousy, he purchases a copy of the film to reassure himself that it cannot be she. The film, however, shows what he did not want to see.

Returning to his country estate, he watches his wife closely. There is nothing to confirm his suspicions.

Obsessed with jealousy, the marquis waits for something to substantiate the evidence of the film. His wife one day happens to leave on her desk this note: "My dear Helen:—I have paid bitterly for the past. I beg you not to refuse to see the 'exile,' who is due to arrive at Beddu Station at 4:30. You know I love you. Roger."

The marquis, infuriated, restrains himself with difficulty.

The jealous man had heard his wife give the order for the carriage to be brought. Quickly the marquis goes outside, where the horses are standing impatiently. Under the harness of one animal he slips several matches, which he calculates at a later moment will explode and cause him to run amuck. After his wife had gone, the marquis is stricken with remorse. As he is trying to still his conscience, he is visited by the man whom he had seen with her on the film. It was her brother, who, because of some boyish indiscretion, had been renounced by his family, excepting only his sister, who had retained her kindness and affection for him.

Realizing the enormity of his crime the distracted marquis dashes off on his horse in pursuit of his wife.

Meanwhile, the horse, frightened, had dashed off madly. Despite the efforts to control him and his mate, they plunge on toward a high precipice. The coachman is thrown out. The carriage overturns, the marchioness thrown under the wheels. Here, with but a faint spark of life remaining, she is found by her conscience-stricken husband. She recovers to forgive him for his act of insanity.

LUX.

PLAYING WITH THE FIRE (May 23).—Harry Rever, a young artist, searches in vain for a suitable model for a picture which he is painting. He meets Lady Wilson, and she consents to sit as a model. Two months pass happily, and the picture nears completion. Meanwhile a great love has been awakened in the hearts of the young artist and his fair young model. Hadji, Rever's Hindoo servant, has also conceived a wild passion for the white woman—a passion tainted with all the lustfulness of the Oriental. It is part of Hadji's duties to take care of the lion which Rever uses in his picture.

Rever and Lady Wilson are happy in the possession of each other's love, and finally Rever asks Lord Wilson's consent to his marriage with his daughter. The proud old nobleman refuses his consent, and the lovers are parted.

In the meantime Hadji becomes more and more jealous of his master. At last he decides to put into execution the wild plan that has frequently occurred to him. He lets the lion loose upon his master, and then listens with joy to the sounds of the dreadful struggle which follows. Having felled its prey, the lion is attracted by the slight noise which Hadji makes, and it turns upon him. Hadji has played with the fire, and is now powerless to defend himself against the onslaughts of the infuriated beast. Thus he pays the penalty of his jealous crime with his life. In due course Revere's picture secures for him great fame. He gradually recovers from his injuries, and now that he is a famous man, Lord Wilson consents to his marriage with his daughter.

SOLAX.

THE HENPECKED BURGLAR (May 28).—Henpecked, an undersized man, decides to take his big strong wife to the theater. So he buys two tickets from the pretty ticket seller and gets into an altercation with the burly manager. Brave everywhere except in his wife's presence, he easily vanquishes his opponent.

As Mr. and Mrs. Henpecked are leaving the restaurant in the hotel that evening, Henpecked is possessed of a sudden peremptory thirst. He makes an excuse to get away from his wife, telling her to wait a few minutes. The minutes lengthen into hours and at last the irate wife goes home to prepare a warm reception for her tardy spouse's arrival. Meanwhile Henpecked has had a hilarious time.

While he is away, a burglar enters his home and ransacks the living-room. Henpecked is sneaking in on all fours at 4 a. m. and is covered by a desperate housebreaker. Seeing that his victim is in a dress suit, the burglar surmises that it is "Raffles, the gentleman burglar," and forces Henpecked to rob his own house.

Finally Mrs. Henpecked hears the racket and is investigating, when the burglar pounces upon her. Henpecked is forced to gag and bind his own wife—he is torn between delight at her silence and the gnawing fear of her release.

The burglar decided that they have enough booty and calling on the man he thinks is "Raffles" to follow, he exits. While he is gone, Henpecked releases his wife who pounces upon him just as a policeman enters with the burglar in his grip. The burglar has told him that his pal was "Raffles." Mrs. Henpecked interferes and drags her husband away from the bluecoat. Henpecked would rather take his chance on the clemency of the bench than with his maddened wife, so he declares that he is Raffles and demands that he be arrested. So the officer drags him off and saves him from Mrs. Henpecked's vengeance.

"THE KING'S MESSENGER" (May 30).—Miss Priscilla Handy, an elderly maiden lady, sits reading her Bible in her room. She closes the book, removes her jewelry and prepares for bed. She places the Bible upon the table at her bedside, blows out the candle and drops asleep. Bill Briggs, a burglar, enters the room, finds the things upon the table, and wrapping them in a handkerchief, escapes with them. He takes them to a bench in the park near a stone wall and there proceeds to examine his loot. Finding the Bible, he opens it at a place marked the twentieth chapter of Exodus, and the first thing his eyes alight upon is the commandment, "Thou shalt not steal." To him comes a vision of himself as a child at his mother's knee, and he drops the Bible on the bench. Hastily gathering up the jewelry, he returns it to the owner, closes down the window and vanishes.

Tom Rainey, a workman, is being evicted by John Ferguson, his landlord, and swears vengeance. Arming himself he repairs to the park to lie in wait and with drawn revolver he hides near the bench. His eye falls on the Bible and he picks it up to read the Commandment, "Thou shalt not kill." Into his mind flashes a vision of a gallows with himself standing beneath it, and an Angel of the Lord pointing to the mark of Cain on his forehead, while the wife and child kneel weeping. Throwing away the gun, he flees from the spot, just as Ferguson comes by, unharmed. Ferguson sees the Bible and examines it out of curiosity. His eyes alight upon the passage, "Thou shalt have no other Gods before me," and he sees a vision of himself hoarding gold and feverishly counting it while the wan figures of women and children plead with him for bread. With a shudder, he drops the book and covering his face with his hands, staggers away.

Other telling incidents illustrate:

"Thou shalt not covet thy neighbor's wife."

"Thou shalt not commit adultery."

"Honor thy father and thy mother that thy days may be long in the land," etc.

"Thou shalt not bear false witness against thy neighbor."

This morality play ends with:

Miss Handy going by, prim and precise, but worried. She finds the book, recognizes it and clasping it in her hands, with delight, moves off. She comes to the steps of a church and there accosts an acquaintance. As she stands there, with the Bible in her hands, there pass in, one at a time into the church, Bill Briggs, Tom Rainey, John Ferguson, Mary Clemons and her child, Charles Michael Brown, who pauses on the steps, then removes his helmet and enters. Miss Handy wishes her friend farewell and with a bright smile, follows them.

MISCELLANEOUS

KINEMACOLOR.

THE BETTER SUCCESS.—A story dealing with the lives of two farmer boys. At the beginning, Wallace is tired of the drudgery of farm life and determines to go to the city. There he meets with success and marries the cold, heartless daughter of a rich man.

Meanwhile, John, the other brother, has married a sweet little country girl, and we see them in their happy home life with their children about them. No children have blessed the loveless union of Wallace, who has become a power in New York. Husband and wife drift apart, Wallace is finally caught in the whirlpool of Wall Street, and in order to save himself, uses funds intrusted to his care.

In a panic on the Stock Exchange, Wallace is not only ruined himself, but brings ruin on others. He rushes home, tells his wife his story, and begs her help in replacing the funds he took. She refuses, and the desperate man goes to his brother, whom he has long neglected, but he is followed, and shortly after he rushes into the quiet country home, begging for protection, the officers of the law enter. Before they can arrest him his overtaxed heart gives out, and he falls dead at the feet of the brother who represents "The Better Success."

TOO MANY MAIDS.—Father's fad is fishing; so to ingratiate himself before asking for Victoria's hand, Dick takes dad on a fishing excursion, but by his awkwardness manages to spill the old man into the water. Thereafter he is forbidden the house, and in order to facilitate courtship, Victoria exchanges costumes with her maid and thus manages to meet Dick outside. While recovering from the cold, which is the only thing he caught on the fishing expedition, dad takes a stroll in the park, where he spies Dick making love to a lady's maid. With his kodak he takes a snapshot, but on showing it to Victoria as proof of Dick's perfidy all he gets is the laugh. A little later he sees apparently the same maid sweetheart with a chauffeur. The next moment he sees the maid and Dick in another direction.

Convinced that the "bait" and water he swallowed on the fishing excursion, combined with the "cold cure" have made him see double, dad returns home, where he sees a rapid succession of mysteriously appearing and disappearing "maids." He is so grateful for an explanation that he gives his blessing.

ITALA.

THE DREAD OF DOOM.—Doctor Guido, on the eve of marrying the woman he loves, discovers that into his body there has been introduced accidently the germs of a deadly disease. He cannot manfully go on with his marriage knowing the physical price of such a predestinely woeful alliance. It is for him to disappear and wait for the death soon to come. His lot would be alleviated if he could but tell his fiance why he could not marry her. But there is one reason why he must leave her unknowing that his reason for breaking off the match was because he loved her more than love itself. That reason is that his sister is betrothed to the brother of the doctor's bride-elect. If Doctor Guido lets it be known that he is consumptive, his sister's fiancé may suspect that she too has tubercular tendencies, which suspicion might separate them. It is, therefore, necessary for him to seal his lips and go away under a cloud, leaving it to be thought that he had backed out of his pre-nuptial agreement.

WARNER'S FEATURES.

HIS LIFE FOR THE CAUSE (Feature Release, 3 parts).—Representatives of the big European nations meet and draw up a secret treaty affecting the Far Eastern countries. In order to safeguard the document, the Minister of Foreign Affairs places it in a safe guarded by ten automatic pistols, so arranged that anyone tampering with the combination will receive the full discharge of the pistols. If this secret treaty is adopted it will seriously interfere with the careers of the Mongolian residents of the capital city. Accordingly, Prince Frederick poses as a nobleman in order to steal the treaty and destroy it.

At a reception, the spy meets Banker Newell's daughter, whom he learns is engaged to Minister Carr, the custodian of the treaty. While at the card table, Banker Newell receives a letter of blackmail, which he drops in his excitement. The spy secures this letter and finds evidence of a crime committed by Banker Newell years before. With this proof, he forces the banker's daughter to pledge her aid to his cause, and arranges with her to enter Minister Carr's home and inveigle him into

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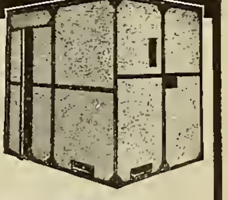

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opening the safe. That night the spy struggles with Carr's fiancée, who has repented of her promise to betray her intended husband, in Minister Carr's room. As he tampers with the combination of the safe, the door swings open, the ten automatic pistols discharge their contents. Although fatally wounded, the spy seizes the treaty, and dying, reaches the Mongolic Club, where his death occurs. In Minister Carr's home, the banker's daughter is dead—a victim of political intrigues.

PILOT.

SCHOOL-DAYS (May 22).—Louise, a country girl, studious and very ambitious to go through college, finds the heat too oppressive to remain indoors, so seeks the shade of a large cherry tree. Being endowed with the usual vigor of a country girl, she climbs the tree and leisurely settles down to read. Professor Mooney finds chasing butterflies too irksome and goes to rest under the same tree. Occasionally a cherry drops on the Professor's head. He pays but little attention to them. A shoe falls by his side unnoticed, then a stocking drops upon the book he is reading. He absent-mindedly picks up the stocking, wipes his face with it, and then places it in his trouser's pocket. Soon he falls asleep.

In the meantime, Louise tries to climb higher in the tree, but her foot slips and her books fall, one of them dropping on the professor, followed by Louise, who lands plump on the professor's head.

Later Louise receives a communication from the professor, saying his board is willing to offer her tuition at half price, provided she is willing to assist in the chores. Louise is grieved to think she is unable to accept this kind offer, but her mother cheers her up by giving her some money she has saved, which is enough to carry her through at the half price rate. At school, Louise is the victim of all the practical jokes of the girls. She finally gathers sufficient courage to take revenge. In the dead of night, the night before commencement, she steals their corsets, ties them with the string and suspends them from the college chimney. This causes much dismay and distress among the girls, as well as lots of fun for the guests. No one suspects Louise is the culprit, but she confesses to the principal, who declares his love for her, afterwards disclosing who the culprit is, and announcing his engagement to her.

Among the Exhibitors

Aberdeen, S. D.—Harry Loffingwell and Peter Hogan, of Waubay, contemplate starting a picture show here.

Newark, N. J.—Plans for a new theater to be erected at 99 Springfield Avenue, at a cost of $45,000, were filed. Jos. Okin, of 115 Spruce St., will erect same.

Buffalo, N. Y.—York & Lockhart, 832 Tonawanda are to build a moving picture theater. Cost $18,000.

Peoria, Ills.—Hewitt & Emerson have completed plans for a new moving picture theater. Cost $15,000.

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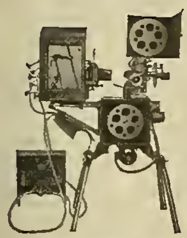

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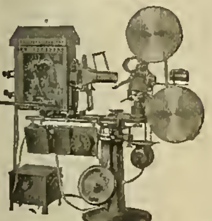

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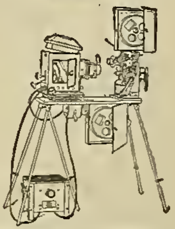

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INDEPENDENT RELEASE DATES

AMERICAN.

May 12—Angel of the Canyons (Drama)......1000
May 15—The Kiss (Drama)..................1000
May 17—The Great Harmony (Drama)........1000
May 19—Her Innocent Marriage (Drama)....1000
May 22—Calamity Anne Parcel Post (Comedy).1000
May 24—The Modern Snare (Drama)..........1000
May 26—Ashes of Three (2 parts—Drama)....2000
May 29—On the Border (Drama).............1000
May 31—Her Big Story (Drama).............1000

AMBROSIO.

Apr. 6—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama).............
Apr. 19—Child Labor Traffic (2 parts, Drama)..
Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...

BISON.

Apr. 22—Bred in the Bone (3 parts, Drama)..
Apr. 26—The Black Chancellor (3 parts, Dr.)
Apr. 29—The Last Roll Call (2 parts, Drama)..
May 3—The Vengeance of the Skystone (2 parts, Drama)........................
May 6—The Indian's Secret (2 parts, Drama)
May 10—The Northern Spy (2 parts, Drama)
May 13—The Toll of War (3 parts—Drama)..
May 17—In the Secret Service (2 parts—Drama)
May 20—The Stars and Stripes Forever (3 parts—Drama) ....
May 24—Under Fire (2 parts—Drama)........
May 27—Love, Life and Liberty (2 parts—Dr.)
May 31—The Honor of the Regiment (2 parts—Drama) ....

BRONCHO.

Apr. 23—Retrogression (2 parts, Drama)......
Apr. 30—Bread Cast Upon the Waters (2 parts, Drama)..........................
May 7—The Way of a Mother (2 parts, Dr.)
May 14—A Slave's Devotion (2 parts—Drama)
May 21—The Sea Dog (2 parts—Drama)....
May 28—The Drummer of the Eighth (2 parts—Drama) ....

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 6—The Shark God (Drama).............1000
May 12—Hawaiian Love (Drama)..............
May 19—The Leper (Drama).................

CRYSTAL.

May 18—Homlock Shermes (Comedy)...........
May 18—Our Willie (Comedy)................
May 25—Toodleums (Comedy).................
May 25—Supper for Three (Comedy).........
May 27—Where Charity Begins (Drama).......
June 1—Clancy, the Model (Comedy)..........
June 1—Hooked (Comedy) ....

DRAGON.

May 12—The Outcast (Drama) 1000
May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—Memories of Long Ago (Drama)......1000

ECLAIR.

May 18—He Loves to Watch the Flight of Time (Comedy) ....
May 18—Cuttlefish (Zoology) ....
May 21—Thus Saith the Lord (2 parts—Drama).............................
May 25—Hearts and Crosses (Drama).........
May 25—Anaradhapura ....
May 28—The Faith Healer (2 parts—Drama)..

EXCELSIOR.

Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......
Apr. 28—The Surveyors (Drama)..............
May 6—Brothers All (Drama)...............

FRONTIER.

May 8—The Sheriff's Rival (Drama)........
May 10—The Tenderfoot's Ghost (Comedy)....
May 17—Betty's Bandit (Comedy)............
May 22—The Stage Driver's Chivalry (Drama).
May 24—Where Wits Win (Comedy)..........
May 29—A Romance of the Rails (Drama)..
May 31—Flossie Visits Bar U Ranch (Comedy)

GAUMONT.

May 3—(An Educational & Topical Subject).
May 6—An Eye for an Eye (Drama)........
May 7—Gaumont's Weekly, No. 61 News)..
May 8—It's Great to be Great (Comedy)....
May 8—A Man of Letters (Comedy)........
May 10—(An Educational and Topical Subject).
May 13—In the Wake of the Brainstorm (Dr.)
May 13—Through Mountains Majestic (Scenic)..
May 14—Gaumont's Weekly No. 62 (News)..
May 15—Sweets to the Sweet (Comedy)......
May 17—(An Educational and Topical Subject)

GEM.

Apr. 29—Views of Cape Hatteras (Scenic)....
May 6—Billy's First Quarrel (Comedy)......
May 6—Call Him Whiskers (Comedy).......
May 13—Billy's Adventure (Comedy)..........
May 20—Billy Plays Poker (Comedy)..........
May 27—Billy's Honeymoon (Comedy)........

GREAT NORTHERN.

Apr. 19—The Two Convicts (Drama)..........
Apr. 26—Told In Confidence (Drama)..........
May 3—Who Is Most to Blame (Com.-Dr.)..
May 10—Her First Love Affair (Comedy—Drama) ....
May 10—The Hartz (Science)..................
May 17—The Three Comrades (Drama)........
May 24—The Professor's Traveling Adventures (Comedy) ....

IMP.

May 22—She Never Knew (Drama)...........
May 24—Just for Luck (Comedy).............
May 24—Hy Mayer—His Magic Hand (Novelty)
May 26—Secret Service Sam (2 parts—Drama).
May 29—The Heart that Sees (Drama)........
May 31—The Magnetic Maid (Comedy).........
May 31—Hy Mayer, His Magic Hand (Novelty)

KAY-BEE.

Apr. 18—The Runaways (Comedy).............
Apr. 25—Will O' the Wisp (2 parts, Drama)..
May. 2—A Black Conspiracy (2 parts, Drama)
May 9—Past Redemption (2 parts, Drama)...
May 16—For Love of the Flag (2 parts—Drama)
May 23—The Miser (2 parts—Drama)........
May 30—A Child of War (2 parts—Drama)....

KEYSTONE.

May 15—Their First Execution (Comedy)....
May 19—Hubby's Job (Comedy)...............
May 19—Twixt Love and Fire (Comedy)......
May 22—The Foreman of the Jury (Comedy).
May 26—Toplitsky & Company (Comedy)......
May 29—The Gangsters (Comedy).............

LUX.

May 2—The Miller's Daughter (Drama)...... 760
May 2—The Invincible Hands (Comedy)...... 235
May 9—Saved from the Grip of Alcohol (Drama) 995
May 16—A Mighty Hunter (Comedy).......... 495
May 16—Pat Moves to Diplomatic Circles (Comedy) 491
May 23—Playing with the Fire (Drama)..... 987

MAJESTIC.

May 11—Billy's New Watch (Comedy)........
May 11—Liquid Air (Physics).................
May 13—My Lady's Boot (Drama)...........
May 18—The Rivals Outwitted (Comedy)......
May 18—Oysters (Zoology) ....
May 20—Shep, the Hero (Drama).............

MUTUAL WEEKLY.

Apr. 9—Mutual Weekly, No. 15 (News)......
Apr. 16—Mutual Weekly, No. 16 (News)......
Apr. 23—Mutual Weekly, No. 17 (News)......
Apr. 30—Mutual Weekly, No. 18 (News)....
May 7—Mutual Weekly, No. 19 (News)....

MUTUAL EDUCATIONAL.

Apr. 24—Funniens is Tired of Life (Comedy)..
Apr. 24—Electrical Phenomenon (Physics)......
May 1—The Old Invalid (Drama)..............
May 1—Tachkent, Asiatic Russia (Political Geography)........................
May 8—The Old Clock (Drama)..............
May 8—Mosques and Tombs of Caliphs and Mamelukes (Architectural) ....
May 15—His Master's Rival (Comedy)......
May 15—The Valley of Albula, Switzerland (Scenic) ....

NESTOR.

May 9—Miss Nobody (Drama)...............
May 12—The Squashville Ladies Fire Brigade (Comedy) ....
May 14—The Clean Up (Drama)............
May 16—An Eye for an Eye (Drama)........
May 19—Her Hero's Predicament (Comedy)..
May 21—The Boy Scouts to the Rescue (Drama)
May 23—A Mine and a Marathon (Drama)..
May 26—On Cupid's Highway (Comedy).......
May 28—A Double Sacrifice (Drama)...........
May 30—Be It Ever So Humble (Drama)......

POWERS.

May 7—The Black Small Pox Scare (Com.)..
May 9—Bozo Arrives (Comedy)..............
May 14—The Violet Bride (Drama)..........
May 16—The Tarantula (Drama).............
May 21—The Curate's Outing (Comedy)......
May 23—Black Jack's Atonement (Drama)....
May 28—Cheating (Comedy) ....
May 30—The End of the Trail (2 parts—Drama)

PILOT.

Apr. 3—In the Battle's Smoke (Drama).......
Apr. 10—Across the Border (Drama)..........
Apr. 17—The Prompter (Drama)..............
Apr. 24—The Hypnotic Collector (Comedy)....
May 1—The Song of Songs (Drama).........
May 8—The Crucible of Love (Drama)......
May 15—Tony, the Tenor (Drama)...........
May 22—School Days (Comedy)...............

RELIANCE.

May 7—A Cruel Suspicion (Drama)........
May 10—The Sheriff (Drama).................
May 12—The Eternal Sacrifice (Drama).......
May 14—The Big Boss (2 parts—Drama).....
May 17—After the Massacre (Drama)........
May 19—London Assurance (Comedy)..........
May 21—Early Oklahoma (Drama).............

REX.

May 11—The Poverty of Riches (Drama)......
May 18—Gold and Two Men (Drama)........
May 22—In Slavery Days (2 parts—Drama)...
May 25—The Trifler (Drama)..................
May 29—The Tourist and the Flower Girl (Drama) ....
June 1—The Boob (Comedy-Drama)..........

SOLAX.

May 14—Dad's Orders (Comedy)..............
May 16—The Man in the Sick Room (Drama)..
May 21—The Amateur Highwayman (Comedy).
May 23—The Man Who Failed (Drama).....
May 28—The Henpecked Burglar (Comedy)....
May 30—The King's Messenger (Drama)......

THANHOUSER.

May 9—The Other Girl (Drama)............
May 11—Barred from the Mails (Comedy)....
May 13—The Marble Heart (2 parts—Drama).
May 16—(No Release this date)...............
May 18—Why Babe Left Home (Comedy)......
May 20—A Business Woman (Drama).........
May 23—In Their Hour of Need (Drama)......

VICTOR.

Apr. 26—Loneliness and Love (Drama)........
May 2—The Unseen Influence (Drama)........
May 9—The Unknown (Drama)...............
May 16—A Fair Exchange (2 parts—Drama)..
May 23—Good for Evil (Drama)...............
May 30—The Plaything (Drama)...............

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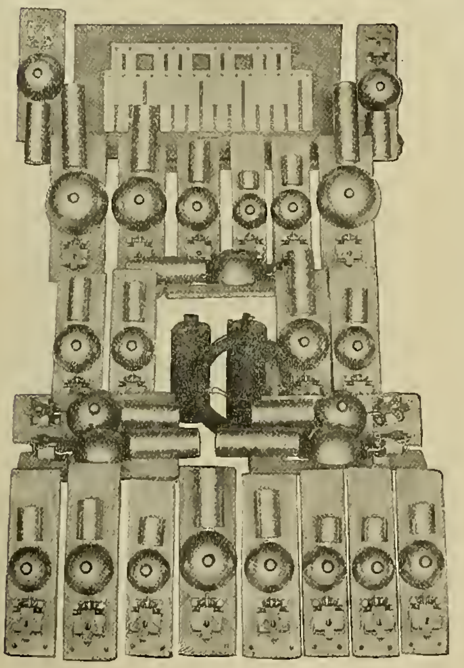

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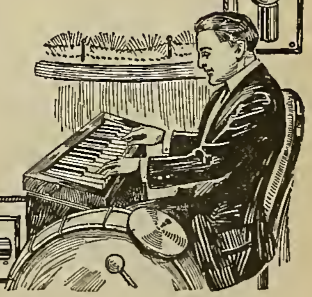


LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

May 10—The House of Darkness (Drama)......
May 12—The King and the Copper (Comedy)..
May 12—A Rainy Day (Comedy)...........
May 15—The Stolen Loaf (Drama).........
May 17—The Yaqui Cur (2parts—Drama)....
May 19—Olaf—An Atom (Drama)..............
May 22—The Hicksville Epicure (Comedy)...
May 22—Cinderella and the Boob (Comedy).....
May 24—Just Gold (Drama).................
May 26—Highbrow Love (Comedy)............
May 26—The Trimmers Trimmed (Comedy).....
May 29—A Dangerous Foe (Drama)...........
May 31—His Mother's Son (Drama)...........

CINES.

(G. Kleine.)

May 2—The Broken Vow (Special, 2 parts, Drama) 2000
May 3—The Rival Lovers (Comedy).......... 500
May 3—Jerry's Rebellion (Comedy).......... 500
May 6—A Mixed Affair (Drama)..............1000
May 10—The People of Somaliland, East Africa (Manners and Customs)........... 300
May 10—Excess Baggage (Comedy)........... 400
May 10—Beautiful Lake Como, Italy (Physical Geography)......................... 300
May 13—Willie's Alarm Clock (Comedy)......780
May 13—Relics of Ancient Rome (Travel)... 220
May 17—A Woman's Influence (Drama)........ 820
May 17—Gulf of Togulio, Northern Italy (Scenic)........................... 180
May 20—Red Wins (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 300
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)..............
May 31—Interesting Scenes Abroad (Travel)..1000

EDISON.

May 2—Groundless Suspicion (Drama).........1000
May 3—Billy's Sweetheart (Drama)...........1000
May 5—The One Hundred Dollar Elopement (Comedy-Drama) 1000
May 8—When Greek Meets Greek (Drama)....1000
May 7—Aunty and the Girls (Comedy)....... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding (Drama)........1000
May 10—An Accidental Alibi (Drama).........1000
May 12—The Heart of Valeska (Drama).......1000
May 13—The Prophecy (Drama)..............1000
May 14—The Two Merchants (Drama)........1000
May 16—John Manley's Awakening (Drama)..1000
May 17—A Concerto for the Violin (Drama)..1000
May 19—By Mutual Agreement (Comedy).....1000
May 20—The Good In the Worst of Us (Drama).1000
May 21—Glimpses of Colorado in Winter (Scenic) 315
May 21—Brigg's New Suit (Comedy)......... 685
May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary" (Drama) 1000
May 24—The Translation of a Savage (Drama).1000
May 26—Dances of the Ages (Novelty)........ 975
May 27—An Unwilling Separation (Drama)....1000
May 28—Newcomb's Necktie (Comedy)........1000
May 30—The Honor of a Soldier (Drama)......1000
May 31—An Almond Eyed Maid (Drama)......1000

ESSANAY.

May 13—The Ranch Girl's Partner (Drama)..1000
May 14—The Same Old Story (Comedy)......1000
May 15—Boosting Business (Comedy)........1000
May 16—Two Social Calls (Drama)............1000
May 17—Broncho Billy's Grit (Drama)........1000
May 19—Into the North (Special—2 parts—Drama) 2000
May 20—Buster Brown, Tige and Their Creator, R. F. Outcault (Comedy) 1000
May 21—The Letter's Mission (Comedy) 1000
May 22—A Widow of Nevada (Drama).......1000
May 23—Jealousy (Drama) 1000
May 24—Broncho Billy and the Express Driver (Drama) 1000
May 27—The New Sheriff (Drama)..........1000
May 28—On the Job (Comedy)................1000
May 29—Their Baby (Comedy)................1000
May 30—The Good in the Worst of Us (Drama)
May 31—Alkali Ike's Misfortunes (Drama)....

KALEM.

May 10—The River Pirates (Drama)..........1000
May 12—The Adventure of an Heiress (Drama).1000
May 14—Man's Greed for Gold (Drama)......1000
May 16—Pat, the Cowboy (Comedy)..........
May 16—Food Inspection (Topical)............
May 17—The Poet and the Soldier (Drama)....1000
May 17—The Battle for Freedom (Special—2 parts—Drama) 2000
May 19—The Artist's Sacrifice (Drama).....1000
May 21—The Circle of Fate (Drama)........1000
May 23—The Black Hand (Comedy)..........
May 23—The Egyptian Mummy (Comedy)....
May 24—The Infamous Don Miguel (Drama)..1000
May 26—A Victim of Heredity (Drama).......1000
May 28—Captured by Strategy (Drama)........1000
May 30—The Widow from Winnipeg (Comedy)
May 30—The Comedy Team's Strategy (Comedy)
May 31—John Burns of Gettysburg (Drama)..1000

LUBIN.

May 2—The Girl Back East (Drama)..........1000
May 3—Clarence at the Theater (Comedy).... 400
May 3—Fixing Auntie Up (Comedy)........... 600
May 5—Pedro's Treachery (Drama)..........1000
May 6—The Judgment of the Deep (Drama)..1000
May 8—She Must be Ugly (Comedy)......... 400
May 8—Hattie's New Hat (Comedy)........ 600
May 9—A Mock Marriage (Drama)...........1000
May 10—The Paymaster (Drama)..............1000
May 10—A Girl Spy in Mexico (Special, 2 parts, Drama)...............................2000
May 12—Lucky Cohen (Comedy).............. 400
May 12—A Ten Acre Gold Brick (Comedy)....1000
May 13—The Padre's Strategy (Drama)......1000
May 15—Longing for a Mother (Drama)......1000
May 16—Breed of the West (Drama)..........1000
May 17—Retribution (Drama).....................1000
May 19—Margaret's Painting (Drama).......1000
May 20—Kidnapping Father (Drama)........1000
May 21—The District Attorney's Conscience (Special—2 parts—Drama) 2000
May 22—A Perilous Ride (Drama)............1000
May 23—Detective Dot (Comedy)............. 400
May 23—His First Experience (Comedy)...... 600
May 24—Brightened Sunsets (Drama).........1000
May 26—The Reward of Service (Drama)......1000
May 27—Doing Like Daisy (Comedy)..........1000
May 27—The Yarn of the "Nancy Belle" (Com.)
May 28—Love and War in Mexico (Special—2 parts—Drama)....................2000
May 29—The Romance of the Ozarks (Drama)..1000
May 30—Faith of a Girl (Drama)..............1000
May 31—Lone Dog the Faithful (Drama)......1000

MELIES.

Apr. 24—How Chief Te Ponga Won His Bride (Drama)..............................
Apr. 24—A Trip to the Waitoma Caves of New Zealand (Geology)..................
May 1—A Buried Treasure (Drama)...........
May 1—The Home of Terns (Zoology)........
May 8—A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)...............1000
May 15—The Black Trackers (Drama)..........
May 22—Gold and the Gilded Way (Drama)..1000
May 29—The Foster Brothers (Drama)........
May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)..........

ECLIPSE.

(G. Kleine.)

May 7—The Dividing Wall (Comedy-Drama)..1000
May 12—The Japanese Dagger (Special—2 parts—Drama) 2000
May 14—The Will of Fate (Drama)..........1000
May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)................ 425
May 28—The Indelible Stain (Drama).........1000

PATHEPLAY.

May 7—The Crooked Bankers (Drama).......
May 8—Her Mother's Ambition (Drama)......
May 9—Montreal, Quebec and Halifax (Travel)
May 9—In the Valley of Vesubie, France (Sc.)
May 10—Puttin' it Over on Papa (Comedy)....
May 12—Pathe's Weekly, No. 20 (News)....
May 13—A Woman of Impulse (Drama)....
May 14—A Redskin's Mercy (Drama)........
May 14—Her Masked Beauty (Special—2 parts—Comedy) ....
May 15—An Itinerant Wedding (Comedy)....
May 18—The Jelly Fish (Zoology)..........
May 18—Along the Banks of the River Eure (Travel) ....
May 16—Saragossa (Scenic)....................
May 17—A Wrecked Life (Drama)..........
May 19—Pathe's Weekly, No. 21 (News)....
May 20—A Jockey For Love (Comedy).......
May 20—The City of Rouen, France (Scenic).
May 21—The Price of Silence (Drama).........
May 22—The Right of Way (Drama).........
May 23—Night Birds (Zoology)..............
May 23—The Ailanthus Silkworm (Nat. Hist.)..
May 23—The Open Secret (Special—2 parts—Comedy-Drama) ....
May 24—A Woman Scorned (Drama)..........
May 26—Pathe's Weekly No. 22 (News)......
May 27—Bull Fight in France (Sporting)......
May 27—In the Forest of Cochin China (Lumbering)...............................
May 28—The Fugitive (Drama)...............
May 29—White Lies (Drama)................
May 30—The Spider which Lives in a Bubble (Zoology)..........................
May 30—Transportation Methods in Java (Transportation).....................
May 30—The Human Vulture (Special—2 parts—Drama) ....
May 31—The Squawman's Awakening (Dr.)...

SELIG.

May 6—A Welded Friendship (Drama)........
May 6—Hatching Chickens (Zootechnic)......
May 7—Belle Boyd—A Confederate Spy (Dr.).1000
May 8—Her Guardian (Drama)..............1000
May 9—In the Days of Witchcraft (Drama)..1000
May 12—The Post-Impressionists (Comedy)....1000
May 13—Lieutenant Jones (Drama)..........1000
May 14—Buck Richard's Bride (Comedy).....1000
May 15—In the Long Ago (Comedy)........1000
May 18—A Daughter of the Confederacy (Drama) ....
May 16—With the Students of the North Dakota Agricultural College (Topical)..
May 19—His Father's Deputy (Drama)........1000
May 20—The Tattle Battle (Comedy).........
May 20—The Leopard Tamer (Comedy)........
May 21—The Stolen Melody (Drama)........1000
May 22—Indian Summer (Drama)............1000
May 23—The Noisy Six (Drama)..............1000
May 26—Wamba, a Child of the Jungle (Special—2 parts—Drama) 1000
May 26—Religion and Gun Practice (Drama)..1000
May 27—The Girl and the Judge (Drama)....1000
May 28—The Wordless Message (Drama)...1000
May 29—The Ex-Convict's Plunge (Drama)....
May 29—Scenes in Manila (Travel)............
May 30—The Woodfire at Martin's (Drama)..1000

VITAGRAPH.

May 10—The Sea Maiden (Drama)............1000
May 12—The Wrong Pair (Comedy)..........
May 12—The Grand Canyon (Scenic)........
May 13—Horatio Sparkins (Comedy)..........1000
May 14—Two Souls With But a Single Thought (Comedy) 1000
May 15—A Soul in Bondage (Drama).........1000
May 16—His Life for His Emperor (Drama)..1000
May 16—The Vampire of the Desert (Special—2 parts—Drama) 2000
May 17—Bunny and the Bunny Hug (Comedy).1000
May 19—Bunny's Birthday Surprise (Comedy)
May 19—Vitagraphs at Kama Kura (Topical)
May 20—The Amateur Lion Tamer (Comedy).1000
May 21—Counsellor Bobby (Comedy)..........1000
May 22—A Lady and Her Maid (No. 4 of the Belinda Series—Comedy-Drama) 1000
May 23—Midget's Revenge (Comedy)...........
May 23—Going to Meet Papa (Comedy)........
May 24—Cupid Through the Keyhole (Comedy).1000
May 24—The Still Voice (Special—2 parts—Drama) 2000
May 26—Up and Down the Ladder (Comedy)..1000
May 27—Tricks of the Trade (Comedy-Drama).1000
May 28—Cutey Plays Detective (Comedy)......1000
May 29—The Only Veteran in Town (Drama)..1000
May 30—A Husband's Trick (Comedy)........1000
May 31—One Can't Always Tell (Comedy)....
May 31—If Dreams Came True; or Who'd Have Thunk It (Comedy)................
May 31—The White Slave (Special—2 parts—Drama) 2000

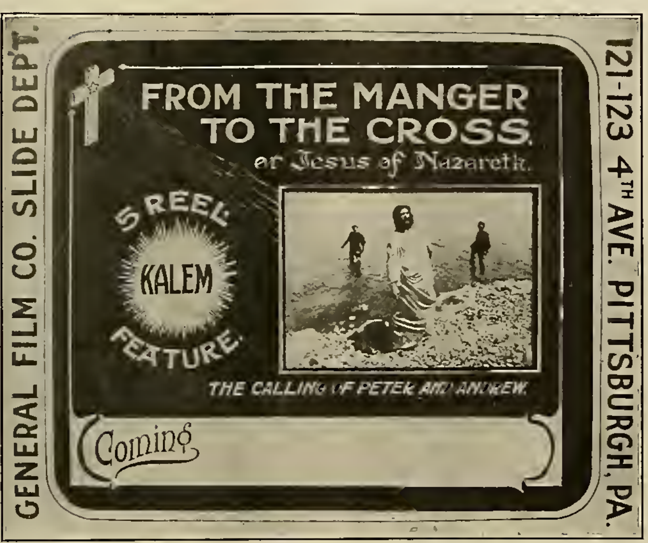
GENERAL FILM CO. FEATURE RELEASES.

May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 21—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

Everything to advertise a moving picture. | One- and three-sheet poster frames | Slides of all kinds. | One-, three- and six-sheet posters for all licensed films. | Best song slide service in America. | Photos of all the popular licensed players.

AMERICAN SLIDE AND POSTER CO., First National Bank Building, Chicago

Advertising Space That Doesn't Cost You a Penny!

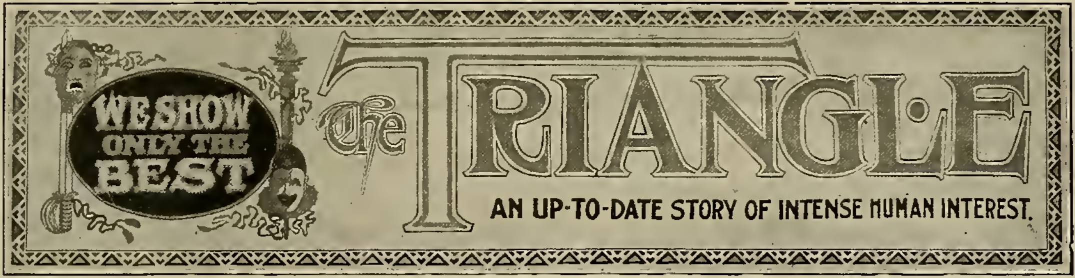

GENERAL FILM CO. SLIDE DEPT.
FROM THE MANGER TO THE CROSS
or Jesus of Nazareth
5 REEL KALEM FEATURE
THE CALLING OF PETER AND ANDREW
Coming
121-123 4TH AVE. PITTSBURGH, PA.

Your lobby and your screen. Why don't you use them? Think of the hundreds of advertisers who would pay well for the privilege!

This Slide Thrown On Your Screen

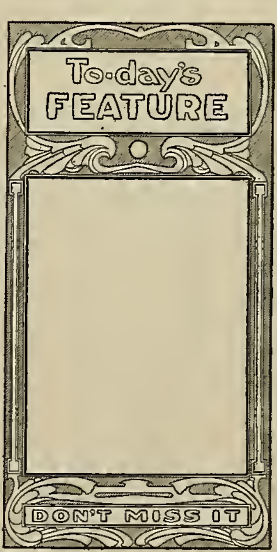
would catch the eye of everyone in your house. We make it for all multiple reel releases and it sells for the ridiculously low price of 35c. It isn't of the ordinary kind, but an artistically colored slide made by people who know how. The exhibitor who won't pay 35c for the purpose of advertising his next feature practically admits his lack of faith in publicity.

Where Else Can You Buy a Banner Like This?


WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

For $1.00. 3 in. x 12 in. in size, made of heavy muslin, lithographed in five colors, hemmed on ends with eyelets ready for hanging. Made for all releases. Special banners to order. Weight 1½ lbs., parcel postage extra.

And Beyond That, We Carry in Stock the Finest Line of Regular Announcement Slides You Ever Saw at 25 Cents Each


To-day's FEATURE
DON'T MISS IT

Here's Something Swell For Your Lobby

A three-sheet muslin banner with an artistic border printed in colors and just enough white space in the center to take a regular stock one-sheet poster. This we sell at 50c and it's good indefinitely.

"We Have What You Want When You Want It!"

If it isn't in stock it won't take our big force long to make it up for you. Every exhibitor should be in touch with our thousand and one advertising specialties. Let's hear from you.

General Film Co., Poster Dept.

(Formerly Photoplay Adv. & Specialty Co.)

71 W. 23rd Street, 440 Fourth Ave., New York; 121 Fourth Ave., Pittsburgh, Pa.; 1022 Superior Ave., Cleveland, Ohio; 7th and Walnut Sts., Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial St., Boston, Mass.

W. S. CLEVELAND

1402 BROADWAY, NEW YORK CITY

FOUNDER OF THE **"CLEVELAND VAUDEVILLE CIRCUIT"** ORIGINAL and ONLY

Theatres, Parks, Airdomes, Fairs, Clubs, Cabarets supplied. Patronage of those desirous of Best booking service solicited. Practical managers know the advantages of my methods.

If you have a good attraction and want to place it—if you have a theatre and want good attractions;

ASK THE MAN WHO KNOWS

How about VENTILATING your theatre?

Our system of single heat transmission, the most economical in first cost and operation. We manufacture and install complete heating and ventilating equipments in accordance to the most rigid ventilating laws.

B. F. REYNOLDS & CO. **412-414 Dearborn Ave., CHICAGO, ILL.**

A WEEK OF FEATURES

(ONE EVERY DAY)

CARMEN (Marion Leonard)
Monday, May 19th—3 Reels—Monopol

The Stars and Stripes Forever
Tuesday, May 20th—3 Reels—101 Bison

THUS SAITH THE LORD
Wednesday, May 21st—2 Reels—Eclair

IN SLAVERY DAYS
Thursday, May 22d—2 Reels—Rex

AS IN A LOOKING GLASS
Friday, May 23d—3 Reels—Monopol

UNDER FIRE
Saturday, May 24th—2 Reels—101 Bison

PARTED AT THE ALTAR
Sunday, May 25th—2 Reels—Milano

Remember we have from five to seven features every week, all to every one of our customers in regular service with 1, 3 and 6 sheets and photos.

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DO YOU KNOW ANYTHING ABOUT OUR EDUCATIONAL INDUSTRIAL SERVICE? IT WILL MAKE YOU FROM $5.00 TO $35.00 A WEEK WITHOUT INTERFERING WITH YOUR PRESENT PROGRAM OR POLICY. WE NEED 400 MORE EXHIBITORS. LET US TELL YOU ABOUT IT. WRITE NOW.

ADVANCE MOTION PICTURE COMPANY
FILM MANUFACTURERS
PEOPLES GAS BLDG., CHICAGO, ILL.

CARLOADS OF MONEY

To all State Right buyers of this most Sensational Feature ever produced.

THE GANGSTERS or SHADOWS OF THE NIGHT

3400 FEET

Not a frame without excitement and thrill, not a foot without action and interest.

One, Three and Six Sheets, Photographs and Heralds

NEW YORK FILM COMPANY, 145 W. 45th St., New York City

Hiawatha Music

Composed especially for the production by JOHN J. BRAHAM.

15 Beautiful Numbers

Piano score $1.00

Piano and Orchestra (11 instruments) 6.00

F. E. MOORE

405 TIMES BLDG. NEW YORK

GET THE MONEY

WITH

M. & F. FEATURE FILM SERVICE

For Rent

- Tigris (Itala), 4 Reels—Illinois.
- The Dawn of a To-Morrow (Vitascope), 3 Reels—Illinois.
- Dagmar (Messter), 3 Reels—Illinois.
- Penalty of Folly (Vitascope), 2 Reels—Illinois.
- At the Risk of Her Life (Cosmo.), 3 Reels—Ill.
- Witchcraft (Continental), 3 Reels—Illinois.
- The Gangsters (Continental), 3 Reels—Ill.
- Shadow of Evil (Itala), 2 Reels—Illinois.
- The Union Eternal (Gaumont), 3 Reels—Ill.
- The Balkan Traitors (Continental), 3 Reels—Ill.
- The Race for the Millions (Gaumont), 3 Reels—Ill.
- The Great Aerial Disaster (Itala), 3 Reels—Ill.
- The Human Vulture (Gaumont), 2 Reels—Ill.
- Bridge of Sorrow (Gaumont), 2 Reels—Ill.
- The International Conspiracy (Gaumont), 3 Reels—Chicago only.

For Rent

- The Vengeance of Egypt (Gaumont), 3 Reels—Ill.
- The White Glove Band (Gaumont), 3 Reels—Ill.
- In the Claws of the Leopard (Gaumont), 3 Reels—Illinois.
- The Theft of the Secret Code (Vitascope), 3 Reels—Illinois—Wisconsin.
- The Palace of Flames (Itala), 3 Reels—Illinois.
- Shipwrecked in Icebergs (Continental), 3 Reels—Illinois—Indiana—Michigan.
- In the Grip of the Vampire (Gaumont), 3 Reels—Ill.
- Manon Lescaut (Pathe—Hand Col.), 3 Reels.
- Passion Play (Pathe—Hand Col.), 3 Reels.
- The Rose of Thebes (Cines), 2 Reels.
- The Siege of Calais (Pathe—Hand Col.), 2 Reels.
- Two Orphans (Selig), 3 Reels.
- The Spectre of the Sea (Messter), 2 Reels—Ill.
- The Revolutionary Wedding (Messter), 2 Reels—Ill.

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Machines and other Equipment for M. P. Theatres.

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STAR A SCOPE

The Perfect Projector for The Home, the School or the Theatre

STAR "A" SHOP

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"IN THE SULTAN'S POWER"

IN TWO REELS.

The best of all lion series released. Thrilling and exciting in every instance. Beautiful scenery and perfect photography. Exclusive rights for Illinois.

Ask for our list for other new ones.

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MOTION PICTURE FILM

THE

RIGHT KIND—RIGHT PRICE

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Made Expressly for Motion Picture Machines

SIEMENS & CO. manufacture but One Grade of Picture Carbons.

These are Imported and sold under our mark as

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All 12" Carbons are double-pointed.

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2 ACTUAL FEATURES EVERY MONTH 2

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EXCLUSIVE TERRITORY AVAILABLE NOW

ZACCONI IN THE
DREAD OF DOOM
THREE REELS

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HARRY R. RAVER, DIRECTOR GENERAL

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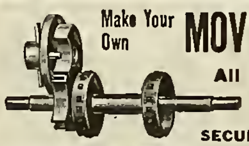

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All Parts Ready to Assemble.

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GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.

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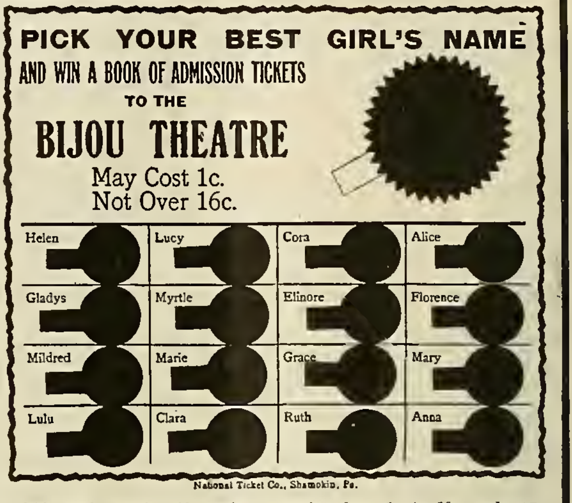

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AND WIN A BOOK OF ADMISSION TICKETS
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BIJOU THEATRE
May Cost 1c.
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This card contains 16 numbers, running from 1c to 16c, and pays $1.36 to the Theatre using same. We furnish two books, containing 12 tickets each, with each card, one book goes to the person holding the lucky number under seal, and the other 12 tickets go to the person who hustles the card, and if card is sold at the Theatre, 24 tickets may be given the winner.

We print name of Theatre on card and tickets with each other.

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Cash must accompany all orders.

We make special cards to suit your requirements and all styles of tickets.

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Get our new Snow-white finish.

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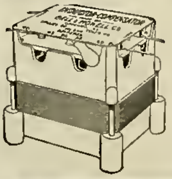

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ALWAYS MAKES GOOD

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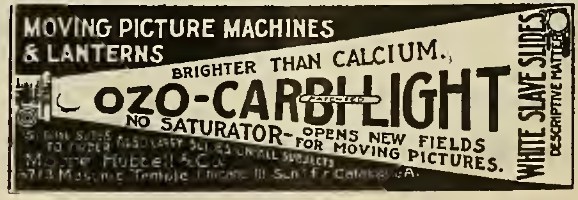

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NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

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DESCRIPTIVE MATTER

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Motion Picture Annual and Yearbook for 1912

Complete alphabetical list of all Films released during the year is another handy reference.

140 Pages, Paper Covers
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I have equipped more complete motion picture theatres in the United States than any other individual—Exhibitors have paid me retainers to act as their consulting and advisory Engineer to prepare plans and specifications for new theatres and for reconstruction and improvement of projection, lighting, ventilation, seating, etc., in old theatres. Why do exhibitors pay me for advice? Why do exhibitors place their orders with me for complete equipments? Because I have had more experience than anyone else in working out the intricate problems of projection with special reference to perfect illumination. You know that your picture is your whole show. I know how to make that picture stand out on your screen clear, bold, brilliant and lifelike. It requires experience to do this. I am at your service. I have hundreds of letters like these:

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* * * I have given you several orders and have found you perfectly square and I am inclined to take your word for anything in the projection line and want you to tell me just what you think is the best * * *
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Dear Sir: Heuvelton, N. Y., Nov. 10, 1912.
You are all right and know your business down "pat." I will recommend you whenever opportunity affords and will purchase supplies from you. I have a dandy nice picture. With best wishes from one of your satisfied customers.
Claude L. Preston.

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Everything worked beautifully and we would here express our appreciation of the prompt and efficient manner in which you serve your customers.
J. F. Cavanagh, Mech. Engr.

I want to help you, Mr. Exhibitor, to improve your picture or to equip your new theatre. My price is no more than that of any other reliable distributor, and I am sure that my experience and advice which is free to my customers, is worth many dollars and is of more value than confidential, special, would-be discounts, cut prices, etc., used by some of my competitors in pulling unwary exhibitors into their fold.

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"HALLBERG" STANDARD A. C. ECONOMIZERS
"HALLBERG" D. C. ECONOMIZERS
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I EQUIP THEATRES COMPLETELY

HALLBERG
ECONOMIZER

Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c. by mail.

J. H. HALLBERG
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Increase your business by showing a clean, clear white picture. SILVERIT can be applied on your curtain, smooth and even. Makes a day-light screen at a low cost. Reduces your light bill and gives you a perfect picture. One pound will cover a curtain 9 x 12, if applied over aluminum or paint. If applied over alabastine, double the amount.

1-lb. Can............$3.00 2-lb. Can............$5.00

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Write for 32-page booklet, showing

Wurlitzer Automatic Musical Instruments

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

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For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

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motion picture film—the acknowledged standard the world over.

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Double Your Earnings

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May we send you full particulars of a NEW, UP-TO-DATE AND ORIGINAL WAY TO DOUBLE THE EARNINGS OF YOUR THEATRE?

Our system has really proven more than we have claimed. Moving Picture Men over the country are using it with great success. WRITE TODAY.

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NOTICE: Our System is registered with the U. S. Government.

WE BUY, SELL and RENT
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WE CONTROL BOOKINGS

In Ohio, Indiana, Kentucky, Wisconsin and Michigan for "Tigris" (Itala), "Dick Whittington and His Cat" (Solax), "The Shadow of Evil" (Itala).

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Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

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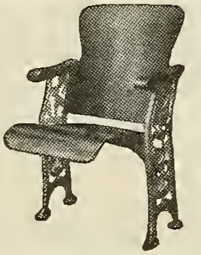
Just a Moment!
The Operator
is doing
The Marathon
The Last Reel

Send for our prices before buying



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America's Feature Film Co.
406-7-8 Schiller Building, Chicago, Ill.

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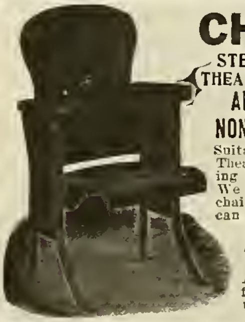

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STEEL FRAME THEATRE CHAIRS ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

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Also seating for Out-of-door use. Address Dept. W.

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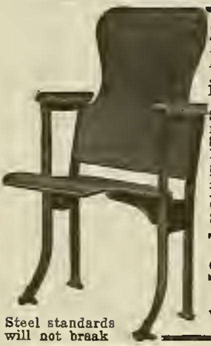

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Steel or Cast Iron Standards in many styles

Southern California representative, California Seating Co., 1109 Van Nuys Bldg., Los Angeles, Cal.
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The Wisconsin Seating Company
NEW LONDON
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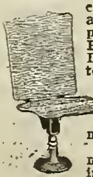
OH! MR. EXHIBITOR!!



Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsborg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree, Write today for circular A.

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WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
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Widest range of styles and prices. Large stocks.

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Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We Buy Second-hand Machines.

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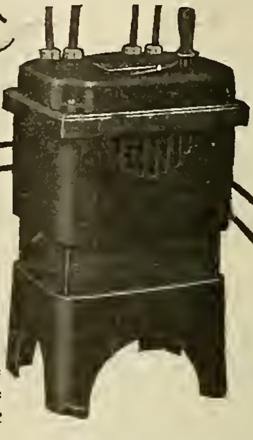
This Machine cuts 2/3 from your Light Bills



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If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

Compensarc
-Vs-
The Rheostat

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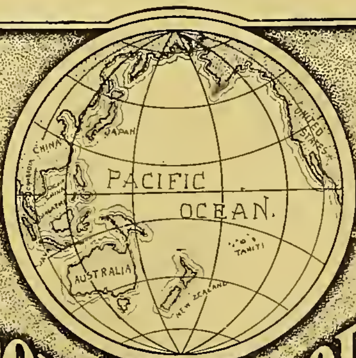
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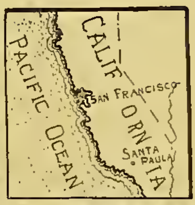
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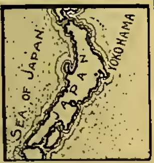
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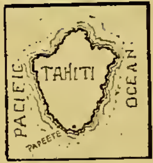
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MAY 22ND

GOLD AND THE GILDED WAY

Produced at the gold fields of Gympie, Australia, on the grounds of the largest mine in that country.

¶ The story of two young men who strike a rich claim—the one working it and becoming wealthy; the other selling his interest and following the gilded path of dissipation.

A GOOD STORY WITH AN UNUSUAL SETTING

MAY 29TH

THE FOSTER BROTHERS

¶ A story based on the aboriginal idea of justice—"an eye for an eye; a tooth for a tooth."

AND

Tandjong Priok, the Harbor of Java's Capital, Batavia

ME KONG R.
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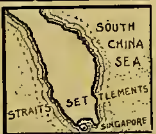
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Has been without a peer for fifteen years. Its supremacy has always been universally recognized by the trade.

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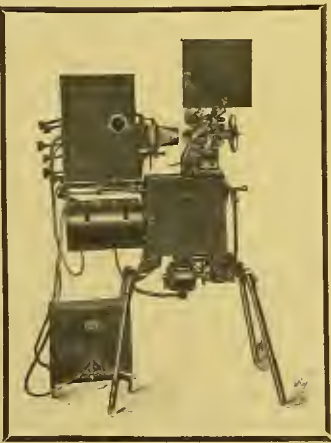
If motor drive is desired, we have ***IT.*** No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple and effective; THIS DESERVES SPECIAL ATTENTION.



Write for Catalogue G
giving full details

NICHOLAS POWER COMPANY
90 Gold Street, New York

The Leading Makers of Motion Picture Machines

Vol. 16. No. 9 May 31, 1913 Price, 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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A Load
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TURDAY
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ISIDE —

Scene from "The Final Judgment" (Essanay).

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Telephone Madison Square 3510

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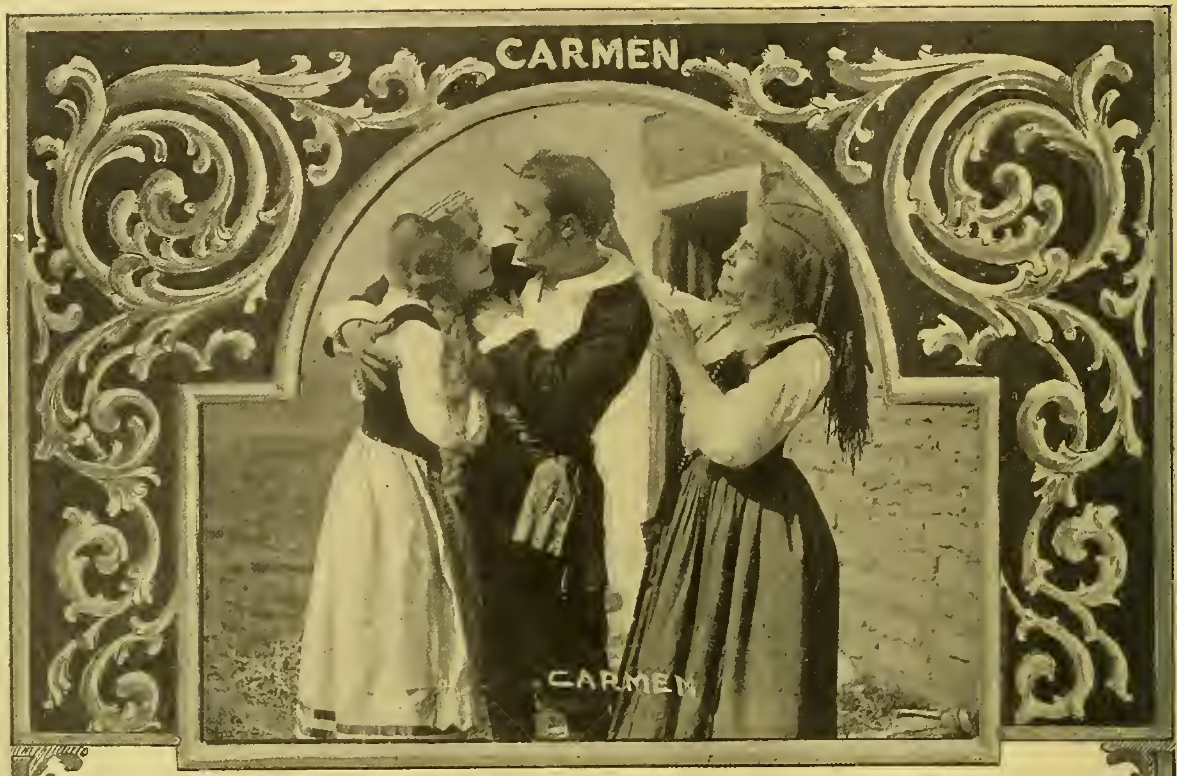

Everybody Pull for the PLAYERPOSTER--*It* Will Pull for Everybody!

Demand the PLAYERPOSTER of your exchange man right now! Take no excuses; make him file your order. We'll be shipping the PLAYERPOSTER to the exchanges in about a week, and you'd better be right on deck with your order, if you expect them as soon as they come in. Everyone who has seen the advance proofs of the PLAYERPOSTER is congratulating us on its wonderful quality. Stuck anywhere in front of your show, it will pull for you. So next time you get to your exchange, forget about that feature you wanted until you've pulled for the PLAYERPOSTER. Let us roar into your ears again that it's a striking one-sheet portrait, in nature's colors, of the most popular Thanhouser players!

The Thanhouser 3-a-Week

Sunday, May 25: "A Pullman Nightmare," in which Lelando, the Terror of the Swoop-Swaps, rescues his lady love from the hands of the devilish train robbers.

Tuesday, May 27: "Carmen," the only genuine Thanhouser one, almost a year in process of production. So look for a lasting picture of the deathless opera.

Friday, May 30: No release; because of three-reeler of preceding Tuesday.

GETTING 3 TC 3 A WEEK?

Coming! Sunday, June 1: A comedy with a purpose, "A Victim of Circumstances," and later in the month, "The Snare of Fate." in two reels.

THANHOUSER
FILM CORPORATION
New Rochelle, N. Y.

Do You Know What the PLAYER-POSTER Is?

Do You Know What the PLAYER-POSTER Is?

FIVE-A-WEEK

Essanay

Do You Want An "ALKALI" IKE DOLL?

See article in this issue. Scoop your competitor with a novelty.

Released Tuesday, May 27th

"The New Sheriff"

A thrilling drama of the West, in which a raw recruit turns sheriff, and captures the desperate Sheppard gang.

Released Wednesday, May 28th

"On the Job"

A screamingly funny comedy that will keep your audiences in a continual uproar. Book this.

Released Thursday, May 29th

"Their Baby"

Another excellent comedy with unique and clever situations. A box office attraction.

Released Friday, May 30th

"The Good in The Worst of Us"

An unusual dramatic subject of unparalleled interest. A drama with a punch.

Released Saturday, May 31st **Released Saturday, May 31st**

"ALKALI" IKE'S MISFORTUNES

(With Augustus Carney, the "Gibraltar of Fun.")

GET A DOCTOR FOR ANY INDIVIDUAL WHO DOES NOT LAUGH AT THIS SCREAMINGLY FUNNY COMEDY. IT'S A RIPROARING DANDY. DEMAND IT!

RELEASED MONDAY, JUNE 9th

"THE FINAL JUDGMENT"

(In TWO PARTS.)

AN UNPRECEDENTED DRAMATIC SUBJECT OF THE KLONDIKE. BOOK TODAY.

SEE ARTICLE THIS ISSUE.

SPECIAL ONE, THREE AND SIX SHEET POSTERS OF THIS FEATURE. ORDER FROM YOUR EXCHANGE OR DIRECT FROM US. SPECIAL HERALDS.

THE MOST ARTISTIC POSTERS MADE are distributed by us. Three sheet posters of all our Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

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521 First National Bank Bldg., Chicago, Ill.

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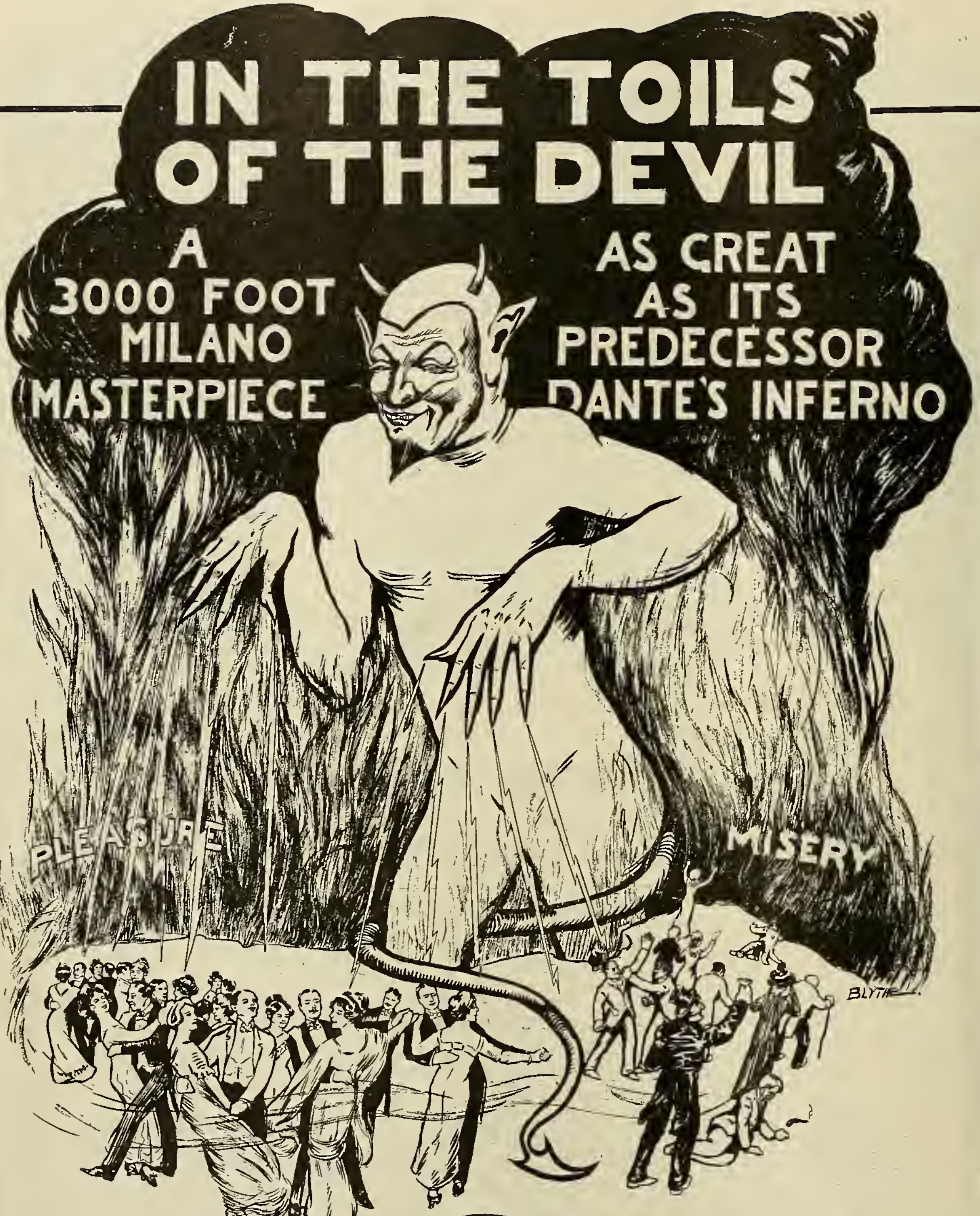

IN THE TOILS OF THE DEVIL

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3000 FOOT
MILANO
MASTERPIECE

AS GREAT
AS ITS
PREDECESSOR
DANTE'S INFERNO

In Preparation
"THE SEED OF THE FATHERS"

MONOPOL FILM CO.
145 W. 45TH ST.
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Coming
"THOSE WHO LIVE IN GLASS HOUSES"

A MARION LEONARD FEATURE

"We Put the 'Calamity Anne' Poster in the Street---But We Had to Let the Crowds In!"---

Says the Vaudette Theatre, Atlanta, Ga.

Arrow Shows Poster

NOTHING out of the ordinary about this—just an everyday affair with theatres advertising "Flying A" subjects. If you are losing profit steadily through mistaken notions of red-hot business attractors—let this picture and the lesson it teaches sink in. You can do what Vaudette does. Write Vaudette. Their answer will convince you!

"When Luck Changes"

(Release Monday, June 2, 1913)

A remarkably powerful Western of splendid situations, that will hold and appeal. A subject certain of an enthusiastic reception.

"The Wishing Seat"

(Release Thursday, June 5, 1913)

She was romanceful, and longed for a lover—so she sat in the "Wishing Seat" and wished! When Lo! Her wish was answered. Down to her feet rolled an artist from a neighboring bluff, feet over head and badly besmeared with his paint and the dirt of the mountain-side. But she didn't care how Cupid came, so long as he came!

"Via Cabaret"

(Release Saturday, June 7, 1913)

He loved the pretty cabaret singer, and when papa objected, he married her anyhow, just as you would do! And papa swore never to relent—and he didn't until a false friend entered the tangled skeins of the story and papa saw things rightly at last. A charming story.

NOTE—Ask your exchange for handsome lithos of popular American players. No better business-pullers anywhere. You need them.

American Film Mfg. Co.

6227 Evanston Avenue, Chicago, Ill.

GENTLEMEN:

—This is the beginning of the Universal's second year.

—In the one year it has existed it has gone through more storm and stress than any concern in the history of the business.

—It has fought some terrific fights.

—BUT IT HAS WON EVERY FIGHT IT HAS EVER FOUGHT! And it always will.

—This two-million dollar concern, the largest film manufacturing concern in the universe, has had some of the fiercest problems to solve that ever confronted any company in the business.

—BUT IT HAS SOLVED EVERY PROBLEM AND OVERCOME EVERY OBSTACLE THAT STOOD IN ITS WAY. And it always will.

—It has triumphed EVERY TIME, because it was in the right!

—The Universal has established a new standard of quality in film programs, especially during the past two months.

—It has left every other program on earth far, far behind.

—The Universal program is the program that is going to make the most money for exhibitors. There cannot be a doubt about it.

—The exhibitor who signs a contract for Universal service NOW is the exhibitor whose future success is positively insured.

—The Universal has a whole year's start on every other concern, and it intends to maintain that lead.

—The Universal now invites and urges you to inspect the Universal program at the Universal exchange nearest you.

—The Universal advises you to compare its program with any and all others, so that you can make up your mind IMMEDIATELY to supply your theatre with the best, cleanest and strongest film program in existence.

UNIVERSAL FILMS

TRADE MARK

Two Record-Breaking Contracts

WITH THE

Interstate Films Co. *and the* Consolidated Film & Supply Co.

The Universal has just signed the two largest contracts in the records of the film business. One with the Interstate Films Co. (covering a large part of the Eastern territory) and one with the Consolidated Film & Supply Co., covering practically the entire South. Under the terms of the contract, these two huge companies are EXCLUSIVE AGENTS FOR THE UNIVERSAL PROGRAM IN THEIR RESPECTIVE TERRITORIES, and will continue to be FOR THE NEXT FIVE YEARS. They are likewise vested with power of attorney to seize all Universal films shown in their territories and not rented through the two companies named. This protects the exhibitor from being defrauded by dupers and infringers.

"Why"
"Why"
"Why"
"Why"

A Daring 3-Reel "American-Eclair"

"Why," a 3-reel feature released June 4th, and made by the American-Eclair Co., is one of the most astounding, daring and masterly films of years. It is IMPOSSIBLE TO DESCRIBE and simply must be seen to be appreciated. Notify your exchange immediately that you want it so the exchange will be SURE to order it. Act on this tip AT ONCE.

"Why"
"Why"
"Why"
"Why"

Universal Film Manufacturing Co.

1600 Broadway ∴ New York, N. Y.

"The largest film manufacturing concern in the universe"

Broncho Headliners

"A Dixie Mother"

Two Reels, June 4

A Wonderful Story of a Mother's Devotion, Which Saves Her Son From a Dishonored Grave, Restores His Courage and Causes Him to Die Like a Hero

Stung by the scorn of his warrior father, and lashed by the scarcasm of his sweetheart, Dick, a weakling and his mother's darling, enlists in the army. The exploding shells and the scenes of death all around him completely unnerve him, and he runs away, shot in the back by an officer who witnesses his cowardice. A squad is sent to his home, and the brave mother hurriedly writes a note which she places in the boy's pocket, wrecks the household furniture, and shoots herself through the arm. The note is an anguished call for help, affording extenuating circumstances for the desertion. With his manhood aroused by his brave mother, Dick proves himself a hero when guerillas really arrive, but is shot by mistake by his own father, who at first spurns the dying boy, thinking him a coward.

One, Three and Six Sheet Posters

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

"Barney Oldfield's Race for a Life"

One Reel, June 2

A unique film, a combination of sensational, thrilling and humorous melodrama. The villain ties Mabel to the railroad track and steals an engine to ride over her prostrate form. The Hero enlists the aid of Barney Oldfield, the famous automobilist, and a sensational race takes place, in which the Villain tries to destroy his rival by throwing bombs at the car.

The greatest one reel feature ever made
One and three sheet posters

"The Gangsters"

Released May 29

A burlesque on gang fighters, with comical encounters with the police.

"Passions, He Had Three" and "Help, Help, Hydrophobia!"

A Split Reel Released June 5

In the first subject, a farmer boy is shown, who gets into trouble because he likes raw eggs, milk and the girls. In the second, laughable scenes are presented of a dog who has swallowed the professor's germ culture, and who runs after the people, who flee in terror.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"A True Believer"

Two Reels, June 6

A War Story of Dramatic Worth, Presenting Scenes of Sensation and Pathos

The grizzled old pastor is succeeded by a younger man, who has a brother in the North. When war breaks out, the young minister acts as a spy for his brother, resulting in a crushing defeat for the Confederates. On account of his anti-slavery sentiments and other circumstantial evidence, the old pastor is tried, and condemned to die. The tearful prayers of a little girl for the preservation of the old man so affect the conscience-stricken spy that he confesses his guilt, and saves the old man from the firing squad.

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WITH THE FAMOUS

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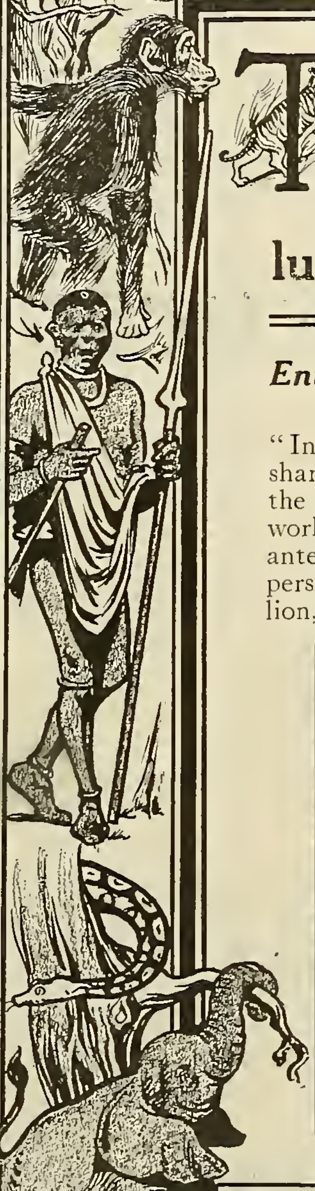

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Continent. The series comprise a complete zoölogical
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unremitting labor, at obvious peril of life and limb, and thus ob-
prowling lion, the stealthy tiger, the ourang-outang (the first au-
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review, from an ant to an elephant, and embodies a graphic
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If you are not showing every Kalem release you owe it to yourself to demand them. We welcome the Exhibitors' suggestions. This co-operation is responsible for Kalem's success. You cannot afford to miss one of these headliners.

Next week we will give you additional reasons

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A ROMANCE OF THE WEST IN TWO THRILLING REELS

THIS production marks an epoch in drama of Western life. Unquestionably the most sensational feature of its kind that will be produced for many a day. Featuring Tom Mix, the world's most daring cowboy, in a series of astounding feats of death-defying skill—incidents in an exceptionally strong dramatic story.

RELEASED AS A TWO REEL SPECIAL ON JUNE FOURTH

COMING FEATURE

"ALONE IN THE JUNGLE" TWO REEL SPECIAL

Selig has made many great animal pictures in the past and will continue to produce great animal features in the future, but none of these will ever surpass the present subject. This picture will live forever as the greatest of its kind.

Released as a two reel special on June 14th

COMING FEATURE

SELIG'S REGULAR RELEASES ARE QUALITY—PLUS

JUNE SECOND	"WHEN THE CIRCUS CAME TO TOWN"	A Comedy drama reminiscent of childhood's happy days.
JUNE THIRD	"A FLAG OF TWO WARS"	An incident in the military life of his father's son.
JUNE FOURTH	"WOMAN—PAST AND PRESENT"	A comparison in feminine types.
JUNE FIFTH	"THE SUWANEE RIVER"	A picturesque story of the southland.
JUNE SIXTH	"AN EMBARRASSED BRIDEGROOM"	A comedy of the west.
	"MANILA NORMAL AND PUBLIC SCHOOLS"	Educational

BOOK EACH AND EVERY ONE OF THESE TODAY

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POLYSCOPE COMPANY

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THE WORLDS FOREMOST PRODUCER

General Film Service—always good, most

The White Slave.

When a Woman Loves.

Saturday, May 31st, 1913

"The White Slave"

A beautiful story of the days before the War. A series of thrilling scenes, following one after the other in rapid succession, with a love story running all through.

Produced by the talented VITAGRAPH players, headed by Clara Kimball Young, Lillian Walker and Earle Williams. Two reels.

Monday, June 2nd, 1913

"When a Woman Loves"

The story involves two political factions, one of which is led by the Duchess Charlotte. She becomes fascinated with Marco Flamma, a young enthusiast, but he does not reciprocate her affection. The revenge she plans forces her suicide, and results in Flamma winning the lady of his choice. CINES-KLEINE, three reels.

AND JUST AHEAD ARE THESE FEATURES:

SATURDAY, JUNE	7th, 1913	"THE TRAGEDY OF BIG EAGLE MINE"	Kalem.	Two reels.
MONDAY, JUNE	9th, 1913	"THE FINAL JUDGMENT"	Essanay.	Two reels.
WEDNESDAY, "	11th, 1913	"A REGIMENT OF TWO"	Vitagraph.	Two reels.
FRIDAY, "	13th, 1913	"THE GOVERNOR'S DOUBLE"	Patheplay.	Two reels.
SATURDAY, "	14th, 1913	"ALONE IN THE JUNGLE"	Selig.	Two reels.
MONDAY, "	16th, 1913	"THE RIVAL ENGINEERS"	Cines-Kleine.	Two reels.
WEDNESDAY, "	18th, 1913	"THE WEAKER MIND"	Lubin.	Two reels.

See "Calendar of Licensed Releases" on another page of this issue for complete list of single reels available in General Film Service

times the best, and inexpensive at that

The Law and the Outlaw.

The Accusing Hand.

Wednesday, June 4th, 1913

"The Law and the Outlaw"

One of the two most sensational "Westerns" ever released. Bucking bronchos and dare-devil cowboys in death-defying stunts. The outlaw (Tom Mix) chases a maddened steer, leaps on his back and actually throws and ties him without assistance. Sounds like pure fiction, doesn't it? Well, wait till you see the picture. SELIG, two reels.

Friday, June 6th, 1913

"The Accusing Hand"

A novel story told in a novel manner. Written by and acted under the direction of LUBIN'S popular producer-actor, Romaine Fielding.

"The accusing hand" greets the criminal at every turn of the road, and eventually draws a confession from him. "The silent third degree" in practise. Two reels.

THIS SOUNDS ALMOST TOO GOOD TO BE TRUE

On May 10th, our Dallas office received notice from an exhibitor in Pecos, Texas, to discontiue service. He stated as his excuse for giving up General Film Service that his patrons were "clamoring for new faces and new actors." We discontinued his service, with regret, of course. On May 14th he wired our office as follows: "My patrons don't like —— stuff. Ship me show at once and continue shipping every day." The only part of this transaction we cannot understand is the ability of the exhibitor to get along without General Film Service for even so short a period as four days!

General Film Company **200 Fifth Ave., N. Y.**
Distributing Offices Everywhere

THE GOVERNOR'S DOUBLE

A Two-Reel Patheplay

WILL DOUBLE YOUR BOX OFFICE RECEIPTS

THE STRANGE ADVENTURES OF GOVERNOR GARLAND, WHO BECAME A CONVICT TO GET A TRUE REPORT OF PRISON CONDITIONS; HOW ANOTHER MAN, THE GOVERNOR'S DUPLICATE IN EVERY WAY, TOOK GARLAND'S PLACE; HOW THE JUDGE WHO WAS TO FREE THE REAL GOVERNOR DIED, AND HOW GARLAND FOUGHT HIS WAY OUT OF PRISON JUST IN TIME TO PREVENT HIS FIANCÉE FROM MARRYING THE BOGUS GOVERNOR, ARE TOLD IN

A FILM THAT HAS THE PUNCH

Paul Panzer plays both parts

Remember the success of "THE COMPACT" and you will book this two-reel Patheplay, which will be

Released JUNE 13th

COMING EDISON FILMS

AN ALMOND EYED MAID

Drama (1000) Released Saturday, May 31.

Rescued from a hated suitor by an American, a Japanese girl becomes jealous of the latter's fiancée and determines to kill her. When she sees her old suitor waiting to kill her protector, love conquers jealousy, she rushes forward and receives the blow intended for him.

PROFESSOR WILLIAM NUTT

Comedy (1000) Released Monday, June 2.

Professor Nutt, the vegetarian, goes to the house of an old friend for dinner. It is wash day and the pantry is emptier than usual, so they scurry around and borrow a big dinner from the neighbors. But the professor carries his dinner in his vest pocket.

RIGHT FOR RIGHT'S SAKE

Drama (1000) Released Tuesday, June 3.

The district attorney prosecutes one of the opposition for graft to help his own election. He knows the man is innocent and his wife, learning the truth, leaves him, broken-hearted, when he refuses to stop the trial. But he makes atonement later and they are reconciled.

SOME SPOTS IN AND AROUND LOS ANGELES, CALIFORNIA

Scenic (350) Released Wednesday, June 4.

DON'T WORRY

Comedy (640) Released Wednesday, June 4.

Hubby is detained at the office and his silly, worried wife sees bandits rob him at the office, an automobile mangle him in the street and then he is taken to the hospital, where he suffers all sorts of tortures. Then he strolls in unharmed.

MERCY MERRICK

Drama (1000) Released Friday, June 6.

Having been rescued by a London refuge, Mercy goes to South Africa as a nurse. A stray shell gives her the opportunity to masquerade as the daughter of General Rosebury, but she is discovered and her new friends desert her—all but the pastor of the refuge.

WHILE JOHN BOLT SLEPT

Drama (1050) Released Saturday, June 7.

A visitant appears before a wealthy paralytic and summons him to review the misdeeds of his past life. He sees himself rob a poor inventor, wrong a young clergyman, and drive his wife from home. As he makes amends for his wrongs, a miracle occurs.

OTHELLO IN JONESVILLE

Comedy (1000) Released Monday, June 9.

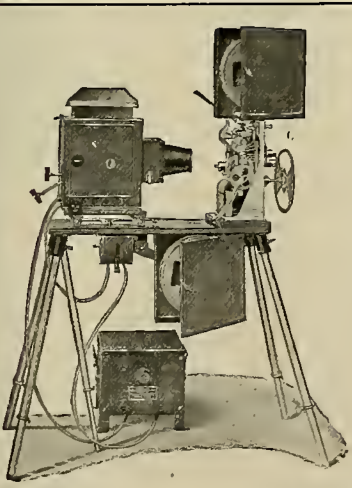
After being ejected by his landlady, a near-actor coaches a budding young genius in theatricals in return for his board. They decide to do "Othello," but Tillie's acting proves disastrous and her hopes are dashed to earth and the actor earns his board by sawing wood.

TWO LITTLE KITTENS

Drama (1000) Released Tuesday, June 10.

Two little kittens provide a means of reconciliation between a widowed young seamstress and her wealthy mother-in-law, but not until the former has undergone many humiliations, even to the extent of being accused of theft in the hotel where she was forced to seek employment.

In Three Reels **MARY STUART** **Released June 21**



The EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

THE BEST SHOW is the show that gets the money, and the moving picture machine that will make yours the best show is the Edison Kinetoscope. With it you show the sharp, flickerless pictures which do not strain the eyes.

The Edison Kinetoscope is easy to operate and it is built to stand the grind. There are no "intermissions for repairs" to provoke the crowd. Take the first step toward bettering your show by sending today for full particulars and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, . 245.00

Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

Are acknowledged the world over for superiority in photography, originality in plot and exacting detail in stage setting

LUBIN TWO-REEL PICTURES ARE FEATURES

Scene from "The Accusing Hand."

"The ACCUSING HAND"

In Two Reels **Released Friday, June 6th**

A very clever demonstration of the value of applying the silent third degree. A man who has committed a crime, is hounded by the "pointing finger" and driven to complete confession without one single word of accusation, showing that a guilty conscience needs no accuser.

"THE WEAKER MIND"

Two Reels **Wednesday, June 18th**

FIVE RELEASES EACH WEEK

SPLIT COMEDY REEL, TUESDAY, MAY 27th

"DOING LIKE DAISY" **400 feet** **Tuesday, May 27th**

Auntie dresses like a young girl and all the men run away.

"THE YARN OF THE NANCY BELL" **600 feet** **Tuesday, May 27th**

The kiddies enjoy the old, familiar story.

"A ROMANCE OF THE OZARKS" **1000 feet** **Thursday, May 29th**

The moonshiner's daughter is too clever for the moonshiner's gang.

"FAITH OF A GIRL" **1000 feet** **Friday, May 30th**

A convict's bravery and his wife's faith restore him to liberty.

"LONE DOG THE FAITHFUL" **1000 feet** **Saturday, May 31st**

The faithful old Indian guards the graves of his friends at any cost.

"A WOMAN'S HEART" **1000 feet** **Monday, June 2nd**

The true sweetheart believes in her lover despite his many waverings.

LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

VITAGRAPH

"UP AND DOWN THE LADDER" *Comedy* **Monday, May 26th**

His hired man smashes Shakespeare's head. Stoddard engages a housekeeper and becomes attached to her. He finds her a very desirable young help-meet.

"TRICKS OF THE TRADE" *Comedy-Drama* **Tuesday, May 27th**

He and his wife are a clever pair. They overreach themselves and get caught in the clutches of the law. A warning to crooks and their prey.

"CUTEY PLAYS DETECTIVE" *Comedy* **Wednesday, May 28th**

He makes a very attractive housemaid, enabling him to catch a slick thief and bogus lord. He is the hero and favorite of the hour.

"THE ONLY VETERAN IN TOWN" *Drama* **Thursday, May 29th**

Almost forgotten by all but his grandchild. She brings to him the honors withheld. The whole town do him homage, giving honor to whom honor is due.

"A HUSBAND'S TRICK" *Comedy* **Friday, May 30th**

It is a good one; changing the views of an ardent suffragette. She quits making speeches and stays close at home with her husband.

1. "ONE CAN'T ALWAYS TELL"
2. "IF DREAMS CAME TRUE"
or "Who'd Have Thunk It"
Comedies **Saturday, May 31st**

1. Three young girls spoil their chances of an inheritance by their disrespect. 2. It was all a dream, full of fun and action.

NEXT WEEK
SIX-A-WEEK

"WHAT GOD HATH JOINED TOGETHER"—Drama
Monday, June 2nd.

"BUNNY AS A REPORTER"
"THREE TO ONE"
Comedies Tuesday, June 3rd

"A MODERN PSYCHE"—Pretty Comedy Wednesday, June 4th

"THE HEART OF MRS. ROBINS"—Attractive Thursday, June 5th

"THE BUTLER'S SECRET"—Full of Dramatic Depth Friday, June 6th

"THE FORGOTTEN LATCHKEY"—Comedy-Surprise
Saturday, June 7th

SPECIAL FEATURE, "THE WHITE SLAVE," IN TWO PARTS; RELEASED SATURDAY, MAY 31st.

SPECIAL FEATURE COMEDY, "A REGIMENT OF TWO," IN TWO PARTS, BY ANTHONY E. WILLS; RELEASED WEDNESDAY, JUNE 11th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

NEW YORK,
LONDON AND PARIS.

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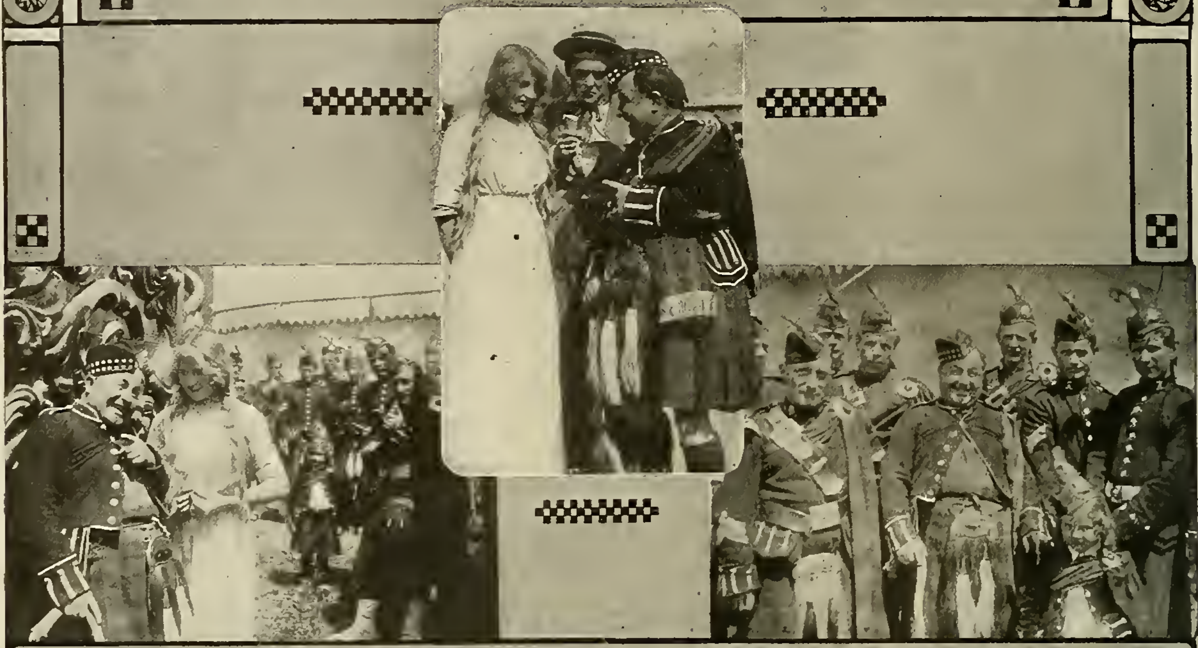

The Rube and the Boob

A Screaming Circus Comedy

The Rube takes his girl to the circus and has the time of his life when she is captivated by the Boob.

(On the same Reel)

The Scheme of Shiftless Sam Smith

Sam is too lazy to hoe his garden and hits upon a labor-saving idea which results disastrously.

Released Monday, June 9th

The Pawnbroker's Daughter

The daughter of a generous, orthodox Hebrew falls in love with a wealthy Gentile. A singular experience teaches her a lesson and she remains true to her religion.

Special 1 and 3-Sheet Posters

Released Wednesday, June 11th

Brought to Bay

In the West, Jim falls into bad company and is induced to join a party of cattle-rustlers. Through a startling incident his eyes are opened and he begins life anew.

Released Friday, June 13th

The Gipsy's Brand

A Powerful Drama of Namadic Life

The gipsy girl is branded on the forehead in a spirit of vengeance. Later she marries a young doctor, who saves her from impending peril, and removes the brand.

Released Saturday, June 14th *Special 1, 3 and 6 Sheet Posters*

The Tragedy of Big Eagle Mine

Feature Indian Classic in Two Parts *Special Release Saturday, June 7th*

SPECIAL PIANO MUSIC by Walter C. Siman, 15 CENTS, postage prepaid

Special 1, 3 and 6 Sheet Posters

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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The index for this issue will be found on page 966.

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Saturday, May 31, 1913

Facts and Comments

ON another page of this number will be found a discussion of certain phases of the censorship question. We did not enter upon this discussion with a desire to force the issue, but merely to reply to a statement from President Neff, which is also printed in this number, together with the text of the censorship law recently passed by the General Assembly of the State of Ohio. In calling attention to the article mentioned, which we hope will be read carefully by all interested in the subject of censorship, we desire to make it clear that the only point of difference between The Moving Picture World and the worthy President of the National League is upon the question of censoring of motion picture films. As a leader of the movement to organize the motion picture exhibitor and to teach him the responsibilities of his calling, President Neff has proved himself to be the one man for the task. His success has been unprecedented and he has earned the confidence and esteem of the trade. The Moving Picture World hopes to see him continue to lead the exhibitors for some years to come. As the organization grows, changes in its methods of doing business may be necessary, but the continuance of Mr. Neff as its president will be a cause for congratulation. Yet, we do hope that he will come to accept the belief of The Moving Picture World, that it is best to "Keep the Picture Out of Politics!"

* * *

FROM our British correspondent it is learned that at a recent gathering of motion picture men in England, "Tay Pay" O'Connor congratulated the men of the trade assembled upon the pre-eminence of the British picture maker among his fellows of other lands. Our correspondent hints that this statement may cause a laugh on this side of the water. In his surmise, he is correct, especially since the representative of a large British company is now in this country engaging American directors and actors for the purpose of making British motion pictures. With the nucleus thus assembled we may hope to see some good British pictures before long.

* * *

UNDER the title "The Opening of a Chestnut Burr," Louis Reeves Harrison gives utterance in this issue of The Moving Picture World to some strong truths concerning the tendency of present-day producers of pictures to resort to the literature and the drama of the "Dark Ages" for their inspiration. The point Mr. Harrison seeks to drive home is that the picture-maker should derive his inspiration from present-day problems and not be forever rattling the skeleton of the past. He is right. What would happen to the literature and the drama of the day if it did not progress? Do our writers of the "best sellers" or the "dramatic hits" get their themes from dry and dusty tomes of forgotten lore? Then why should the picture-maker continue to delve in the dust heap! There are a lot of cheap, worn-out theatrical tricks working overtime in present-day pictures.

*

This brings to mind an interesting announcement made in The Moving Picture World of May 24, to the effect that one of the principal producing companies was about to try out a new plan for the development of scenarios. The plan most in vogue is to let a "director" pick a scenario that "appeals" to him and then trust to luck that he will make a picture out of it. No one expects him to follow the written script and few are able to recognize the original script in the finished picture. This is to be changed; the script is to be developed by a competent writer, as is the case with scripts for legitimate dramatic productions, and the "director" is to be instructed to do it that way. If this plan succeeds it will simplify the task of obtaining or educating directors and will put a premium upon intelligent authorship.

* * *

THERE are yet a few "old showmen" dabbling in the picture business who have not learned the difference between "grabbing some easy money" and building a lasting reputation for a moving picture theater. The remark is frequently heard: "Give me the sensational thriller with strong paper and I'll get the money." A lurid poster in front entices the unwary, who is tricked into witnessing some preposterous and impossible feat—a photographic trick—and is led to conclude that big feature pictures are fakes and to register a promise not to be caught again. Better the high-class picture that, though it fails to "pack 'em in and stand 'em up," will make fast friends for the house where it is shown. The latter is the sort of patron who will come again and bring his friends.

TOLEDO CAN'T HAVE MUNICIPAL "PICKSHOW."

Plans made by Mayor Brand Whitlock of Toledo, Ohio, to open a municipal picture show has been knocked out by the Ohio Supreme Court, which has ruled that there is no authority under the laws of the state which permits a city to enter into any private enterprise. It is claimed that this decision seriously affects the validity of the "home rule" amendment to the Ohio state constitution.

The Opening of a Chestnut Burr

By Louis Reeves Harrison.

THE critic who knows his trade must be able to discover the elements of success in a screen production before it is submitted to the public—he does not enjoy the advantage of noting the effect on an audience because the release is shown him in private exhibition—and to do this requires not only a knowledge of the essential conventions but ability to eliminate whatever in dramatic performance has become unessential because of swift progress in general intelligence. That progress is so dazzling to old timers that many of them do not believe their eyes—it is really alarming that the boy of today knows more than the man of yesterday—it is alarming to that man.

Grandma Drama is a conservative old lady whose thoughts linger fondly on the past, and she is very much exercised over the antics of her sportive descendent, Miss Photy Drama, already a general favorite, though she is just beginning to talk, who is so alluring in those actions that speak louder than words that oral language has proven superfluous. One secret of Miss Photy's tremendous popularity lies in the bright promise of her performance. She does not always people her strong scenes and situations with puppets arrayed in the frayed old garments of the wardrobe room but occasionally with fresh and living human characters.

Miss Photy's progressive spirit has made her a general favorite, but there are reactionaries in the family, directors who "have been" actor-gentlemen on the real stage and acquired tastes and habits of the theater that have become deeply impressed among the convolutions of their respective cerebrums and cerebellums, so, odds bodkins, Miss Photy must perforce stupefy herself with the half a crown's worth of sack that impaired Falstaff's digestion.

I am fond of Grandma Drama's family, actor-gentlemen-of-other-days and all, but the critic of today has to consider the audience of today and a large proportion of that audience has had classics rammed down its throat to the verge of nausea. A Great Humorist, now gone to join the Immortals, voiced the American spirit in his scorn of hypocrisy and his detestation of such humbuggery as that of speaking of past masterpieces with bated breath. People of the modern audience are easily bored by what Mark Twain characterized as the "goody-goody puerilities and dreary moralities" of old-time dramatic and literary favorites. They were mighty in a scope that was small.

As one of those who have tried to ward off influences tending to make the screen presentation a second-rate affair, the emptiest and shallowest form of entertainment provided for the people, I have bitterly attacked the exploitation of what is degrading, and I can not help regarding as next to that in injurious effect upon the popularity of moving pictures the indifference to present demand manifested in the continuous repetition of dull classic under the childish pretense of educating the people. When the public comes to be educated in this way it will be through the agency of those especially equipped by knowledge and training to give instruction.

Before presenting what may have once done good service, the producer should consider the present tendency towards a new and broader freedom of thought and action which is not at all in accord with past ideals. The endorsement of last century carries little weight in this one. The people of then were given no power to determine what should govern public taste in the NOW. We are becoming more and more inclined to exercise the right of private judgment; we are a century further along in experience, and it looks as though we will soon be several centuries further along in enlightenment.

Themes of conversation among the cultured few of only a generation ago, the various political, social and religious systems, are subjects of general discussion today. They are taken up by magazines circulating among tens of millions; they appear in the editorial columns and even the news pages of the daily press; there is on all sides and at all hands the rousing of a new world to life and problems of common happiness. The pictures may remain mute, but is that any reason why they should not become eloquent in their way? Is their special mission to be that of digging up what has long been so uninteresting that it has been shelved and its inherited merit unexplored except by those incapable of understanding what is going on in our midst?

No American writer has even been so dearly loved at home and so generally admired abroad as the one who dared flash the light of sane truth upon those "puerilities and dreary moralities" whose mouldy caskets are now being reopened for photodramatic material. Mummies of the past might be forever honored if left undisturbed—they cease to command respect when they are unwrapped. Comparatively modern works like "Ben Hur" and "Quo Vadis," one a Tale of the Christ, the other contrasting material decadence with spiritual beauty, are among the few immortals. As they survive, so may all works of motive so great as to stir the universal heart. They are ever new and help to prove that ancient setting must have themes appealing to modern interest.

Any setting, historical or romantic, may be used—it may even enhance a modern motive—but it takes a skilled dramatist to pour new wine into old bottles even when they are not cracked. The wardrobe-room costume photogavotte is the most hopelessly artificial and stilted of all. Inasmuch as it portrays no phase of life recognizable by sane people in front it might be the very thing for a lunatic asylum, where it would possibly be swallowed with the sweet and confiding faith of one-syllabled infants listening to hallowed melodies of Mother Goose.

The only redeeming feature of some of these ancient inanities is the attractive personality of leading players, many of whom are liked by the public for themselves quite as much as for their characterizations on the screen. Most of their opportunities are pitifully shallow—such must always be the case when the audience is less interested in what they are doing than in how they are doing it—but they have performed so well under distressing circumstances that we have come to regard them with the interest and sympathy we feel for badly-used friends. Their success, however, is the more enduring than it is "in the silences."

Enduring success is not possible for stories set amid conditions of no present interest and devoid of concept applying to present conditions. Without a modern idea, without a modern abstraction, without even a modern principle, they lack both illusion and those human factors which communicate throught, feeling and emotion to the audience. There is nothing "educational" about irresponsible adaptations; there is very little in them to stir the imagination; nothing in them relates to our most cherished fields of endeavor; nothing in them enables us to pass an evening of forgetfulness; they are devoid of vivid, direct and passionate appeal; they impress none but the ignorant and those who humorously regard motion pictures as *The Opening of a Chestnut Burr.*

That Censorship Controversy.

President Neff Endeavors to Justify His Position Favoring Official Censors—Copy of the Ohio Censor Bill—Editor's Comment.

FROM the first time that the proposition to establish a system of censoring motion pictures by act of legislature was broached, the Moving Picture World has been arrayed on the side of the opposition. It has stated its reasons for that opposition at different times and, we believe, there is little more to be said on the subject. That its advice has been understood and followed, one has only to note the numerous "censor bills" that have failed of passage in the several state legislatures which have considered such bills during the past few months. Bearing this fact in mind the Moving Picture World believes that its stand on the question of "official state censorship" has been approved by the public in general and the trade in particular.

Notwithstanding these facts there seems still to be a small faction which affects to believe in the efficacy of "state censorship" and persists in urging that measure of regulation upon the trade. Of this faction President M. A. Neff of the Motion Picture Exhibitors' League of America is the active agent and spokesman. As the Moving Picture World has always given both sides to every controversy a chance to be heard, it takes pleasure in giving space to a defense of the "state censorship" plan written by President Neff, in the following terms:

PRESIDENT NEFF'S STATEMENT.

Owing to the many editorials and misleading statements made from time to time in regards to the censor bill passed in Ohio, and the reasons for the same, I desire to make a statement: First, it is absolutely necessary to have either a national or a state censor board with legal authority to censor the pictures in the State of Ohio, otherwise, by reason of the passing of constitutional amendments in the State of Ohio, each city and town in Ohio would have the right to establish a censor board. If we had not passed a state censor bill in the State of Ohio, the moving picture exhibitors of Ohio might just as well close up their theaters, as possibly every town would have established a censor board and any one acquainted with the situation can well imagine what this would mean. Every film would not only be censored once in the State of Ohio, but possibly one hundred times, and each censor board would become a political asset controlled by little, narrow-minded politicians that would destroy the moving picture business in our state.

The Ohio censor bill passed provides that the members of the Ohio censor board may act with any other legally constituted board and establish a national censor board which would censor the pictures for every state in the Union, but would not be supported by donations from those directly interested in having pictures passed.

In the various reports that have been made by the various writers opposed to the censoring of pictures, they have never yet explained the position in Ohio thoroughly, but have condemned all censor boards unless they were supported by contributions, such as the National Censorship Board in New York, which has no legal standing and is supported practically by the New York manufacturers. Now, what the exhibitors want are facts, and here are a few of them: We first tried in every way possible to secure a legal national censor board, but found it impossible to do so by reason of the fact that the national government has no authority, whatsoever, to establish a censor board to censor pictures for the individual states. We then turned to the state for relief and after more than a year's hard work and planning and asking for advice from manufacturers, newspapers and others, no one could suggest a plan whereby the emergency might be met. It was then that I proposed that a few states pass a censor bill creating a censor board and that these few censor boards get together and form a national censor congress and censor the pictures for every state in the Union by securing the endorsement of all the states to accept the censoring of the pictures by the censor congress, which would be a very easy matter.

Ohio has passed such a bill and it will soon become a law and we are ready to work with other states in forming a national censor board and are ready to do our best to secure the endorsement of the censor board so established and which will be legal in every respect and once a picture is censored by the censor board so credited, every state that endorses this board will not have to pay a cent and the exhibitor and manufacturer will know that there will be no interference whatsoever with the pictures when they are sent into the various cities to be exhibited.

There is a vast difference between a self-constituted censor board with no authority and a national censorship board created as heretofore stated, with absolute legal authority. The pictures now being censored by the national censorship board are, in many places, being re-censored, whereas if censored by a censor board, as provided by the Ohio state censor bill, no one would dare to interfere with the exhibition of pictures that were so censored. It is not proposed to have forty-eight states represented on this censor board because it is not necessary. The other states would not wish it. I believe that all the people and the states want is to be secure and protected from suggestive and immoral pictures, and this would increase the picture business from 15 per cent. to 30 per cent. in every state. It is a step upwards and in the right direction, for we must have supervision for pictures that are manufactured, not so much for those made in this country as those from foreign countries that are shipped to us.

The censor bill proposed in Michigan was outrageous; it provided that one man and one woman should constitute the board and that $2.50 should be paid, not only for each film censored, but for slides. I did all I could to kill that bill. The bill in Kansas was almost as bad and I did what I could to kill that bill. The bill in Wisconsin I have not read. I was opposed to the bill in Iowa because it was not properly drawn and did not make the proper provision; it was vicious, misleading, unconstitutional and a detriment to all concerned. The bill in California I am opposed to most bitterly, also I was opposed to the bill offered in the State of Indiana. In fact, I have been opposed to every bill I have seen so far, with the exception of the one in Ohio.

I am in favor of a national censor congress composed of broad-minded, honest citizens who are paid a stipulated salary and are under the jurisdiction of some authority who has the right to ask for their resignation if the pictures get by that should not, or if pictures are condemned that should have passed. I fail to see where any conscientious person can object to the exhibitor having representation upon this board and I am sure that the exhibitors are willing to have the manufacturers and the press represented.

What we want is a censor board that means something and that will last and will uplift the business; that will not be too exacting or too liberal; that will not have the least taint of politics connected with it and that will not be for any class or classes, but that will discharge its duty fearlessly, honestly and to the best interest of everybody. We are forced in a position that we must meet and, up to date, there is not one of those who are opposed to a censor board who has offered, in my opinion, any relief to the exhibitor or the manufacturer and I, in my opinion, believe that if there is not some kind of supervision for the picture manufacturer, that the business will deteriorate instead of advance, and I believe that everybody will concede that the National Censorship Board, up to the time it was discovered that it had no legal authority, was doing good work, and if it had been possible, I, for one, would have endorsed the National Censorship Board and let it go on with the good work it was doing, but it had no legal standing and could not enforce the law. When this fact became known, the various cities took advantage of the situation until it has become such a danger to the exhibitors that we are forced to do something, and the only thing possible to do under our form of government, is to establish the national censor congress, created from a few of the states and to show the other states the wisdom of endorsing the congress.

I am open for conviction and any one that can show me a better plan, I assure them that it will be hailed with satisfaction and relief. My first consideration is for the exhibitor, but to be for the exhibitor, one must of necessity be for the people and look to the interest of the people that the exhibitor may continue to do business and prosper.

There is one thing that impresses me in all of the writings that I have read and that is that the National Censorship Board, established in New York, seems to be endorsed by the various writers. If some one will kindly explain how the censoring of pictures by the National Censorship Board will assist exhibitors and cause other boards to discontinue, we will then agree that the National Censorship Board can handle the situation, but so long as pictures must be re-censored after the National Censorship Board, of New York, has censored them, why waste the time censoring the pictures in New York? If the State of New York will pass a law legalizing the National Censorship Board, Ohio will be only too happy to either work with them or to accept the pictures they censor without further question.

I have just read the bill introduced in Illinois. I am absolutely opposed to the bill because it does not provide that the Illinois censor board may co-operate with other states in forming a national censor congress and there are other parts of it I object to that are too numerous to mention.

M. A. Neff, President.

The Ohio Censor Law.

For the information of the trade the full text of the Ohio censor law is published herewith:

(House Bill No. 322.)

AN ACT

Providing a Board to Censor Motion Picture Films and Prescribing the Duties and Powers of the Same.

Be it enacted by the General Assembly of the State of Ohio:

Section 1. There is created under the authority and supervision of the industrial commission of Ohio, a board of censors of motion picture films. Upon the taking effect of this act, the industrial commission shall appoint, with the approval of the governor, three persons, one for one year, one for two years and one for three years, who shall constitute such board. Upon the expiration of the term of each member so appointed, a successor shall be appointed in like manner for a term of three years.

Section 2. The industrial commission shall furnish the board of censors with suitable office rooms and with sufficient equipment to properly carry out the provisions of this act. The board of censors may organize by electing one of its members as president. The secretary of the industrial commission shall act as secretary of the board. Each member of the board of censors shall receive an annual salary of one thousand five hundred dollars per year. Such salary and expenses shall in no case exceed the fees paid to the Ohio board of censors for examination and approval of motion picture films.

The members of the board shall be considered as employees of the industrial commission and shall be paid as other employees of such commission are paid. The industrial commission shall appoint such other assistants as may be necessary to carry on the work of the board.

Section 3. It shall be the duty of the board of censors to examine and censor as hereinbefore provided, all motion picture films to be publicly exhibited and displayed in the State of Ohio. Such films shall be submitted to the board before they shall be delivered to the exhibitor for exhibition. The board shall charge a fee of one ($1.00) dollar for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet; for any reel of film exceeding one thousand (1,000) lineal feet, the sum of two ($2.00) dollars shall be charged. All monies so received shall be paid each week into the state treasury to the credit of the general revenue fund.

Section 4. Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board. They shall be stamped or designated in an appropriate manner and consecutively numbered. Before any motion picture film shall be publicly exhibited, there shall be projected upon the screen the words "Approved by the Ohio Board of Censors," and the number of the film.

Section 5. The board of censors may work in conjunction with any censor board or boards of legal status of other states as a censor congress and the action of such congress in approving or rejecting films shall be considered as the action of the board and all films passed, stamped and numbered by such congress, when the fees have been paid to the Ohio board, shall be considered approved by such board.

Section 6. Ninety days after this act shall take effect, no films may be publicly shown or exhibited within the State of Ohio, unless they have been passed and approved by the board or the censor congress and stamped and numbered by such board, or congress, as provided for herein.

Section 7. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Ohio unless it shall have been passed, approved and stamped by the Ohio board of censors or the congress of censors shall, upon conviction thereof, be fined not less than twenty-five ($25.00) dollars nor more than three hundred ($300.00) dollars, or imprisoned not less than thirty days nor more than one year, or both, for each offense.

Section 8. Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board or to set aside, vacate or amend any order of such board as is provided in the case of persons dissatisfied with the orders of the Industrial Commission.

President Neff's statement calls for a reply. We regret that he has not brought forward more definite reasons for his statement that a measure such as he proposes is needed to save the motion picture exhibitor from elimination. He has said that such is the case, but no proof that his statements are borne out by conditions has been produced; neither does he advance a single argument or proof in his statement, foregoing.

Take, for example, the statement that possibly every town in the state of Ohio would have established a censor board if the Ohio law had not been passed; where is the proof that such action was imminent and, what is more to the point, what prohibition is there in the Ohio law that will prevent such action being taken in the future?

We have read the Ohio law several times and fail to discover a word that prohibits the municipal government of any city or town in that state from establishing a local censor. All that the law provides is the appointment of a State Board of Censors which shall inspect motion picture film and stereopticon slides to be shown in that state and receive a salary for its services; also, that any exhibitor showing a picture not bearing the stamp of approval of the board shall be penalized.

As for conditions in Ohio it has not been clearly stated that it was not possible for municipalities to establish censor boards before the passage of this new censor law. That it was possible for them so to do is proved by the fact that Cleveland did establish such a censor board before the law was passed. What Cleveland did, other cities might have done had there been a definite demand for such action on the part of the citizens of those other cities. That they did not so establish censor boards is sufficient refutation of the statement that there was great danger of the exhibitor being put out of business by local censor boards.

We are safe in declaring that, at no time, has there been the least danger that exhibitors in the state of Ohio would be even inconvenienced, much less put out of business, by local censor boards.

We further declare that there is nothing in the Ohio censor law, published herewith, that prevents the establishment of local censor boards in any city in the state of Ohio if the authorities of the cities so decide.

"The Censor Congress."

President Neff says that the ultimate end sought by the enactment of state censorship laws is what he terms a "censor congress," which is to be composed of delegated members of the censor boards of other states. The censor congress thus formed is to censor pictures for all other states without cost. This, he declares, will be "a very easy matter."

Will it?

In the first place every censor bill that has been offered in other states has provided that its board of censors shall be paid for its services out of the fees charged for censoring. If no fees are charged no salaries will be paid. The Ohio law provides that its censor board may work in conjunction with any other censor board legally constituted as a censor congress (See section 5), and the action of the congress shall be considered as the action of the Ohio board, when the fees have been paid to the Ohio board.

If the Ohio board's fees must be paid what about the fees of the boards of the other states that join in the censor congress; will they not have to be paid, too? In that emergency what becomes of President Neff's claim that films will be censored without cost?

Suppose that not more than ten states should join Ohio in the "censor congress" idea; at the rate charged as provided by the Ohio law the cost of censoring a single thousand foot reel of film would be ten dollars. But if the state censor idea became popular is it not probable that twenty, or even forty-eight states might join Ohio in its "censor congress" and then the cost would run up to forty-eight dollars per reel.

There is no telling where this thing would stop. Politicians are quick to accept suggestions that give jobs and pay salaries. We have sufficient examples of that already, for in every state where the censor idea has been proposed, jobs have been created and salaries ranging as high as $3,500 per year and expenses have been provided for the censors. Is it to be supposed that the politicians of other states will waive all these possibilities of jobs and salaries when Ohio especially provides that its fees must be paid to make the action of a "censor congress" legal in that state?

But upon what does President Neff base his claim that there would be no cost? Unfortunately he does not say. We confess that we do not know. There is not the least assurance given that any state or states would agree to recognize the "censor congress." The likelihood of their doing anything of the kind is remote. For years efforts have been made to secure a uniform divorce law in the United States, but, up to this day the matter is as far from solution as it was in the beginning. If the individual states will not come together on a matter of so great importance what chance is there that they would ever agree on the censorship question?

We are bound to conclude that the "national censor congress" is an iridescent dream.

But what about the Ohio censor law? As before noted it guarantees nothing to the exhibitor in the way of immunity from the activities of local boards of censorship, if established, and it does not prevent their establishment. It is empowered to inspect every reel of film that comes into the state for exhibition—approximately 150 per week. There are four points in Ohio where reels are received daily for distribution to exhibitors. The members of the board will have to distribute themselves among these points in order to prevent delay in the exchange service to exhibitors or that service will be seriously deranged. This is a matter that can be adjusted. But when the film reaches Ohio it is a finished product and any eliminations will have the effect of mutilating the picture, as is the case in Chicago and other towns that have censor boards.

Then there is the item of cost, not great, to be sure, but it's there and must be paid by someone. As the manufacturers are not interested they will not pay it. It will be collected from the exchange, and the exchanges, operated by practical men, will shift it over to the exhibitor in an increased cost of service, and there you are. The exhibitor pays.

If there is an exhibitor, or group of exhibitors, in Ohio unable to cope with local situations and who fear that they are going to lose their business through the activities of local censors and who further believe that this Ohio bill will prevent all these calamities, they ought now to be able to sleep o' nights, for the bill has been passed. But, if they believe all these things, their faith passeth understanding, for it is not so written in the law.

If editorial writers and others disagreeing with President Neff on this question of censorship have been unable to offer a solution other than that provided by the very efficient and capable National Board of Censorship, it is because they have failed to discover the emergency of which he speaks. Also, they are cognizant of the legal questions involved and the political dangers which would threaten the trade through the invocation of the law.

In the world's product of motion pictures, that of the United States is of the highest quality—it is the world's standard. That such is true, are not the honest honorable and competent men and women of the National Board of Censorship, who have labored earnestly for the past three years, entitled to our highest commendations? We are told that American pictures pass foreign censors almost without question; ought they not receive like consideration at home? If, as President Neff claims, it is the foreign picture that causes trouble here, are we not capable of doing the necessary house cleaning without an act of legislature? Also, remember:

KEEP THE PICTURE OUT OF POLITICS!!!

SOCIETY GIRL IN FILMS?

Count Mourik de Beaufort, a society writer on the New York American, gave Manhattan picture fans a scare last Sunday when he printed an interview with Adele Ray, a Thanhouser player, in which he claimed that she was none other than Evelyn Prevost, cousin to Mrs. John Jacob Astor and a society bud of the first water. Miss Rey's (or Prevost's) latest Thanhouser picture is "His Sacrifice," a drama released in June. The newspaperman stated that the young woman had gone into the photoplay field "to be useful as well as ornamental."

OUTDOOR PRESENTATION OF "HIAWATHA."

Following the close of the "Hiawatha" engagement at the Berkeley Theater, F. E. Moore, owner of the production, left Saturday night for his home in Middletown, Ohio. Before returning here Mr. Moore will visit the Indian out-of-door play, "Hiawatha," which opens in New York, June 9th, under the auspices of the Woman's Municipal League. The presentation will be at Fieldston, opposite Van Cortlandt Park.

Conditions in Germany.

The Horrors of Government Supervision of Picture Theaters Described—American Pictures Favored.

By W. Stephen Bush.

Berlin, May 4, 1913.

NO just estimate of the conditions in the German film industry is possible without taking into account the attitude of the German government toward the maker and exhibitor of motion pictures. The great amusement trust in Germany is the government. Practically two-thirds of all the theaters, and actually all the theaters in the big cities, are managed by financial agents of the government. Within recent years just about the time motion pictures began to be popular in our own country, there was a sharp advance in theatrical prices. From popular prices, averaging about 60 cents, the scale was raised to an average well exceeding a dollar. A good seat in any of the first-class theaters of Berlin is not to be had to-day for less than two dollars and fifty cents and there are plenty for three dollars and more.

At this moment appeared the motion picture. The thrifty Germans gave it an enthusiastic welcome. The exhibitors were wise enough not to go too far below theatrical prices, but just far enough to become formidable competitors. Prices ranged from 25 cents to one dollar, with a few seats at a dollar and a half. At once a very desirable patronage was transferred from the high-priced theater to the moving picture house. Small theaters started up all over the city, but the government treated them with contempt.

It was not long, however, before one after another of the old legitimate theaters changed from the drama to moving pictures. Presently new theaters were built rivalling in comfort and luxury the best of the legitimate houses and showing "straight" pictures to crowded houses. Now the government took the alarm. It was estimated that one big theater had taken in over $120,000 in one year. Perhaps the estimate was too high; but, at any rate, it was large enough to excite both the envy and the greed of the government. The latter had two ways of coping with the situation—its weapons were censorship and taxation. We need not be any too proud of the position which the showman occupies in the eyes of our own law, but he is a pampered individual indeed when compared with the German showman. The government issues its edict and fixes a rate of taxation strictly to suit itself and with no thought of the probable fate of the exhibitor. I questioned a number of exhibitors and moving picture experts here and they agree that the government takes about twenty per cent. of the gross receipts of the exhibitor. The taxation begins with every ticket which is sold at 10 cents and the ratio increases rapidly as the tickets increase in value. I do not think there are half a dozen moving picture theaters here charging as low as five cents, but many have now gone to 9 cents just to avoid the tax.

Even the tax, however unjust and arbitrary as it seems to be, has failed utterly to hurt the popularity of the pictures. The government therefore used the bludgeon of censorship. The principles and methods of German censorship baffle description. They violate every rule of fair play and ignore the plainest mandates of equity. Prussia is a semi-despotic country; there is supposed to be a representative government, but it never goes any further than the police allow. From infancy the Prussian is taught that the serious business of life is to drill and to be drilled. Implicit and unreasoning obedience to whatever the paternal government is pleased to ordain is second nature with the average subject of the Kaiser.

I asked an editor here: "If the police censor the pictures, who censors the police?" and he could not understand. The "divine right" business is paying big dividends in Germany.

Censorship is not only severe, but hopelessly stupid. The producer takes his film to a police official who orders a couple of hundred feet cut out. No reasoning is possible. The producer who would contumaciously argue the point with the police official might be arrested and dragged off to jail for insulting a representative of the government. I understand that an appeal is technically possible, but it is attended with so much red tape and so great an expense that the remedy is about as bad as the disease. There is no system in this censorship. The whims and the temperament of an individual decide.

One of the most notorious enemies of the motion picture is a man known as Professor Brunner. He calls the motion picture a "national peril" and arranges public meetings in which the motion picture, the producer and the exhibitor are denounced as public enemies. This is the very man who has been asked by the police to assist in censoring the pictures. He does not want to compromise with the pictures; he wants to destroy them.

To mention just one example of the depths of stupidity of German censorship. The Gaumonts have released a series of "comics" showing the adventures of a little boy. The government censored these pictures and suppressed several of them because "they seemed to encourage rebellion against parental authority." Pictures showing the most sordid and revolting conditions of the underworld and others chiefly dealing with the seduction of poor working girls by dreadful employers are passed without question.

It is little short of marvelous that, despite all these handicaps, the picture thrives here better even than in England. The chain of first-class moving pictures with large capacity and every possible improvement and convenience is constant food for wonder. The Cines Company and "Al" Woods, the American theatrical manager, own most of these theaters and are making them pay. All this is due to the American-made picture, without which no program is deemed complete. Almost all American manufacturers are represented in Berlin and if comparatively few of their products are advertised in the trade journals the cause must be sought in a well established market which takes care of itself.

American pictures suffer comparatively little from the censor. For the audiences here the screened description of American life, American customs and manners, American men, women and children seem to be specially attractive. While we often discriminate against the foreign pictures, the foreigners seem to be prejudiced in favor of our pictures. American comedies are in great demand.

This demand for American pictures has set the German manufacturers thinking. They are looking for the secret of our success. They realize that their product must, in quality and from a moral point of view, seek to approach American standards. Some have hired directors with American experience and others are looking for American directors and willing to pay the price. At present not one of them has a studio of his own. Studios are hired by the day or week and the expense is often shared by a combination of two or three producers. Only one or two of the manufacturers have permanent staffs of actors. As a rule, their product is good in photography; some of their artists are capable, but the differences in the taste and the demands of German audiences make very many of the German pictures ineligible for the American market. The German audience revels in detail. A death scene is reckoned a great sentimental luxury, which may be prolonged ad libitum. All "weepy stuff" is relished and must not be cut. Action is not deemed as important as sentiment. The German is cosmopolitan enough to find a source of wonder and delight in the foreign, especially the American picture, but he does like the native product best when it seems "to the manner born." It must also be remembered that in spite of the effective educational system which prevails in all Germany the people outside of the cities are like most people in Europe—well contented to move in old conventional grooves. They have simple tastes and very little pleases them. They are the very opposite of critical. With these audiences almost any picture will make a hit. This accounts for an awful lot of trashy things, wretched in photography and simply impossible in all other respects.

There are two things which are done much better here than on our side. I refer to music and to methods of presentation generally. Berlin has motion picture theaters in the finest parts of the city, which are wonders of artistic architecture and scientific management. When you enter one of these theaters, like Mozart Hall or the Cines Palace or the Kammer Spiele, you feel at once that you are a guest and the object of pleasing attention. The corps of ushers is well distributed and well trained. The visitor gets the idea that he is receiving individual attention. He is guided to a spacious and comfortable chair or a box; he gets a program for 2 cents and the usher either marks his program or tells him what picture is on the screen and how far it has run. If he wishes any kind of refreshment special waiters bring it at once and the price is very reasonable. There is a receptacle for glass or cup convenient to every seat. Your hat and coat are taken care of for a nominal sum. There are no swift or sudden changes from darkness to light or vice versa. The lights come on gradually and go out gradually. No noise from the operator's booth ever gets to the ears of the audience. All seats are reserved and numbered, the higher the price of admission the further away from the curtain. The attendants are courteous to a fault. The interior of Mozart Hall reminds one of an opera house (not "opr'y house"), in its comfort and luxury.

The crowning achievement of the German theater, however, is the music. Orchestras of fifteen and twenty pieces are not uncommon. The musicians are artists led by capable and experienced directors. The slightest detail is looked after. Every important psychological moment in the drama is effectively elaborated by the music and when a climax comes music aids motion in a most acceptable manner. I admired their music for comedies; it always fitted like a glove. No subject puzzles the musical director. I should imagine that music for a subject like the Ohio flood was not easy to select, but the accompaniment in the Cines Palace was strikingly adapted to the scenes on the screen. Awkward pauses are unknown. Nor are the show places the only ones exhibiting this fine regard for musical possibilities. The thing is typical of all moving picture theaters—large and small. Of course, the weekly change of program favors a proper selection and rendition of music, but I found that the music was just as good the first day of the program. I am firmly persuaded that the musical feature of the entertainment goes a long way toward reconciling the public to the big prices.

I cannot say much for the projection, which is on the whole little better than ordinary. All European pictures seem to be printed on poor stock and often reminded me of those terrible non-inflammable films which we saw in the latter part of 1909. Few films I saw were in perfect condition. The only exceptions were some of the feature films.

The film market in Germany is in a most bewildering condition—confusion worse confounded. Pathe and Gaumont are dealing with exhibitors directly, releases are by no means regular and then there is the exclusive film, generally a feature of three, four and five reels and sold on the State rights or world's rights plan. I was told that "Quo Vadis" was rented at 10,000 marks ($2,500), for two weeks; another sensational film fetched a rental of 17,000 marks (over $4,000), in Leipzig, for a period of one month. There are a number of independent directors who form temporary alliances with distinguished artists of the big legitimate theaters and sell negatives to certain syndicates. This, too, helps to bedevil the market.

The exhibitors are well organized in Berlin and other large cities of the empire, but the national union is not strong and has but little influence. They are, as far as I have been able to observe, an intelligent body of men, with a proper realization of their responsibilities. They are greatly alarmed just now at the threatened action of the government, which in addition to levying an exorbitant tax, intends in October to take up the question of exacting a special yearly license. If this plan is carried out many places will have to close. The government will treat the theaters like we treated the saloons under the old high license system. If no proof of their necessity is forthcoming no license will be issued and of the necessity the government will be the sole judge.

In spite of all present troubles and allowing for further displays of hostility on the part of the government, I predict a great progress in Germany. There are only about 3,000 houses in the empire now, but I would not be surprised to see this number trebled in a year or so. There is no reason why this market cannot yield as fine returns to the American producer as the British market. Nothing more is needed than ordinary American energy and a proper understanding of conditions.

For the benefit of other American moving picture men who may hereafter be tempted to visit here, I venture to set down a few observations which will, I trust, help them to understand some of the strange native customs. I must take special notice of the German elevator. In its normal state the German elevator dwells in sacred seclusion. It is strongly and safely locked up and the possession of the key to the elevator is the last and crowning emblem of janitorial dignity. When uncouth foreigners like myself wish to use the elevator—natives refrain from it out of regard for its sacred character—notice is given to the janitor, who in the exercise of a sound discretion may or may not admit the applicant. In any event, the news that the elevator is about to be used travels rapidly through the neighborhood and soon crowds of small boys and girls assemble and witness the unlocking and ascending of the elevator. The elevator ascends with imposing dignity and often attains a speed of a floor a minute. When you get out, the elevator immediately descends and is again locked up. If you fancy that upon your tipping the bell the elevator will re-ascend and bring you back to the ground floor you have a great lesson to learn. In the first place there is no bell. In the second place the elevator is not to be lightly molested. It has taken you up—please expect no more, walk down. What a sublime example of patience our German friends are setting us here. In the mad rush of elevators "up and down" we often are betrayed into violent comment on the slowness of the elevator service and are prone to speak rudely to the elevator man or the starter. We thus frequently compromise our dignity. Our German cousins would much rather walk down than imperil their philosophic calm.

I would also warn you away from what the Berliners call their circular system of suburban transit. It is fair, but false. Apparently it costs three and a half cents to ride in any direction for a distance of four stations. In the cheaper cars it is only 2½ cents. Naturally you feel elated. At this rate you can ride continuously for a year and never touch your savings bank. You ride, say a distance from Grand Street to 14th and blithely walk off, giving the ticket taker your ticket and a look of hauteur. He sternly orders you to halt and explains that you have gone one station beyond the limit of your ticket. Things begin to look black. Passengers gather and view you with ill-concealed suspicion. Nobody has a kind word for you. You really begin to lose sympathy for yourself, when another uniformed railway employe leads you to a ticket office where you have to pay an additional 7½ cents. You mentally retract all you ever said about the Interborough and thereafter trust yourself to taxis, which are quite cheap. Marvels of cheapness are the electric stages. For two cents you can ride indefinitely. I gave a conductor three cents, for which I was rewarded with about a dozen rapid military salutes. I then tried him with four cents and he ignored every other passenger on the car for the rest of the journey. No doubt I could have bought the car for a dollar, but the cost of transportation might have killed my profit. The conductor gazed after me with wondering eyes and a last salute. I am only a poor film man, but I am always willing to do my share in sustaining our reputation as a nation of reckless spenders.

SUPERVISION OF PICTURES IN BAVARIA.

In the Kingdom of Bavaria, which is a part of the German Empire, all motion picture films are under the control of the Royal Police Commission of the city of Munich, and an application for approval stating all particulars regarding the picture must be made to that commission before it may be shown in any house in Bavaria. Under this provision the Police Senate of the city of Nuremberg has adopted an elaborate set of rules providing for the examination of pictures and other forms of entertainment to be offered to the public. Children under sixteen years of age are forbidden to enter picture shows under any circumstance, but to provide for children, special exhibitions are permitted, the program of which must first obtain the approval of the City Magistrate. Exhibitions for the young may be given only on the afternoons of Wednesday, Saturday, Sunday and holidays, and in the winter from October 1 to May 31, between the hours of 2 and 5 o'clock, and from April 1 to September 30, from 2 until 6 p. m., and must not exceed an hour and a half in length.

BRITISH NOTES.

The fifth annual trade dinner has been held this week at the Hotel Cecil. Mr. T. P. O'Connor, M. P., a well-known and popular journalist, was the principal guest and nearly 500 town and provincial trade representatives attended. The observation which accompanied the toasts and speeches were most social and of general interest and a commendable fact was that no one attempted to analyse the recent trade crisis. The suggestion was made in the course of the proceedings by different speakers that Mr. O'Conner was an eminently suitable person to represent the Industry in Parliament. Unfortunately Mr. O'Conner's reply to the principal toast was slightly misrepresentative; one of his remarks which stuck in the throats of the few Americans present being "today the Industry in England is at a point far in front of the Industry in other parts of the world."

* * *

A custom growing in favor in this country seems to be the sending out by film manufacturers of artists of repute as exhibition turns. Only the other day Signor Castellain, the Italian giant who plays Ursus in "Quo Vadis" appeared as an additional attraction at the Albert Hall in London, where this film was first exhibited in the metropolis. He gave an address in latin. The precocious youngster known as "Willie," who figures conspicuously in Eclair films, is also visiting various picture theaters in London and the provinces, while from another source I hear that Mr. Maurice Costello is to be substantially induced to face the music by the management of a picture theater in London which specializes in Vitagraph subjects. The Vitagraph globe trotters are due in London shortly, but the probability of their appearing on a public stage either collectively or individually, seemsomewhat remote as I am informed that similar offers were made in New York some time ago without success.

* * *

In connection with the International Exhibition at Liverpool a Kinematograph section has been organized and several American and English concerns are being represented. Later in the year smaller trade exhibitions are to be held in Leeds, Manchester and Glasgow. In fact the recent London display has aroused in provincial centers a keen determination against being relegated into the background of trade enterprise. From present arrangements I should think that some of the country exhibitions will be able to give a few points to the town show. But then this should not be any occasion for surprise as it is often acknowledged by members of the London trade that some of the best novelties emanate from the provinces. Even "Quo Vadis" was shown in the country a month before in London.

* * *

A camera lens at £215 is attracting some attention at the establishment of a London dealer.

* * *

Ragtime, which is just now an obsession in London is to affect the moving pictures here at last. For months it has invaded picture theater orchestras, but so far had not yet reached the screen. One of the first observations of Mr. W. Stephen Bush, the well-known writer of the Moving Picture World, when he reached London a few days ago was "Good heavens! I thought I had escaped it when I left New York, but I seem to be in for it worse than ever." Its newest guise, however, is the ragtime kinema revue consisting of a long compendium of screen representations of the American freak dances. Three different ones will shortly appear in London.

* * *

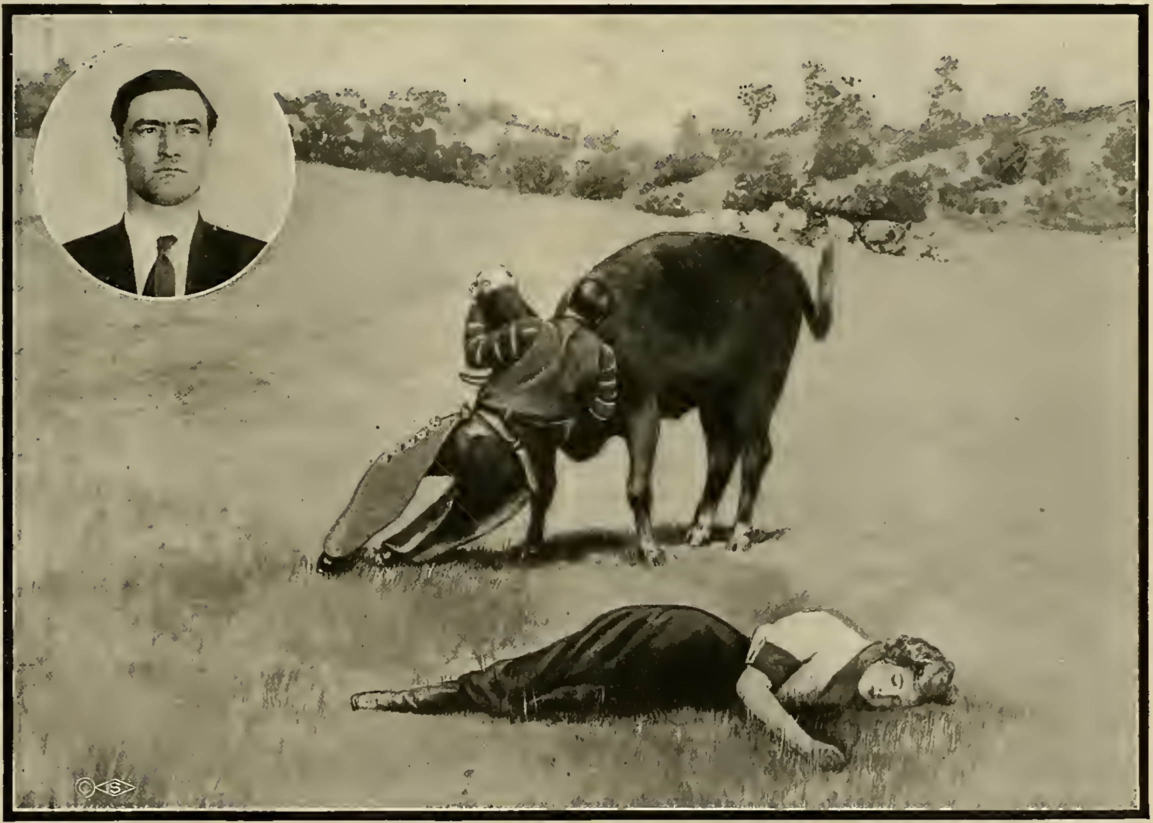
The moving picture is being employed by certain societies in this country as an argument against animal vivisection. It is claimed that much of the multiplication of experiments could be obviated by filming first experiments and circulating copies of the films to the various pathological institutes where the experiments are actually performed.

* * *

"Kinoplastikon," described on the program and by the press as moving pictures without a screen was first shown in Britain last Friday, at Mr. Chas. Urban's Kinemacolor theater, the Scala. It is an imported novelty from Vienna and has enormous possibilities. To term it screenless, however, is not accurate as the films, carefully vignetted, are projected in the ordinary way by an ordinary machine on to a semi-transparant screen of fine mesh work. Behind the screen is an illuminated stage scene with stage furniture in relief. The illusion produced resembles—but for a deceptive intermittent flicker—that of real people on a real stage. The Scala Theater has secured sole rights of the novelty so that Mr. Urban may be the person to introduce it to America.

TOM MIX "THROWS THE BULL."

On June 4th, the Selig Polyscope Company will release, as a special, a two-part film which promises to go down in picture history as a triumph unequalled in Western realism. The picture in question is entitled "The Law and the Outlaw." It is melodramatic in both theme and construction, and serves to introduce several extremely sensational incidents, the like of which have never before been recorded in pictures. Tom Mix, the daring and resourceful cowboy actor of the Selig organization, plays the role of "Dakota" Wilson, an outlaw. One scene shows "Dakota," while handcuffed, make his escape from a posse of sheriffs by jumping from his horse and tumbling down an almost perpendicular cliff. Another scene shows the rescue of Ruth Watson (Myrtle Stedman), from almost certain death, by "Dakota." She is about to be tossed on the horns of a maddened steer when "Dakota" on horseback overtakes the bull and, leaping from his horse to the horns of the steer, "bulldogs" and throws the frenzied beast. Still another scene shows "Dakota" fall from his horse and undergo a severe dragging when one of his feet becomes entangled in a stirrup.



Scene from Selig's Two-Reel, Western Dramatic Feature to be Released as a Special on June 4th. Circle shows Tom Mix in the Role of "'Dakota" Wilson,' the Outlaw."

Changes in Universal Directors

At the First Annual Meeting of Stockholders David Horsley Retires—Robert Cochrane Becomes Secretary-Treasurer.

THE first annual meeting of the stockholders of the Universal Film Manufacturing Company was held last week at the offices of the company at 1,600 Broadway. The following directors were elected: Carl Laemmle, William H. Swanson, Robert H. Cochrane, Waldo G. Morse, G. E. Kann, S. S. Steiner and Leo Hirschfeld. Later Mr. Laemmle was elected president, Mr. Swanson vice-president and Mr. Cochrane secretary-treasurer. David Horsley, who retires from the board of directors, will, it is understood, remain in the service of the company as superintendent of factories.

Carl Laemmle.

William H. Swanson.

J. C. Graham is to be the general manager of the company. Mr. Graham has been in charge of the New York City exchanges of the Mutual Film Corporation. He entered the moving picture business about six years ago as a partner of H. E. Aitken in the Western Film Exchange of St. Louis, Mo., and has been associated with Mr. Aitken in all of the latter's enterprises since that time, joining him in the organization of the Mutual Film Corporation. He was an equal partner with J. V. Ritchie in the purchase of the Reliance Company from the New York Film Manufacturing Company about a year and a half ago. Mr. Ritchie, so far as we are able to ascertain, still retains his interest in the Reliance Company and the Mutual Film Corporation. Mr. Graham leaves the Mutual with the best wishes of all his former associates for his success in his new field.

Mr. Laemmle, Mr. Swanson and Mr. Cochrane left New York at the end of the week to attend a meeting in Chicago of the Independent Exchange Company.

As announced in the advertising columns of The World last week, the Universal Company has signed five-year contracts with the Consolidated Film and Supply Company, of which William Oldknow is the general manager and controlling five exchanges, and the Interstate Films Company, which operates six exchanges and which will open a seventh on June 1. Mr. Oldknow was the president of the Independent Company. As our Chicago dispatch points out, he failed to attend the meeting of the organization in Chicago.

President Laemmle returned to New York Wednesday morning. When seen by a World man he said that the change in the board of directors of the company did not indicate any alteration of policy. He said there would be a continued endeavor to make better pictures, that there is absolute harmony among those who control the company, and that he never had been so enthusiastic as to the prospects of the company as he is right now.

"Our sales in Europe are increasing steadily," said Mr. Laemmle. "This is the true barometer as to our progress and as to the regard in which our work is held, as you know on the other side we are in competition with the whole world. I have just received a report on 'Sheridan's Ride,' written two weeks before that picture was to be released on the other side, which shows that in England alone five more prints had already been sold than were disposed of in the United States and Canada."

Mr. Laemmle was asked as to the relations between the Universal and Mr. Powers. He replied that so far as he knew they were friendly. "At the time Mr. Powers sold his stock in the Universal to Mr. Swanson and myself, he made a contract for all of his exchanges to buy the Universal product for three years, and he is to-day one of our best customers," said Mr. Laemmle.

Mr. Laemmle received a dispatch on Thursday morning stating that the negotiations between the Universal and the Independent Exchange Company were approaching a climax and that there was every indication of the signing of a contract eminently satisfactory to both parties.

NEGOTIATIONS IN CHICAGO.

By Jas. S. McQuade.

The opening session of the stockholders of the Independent Exchange Company was held in the Hotel Sherman, Monday, May 19, from 2:30 p. m. to 5:30 p. m. This meeting, like that held from 9:00 p. m. to 9:30 p. m., the same day, was held behind closed doors.

Both sessions were practically devoted to routine business. Frank T. Bailey, vice-president of the company, occupied the chair. On reading the roll call it was found that William Oldknow, of Atlanta, and connected with the Consolidated Film and Supply Company, was not present. It was then moved and carried that a wire be sent Mr. Oldknow requesting his resignation as director and president of the company. Mr. Oldknow's absence, it is understood, created considerable surprise, as he is represented as having formerly been one of the most ardent and radical supporters of the Independent Exchange Company's policies.

On learning of the presence in the hotel of William H. Swanson, Carl Laemmle and Robert H. Cochrane of the

Universal Film Manufacturing Company., a committee was appointed to invite these gentlemen to the meeting to be held Tuesday forenoon, at 11 o'clock, to discuss the contract issue between the two parties. The other business of the session was strictly routine. Judge George H. Trude, general counsel for the Independent Exchange Company, was present to see that the proceedings were conducted in a strictly legal manner. The company being an incorporation of the state of Maine, all proceedings outside that state must afterward be duly ratified by proxies in that state.

William H. Swanson was seen in the hotel late in the evening and, in a conversation, showed a disposition to minimize the importance of the policy of the members of the Independent Exchange Company. He claims that the Universal has practically gotten control of the entire country with the exception of some unimportant districts, and that business can be carried on by that company successfully, should a break occur. He maintains that exchange men dealing with the Universal have made more money than they ever did before, for any stated period. He holds that to permit exchanges which use the Universal product to stop at a certain maximum number of reels weekly would practically make it impossible for the Universal to conduct business with a profit. Indeed, he goes so far as to say that it would mean bankruptcy to the manufacturers associated in the Universal. He referred to the liberal policy of the Universal in originating the supplying of feature films, without extra cost, for exhibitors. This policy, Mr. Swanson believes, has not only greatly benefited the exhibitors, but also the exchanges.

The New Yorkers present at the Hotel Sherman were: Carl Laemmle, William H. Swanson, R. H. Cochrane, Pat Powers, Ingvald E. Oes, C. Lang Cobb, Jr., and John Tippett of Union Features.

The members of the Independent Exchange Company present were: P. A. Powers, Frank T. Bailey, Portland, Oregon; M. Markovitch, San Francisco; B. V. Powell, Oklahoma City; J. W. Morgan, Kansas City, Mo.; E. Fitzgerald and J. Blankmeyer, Detroit; D. Chatkin, Toledo; I. McMahon and Jerome Jackson, Cincinnati; C. Olson and J. Schnitzer, Indianapolis; A. S. Davis, Pittsburg; W. Allen, Calgary; J. Allen, Toronto, and C. R. Plough and Joseph Hopp, Chicago.

Carl Laemmle left for New York on the 20th Century, Tuesday, May 20. It was a promising sign of reconciliation between the contending parties that Mr. Swanson and Mr. Cochrane remained to discuss the points at difference with the members of the Independent Exchange Company.

The conference lasted throughout the morning, and an evening session was held at 9 o'clock. While the exact wording of certain clauses of the contract had not been agreed upon, owing to the varying conditions in the several exchange districts, a closer understanding had been reached than ever before since the present difficulties arose, and it looked with regard to the wording of the contract as if all the points under discussion will be amicably adjusted before the end of the month.

Another session will be held between the members of the Independent Exchange Company, Wednesday morning. Joseph Hopp, secretary of the Independent Exchange Company, stated at this writing that if the spirit now prevailing is continued and is acted upon, that it will put an end to further politics and discussion of the matters at issue between the contending factions.

THE HOLY CITIES OF JAPAN.

An entirely new class of subject is this showing the holy cities of a land from which this class of picture has never before been prepared. Besides filling the title of the film, the pictures, which are tinted, give a more than usual insight into the inland beauties of the land of flowers, as also of the customs of the people free from foreign taint or suggestion, so often found in such pictures.

Nikko or Halsittio, The City of Temples—This is not an extraordinary picture of noble buildings, but a typical well built Japanese locality, probably above that which distinguishes a village. The Buddhas of Gammagofugi are a peculiar array of deities; a long line of them are arranged in a manner similar to so many "Billikens" and about as intelligent looking. The Temple of Nara, the cradle of the Japanese monarchy, is an exceedingly pretty piece of landscape, as a religious resort, natural simplicity seems to be its leading feature.

The Temple of Lanterns and the Sanctuary, serves at least the purpose of showing why Japan is the land of lanterns; the stone pillar kind are placed side by side like a balustrade; while the hanging iron-work variety are suspended in unlimited numbers. The nature of worship and the types of pilgrims are very realistic. Prayer Vendors give an idea of the fact that the poor pilgrims buy the prayers they cannot make, and merchandise is made of the very essence of religious service. Types of pilgrims gives the impressions that they are not of the wandering, weary, footsore variety; pitiable in their heathen ideas, yet very picturesque in their native colored dress. The educational value of this film lies in the fact that this Eclair production is illustrative of the scenic beauty of Japan, and descriptive of the Religious Habits and Customs of the People. W. H. J.

GRAND THEATER, VALDOSTA, GA.

A very nice little moving picture theater in a little town is the Grand theater at Valdosta, Ga. The house is 90 feet long and 36 feet wide. Its seating capacity is three hundred. The music is furnished by a five-piece orchestra. As will be seen by the accompanying photograph, there are hand-painted designs over the box office windows and over the doors, which give the front a very pleasing and elegant appearance. Hand painted pictures and designs also decorate the interior. The admission prices are five and ten cents.

Grand Theater.

THE DEAN, YORK, NEB.

We publish herewith a photograph of the Dean theater at York, Neb. It can seat 430 persons, and has a stage big enough to accommodate a company of fifteen to twenty. The basement under the stage contains the heating plant. The house is nicely decorated, and it has one box on each side. The decorations are in plaster of Paris. When the managers, Messrs. Ballenger & Ballenger, ran the tornado and flood pictures they did a tremendous business, the people being packed outside for the width of the sidewalk and for about twenty or thirty feet on each side of the house. Business generally, however, is good, and the proprietors are very well satisfied with their house in a city with only 8,000 population.

OMAHA TORNADO
COAL

Dean Theater.

"Mary Stuart"

Three-Reel Edison Adaptation from the Drama by Frederick Schiller.

Reviewed by Louis Reeves Harrison.

A BEAUTIFUL spectacle, characterized by exhaustive attention to detail and splendid acting, this photodrama ranks with the best of its kind. The settings are admirably chosen; the Throne Room interior crowns the designer with glory, and the handling of those taking part in the large ensembles reflects great credit on the director. The costumes are among the most elaborate and becoming of any ever shown on the screen.

All the members of the Edison Company seem to be at their best, but the opportunity goes to the principals. Marc MacDermott's interpretation of the Earl of Leicester and Bigelow Cooper's of Sir Edward Mortimer are beyond compare, but the Mary Queen of Scots of Mary Fuller and the Queen Elizabeth of Miriam Nesbitt stand out like two exquisite cameos. Miss Nesbitt is almost too beautiful in this part. She gives the great Queen too much grace and charm for the expected role and not enough severe intellectuality—the patron saint of England's period of intellectual activity made illustrious by Shakespeare, Bacon, Ben Jonson, Spencer and Sidney was a commanding spirit of high mental attainments rather than pleasing in appearance, but I suppose Miriam N. cannot help being what she is.

Mary Fuller has never appeared to better advantage. Her natural loveliness is adequately framed and her acting will surprise her best friends. When she was a slip of a girl, her principal asset was a pair of dark eyes that could send a wireless thrill, but she has developed along safe and sane lines, preserving her natural endowment, gaining grace of movement with increased strength, and her recent work shows what is very rare in motion picture performance—pure spirituality of character interpretation. There has been some character-building going on within herself during her years of steady work.

The story of Mary Stuart is one of the few of its kind that might engage the sympathy of a modern audience, especially where the eyes of those in front receive all the appeal, and this telling of it is as good as any I have ever seen—it is superior in the above enumerated effects—but today's world of restless activity is peering into depths undreamed of by a majority of those engaged in producing moving pictures, into the nature of true political freedom, into new systems of living that transcend those of days gone by, into the emergence of a new type of human life, and the stage is struggling to give these expression. I hope that moving pictures are soon to lead and not to follow the stage in the relief of privations, the organization of happiness and the increase of social welfare.

The Edison Company is such a fine one, is capable of doing such good work as the public is ready and ripe to appreciate that I have high hopes for them—their trend is all right. What I have said all along about adaptations applies to this case as to nearly all others. A vast amount of pains and good taste have been applied to showing us a jealous woman making vile use of her power in killing another from motives of private vengeance. The same exhibition of splendid settings and splendid acting could be used to enforce a powerful motive affecting people of today to the greater advantage of all concerned, and it will be only a question of time when this will be done. Whatever the setting the photodrama of grand modern motive is bound to come.

PICTURES IN MALAYSIA.

There are fourteen picture shows in Malaysia using almost every European and American make, which are ordered from London or the manufacturers. Some of the companies buy the films outright, but most pictures are leased. Picture shows are exceedingly popular with all classes.

SELIG'S "CHANCE DAY" PICTURE.

Selig's topical special, entitled "Baseball's Greatest Spectacle—Frank Chance Day," which will be released during the present week, will show, in addition to the incidents and events of the Chance Day celebration, close up, specially posed views of all famous American League players, owners and managers. A battery of five Selig cameramen were on hand Saturday, May 17th, securing views of the principal events.

Mary Fuller, as Mary Queen of Scots, in an Interesting Sc ene from the Edison Feature, "Mary Stuart."

"The Governor's Double"

Two-Reel Patheplay.

Reviewed by Louis Reeves Harrison.

Of conspicuous merit in this production are some exquisite settings—they are all of a high order, both interiors and studio scenes—and the remarkable acting of Paul W. Panzer in the title role. The needful relation between drama and performer has never been better illustrated than in this case, where there is a startling disproportion between the exciting cause and the ultimate result. Panzer pulls the story through by sheer force of his native endowment. He is a capable actor who has lacked opportunity. He has probably demanded action and character in the parts he takes—that is pretty nearly what the audience demands in the visualized play—but has had to content himself very largely with action alone.

Scene from "The Governor's Double" (Patheplay).

As Governor of the State of New York—the capitol building at Albany is shown to be the scene of his activities—he is both dignified and intellectual, radiating force in the difficult impersonation. As the "double who undid" the governor, a convict pardoned by the executive, he is equally at home. He faces himself under artful double exposure and depends upon his skill rather than his makeup to indicate the character contrasts. He makes it plain in the last scene, when the Governor's fiance is about to wed the ex-convict that clothes do not make the man, however much they may have to do with the gentler sex. When face to face, the intellectual force of the real governor in the stripes and the low bluff of the pretender are set forth in masterly style.

Scene from "The Governor's Double" (Patheplay).

The settings for the church wedding in the last scenes reflect high credit upon their designer. There is something very inspiring in the delightful proportions of such a beautiful picture, something that almost defies analysis. It is difficult for any of us to define the pleasurable sensations aroused by what conforms to our standard of excellence. I suppose one of the greatest charms of beauty lies hidden in its rare expression, another in the insistent demand for perfection that impels us all towards improvement of ourselves and others—especially others. Beauty in the picture plays is especially attractive to those who have little of it in their daily grind, who go to the exhibitions for rest and for relief from strain. Mr. Fred Wright has exquisitely adorned all he was given to work upon.

The play itself is too much of a strain upon credulity to deserve the intelligent pains taken with it. We are asked to swallow too much. The governor has himself arrested for burglary in order to investigate prison conditions and finds himself, after being sentenced for five years, in a cell with a man whom he has just pardoned, who looks exactly like him, and he fails to notice the remarkable resemblance. When the pardoned convict visits the Capitol, he is mistaken for the Governor and assumes the latter's place. In addition to these severe strains, we are compelled to gulp hard when the girl about to marry him fall's on the neck of the ex-convict. How the latter manages the thousand and one details of his position and affixes his signature to important documents is left entirely to the imagination.

There are some high moments in the play, notably that of the sudden death of the judge, who was in the secret of the imprisonment, at the very instant he was drawing up a release, but screen stories do not go over that are seriously at fault in logic of construction. The ordinary spectator may not be able to give a reason for his disappointment in them, but he realizes that something is wrong. The play was aimed higher than it hit.

MISS MAY ABBEY.

The above picture serves to introduce a new and most pleasing personality, Miss May Abbey, who is now playing leads in Edison pictures, the particular scene portrait being from "The Evil Thereof," one of the soon-to-be-released Edison productions. Miss Abbey has made a decided hit. She has had wide experience as an actress in the legitimate, and brings to the pictures not only the result of that training, but also a natural bent toward expressive pantomime.

REJOINS THANHOUSER AFTER RECORD TRIP.

Photographer Carl Gregory, who made a 9-500-mile trip through the Western States for scenic subjects for the Majestic Company, is back at New Rochelle in his position as senior cameraman of Thanhouser Film Corporation. Due to his success in commissions of a similar nature, Gregory was "loaned" for the trip, which brought his camera into action in the States of Montana, Wyoming, Oregon, California, Arizona, New Mexico and Colorado. His views of "Life Among the Navajos," said to be intimate and unusual, are issued Tuesday, May 27th, by Majestic.

CHICAGO LETTER

By JAS. S. McQUADE

F. O. NIELSON, proprietor of the Parkway Theater, N. Clark and Diversey Blvd., this city, had a pleasant surprise Thursday evening, May 16th. Unknown to him the first anniversary day of the opening of the Parkway had come around; but although he had overlooked the fact, his loyal employees had not. Two magnificent bouquets, each containing 200 red roses and 200 white carnations, were presented Mrs. Nielsen and himself, just before the curtain rose on the first picture presented. A printed letter, containing the following expressions of good will, accompanied the flowers:

"Here's to the Parkway Theater! May the succeeding years be as prosperous as the past one has been under the excellent management of Mr. Nielsen. We, the employees of the Parkway Theater, of which we are justly proud, wish to present Mr. and Mrs. Nielson with a little token as a reminder of the first anniversary of the opening of the Parkway Theater, and, to show our appreciation of your courtesy and kindness extended to us during the year, we have selected what we thought were the most beautiful symbols of love and esteem—carnations and roses."

The note was signed by: Monte A. Gloss, operator; Mrs. Inez L. Slusser, organist; Miss Olive Bergeron, Pianiste; Mrs. M. Gloss, cashier, Stevens Theater (also owned by Mr. Nielsen); Jos. J. Steffen, head usher, and Chas. McKiel, fire guard.

After the closing of the theater, Mr. and Mrs. Nielsen were escorted by the above named to the Winona restaurant, where an elaborate supper had already been arranged in their honor. It was no tame affair, as the viands were most appetizing, and Mumm's extra dry, sparkling Burgundy and liqueurs were added to aid digestion.

Rothapfel's Presentations Commended.

S. L. Rothapfel, director of presentations at Saxe's Lyric, Minneapolis, is held in high esteem by all classes of theater goers for the art and consistent treatment bestowed on every subject of his programs. All the professions are well represented at every offering made by the Lyric. The governor is a regular attendant and he is always accompanied by members of his family. University professors are frequent visitors at the Lyric and have always a kind word to signify their appreciation. The following letter from the Rev. Ulysses S. Villars, pastor of the Prospect Park Methodist Episcopal Church, will serve to show the esteem in which Mr. Rothapfel is held by the clergy:

"I must ask your pardon for tardiness in acknowledging your courtesy in giving me the opportunity of seeing 'From the Manger to the Cross,' at the private presentation last Tuesday. As you know, we were enthusiastic over the 'Passion Play,' but to my mind there is no comparison to be made between the two. I have great confidence in your judgment and 'good taste,' but I confess I was not prepared for such a reverent, sympathetic and appreciative presentation of the life of Our Savior as is shown in these pictures. I wish I could be as sure of the good effect of the sermons we preach as I am of this remarkable production. As I have opportunity I am urging my friends to attend, for all, clergy or laity, must be impressed and inspired by it. It is the most remarkable production of the kind I have ever seen.

"You know my opinion of the Lyric and your ideals in its management, and I feel that you have added greatly to the debt the people of this city owe you in presenting 'From the Manger to the Cross.' I only hope their appreciation will be substantially expressed.

"Please accept this expression, utterly inadequate, of my cordial sympathy with your methods and the sincere hope for success of your enterprise."

Chicago Film Brevities.

Arthur Mackley, one of Essanay's Western producers, stopped over in this city last week on his way to visit his old home in Scotland. Mr. Mackley attended the regular private exhibition for exhibitors, at the Essanay exhibition room, First National Bank Building, Monday, May 19th, and received a big hand from those present. He will spend several weeks at the old home in Scotland.

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On the week of May 12th, the Studebaker Theater was added to the list of those of the large houses showing moving pictures. During that week the Sarah Bernhardt film, "Adrienne Lecouvreur," and M. Mounet-Sully in the Greek tragedy, "Oedipus Rex," formed the program.

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R. C. MacMullen, formerly owner of the Colonial Theater, Joliet, Ill., was in the city last week. That theater is now owned by the Colonial Photoplay Theater Co., of which Mr. MacMullen is president and manager, and F. L. Scheidt, secretary and manager. The Colonial was remodeled recently, and now seats 500 people instead of 275 as formerly. "The Prisoner of Zenda" was shown at this house, May 14th and 15th to the largest and most fashionable audiences yet seen there.

* * *

Julius Bernheim, of the Laemmle Film Service, this city, is evidently quite a baseball fan. He advises me that the first game between the Laemmle Film Service and the General Film Co., took place recently at 47th and Bryant Ave., south. Both teams were in good form, and each were certain of beating the other. After the first two innings, however, it could be easily seen that the Independents had the best of it. The game ended with a score of 14 to 6, in favor of the Lake street boys. Fred S. Meyer, manager of the Laemmle Film Service, and H. W. Stubbins, of the General Film Co., are now negotiating for a return match, which will take place in the near future. Mr. Bernheim also sends me the score of the last match, but there is no space for it. This is not a sporting journal.

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Last November the Iliad Amusement Co., of Kansas City, Mo., showed an Independent film at their theater, Linwood Blvd., and Troost Ave. For this its license was cancelled by the Motion Picture Patents Co. Recently an agreement was reached by which the theater has resumed the service of the General Film Co., in the Broadmour, Iliad and the open air theaters at 31st St., and Troost Ave.

RITCHEY ON THE POSTER PROBLEM.

In an effort to help the moving picture exhibitor compete successfully with the local theater in the attractiveness of his lobby display, Manager J. V. Ritchey, of the Reliance, is paying particular attention to the quality and artistic value of the "paper" bearing the Reliance oval. Manager Ritchey, who was an exhibitor on a large scale before he entered the producing field, is particularly anxious to obtain posters that are as far removed from the old "ten, twent, thirt" style of melodrama paper as Lillian Russell is from "The Cherry Sisters." "The idea of advertising a high-class picture production equal to 'Ben Hur,' with posters smacking of 'Nellie, the Beautiful Subway Guard,' is all wrong," says Manager Ritchey. "If the lobby display of the average picture theater was equal to the class of picture productions presented on its screen, there would be no ground for argument. The Reliance puts itself on record as a believer in high-class, artistic posters, worthy of the films they advertise and invites criticism and suggestions from the men who use them. No trouble or expense will be spared to obtain posters equal to those used by the greatest Broadway stars and I firmly believe that any effort in this line will benefit the moving picture art as a whole to a greater extent than most people seem to realize."

CORRECTIONS.

On page 844 of last week's issue the synopsis of "A Romance of the Rails" was given as an Eclair. This is an error, as the subject is a Frontier production. There was also an error in the Mutual Weekly synopses, which are to be found on page 852 of last issue. The line bearing the name "Mutual Weekly No. 20," which should have read right after the last item in "Mutual Weekly No. 19," reading—"Los Angeles, Cal., Feeding Young Alligators," was erroneously omitted. A synopsis of "Mutual Weekly No. 20" is printed elsewhere in this issue.

AMERICAN MAKES TWO-REEL FRENCH COSTUME PLAY.

Something distinctly out of the ordinary is promised by The American Film Mfg. Co., in a two-reel French costume play soon to be released. Jack Kerrigan in the costume of a French cavalier is quite the Jack Kerrigan of the sombrero and chaps, yet quite another person, too. Admirers of the handsome picture idol will be delighted with the new Kerrigan.

The Man in the White Cloak

Great Northern Feature.

Reviewed by Louis Reeves Harrison.

MOVING pictures afford the most effective medium of presenting a visualized story in which a ghost plays one of the leading roles. When "The Man in the White Cloak" steps from the ancestral portrait of an old castle to relieve the sharp necessities of his descendents in the flesh, Lady Hamilton and her only daughter Mabel, last of a noble race, he reveals a secret that he created long generations before, and he does it in a way that will make most of the spectators in the little shows wish that their ancestors had been as wise in their generations.

Scene from "The Man In the White Cloak."

The two helpless ladies find themselves in sore straits at a time when creditor's are pressing them hard, and the younger sends for her fiance, an intelligent young physician. He applies himself to the restoration of the mother's health—she is prostrated over the prospect of having the ancestral castle sold over head to satisfy clamorous money-lenders—but he is unable to do more than this—the people of the neighborhood have been so abnormally healthy that his practice is far from lucrative. A young lawyer forming the third side of the triangle, of which the doctor is one and the young lady an attractive hypotenuse, proposes to relieve the situation if Mabel will be his wife, but she refuses to be bought and paid for.

Scene from "The Man In the White Cloak."

This plot is appropriately set amid venerable surroundings and is made interesting when the ghost, "The Man in the White Cloak," his shadow, not his substance, "of ashy semblance, meagre, pale, and bloodless," begins to play his part. When the creditors of Lady Hamilton and her daughter Mabel are led by the latter's rejected suitor to foreclose and sell the art accumulations of ages, ancestral portraits included, the young physician is visited by the disembodied spirit of one illustrious progenitor of the noble line, none other than "The Man in the White Cloak," and guided to a secluded spot. He is there instructed to unearth a hidden treasure. The young doctor digs down as never before. He uncovers a secret passageway and descends into the bowels of the earth. He has, however, been seen by the rejected suitor, the attorney, and it becomes plain that his subterranean pathway is not to be one of roses.

Hero and villain descend a mouldy staircase to gloomy depths below, hero carrying a lantern and villain following stealthily. Hero pushes in a spring door, fastens it open and passes on to a vaulted chamber containing a casket of jewels. Villain stumbles over the fastening, and the door closes, imprisoning both. The two men enter upon a fierce struggle. Over their heads an auction sale of the fine old property is going on, and Mabel is wandering in search of her lover. The fight between the doctor and the lawyer—admirable choice of profession for hero and villain—carries them to a party-wall between romance and reality—a mere structure of brick and stone separates them from a throng assembled in the Hall of Portraits.

Mabel grows weary in her search, leans her head against the wall and hears the sounds of struggle. She halts the sale and sets the crowd to opening sufficient space in the wall for the contestants to crawl through. High point of truth in the story is where the lawyer hangs on to the treasure box, but he is beaten in the end, and a happy conclusion puts an end to the tremendous suspense.

JACK KERRIGAN AND VIVIAN RICH IN AEROPLANE FLIGHT.

Jack Kerrigan and Miss Vivian Rich had a novel ride in an aeroplane at Ventura, Cal., last week. The flight occured in connection with the making of a single reel subject. The famous Gilpatrick exhibition of flying at Ventura was utilized. This was Kerrigan's first flight.

THOMAS COMERFORD JOINS ESSANAY COMPANY.

Thomas Comerford, well known in motion pictures for his ability to handle the different characters assigned him, has joined the Essanay Eastern Stock Company. Mr. Comerford, prior to his engagement with another film manufacturing company, played in Lincoln J. Carter productions for over a quarter of a century.

MISS ETHEL CLAYTON,
One of Lubin's Leading Players.

Music for the Picture

BY CLARENCE E. SINN

THROUGH courtesy of Mr. E. C. Zane, of the Bijou Dream Theater, Chicago, I offer the following musical suggestions for the two-reel Ambrosio feature film:

CHILD LABOR TRAFFIC.

Part One.

1. "Sympathy Waltz" (by Mezzacappo) until title: "The Wicked Guardian, etc."
2. Waltz Lento until: "The Plot."
3. Short waltz or allegretto (one scene); an accordeon is being played in this scene by street musician. Sound effect can be introduced ad lib. At change of scene:
4. "Dream of the Flowers" (Chas. Cohen-Sam Fox), until she writes letter.
5. "Chiffon" (From suite "My Lady's Boudoir"—Witmark), until Andrea meets her.
6. "In the Shadows" (Finck) until title: "Under the Pretense of Seeking Employment."
7. Semi-mysterious until: "On the Track."
8. "La Rose" (Emil Ascher) until end of reel.

Part Two.

1. "Dream of the Flowers" until: "A Lesson in Misery."
2. Plaintive till Andrea enters supper room.
3. Agitato; pp. at first and crescendo for struggle until change of scene.
4. Short waltz until child is seen a prisoner.
5. Long "hurry" music. I used "Narcissus Overture," by Schleppegrel, beginning at the Allegro moderato and repeating this movement until she receives telegram; then:
6. "Dawn of Love" (by Theo. Bendix) until last scene.
7. Four bars of Wedding March to finish.

* * *

THE LADY AND THE MOUSE (Biograph).

1. "Lilacs" (Feist) until title: "Boredom and Inefficiency."
2. "Bees" Novelette (Remick) until: "On the Road."
3. Any slow Reverie until title: "More Readjusting."
4. "The Mouse and the Clock" (Whitney-Witmark) until: "A Change in Climate."
5. Pathetic music (long) until: "Later."
6. "Pansies" (Bendix) or any waltz lento until: "The Change In Climate."
7. Waltz until end of reel.

* * *

AN EXCITING HONEYMOON (Pathe).

Part One.

1. "Wedding Glide" until title: "We Want You To Put On Lady Rowley's Robe."
2. "Malinda" (Remick) until drinking scene.
4. Agitato pp. and mf. until: "An Inveterate Gambler."
5. "Apple Blossoms" (Kathleen Roberts) until: "We'uns Want to be Quality Folks."
6. "Kiss-Me-Quick" (Novelette), by Emil Isenman, pub. by Fischer, until title: "Fleeced."
7. Semi-mysterious until he drops his head on table.
8. "Simple Aveu" until: "Goree Remembers Too Late, etc."
9. Semi-mysterious until: "Let Me Ride Ahead."
10. Agitato until shot.
11. Plaintive until: "Epilogue."
12. Religioso until finish.

* * *

THE COURAGE OF A SOLDIER (Bison).

Part One.

1. Indian characteristic music until: "The Peaceful Hopis Appeal."
2. March until change of scene.
3. "Love's Dream After the Ball" (Czibulka) after introduction. For one scene.
4. Same march as No. 2, until Indians go out of gate.
5. "Spring Dreams" (pub. by Feist) until council scene.
6. "Oy-an-ee-tah" (Indian song from "It Happened in Nordland," by V. Herbert) until all in fort.
7. March until treaty is shown.
1. "I'd Like To Go On a Honeymoon" (from "The Red Rose," by Bowers) until title: "At Last We Are Alone."
2. "All Alone" until: "Go 'way Man, etc."
3. "One Drink More" (one scene), when colored woman powders her face.
4. "Oh, You Beautiful Doll" (Chorus) once through.
5. "Honeymoon Song from Honeymoon Trail." When Lord Rowley gets into auto.
6. "Goodbye, Everybody," until second auto drives on.
7. Galop or lively march until they walk up gang-way to boat.
8. "Goodbye, Everybody," until boat is seen moving out.
9. "On the Mississippi" until end of reel (lively).

Part Two.

3. Chorus of "Which He Didn't Expect from a Lady" (from "Peggy," by Stuart).
4. "Is There Anything Else That I Can Do for You" (Remick).
5. Lively music throughout the picture.

This picture is a bright, rollicking comedy, and the more lively and "snappy" your music, the better. Popular stuff preferred.

* * *

A SPLENDID SCAPEGRACE (Edison).

1. Allegro (4th movement) of "Morning, Noon and Night" overture by Suppe. Subdued agitato for one scene.
2. Any popular intermezzo until title: "Selling the House of His Forefathers."
3. "Old Kentucky Home"—paraphrase (or any Novelette—scenes are neutral); until they enter barroom.
8. Indian music again until change.
9. Agitato p. and f. until end of struggle.
10. "Starlight Sioux" (or any popular intermezzo of similar character) until: "The Money Arrives for the Indians."
11. "Indian Summer" (Moret) until he puts money in desk.
12. Semi-mysterious until: "Chaplain Decides to Leave the Fort."
13. "Twilight" (Reverie by Nat D. Ayer) until end of reel.

Part Two.

1. March until change.
2. Indian until change.
3. Sentimental, two scenes.
4. Agitato pp. until saloon scene.
5. Mysterious, one scene.
6. "Sun Dance" (Freidman) until: "The Lieutenant Accuses the Chaplain."
7. Intermezzo until Indians.
8. Indian music, one scene.
9. Agitato, one scene; back to Indian music, one scene.
10. Sentimental until: "The Chief Divides His Forces."
11. Several scenes of hurry and agitato music; when Chaplain lays powder train, softly till explosion—ff. until: "Seeing the Fort Attacked."
12. March, one scene.
13. Hurry p. and f. Can alternate marches with agitato when cavalrymen seen riding. When army rides into fort.
14. March. When Lieutenant enters.
15. Pathetic until end of reel.

DANCING ON THE SKY-LINE OF NEW YORK.

While photographing a cabaret show in Kinemacolor on the roof of a ten-story building, the Samarin troupe of Russian dancers were posed on the three-foot parapet, 175 feet above Seventh Avenue, with only the spires of the Cathedral and the blue sky as a background. After the dancers had been taken in such steps and poses as were suitable to their precarious footing, Frantz, the acrobat of the troupe, volunteered to "do some stunts." There, on the celebrated "Skyline of New York," he did back-somersaults, hand-springs and hair-raising pirouettes.

"Her Big Story" (American)

Reviewed by James S. McQuade.

ADAPTED from Richard Washburn Child's magazine story. "Her Big Story" has been cleverly produced by the No. 1 company of the American. In this effort the American photoplayers have invaded the sacred precincts of the "Fourth Estate" without a tremor, and, to their credit, it must be said that they have succeeded in portraying the scenes in a country city editor's office, during rush hours, with considerable fidelity. That city editor chap, as drawn by W. T. Tedmarsh, is no slouch. He is a martinet, and he must be, whether dealing with a fair utility girl, whose coffee and sinkers depend on space writing, or with the cub reporters who pound out copy with the regularity of stone breakers. The fair space writer, of about nineteen summers, has the willful tendency at times to go over the city editor's head to the managing editor; and the latter—sadly must he be credited with the weakness—breaks occasionally all the canons of his caste by indulgence in calf-like looks and in undisciplined osculations. All of which shortcomings were unknown to the city editor and contributed much to the sum of his tribulations.

Scene from "Her Big Story" (American).

Warren Kerrigan carries the part of this particular managing editor with natural grace and aptitude. His work affords another example of his ability to figure prominently in a story of dramatic merit and requirements. Miss Charlotte Burton, who has been allotted the character of Beatrice Nevin, the space writer on the Union, is a young lady of promise in the photodramatic field. From what I learn she sinks her personality most realistically in her characterization of a part; for Jack Richardson nursed a badly bruised forehead for several days, as the result of the impact of that statuette, thrown in his face, point-blank, when he posed as the mayor of the country city and had just been bribed by the "invisible boss," whom the space girl was tracking for her big scoop. Jack Richardson impersonates the mayor well; but his non-observance of good manners, by using a tooth pick while conversing with the banker, or invisible boss, shows a lapse for which there can be no excuse. George Periolat, always consistent in his multiform character parts, impersonates the "invisible boss" and banker with fine conception.

One cannot fail to notice the good quality photography of the interior scenes throughout this film, as well as the clear well defined exterior views. The American's photography, while praiseworthy heretofore, shows a distinct advance of late.

Beatrice Nevin is a space writer on the Union. This paper is owned by a banker who pulls all the political strings in the country town. Beatrice is anxious to get an assignment covering the exposure of this "invisible boss," whom only a few can identify. She shadows the mayor of the city and traces him to the home of George Huestis, the rich banker. Learning that the mayor will make another call on the banker the day following, Beatrice gains admission to the house a short time before the mayor arrives and hides behind a curtain in the room where the banker and the mayor meet. There she witnesses the bribery of the mayor by the banker. A slight noise made by Beatrice leads to her discovery; but she succeeds in fleeing from the room with proofs of the mayor's duplicity and of the banker's bribe-giving.

She writes the story and gives it to the city editor, who immediately takes it to the managing editor. The latter is the only one on the Union's staff who knows that the owner of the paper and the rich banker are one and the same. "The story must be killed," he says to the city editor. That worthy thinks it a crime. Remembering the blow that such a step will mean to Beatrice, whom he loves, the managing editor instructs his subordinate to give the story to the rival newspaper. Then he resigns his position and calls on Beatrice to plead his love case.

"Her Big Story" will be released May 31.

"THE WISHING SEAT" (American).

Reviewed by James S. McQuade.

AN engaging little comedy, very prettily told, will be released by the American, June 5, under the title "The Wishing Seat." Miss Pauline Bush and Warren Kerrigan take the leading parts most acceptably, and that clever actress, Miss Louise Lester, and the reliable George Periolat appear in the character parts.

There are several beautiful exterior views in this film and the photography is of fine quality.

A young lady author entertains at her charming country residence. She invites, in pairs, a long list of love sick young people, and to appease Mother Grundy she has also on her list of guests an elderly couple, who serve in the capacity of chaperones. The young people have the time of their lives, and every nook and arbor of the delightful country seat has its pair of spooning lovers. But the hostess is not among these happy ones. She chances to be loverless, and she seeks the wishing seat, hewn out of the solid rock, where she wishes for "a nice man."

Scene from "The Wishing Seat" (American).

Now fate had ordered that a young artist, handsome and stalwart, at this very time, was busy at work on the hill top overlooking this wishing seat. And it also happened that he accidentally lost his balance and plowed down the ascent head foremost, crashing through the brush that concealed the wishing seat and landing beside the startled young lady. Henceforth, during the stay of the visitors, another pair of spooning lovers was added to the former list. The discovery of the secret of the hostess is very amusingly shown in the pictures, and the smiles reflected there will doubtless be seen on many thousands of faces as the scene is thrown on the screen.

S. S. HUTCHINSON RETURNS TO COAST STUDIO.

S. S. Hutchinson, president of The American Film Mfg. Co., returned to the Santa Barbara producing headquarters after a brief stay in Chicago. Mr. Hutchinson expects to spend considerable time in California this summer, directing the production of some coming two and three reel features.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE airdome managers have their men at work preparing for the summer season. The few warm days we had recently, on one of which the thermometer indicated 87 in the shade, caused a belief that there would be an early opening for these places, but the hopes have been dispelled and it is doubtful that open-air business can be done in less than three or four weeks hence, excepting, of course, places that can be converted by the manipulation of roofs and sides, and there are not many of them. It is a certainty that should provisions be made by the grace of the Board of Aldermen for the increased seating capacity of the smaller houses the managers will include in their alterations arrangements whereby the houses may be converted to meet the freaks of the weather. It is figured that they will be better able to hold business than they can with artificial means of ventilation and the "squatters" on lots who pick up the dimes during the summer and flit away in the fall will be reduced considerably in number. Complaint is not made against the regular airdomes that are operated by men who understand the business and are obliged to close their winter houses. The opposition is aimed at the speculators who spend little in converting lots and injure the business by giving the people inferior pictures.

* * *

A case in point is that of three young men employed in brokers' offices. A relative of one owns a lot situated in a locality where several picture houses are doing good business and some of them are equipped with artificial ventilation for the summer season. The combined capital of the trio will provide for the fencing, flooring, etc., of the place and give a seating capacity of over 2,200. The seats and projecting outfit have been arranged for on a cheap rental basis and the film service is to be secured as near the minimum as possible. The only person having any knowledge of the business will be the operator. As the clerks hold positions that enable them to leave their offices early every day during the summer, particularly on Saturdays, they will assume charge of the place, even to the box office and the piano. Relatives will substitute for them in case of delayed arrival. "You see," said one of them, "we fit in nicely. All of us have a business training and can handle the box office to a nicety, and Jim, here, is a terror at the piano. I am a good baritone and occasionally can run in some good stuff. We have watched all these picture houses closely and know they are making money, and we can get a good piece of that with a place where people can sit comfortably in the open air and be entertained at a small price. No, we will not build a theater on the lot. Apartment houses are going up in the fall and we are going to make what we can while the lot is vacant."

* * *

Well, aside from the regulations governing the establishment and management of the place, there is no law to prevent them from doing so, but it is a bitter pill for the regulars in the neighborhood—the men who depend upon their places as a means of livelihood. And yet exhibitors are charged with being dogs in mangers when they cry out against such undertakings.

* * *

What a change there is in the line of gossip along the White Way these days! Heretofore the professional people, when discussing the closing of the regular theaters and the outlook for the next season, have taken delight in telling their fellow thespians of the gilt-edged contracts in hand, or at their option. Little of that now. An actor was heard remarking: "This picture game has my goat. It has put a crimp in all my calculations. I don't know whether next season is to be the stage or the studio for me. When I asked Mr. ——— about the prospects for next season he told me to be patient; that the policy of the house had not been decided upon."

* * *

That is quite true. It was learned last week that one of the largest theatrical syndicates in the city will quote rental on any house it owns for a bonafide motion picture undertaking and, with but one or two exceptions, all the houses may be leased. This was supplemented by a well authenticated statement that if the people who have been sounding the situation do not take definite action soon it is more than probable that the syndicate will convert some of its places into photoplay houses. One member of the syndicate said less than two weeks ago, "I have been convinced for some time that the motion pictures are steadily making inroads on our territory. I combatted the idea for quite a while, but you cannot get away from the fact. Why, the higher class of people are becoming almost picture crazy. Look at the Astor Theater! Actually packing them in with a continuous run of a feature picture. True, it is exceptional in respect to magnitude of production and length, but other big picture theaters are filling the seats when we cannot drag the people in. No, we have not decided to become directly identified with the photoplay, but we have the project under serious consideration. Much depends upon pending overtures."

* * *

Another member of the syndicate said: "A critic stated editorially the other day that one of the greatest dangers to dramatic art in New York is the city's over-supply of theaters, which is constantly increasing. It debases the standard of the stage and tempts managers to become merely gamblers with public whim. That is what we all say. There is but one outlet, and that is to convert some of the houses to the picture scheme and retain others for the preservation of dramatic art in its old time form. It is bound to come. The indications are that many changes will take place next fall, perhaps earlier. Stick a pin in this. When the larger theaters are transformed they will not become houses like those generally known as picture theaters. The managers will conduct them on a show-man basis. By that I mean pictures will not be changed every day, or three days, or even every week. Strong features will be selected for a continuous run. I feel satisfied that motion picture studios can turn out subjects that will run as long as six months if properly handled. I have in mind a number of plays that had runs of a year, and even two years, in this city, and I cannot see why they could not be made attractions for months in picture form. My confidence in this is strengthened by a comparison of the expense entailed in stage productions with the cost of the picture productions."

* * *

Continuous exhibition of feature films as outlined by the latter manager was taken up with a film manufacturer with a view to ascertaining his impressions on the effect such a policy would have upon his end of the business. He was optimistic. "I think the idea a good one," said he. "We film manufacturers have been doing missionary work against great odds for years and it is very gratifying to find it bearing fruit. All such ventures tend to popularize the photoplays and we certainly cannot object to that. The greater the hits by photoplays on Broadway the more extensive and impressive becomes the advertising of photoplays throughout the country. And this does not stop at any particular line of plays. It benefits the business as a whole. There are still many people in all cities and towns who have not yet become settled in the opinion that the photoplay is a real, legitimate form of entertainment. They go to see them, but have a feeling that something is lacking. When it becomes heralded through the States that the people are flocking to see photoplays in the great New York theaters this—well, I might call it, feeling of dignity will relax, and the skeptics will become regular patrons."

"But will not the productions be curtailed and your source of revenue correspondingly decreased?"

"No. The scheme proposed will bring into the field additional outlets that will be in a class by themselves. They will not be competitors of the regular photoplay houses. To the contrary, they will bring them new patrons and therefore justify the output. I would qualify my answer as to the effect upon production, however, by saying that the new scheme will be a most important step towards putting inferior films off the market and leaving it to the much talked-of 'survival of the fittest.' The advancement of photoplay art required for the big houses will necessitate a corresponding advancement for the benefit of the smaller houses. Quality and character must follow to retain the newcomers."

"HIAWATHA" IN OHIO.

The Fort Defiance Feature Film Company, of Defiance, Ohio, have procured the exclusive Ohio rights for exhibiting "Hiawatha." Already a heavy demand for bookings has been received and the success of the out-of-door play in this State promises to be repeated in the picture production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Things We Like.

THERE are several things that we like about the programs of the Princess Theater, Henderson, N. C. As Manager S. S. Henderson says, there is room for improvement—there always is—but he has a way of talking that carries conviction. For example, take this:

> MR. PARTICULAR MAN:
>
> We want your confidence. We cannot get it unless we show you, and that is what we will illustrate every day you visit the PRINCESS. We will give a private performance any time during the day for the particular man or woman who has never visited a photoplay.

We do not imagine that many persons will ask for a special performance, but we do believe that many who might not otherwise be attracted would regard that offer as convincing without asking its fulfillment. Were we running a house we should be glad did someone take us up on this proposition, for every time it happened we should have the best sort of a booster.

Another good line is:

> IF "STEVENSON SAYS SO"
> and you find it different
> GET YOUR MONEY BACK.

We constantly preach time, place and cost. Possibly the place does not matter here, but the program carries this definite information:

> PRINCESS PERFECT PICTURES
>
> THE TIME WE ARE SHOWING:
>
> Matinee..........2 to 5:30 P. M.
> Night..........7:30 to 10:30
>
> THE ADMISSION WE CHARGE:
>
> Adults..........10 cents
> Children under 12..........5 cents
>
> THE PICTURES WE SHOW
>
> are the best in the world. We use "Licensed" films, the best, because it takes money to produce the best.
>
> THE PATRONAGE WE WANT:
>
> Ladies, Gentlemen and Children. Others must conduct themselves as such or the price of admission will be returned to them and they will be asked to vacate.

That last may seem a bit strenuous to some exhibitors, but the Southern manager knows that it is not easy to get the better people without assuring order and the people most likely to have their feelings hurt are the ones least desired—since a choice must be made.

Now for the Faults.

The program is long and narrow, four inches by nine, and has plenty of space for the advertising—of which there is plenty—as well as the program. But the program space is not always used to the best advantage. Some stories are fully described and others passed over with bare mention. "The Belle of North Wales" is merely "A story produced in North Wales by the Kalem Company." Surely the fact that the story *was* produced in North Wales is worthy of more than passing mention when there is all sorts of white space in the program division. On the other hand "The Minister's Temptation" gets nine lines of descriptive matter, though from an advertising viewpoint the Kalem story is more important. Unless all subjects are treated alike and given a certain number of lines, the greater attention should be given the stories best worth bragging about. It will pay Mr. Stevenson and any other manager, to get some sort of temporary index that will last until the quarterly index is published in the last issue for March, June, September and December. Primarily, the purpose of the program is to advertise the coming attractions and too much care cannot be given to making the announcement attractive. Mr. Stevenson cuts the program off top and bottom with three point rule. Now, if he will run the same for the side rule, he will have an even better arrangement, keeping the ads in the one point rule he now uses.

But three issues have been published and they are excellent for starters. The whole issue suggests a desire to cater to the comfort of the patrons and it is convincingly stated. Mr. Stevenson does so well in this direction that we would like to see him give more time in preparing the program proper. He has promised to send more of the issues and we hope that he does.

We Welcome Mr. Arnold.

S. A. Arnold, of the Lyric Theater and Airdome, Mena, Arkansas, was just dozing. Mr. Arnold writes:

> Inclosed you will find small throw-away that I have used which is a copy of an item that I ran as news in our daily.
>
> Personally, I am opposed to the giving away of prizes and never make use of them, but sometimes in order to get new business it is necessary to offer some inducements and this scheme is starting off O. K. and promises to pay for the car with the new business I am getting.
>
> In giving this prize I am advised by my attorney that it is not a violation of the laws, as there is no drawing so it can't be considered a lottery.
>
> I expect to open my airdome within the next few weeks and will send you then some of the ways I expect to advertise it. One thing I can promise you in advance in my airdome, there will be no cry of "peanuts, candy, five a bag," etc. My theater is a place of amusement and will be conducted as such, where I will see that the people are entertained and not annoyed.

Mr. Arnold's house seats 600 and the airdome 1,000 and he is less in need of outside revenue than the man with the 300 house, but he is right in his stand against vending through the audience. It is a nuisance even when it is permitted only between films. The auto scheme is entirely out of the lottery class, being one of those voting contest schemes. We show the copy and the coupon.

> LYRIC WILL GIVE AWAY $1,000 AUTO.
>
> COUPONS WILL BE ISSUED BEGINNING MONDAY NIGHT, APRIL 28, AND FINAL AWARD WILL BE MADE JUNE 4—THE RULES.
>
> The Lyric Theater has arranged to give away, on June 4, a $1,000 Flanders automobile, this fine gift to go to the one who holds on the latter date the largest number of coupons.
>
> Beginning Monday night, April 28, with each adult ticket bought there will be given one coupon, and to the individual who on June 4 has the largest number of these coupons will be given the automobile. These coupons will be in different colors for each week, and those secured by the contestants each week must be turned in at the box office on the Monday night following, otherwise they will not be counted. These coupons must be tied in neat package or placed in a sealed envelope, the package or envelope bearing the name of contestant and number of coupons enclosed. These will be turned over to a committee of three business men, who will verify the count and credit each contestant with the correct number turned in.
>
> Positively no announcements will be made of the number to the credit of any contestant until the day of award, and no one will be allowed to solicit coupons in or near the theater.
>
> CONTEST STARTS TONIGHT!

LYRIC AUTOMOBILE COUPON

Must Be Turned in at Box Office Next Monday Night

CONTEST CLOSES JUNE 4, 1913

"Visit New York."

A late Cameraphone Bulletin has a capital catchline for the series of New York City pictures the Kalem Company is now using on the ends of its comedy reels. To the man out of town "New York" has a magic sound and this headline attracts attention to good copy:

> VISIT NEW YORK WITH US ON MONDAY.
>
> The Kalem Company has a man who enjoys prowling around New York City with a camera and making pictures of anything or anyone that is a little bit out of the ordinary. Two of these films have been marked up for us on Monday. You may be quite well acquainted with your New York, but we really think you will see something new in these pictures.

Just for that matter the Kalem New York stuff is new to most New York people.

Program Stuff.

And talking of programs, here's a rather good one for the theater papers. It is contributed by Melville M. Ross, of Newark, but happened at the Princess, Ashland, Ohio. A fan had taken a friend who had never seen pictures to the performance at the Princess, and as they were leaving the theater the novice turned to her friend: "Do all these players remain in Ashland over night, or will they have to take a night train?"

It taxes the imagination a trifle but Mr. Ross says it's a true story.

Display Might be Better.

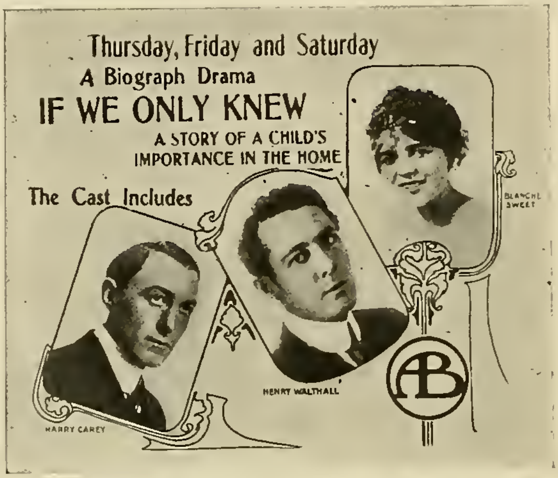
John B. Ashton, of the Princess and Ellen Theaters, Provo, Utah, sends in the joint program used for the two houses, the Princess programs being on the left hand pages and the Ellen on the right. It is eight pages and colored cover with two red and black inks. The front is attractively done, though a stronger and brighter red might have been used, but the advertising in the white pages shows up better than the programs. We think that as a rule the across page make up, with the advertisements heavily ruled off from the program, is a better arrangement than the up and down column. Better still, would have been the two programs on the right hand pages and the advertising on the left, though this last is open to the objection that there is nothing to carry the eye over to the left hand pages. If we had to use the straight column make up we would box in each title with three point rule to make it stand out. A little talk with the printer will bring better results with very little additional cost or none at all.

It is not enough to send your copy to the printer. You'll have to follow it up and keep after him until some good make-up is evolved. Mr. Ashton knows what's what, as his cover page shows. The rest is a matter of time and experiment. We should like to see at least one page devoted to chat of films and film players. This should be in eight point or seven point on an eight point slug or body.

The great trouble with the program as it stands is that the titles of the releases are too small to fight the larger type used in the advertisements. An immediate improvement can be made by throwing the Princess programs to the left, to the outer column, or bringing the Ellen programs in so that they stand beside those of the Princess.

Real Slides.

Rex W. Midgley, of the Liberty Theater, Salt Lake City, Utah, sends in a wrinkle that should appeal to those who want the best. This takes a little time and trouble, but the result is so far superior to the usual lettered slide that it's worth the trouble and more to the man who doesn't like the makeshift and who can afford better, not that this idea is so tremendously expensive, at that. We show a cut that does not do justice to the original which is a photographic print from a slide made from the recent Biograph player poster, with some type lines and a trade mark from the bulletin and a few original type lines.



Mr. Midgley is fortunate in having his printer and slide man in the same person, and this helps much in making up effective combinations, but even where the printer and the slide maker are in different establishments effective results can be had. Mr. Midgley's slides cost him but sixty cents each—plus brains.

The Stencils.

An operator in New York, who is also a sign painter, offers to solve the stencil problems for the Haynic theaters and others. He writes:

> I do not make a business of cutting stencils, but I will make sets if desired of heavy paper coated with shellac that, if properly handled, will last a lifetime. I can make them in any size letter desired at one and a half cents an upright inch, that is to say an eighteen inch letter will cost seven dollars a set, plus the cost of parcel post.
>
> I am an operator as well as a sign painter and the man I am now working for will not buy the material for signs though I am willing to paint them for nothing.
>
> I will furnish a sample to any manager desiring a set for his own use.

We think that a sign painting operator should have no trouble in finding a manager who would appreciate his double talents. Anyone interested in the stencil proposition can have the address for a stamped envelope.

Still on Earth.

J. M. Blanchard, of the People's Theater, Sunbury, Pa., is another to rise from a supposed grave and show that he is still on earth. We are beginning to believe that in time even Wesley will bob up again. Mr Blanchard had "The Prisoner of Zenda" the other day and announces:

Daniel Frohman
James K. Hackett
—in—
The Prisoner of Zenda.

We think the printer must have left out the word "presents," for Mr. Frohman does not appear in the picture. Mr. Blanchard put in an eight-piece orchestra to play the special music supplied, and he sold reserved seats, wisely realizing that the subject would attract many people who would gladly pay an increased price for increased comfort. At that there were seats at five cents, which is too little for a five-reel special. We think he would have made more money and at the same time would have gained greater prestige with seats at from ten to twenty-five cents. The day of the five cent show is passing and with a splendid production and a nationally known star this would have been the time to educate the patrons to the higher prices with the assurance that a return would be given for the increased price. Mr. Blanchard took half-pages in the paper for the special and then did not feel called upon to use every square inch of it for type. Instead there was a dignified announcement of the subject in the center and four small boxes in the corners. As a result he does in a half-page what a full page of type would not have done. He drives home the big points and lets them do the work. It takes nerve sometimes to pay for white paper at so much an inch, but if space is better than type, it pays better to use the space.

Postals, Too.

He also sent out postals to a select list. These carry the name of the theater at the top, followed by a cut and this text:

> We take pleasure in presenting
> Mr. James K. Hackett in the
> *PRISONER OF ZENDA*
> at The Peoples' Theater
> *Wednesday, April 9th*
> BOTH MATINEE AND EVENING
>
> *A feature will be made of the music. An eight-piece orchestra under the direction of Mr. Kissinger is at work on this music and it promises to be a real feature.*
>
> The picture is not equaled, the story is one of Romance and Adventure. A limited number of seats have been reserved and are on sale at Smith's Book Store. The number is limited as only half of the house is reserved.

The lines are so displayed that the name of the attraction stands out. It is one of the most intelligently balanced advertisements we have seen in some time.

Another attractive advertisement carries the titles of the big releases in white against a black ground. This necessitates the making of a cut, but there is a return in prominence that pays for the trouble. Another effective device is to double lead in a hairline rule under each line of an eight point story of the film. For a change it is better than full-faced type because it is unusual. We reproduce a few lines:

"Three Wise Men"

A curious and exceptional miracle picture, with, among others, two wonderfully beautiful scenes after famous paintings; first "The First Christmas" and the other even more widely known, "Behold I Stand at the Door."

Don't Irritate.

Now that the hot weather is here and you've got to keep people interested to get them into your house, do not irritate them with supposedly catchy lines as "Is it hot enough for you?" Don't mention the heat, talk about the cool interior of your house. The time-worn question adds to the aggravation of the sweltering passer-by and doesn't help you any. Do something different.

Get a big packing box and build a false bottom a couple of inches from the top. Fill this lid with cheap palm leaf fans, cover it with wire netting and turn it on its side in the lobby. Then put out a sign.

We don't need these inside—that's why they're here.

That's far more likely to get you business than some heat-inducing line, and it will send your patrons into the house with the feeling that they are going to be cooled off.

Cool off here or inside.

will appeal to the feminine trade and a thermometer with the mercury faked to stay at freezing would look mighty good on a hot day. Get one of these large spirit thermometers such as are given out with advertising on them. Break off the lower end of the bulb and let the fluid run out then run a fine silver wire or even a colored broom straw up the tube to the proper point. Replace the bulb guard and below the outfit put up a sign

If you don't believe it, go inside and see.

Most people will stop to see how hot it is and have it impressed upon them that the house is cool. The sign should not be so large as to give the sell away.

An electric fan with ribbons tied to the frame work will catch the eye. A sign that reads

Cooler than an Ice Cream Soda.

will do the rest.

There are a lot of catchy ideas that will suggest themselves to you if you think along those lines, but think for cool signs, not warming ones.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The Dinner

THIS is about your last chance to get a ticket for the dinner. The dinner list will close, Thursday, May 29th., and reservations cannot be made after that.

The dinner will be held at Keene's Chop House, West 36th Street, Saturday evening, May 31st. Tickets are two dollars each and may be had of the members of the Inquest Club or of the Dinner Committee, Box 70, Madison Square Station. Write for your ticket now.

Got a Real One.

The Inquest Club has another honorary member. He is John Edmund DeHoff, who is a real coroner down in York, Pa. With a Coffin, a coroner, a minister, two physicians and several reporters, the Inquest Club is pretty well provided, except that John W. Kellette suggests that we need an undertaker. If Hughie Mack will make proper application he will be declared in.

Now It's Johnston.

Calder Johnston, lately of the Morning Telegraph, has been appointed editor for the Universal company. This is a statement of news, not a tip to address all your scripts to Mr. Johnston personally. That will not help any.

That Lubin Change.

Thinking writers will see in the announcement of the new system in vogue at the Lubin studio something more than a belated recognition of the Editor. It is good news to every man who writes good stories to know that his matter will be passed upon by persons competent to judge literary work, but there is another side to the matter. It is a recognition by one of the leading licensed firms that literary merit does count for something, that the well written story counts for more than the poorly prepared plot with one or two big scenes designed to appeal to the dramatic instinct of the producer. Now the story must still have its big moments, its strongly dramatic situations, but it must be a story, as well, a complete and comprehensive narrative that can be sent to the director in proper form and so well balanced that production cannot throw it out of proportion. There is still the danger that working from the script the director may make fifteen hundred feet for a one part story, a third or more of which must be eliminated in the cutting room, but this is no more than is done now and at least the director will not be left free to make all sorts of changes and "improvements" as his fancy may dictate.

Still more important is the emphasis the move gives to the conditions in other studios. It is not altogether guess work to predict that other studios will fall in line in a short time. The close observer can tell from the pictures on the screen just what studios give the director absolutely free choice in the selection and handling of his stories and those in which the Editor and production manager have more to say.

In his efforts to bring about the more rational condition, Mr. McCloskey deserves the thanks of every thinking photoplay writer.

Last Excuse.

The April Photoplay Author came along a little late for Mayday parties but still not more than a week after April had passed. We had grown accustomed to looking for a late issue and an excuse, but it appears that the May issue will be published in May, and the June issue much earlier in June than the middle of the month. Certain arrangements have been made looking toward greater permanancy—and promptness.

The April issue lacks the continuation of the Pop Hoadley series because the copy for that issue was among the stuff burned when Pop lost his Hoboken home by fire, but Arthur Leeds, William Lord Wright and others well known, contribute readable articles and a new writer, Bailey Bartholdy, argues cleverly but unconvincingly for the crime story.

Envelopes Once More.

Two letters came in during the past week on the everlasting subject of envelopes. One writer wants to know why we say ten and eleven envelopes when a nine and ten will do. The other writer stated that she had been sending out her stuff in photomailers but that an editor told her to use No. 10 envelopes. She adds:

> Will you also let me have your opinion as to the proper weight of paper to use. The paper on which this is written is what I regularly use. One editor, of whose views I fortunately heard before I submitted any work to her, has poor vision, and therefore gets very much peeved if a photoplay submitted to her is written on paper thin enough for the clear type of the sheet on top to be blurred by the typing on the sheets below. What weight do you recommend?

That's a bit "catty." Very possibly the editor lost her clearness of vision trying to read stuff written on paper so thin that the work below showed through, and her nearsightedness should not be thrown up to her. No practised writer *ever* uses a paper so thin that the type matter on the second sheet shows through the first. It saves two or even four cents in postage, but it spoils temper and eyesight alike and there is not an editor in the country who will read stuff written on sleazy sheets or onion skin. With some paper stock it is possible to use a paper lighter than twenty pounds to the ream, but it better not to make the experiment.

Twenty pound paper means paper that weighs twenty pounds per ream, 17 by 22 inches. It may be linen or bond, but it should be tough, opaque and of a good finish. It should be all paper and not loaded down with clay or other filling that permits it to crack across the moment it is folded. As a rule, bond paper is the best and as a general thing it should cost not less than sixty cents. We use a twenty pound bond that costs $1.25 a box or $4.40 for two thousand sheets at one time. The paper we use for carbon copies is of the same weight and value but of a different color.

White paper is preferred, but a buff, light yellow, light blue or light green may be used. As a rule, if color is wanted, it is better to purchase a whole ream and have it cut, but specify that all sheets shall be 8½ by 11 when cut or half is likely to be 11⅛ and the rest 10⅞. A black record ribbon should be employed.

Envelopes should be No. 10 for the returns and the larger No. 11 for the going envelopes; those in which the script is mailed to the studio. The smaller No. 9 can be made to do, if the script is properly brief, but it requires very exact folding and is clumsy. To send an 8½ by 11 manuscript in a photomailer requires the 10 by 12 size. It is a torment to postmen, is liable to be subject to second class handling, no matter how much the postage paid, and is bulky and unwieldy in the studio. If you follow a trade use the tools of that trade. You would not start out to be a carpenter with a stone for a hammer and a penknife for a saw. Do not break from usage when you write. Do as the other writers do. Use the good enough but not the too good or the unusual. The editor respects the workmanlike script. He derides the fancy and condemns the flimsy.

And by the way, we know where there is a bargain in large envelopes. We'll pass on the tip to anyone in New York who wants it. Send a stamped and addressed envelope for the address.

Pointers from Boston.

Dick Cotton, one of the Boston Circle, contributes these pointers for the benefit of others:

> A good story goes in any form, but it has to be darned good. Still I have known a synopsis to be rejected and the developed photoplay accepted by the same editor.
>
> If you want to get in with one of the companies that seems a trifle skeptical, keep after them. Show them that your good script is not a flash in the pan, but that you can keep on delivering that quality of goods. After a while they will sit up and take notice and then begin to buy.
>
> It helps to use a front sheet on which appears a list of your releases stating titles and companies. It shows that your work has been considered good by others.
>
> Don't bother editors, but if one returns your script with a hint as to the trouble, write him a brief note of thanks. He's only human and he appreciates courtesy as much as you do.

To the latter we would add that when you write and thank the editor don't ask him about three or four more scripts you are sending him. That sort of spoils the thanks.

It is put up to the tyro that genius is merely an infinite capacity for pains, or for hard work. It is preached to him that he must work, work, work, everlastingly work. And so he must. But he gets the wrong idea. He thinks if he hasn't slaved about so many days over a story it can't be good for anything. So he goes to work to see why it came to him so easy, to instill the genius of hard work into it. He can't see anything very wrong with it but it must be wrong because it came easy. So he mulls and sweats and presently he has turned a perfectly good little yarn into a mess of punk. The trouble is he doesn't know when he's worked enough.

Your note has made me cheerful as a cricket whereas it ought to have dumped me into the depths I suppose. But it has given me the light. Here's what I'm going to do with stories, and with modifications it will fit scripts. I'm going to write it as I see it. I never consciously do sloppy work on a first draft. If I strike a snag and things ahead look clearer I sometimes make a clean jump; but what I do write is the best I have in me at the moment. Having written, I'm going to lay it aside for a spell. Then I'll read it, not with the idea that it's all punk but with a firm conviction that it's the best I can do. If I see a change that seems to better it I'll make it. If the change doesn't jump at me I'll assume the thing is the best I can do and shoot it ahead, always with the determination to make the next one better.

I think the lessons learned can be better applied to the *next* story or script than to the one which happens to be in the works at the moment. Put your *work* on that one instead of hammering all the goodness out of a thing for the pure sake of "working" on it.

I am not trying to make an opening for the lazy man to shyster and salve his conscience. Simply, I say, don't mull over a story. Let it stay on ice as long and as often as you please. But when you take it off, read it fast and with a feeling that it's *good;* if you see a change, *make* it—but don't hunt trouble. When you no longer *see* the change, even if you're not satisfied, either send it out or lay it away and try again. But don't fuss with it.

We think that our confessor overlooked one statement. He doesn't say that he has his story reasonably clear in his mind before he goes to work. We do not believe that he starts to write until he has something to write, then he writes under pressure and turns out matter that is spirited because it is worked hard and fast. Such a writer—and there are many—cannot give the patient revise to the work that others can. It must be good in the clean copy or it must be laid aside for a fresh start.

It is not possible to lay down writing rules for all, since there are so many differing temperaments, but if you are constituted as is this writer, don't try to revise. You'll find it easier to put the energy into a new story and you'll find the new story better worth while. If you are a newcomer find out which way works best with you, but do not use this letter as an excuse if you happen to be one of those who arrive at success only through patient labor. If you can't improve through revision, make it a rule to try three times. If the story is not right by the third time set it aside for a few months and try again.

More than one "natural" writer has been utterly spoiled through the discovery of technique. He possessed an unconscious technique, but when he started to learn the rules he became engrossed in technique to the exclusion of inspiration.

The "Leaderless" Script.

We saw one of those "leaderless" scripts the other day. We see them most days, for that matter, but we have yet to see a script that would not be the better for one or two leaders and we have seen leaderless scripts that needed a dozen or even more. If you need a leader and have not written it in, you are worse off than if you had written a script with one or two leaders in excess of those actually required.

It is a poor trick to throw your leader into the action and leave it for the editor to dig out again, but it is done daily, even hourly. A part of the action reads like this:

> Bess comes into the room. Tom does not speak to her because he thinks it was she he saw kissing Ned. Bess is hurt by his attitude, but is too proud to ask an explanation.

That might be all very well if there was a scene where we saw that Ned sees a girl who looks like Bess kissing a man, but where there is no such scene the action will disclose nothing. It will be apparent that there is a quarrel of some sort, but the action will not tell what it is. A scene should have been written and preceeded by a leader, "Ned mistakes another for Bess." Then in front of the scene as above another leader should tell "Bess is too proud to ask an explanation of Ned." Now the leaderless scene has developed into two scenes and two leaders, but if that's the only way to tell the story it is the way the story should be told.

Another script told that the hero sought the villains and demanded certain explanations, but in the manner in which the story was developed the scene gave no hint whatever as to the subject of the conversation and the action became merely the spectacle of a man talking to some other men about something not made clear. There were three equally reasonable explanations of the scene, but the correct explanation was found in a fourth subject.

This is not always due to a desire to avoid leader. Sometimes it is to be explained by the intimate knowledge of the author in his subject. He knows that the talk concerns a certain matter, and because it is patent to him he thinks that it must be clear to all. It is one of the most common failings of the beginner that he does not stop to think how the action will look on the screen, yet unless the action is perfectly visualized imperfect action will be the result nine times out of ten.

See it on the screen with your mental vision both before and after you have written it down. You'll use more leader, but on the other hand you'll sell more scripts.

Fitting Individuals.

Even if you are a beginner, don't write to suit the personality of your favorite player. Don't write a script for Warren Kerrigan or John Bunny. Write a photoplay. Don't write a photoplay for a fat man or a thin man or a medium sized man. Write a script that a fat or thin man can play, then if the company with a fat man turns it down you can send it to a company with lightweight comedians and stand some show of acceptance. But if the script is based on the reduction of weight, for example, then only a fat man can play it and once you've exhausted your fat men you are at the end of your rope.

And if you just simply *have* to write a script about John Bunny or Peter Lang or Billy Quirk, do not call your hero John Bunny or Peter Lang or Billy Quirk, because if the script comes back you must recopy it before you send it out again. Write stories for comedians somewhere between 100 and 400 pounds and you'll catch all weights. And above all things, don't write a reduction story for Bunny. Others have done it before you—many others.

Perhaps An "Awful Reason."

Hopp Hadley, who edits for the various brands of the Carlton Motion Picture Laboratories, sends us a gem of a letter from a Norfolk genius who doesn't even know that Majestic has moved from 145 West 45th Street. He writes:

> I have sent your firm a few photoplays since last week, and have had them returned. Before I sent them to you, I was praised by my friends for them liking them, so I do not see why you returned them unless you had some awful reason. I was sure to receive check for them. Is it possible that any firm would copy a photoplay, then return it.
>
> Hoping to hear from you soon by explaining me all.

That's the trouble about half the time. The friends of the author praise up his puny efforts and the only answer to the rejection is that the plots were stolen and the scripts returned. The Carlton has been fortunate in having men like Terwilliger and Hadley at the head of their script department; both men of knowledge and integrity, yet they get up against the inevitable question and probably this gifted Norfolkian is telling all his friends what thieves the Majestic people are.

That Little List.

Here are some more threadbare plots for our little list. Arthur Leeds suggests these.

The sheriff who is rescued by the outlaw and who later allows him to escape to prevent his being lynched.

The revenue officer who falls in love with the moonshiner's daughter and who is forced to choose between love and duty.

The Southern boy who enlists in the Federal army and is disowned by his family and the young Union spy who falls in love with the daughter of a Confederate officer.

We might suggest that the Union soldier who falls in love with a Southern girl who is *not* the daughter of a Confederate officer would be a distinct novelty.

Ashton Crawford brings these to the dump heap.

The man waiting to escort a girl to the theater and who reached old age before she came.

The war play in which the heroine (generally dressed as a boy) brings the reprive after a ride of not less than five scenes.

Any old "it was a dream."

Mind you, good plays can be done from almost any of these taboo subjects, but unless you can startle even yourself with the result, keep off for the good of the community.

(To be continued)

Has a Level Head.

We cannot imagine many writers having two scripts apparently stolen by the same company and keeping cool enough to investigate, but that is V. I. Gilliam's attitude. Mr. Gilliam, who is a St. Louis man, sent a story to Crystal. It came back and a second was sent. Then the first story was practically duplicated and later a second came out, the second script being returned. Investigation showed that both stories had been started by the studio before the scripts had been mailed, but it would have been almost impossible to have convinced some writers that theft had not been committed.

On the other hand a New Orleans writer describes how one of her ideas was taken. She doesn't know that we turned down a practically similar story nearly four years ago. We think that of the two Mr. Gilliam is far more likely to succeed in the long run, yet the woman calmly writes "Now this last was an idea original with me." It is not original with her unless she is older than she is probably willing to confess. We used that particular idea fifteen years ago in a fiction story and we didn't feel certain it was brand new even then. She pleads not guilty in her last paragraph, admitting that the same idea may occur to two or more persons, and yet all through the letter the cry of "Thief" sounds, and it is going to hurt her in her work if she does not get it out of her system.

Inquiries.

NOTE—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

H. W.—We fail to see where you should be offended. Thanhouser did not ask for scripts. To the contrary they lay emphasis on the fact that they do not accept them. Why should they hire a man to put rejection slips in envelopes merely because you want to offer scripts when they are trying to tell you they do not want them? Refusing to accept the letter in the first place and returning the envelope to you unopened also serves to free them from the senseless charges of stealing scripts that might otherwise be made. Send scripts where they are wanted, and if you are a writer it is your business to find out where they are wanted before they are sent.

T. de V. H.—Thanks for your interesting letter, but if we started talking about producers breaks we would have to run three or four extra sixteen page forms.

R. A. D.—Sorry, but the Identifier has not yet caught that cast. Thanks for your tips. Come in any time. We're used to it.

W. W.—It would seem that you have reference to Selig's "When Women Rule," which was produced February 26th. The World did not criticize the production.

A. R.—Miss Hackett has been with the Lubin company nearly two years. We cannot give Pathe identifications. Miss Lawrence has given no signs of emerging from her retirement. She has money and a handsome country home. She should worry!

A. L.—Write again, registering your letter and enclosing, a stamped reply cover. If no reply is had you might place the matter in the hands of a collection agency.

RICHARD ROE.—Miss Marie Wierman was the sweetheart in "Memories of His Youth." Give the correct Kalem title, please. We do not place it. Charles Murray was the rejected suitor in "A Delivery Package." Robert Burns was the husband in "The Fixer."

C. A. C.—We cannot answer the first two questions. Miss Hazel Buckham was Ellnore in "A Southern Cinderella."

C. B. C.—The mile race was not filmed. The Intercollegiate meet was not filmed in 1912 but was filmed by Lubin in 1911 and released June 12th, as "The Athletic Carnival." The Poughkeepsie race was shown in Pathe's Weekly No. 29, released July 15, 1912. The Olympic Games were released as a three reel special, "The Olympic Games at Stockholm." Pathe, October 24, 1912 and "American Olympic Victors," Powers, July 24, 1912.

M. C.—The Kay-Bee Shorty has not yet been identified, but we have hopes. We do not place Joe in "The Lost Dispatch." We have no late Thanhouser casts.

ANXIOUS.—We do not decide bets. Roy in "The Sharpshooter" was Charles Ray. We lack the Eclair cast.

RUBENA.—Halftones are cuts in which the half tones, the greys, are given as well as the blacks and whites. They are the cuts usually used. C. T. Travers was the artist in "Through Many Trials."

H. S. M.—Make a courteous inquiry. It may be that the script is being held for consideration, so don't spoil it, but we would ask in your place.

C. W. B.—Mr. Delaney replies that the nearest he ever came to living in Nebraska City, was when he played there one night.

J. A. M.—William Bowman is with the western Vitagraph section as director. See reply to Anxious. The boy was Cyril Gottleib.

B. S.—Sign your name after this. Miss Anna Little was Judge Blair's daughter in "With Lee in Virginia."

N. M.—That American is incorrectly named. Ford Sterling was Sambo in "At the Elite Ball." Walter Miller was Rose's sweetheart in "The Perfidy of Mary." The Biograph Identifier does not place Lothario. We've answered that last question.

MARIE.—Sorry we cannot reply to your questions, but the companies do not give out names. Harry Benham was Miss Anderson's opposite in "The Mystery of Wall Street." Never mind typewriting your questions. Your hand is easily read.

D. D.—Elmer L. Morrow, was the bogus priest in "When Life Fades." Miss Grace Cunard had the woman lead in "The Sharpshooter."

Projection Department

Edited by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, as well as time and place of meeting.

Moving Picture Operators' Protective Union, Local No. 181, I. A. T. S. E., Baltimore, Md.

G. Kingston Howard, president; Thos. P. Finn, 1st vice-president; Wm. George, 2nd vice-president; Harry Cluster, 3rd vice-president; Wm. Evans, business agent; Sam Isaacson, financial secretary-treasurer; John Winn, sergeant-at-arms, and N. Basil Morgan, recording secretary. Meets first and third Monday of each month at 11:30 P. M., Federation of Labor Hall, 502 East Fayette Street. President, secretary and business agent's office, Room 204, Lobe Bldg., 15-17 South Gay Street.

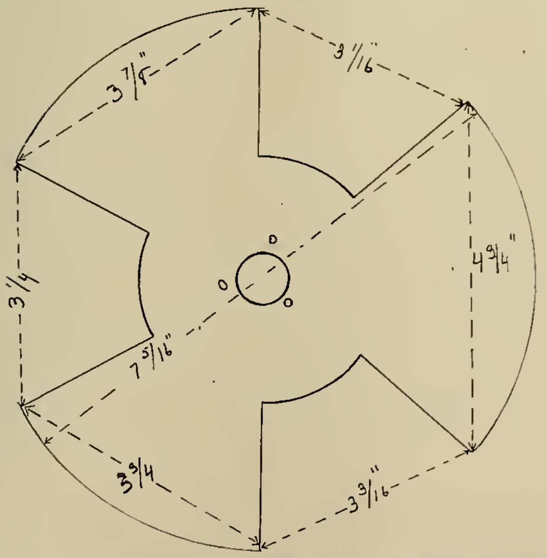
Sherman and Denison Texas Local Union No. 280, I. A. T. S. E.

Howard Weihs, president; Alex. Mergel, Jr., vice-president; Ed. Bonham, corresponding secretary; James Shipton, financial secretary, and O. B. Schied, treasurer.

Power's Six Shutter.

Mr. Allie Baron, Lodi, California, writes:

> I have received my handbook and find it very instructive. Shall heartily recommend it to all my friends. I have been operating twelve years and for two years have been one of the department fans. Enclosed find drawing of three wing shutter blade for Power's Six machine. This shutter will kill the travel ghost and is easy to set. On a. c., running 55 feet of film per minute, it will give you a flickerless picture. On d. c., with the same shutter, you can run fast or slow, if you so desire, and will not see any flicker at all. I trust I am not bothering you after a silence of two years, but I want to see the good work go on.



Glad to hear from you, Brother Baron, and that you like the department and the book. As to the shutter, its wide blade is the same as that now being sent out with the Power's Six. I publish this picture for the reason that operators can readily make a shutter of a piece of pasteboard, removing the blade of their present shutter and clamping the paper one into the hub instead for a trial. If they like it, all right. If they do not, why no particular harm is done.

In this connection, I want to call attention to the advisibility of operators using a little judgment as to the Power's Six shutter—or the outside shutter of any machine for that matter. In the first place, always set your outside shutter just as close up to the lens as you can get it. That is important, since the light rays begins to spread after leaving the lens and the farther away the shutter is from the lens, the wider must be the main blade, in order to eliminate travel ghost. It therefore follows that with very short focal length lenses the main blade of outside shutters must be wider than where the lens' focal length is long. Operators having long focal lenses, say more than 5 inches e.f., might, therefore, make a pasteboard shutter, using the shutter blade on their machine for a pattern. Install the pasteboard shutter on the machine and carefully try it out, trimming off 1/16 of an inch at a time from the main blade until you have developed just a little travel ghost, after which, take it off and cut the main blade of your shutter down until it is from 1/16 to 1/8 of an inch wider than the pasteboard pattern, remembering that I am speaking only of the main blade of the shutter. Care must be had, however, not to get the blade of your metal shutter down until it is from 1/10 to 1/8 of an inch wider than the pasteboard pattern, remembering that I am speaking only of the main blade of throw the shutter out of balance. Do your experimenting with a pasteboard pattern and determine just what you want before you do anything to the main blade of the metal shutter. The main blade of the shutter pattern submitted by neighbor Baron would be wider than is necessary for a long focal length lens.

Obtaining a License.

New York City speaks thusly:

> Although I am one of the constant readers of The World, it never dawned upon me until to-day that I could ask a few questions. I can and have operated almost all makes of projectors at private parties. I am now told that an operator needs a license in order to be within the law. I would like to obtain one and to know the requirements for same. Any information will be gladly received.

I am afraid, brother, your knowledge will lack several long jumps of enabling you to obtain a license. Go down to the Bureau of Water Supply, Gas and Electricity, Park Row Building, opposite main postoffice, and put in an application. The examiners will do the rest.

Machine Changes.

One of the legitimate functions of this department, and a very important one too, has been neglected, viz: the describing of the various changes machine manufacturers make from time to time in their equipment. This department ought of right to keep the manager and operator in touch with things of this kind, and I intend to make an effort to see that this is done in the future.

During the past year many changes have been made in existing models of machines. The N. Power Company has added a most excellent mechanical motor drive, or speed controlling arrangement, by means of which the speed of the machine is entirely within the control of the operator, this same being accomplished by means of a fibre friction wheel bearing against a cast iron disc, the same being controlled by a lever, with speed notches the same as the notches on the quadrant of a locomotive throttle. The N. Power Company should have furnished this department with photographs and a complete description of this device, in order that users, as well as non-users of Power's machines may know of the improvement and its details. This company has also made other changes in its equipment and has put out a dissolving stereopticon, which is most excellent in its design, but this department has, to date, not been favored with a line of description, though the space is offered without price.

The manufacturers of the Simplex machine also have made many improvements and many changes in their mechanism. For instance: a plate glass window has been added to the casing door and a slot made in the lens tube inside the mechanism, so that, when running, the operator has a full view of the interior of the machine. Why have not the Simplex people set forth such an important improvement, as well as other changes they have made, in the department, to the end that operators of this and other countries may be made acquainted with the matter? The Enterprise Optical Company, manufacturers of the Motiograph, have also made various changes and improvements in their machine, not one of which has been described in this department, with the single exception of their new lamp, and, that matter I myself took up with them.

The Standard machine has adopted a number of improvements and made several changes, but, like all the other manufacturers, the silence concerning them has been profound. So far as I am aware, the Edison people have made no important changes, and certainly if they have, they have not supplied a single line of description thereof to this department.

It will pay manufacturers to experience a change of heart in this matter. I want you to wake up and take advantage of the columns of this department to set forth the various changes you make from time to time, so that the operators and managers, not only of this, but of other countries, may keep in touch with such affairs and be up to date in their knowledge of projection machinery. It is to your advantage and it does not cost you anything except the labor of preparing a description, illustrated where possible, of the improvement or change. This is a duty you owe to the managers and operators, who look in this department for such information.

As To Lubrication.

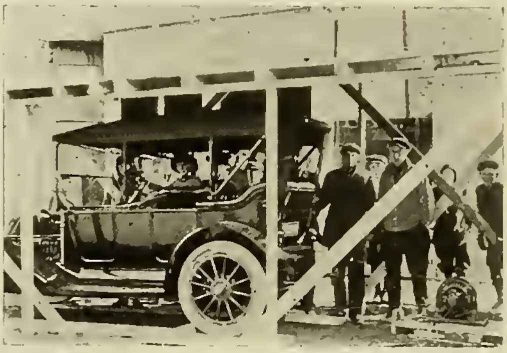
Mr. D. W. Murphy, Washington, D. C., has two or three suggestions to offer as follows:

> Instead of ordinary flake graphite for lubrication of heated lamp parts, use graphite ground in oil, same as is used by linotype men. I also use this in small quantities, mixed with a thinner oil, for the Power's Six intermittent. A long nosed typewriter oil can is the best I can find for oiling my machine. I put in longer top magazine supporting rods, 604, plate 4, page 278 of the handbook, so I could get my fingers in between the top sprocket and the valve in threading up. I find it to be an improvement. I have notched out the front plate opposite screws 744, plate 7, page 284, of the handbook, so as to be able to get screwdriver to them. Also drilled a small hole just above, so I can oil driving gear spindle while running the machine. If you have to patch films while running, eight graphaphone needles driven into an end of a piece of wood, in two groups of four each, to match the sprocket holes in films, will hold the film while it is being cut, scraped and patched. But it is darned (I do not swear, thank you), poor business for the operator to run and patch at the same time. Will be up in your burg this summer sometime, and will try to drop in and renew acquaintance.

Flake graphite is not the thing to use on a lamp. It should be pulverized graphite. I prefer to wet the parts with a very thin oil, like kerosene, and dip them in graphite, or sprinkle the graphite on. The only trouble with the linotype lubricant is that the oil might (and might not, I do not know), leave a residue when it burns off, and thus tend to bind the lamp. Your notching-the-front-plate idea is O. K. The Power's Six front plates are made that way now, and have been for some time. Maybe you do not swear, but if a manager asked me to patch films while running the machine I am afraid the third commandment would look like a collinder when I got through talking to him. Glad to see you when you come to New York, brother Murphy. Drop in by all means.

A Clever Stunt.

What Happened to Mary in Dundee, Michigan, it is a shame to tell. However, it is very well illustrated in the accompanying photograph. The local electric light plant broke down, but the enterprising theater manager borrowed a small dynamo which the light company used to excite its alternator, backed a Regal, 1913 Model, underslung automobile up in front of the house, swiped a belt somewhere, nailed the dynamo down to the ground and belted it to the car, as shown, turned on the power and proceeded to show his Saturday night audiences "What Happened to Mary." He not only saved the Saturday night business, but received a lot of advertising and had people in the house who never had visited it before. All of which shows what an enterprising manager and operator can accomplish, provided they have the necessary hustling ability and the brains to evolve ideas.



That Clicking Noise.

Philadelphia, Pennsylvania, speaks thusly:

> Will you kindly tell me the cause of the clicking noise in the intermittent movement at every revolution of the same. I have two Power's Six A machines and the one which has this trouble runs harder than the other. I use No. 5 asbestos covered cable to my lamp, and have been running six months, nights only, without changing the wire inside the lamphouse. I get a good light, using 40 amperes through a Fort Wayne compensarc. My carbons do not flame. In view of this, would you recommend new wire inside the lamphouse, or would you suggest that I wait until I get some evidence that the wire is too old to perform its service? My take-up does not seem to work smoothly. Have taken it apart several times, cleaned and adjusted it, but that did not seem to do any good. The belt seems a little too loose. If I shorten it do you think it would remedy the trouble? Received the handbook some time ago and feel that the close study I have given it has increased my ability as an operator at least two-fold.

As to the clicking sound in the intermittent of one of your machines, it probably does not amount to anything, except insofar that it is an annoyance. Feel of your intermittent sprocket when it is on the lock and if there is considerable circumferential lost motion, follow instruction No. 39, page 281 of the handbook, moving the bushing only just a little bit at a time, meanwhile turning the crank of the machine. Very likely you can materially reduce the noise by this adjustment. However, as I before said, it is not doing the machine any harm. As to the mechanism running hard, be sure that it is not binding anywhere. Try each one of the gears with your fingers and see that they rock freely. Turn the machine very slowly, with film in, and see if the tension springs are not set too tight. To judge this see general instruction No. 9, page 216 of the handbook. As to your take-up, see general instruction, No. 2, page 214 of the handbook. Possibly your machine runs hard because your take-up tension is too tight. If so, loosen it up until it just barely takes up a complete reel of film. The fact that the belt is slack does not necessarily mean anything, since a slack belt does not always slip readily. As to what tightening the belt will do, I would suggest that you tighten it and try, being careful, however, not to cut off too much and overdo matters. That would be the simplest way out of that particular proposition. As to the wires, I certainly would amputate them back as far as the copper is discolored. Strip off the insulation until you find clean, bright copper and cut off the wires at that point.

Various Things.

Mr. Fred. Bannister, Mission City, British Columbia, writes as follows:

> Our throw is 56 feet. Can you give me a measurement so that I can put in an order? We use the General Film Company service and it is O. K. in every respect. Population here 1,000. Receipts started at $74.00 last October and are up to $125 now. Can we put on the Power's loop setter ourselves if we get one? Your lighting system is a great success—the cone system described on page 401 of the handbook I mean.

As to lens measurements, you will find that matter fully dealt with on page 356 of the handbook. You can figure it out for yourself, and, if you calliper the aperture accurately, the results will be approximately correct. If I were you, I would get a half-size stereo lens, since I assume from what you have said, they have sent you a one-quarter size. I suppose the figures you give refer to weekly receipts, and $125 certainly is pretty good for a town of 1,000. The General Film Company service seems to be giving very general satisfaction so far as my reports go.

Shutter for A. C.

Mr. Felix Larocque, Soo, St. Marie, Michigan, writes:

> We are using 124 volt, 60-cycle, a. c., projecting a 14 foot picture at 63 feet. The machine is a Power's Six. We are just installing a radium gold fibre screen, but expect to have too bright a picture, using our present Hallberg economizer at its lowest ampereage, which is 40. We have used 50 amperes on ordinary dead white screens with excellent results. What amperage would you advise with the new curtain? Also would the use of a three-wing shutter, run at proper speed, be an advantage? What speed would you deem correct, using three-wing shutters?

I do not think 40 amperes will give you too much light. If you use less than 40 amperes, a. c., you will not get much if any crater at all on your carbons. If it were myself, I think I would continue right along with that 50 amperes. I am a believer in a picture with brilliant whites, still, with the semi-reflecting type of screen, you may possibly find that 40 amperes will be better. The three-wing shutter is all right, provided you do not exceed 65 turns of the crank per minute and provided the cycles are actually 60. Sometimes "60-cycle" current is really nearer 65 or 55. The only way you can decide this particular matter is to try it out. Put on a three-wing shutter and see what speed you can run the machine without the light flashing—that is to say, dying down and coming up suddenly.

Canton, Pa., Answered.

Mr. Charlie Andrews, Atchison, Kansas, answers Canton, Pennsylvania, as follows:

> If you get a good steady picture, my advice is do not move your intermittent at all, since the trouble does not lie there. First see that No. 660, Fig. 116, page 274 of the handbook, clears your sprocket, when there is no film in. Then loosen tension adjusting screw 734, Fig. 115, page 272. Next take off apron No. 669, Fig. 115, page 272, and put rubber tubing on the roller, and put it back, after which I think you will find everything will be O. K. Business here in Atchison is good, as also is projection. I have been here four years and intend to stay four more, because it is a fine old burg. As to Mr. Glenn Bossard, of New York, he can fix his mercury arc rectifier as follows: Loosen set screw on top of magnet arm and hold bulb still while he moves the arm up just a little, after which tighten the set screw. Then try his arc and if it does not start at once, move the arm up just a little more.

All of which is submitted without comment, except that I suppose Brother Andrews means to remove the roller spindle from the apron and put a section of small rubber tubing over the rollers between their flanges, letting it extend from one roller flange to the other. I do not see why he loosens his tension, however, supposing it is only tight enough as it is, which quite possibly is the case. Better proceed a little cautiously on that particular part of the advice, I think.

That Collar on the Power's Six Cam-Shaft.

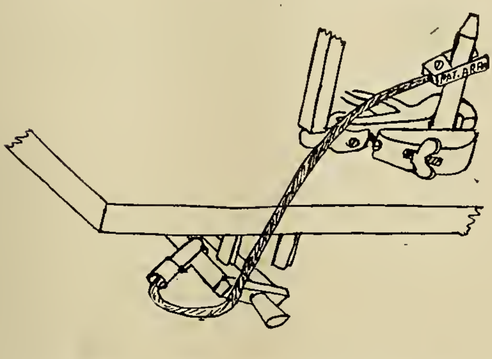
In April 5th issue, Brother Blaine Day, Sherman, Texas, sent a photograph of a collar he had put on the cam-shaft of his Power's Six A machine to eliminate end motion. I criticised it by saying this would have the effect of moving the cam to the left, thus decreasing the bearing of the geneva pins. Brother Day now says that he sets the collar up against the boxing, as shown in the illustration, page 45, April 5th issue, and then, as wear occurs, he puts in a new thin washer, or an additional thin washer, between the hub of the flywheel in the boxing.

Well, Brother Day, if you do that, I do not see what you gain by putting the collar on, since the hub of the cam is against the boxing at the other end, and you simply remove the wear from that end and place it on the collar. What is the advantage, old man? In the parlance of the street: "I don't get you Steve."

A New Device.

Mr. Dan C. Stearns, Jr., Cleveland, Ohio, contributes the following:

> Feeling that I owe the department considerable, I enclose drawing of a device, the same being an emergency line to use when a wire terminal burns off, thus permitting the reel to be run off without delaying the show. You are at liberty to publish it for the benefit of the boys, if you care to do so. This device is patented and made by Mr. Ted Price. I think he intends to manufacture it and put it on the market for $1.00 each. I am using one of them myself and find them very satisfactory in case of emergency. The contrivance is quite simple and forms a perfect contact with the carbon. The other end clamps on the blade of the switch. Its adjustment requires about forty seconds.



Unquestionably, such a device would be of decided value. It is so very simple that it is a wonder nobody thought of it before. In fact, it seems to me something of the kind was sprung on us two or three years ago, though as to this I am not certain. As a matter of fact, however, if the operator gives his equipment the closest, careful attention he should give it, his terminals will rarely, if ever, burn off. If the directions on page 200 of the handbook are followed, no trouble of this kind will ever be experienced. However, brother Stearns, I thank you for taking the trouble to describe this little device through the department.

For Discussion.

Mr. Joseph B. Basson, New York City, contributes the following letter, which I shall lay before our readers without comment, since I would much rather see these things discussed by the brothers in general, before giving my own ideas, except to say that brother Basson seems to make no provision in his proposed amendment for a mixed local in a town where there are not stage employees, spot-light men or moving picture operators enough to form a union, but there are perhaps enough to form a joint local:

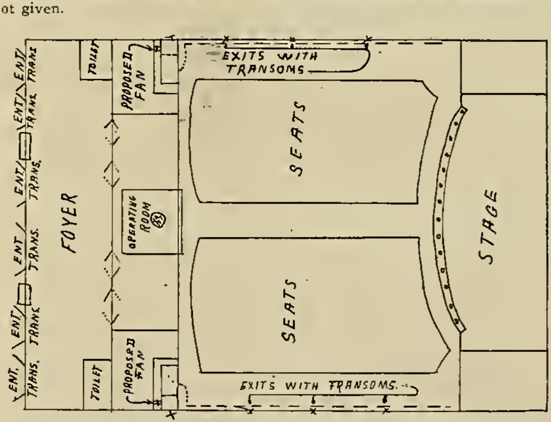
> Your article on the I. A. T. S. E. convention, May 3rd issue, is just what is needed, since it gives operators a chance to lay their views before the brothers for general discussion. I therefore congratulate you on the step you have taken. I am going to offer a few suggestions which I would like to see discussed in the department. Owing to the fact that the I. A. T. S. E. was organized in 1893, there was good reason for their failure to make provisions for the moving picture machine operators, as there were very few, if any, at that time. When moving pictures were introduced, people thought them a novelty which would soon run their course and die. Evidently the I. A. T. S. E. thought the same thing, so they simply put the picture machine operators under the jurisdiction of the spot-light operators (an entirely different trade) as auxiliaries. Some time later, when they found moving pictures were no longer a novelty, but, probably still not sure they were here to stay, the I. A. T. S. E. started to call these auxiliaries "branches of the spot-light unions" This course was only taken, however, in a few places where the M. P. operator auxiliaries rebelled. In Philadelphia, they still have an auxiliary with over one hundred members, in spite of Article 8, Section 2 of the I. A. T. S. E. constitution, which reads: "The moving picture operators' locals to be organized and given a number, and no auxiliaries to be allowed where there are a sufficient number of men to form a local." So you see two upward steps, or what are supposed to be upward steps, have been taken. Now, it is time for another move forward and it is also time to make sure it *is* a move forward. No sane man will longer doubt that moving pictures are here to say. They are growing more popular every day. Picture machine operators are no longer uncertain factors. We are a full grown body of men, therefore it is time we were recognized as such and put on an equal basis with the rest of the I. A. T. S. E. members. The taxes are the same for all. Why not the rights? And now I am going to suggest a way out of the present tangle. First, I want to call your attention to Article 6, Section 2, of the I. A. T. S. E. constitution, which reads: "Charters shall only be granted to fifteen or more competent theatrical stage employees in any city where two or more recognized and regularly operated theaters exist." Picture machine operators are not stage employees, so can never get a charter according to this section. Therefore, I would suggest this section be amended, to read: Article 6, Section 2 (AS AMENDED), "Charters shall only be granted to fifteen or more competent theatrical stage employees in any city where two or more recognized and regularly operated theaters exist, or to fifteen or more competent moving picture machine operators in any city where an operator must have a license, and where fifteen or more operators are regularly employed." Article 8, Section 1, reads: "In cities where regularly chartered local unions of electric, calcium lamp and moving picture machine operators exist, that all operators shall be members of these regularly chartered local unions, and known as Locals 35 and 37 of the I. A. T. S. E., and these separate, distinct charter unions shall be hereafter known as Theatrical Electric Calcium Lamp, Moving Picture Machine Protective Local Unions Nos. 35 and 37, I. A. T. S. E. (Notice length of name) and with full rights to go on tour with traveling theatrical attractions." Article 8, Section 10, reads: (contradicts Section 11) "That Local 35 and 37 shall continue to look after moving picture machine operators as before in the cities of Greater New York and Philadelphia." The two sections should be repealed as they give Locals 35 and 37 a privilege which none of the 248 other locals of the I. A. T. S. E. enjoy. The I. A. T. S. E. consists of 250 locals, not counting auxiliaries and provisional locals. Why should two locals hold a privilege which was taken away from all other locals? The I. A. T. S. E. must either form separate locals for spot-light operators in all cities where picture machine operators are licensed or one local for both in each city. If two separate locals are formed, which I believe will be the case, a bylaw should be passed: That where one man is compelled to operate a spot-light and a picture machine, he must be a member of both locals. This would settle for all time the question of working a job where one man is compelled to operate both a spot-light and picture machine. Knowing the I. A. T. S. E. is inclined to be just and fair, the above is written to call their attention to something that ought to be remedied. It is not my intention to be abusive in any way.

A New Union.

Sherman and Denison, Texas, Local Union No. 280 has just received its charter. Vice-President, L. W. Burk, of Fort Worth, Texas, Local 160, visited Sherman and installed the officers, whose names will be found in the directory at the head of the department. After the installation, the members adjourned to the residence of Secretary Ed. Boham, where refreshments were served and a most enjoyable evening was spent. The new local, as well as its individual members, has the best wishes of this department for success. In the words of the immortal Rip Van Winkle "May you live long and prosper."

Ventilation.

Mr. W. H. Plaisted, Bryn Mawr, Pennsylvania, sends in a ground plan of the theater and wants our advice as to the best scheme for ventilating same. There are four ceiling ventilators, six feet in diameter, over the center aisle. The theater seems to be a pretty wide one, though the dimensions are not given.



I think if it were myself, I would place my fans in the walls of the rooms, marked 1 and 2, at the point marked X, X. I would put a wall in these rooms, as indicated by dotted lines, these walls to extend from the ceiling to within about two feet of the floor. In the inner portion of each room, I would install a water spray at the ceiling and then run a flat pipe about six inches thick by possibly 12 inches wide along the wall, as indicated by dotted lines, with openings at suitable intervals. The water spray would cool the air and remove all dust and impurities. The rooms would, of course, have to be lined with cement and have a drain pipe attached. The cool air would sink to the floor and then arise and pass out through the ceiling ventilators. And now, Brother Plaisted, this ventilation proposition is a big one and I am not going to say positively that this would be the best system, but it is a system recently described in the department as being a successful operation in Tucson, Arizona, one of the hottest cities in the United States, and it looks good to me. The only question arising would be the cost of the water, but, if the spray be a fine one it seems to me this need not be at all prohibitive. Brother Plaisted says he is working on a scheme to quickly stretch a cloth curtain or screen of any kind, and would like to send me plans of the scheme for examination and criticism. Send them along, brother. We will give our opinion and willingly do anything else we can to assist you.

He Never Broke One.

Mr. W. P. Pierce, Greenville, South Carolina, orders one of the books and remarks:

> I am to be chief operator at the Bijou Theater, Anderson, S. C., where two 1913 model Motiographs are being installed. I have my first condenser to break, although I have been operating for four years. The only reason for this is, I think, that I give the lenses plenty of room for expansion, as well as lots of ventilation. Anyhow, I think it is a feather in my cap and a considerable saving too.

All of which is perfectly true, Brother Pierce, though judging by my own experience, there is considerable good luck mixed up in the proposition as well.

Film Rattles.

Mr. J. E. Custer, Hooversville, Pa., says:

> I am annoyed by a rattle in my new machine. This occurs only when the film is in. I am unable to locate the trouble.

I would not say positively what the trouble is, but it is probably due to the rollers at the bottom of the apron being too close together, thus holding the film out and causing it to slap against the apron. If you find this to be the case, you may spread the rollers somewhat by a careful use of a hardwood punch and hammer.

From Hawaii.

Mr. George F. Renton, Jr., Ewa, Hawaii, sends in the following:

> Through your first handbook, I became acquainted with the Moving Picture World, and through that paper and the handbook, I have been one of your unknown scholars. I have become interested in China, having read several letters from the Arcade Amusement Company, in Tientsin. I notice they say they get their films from London. I find no other exchanges or theater mentioned. Can you tell me whether or not there are any film exchanges in China, and, if so, their location; also any other moving picture theaters and their location? If you do not know of any, can you tell me where I can get the information? I know I am nearer to China than are you, but I cannot get the desired data here. If China is practically a new country for the silent drama time is valuable, and I will cheerfully remit for any service rendered.

I would not advise you to embark in the business of amusing John Chinaman without first making a careful, personal investigation. The Variety Film Exchange right there in Hawaii has branches in Japan, Siberia, China, Manila and Singapore. If it is not too far I would suggest that you make a trip to Honolulu and consult them. If they cannot tell you what you want to know, or if you cannot go to Honolulu, write to Mr. B. Brodsky, the traveling manager of all their branches and have them forward it. We received a letter from the Arcade Amusement Company not long ago, asking us to warn men from the states against rushing blindly into China. They say that strangers nearly all fail, and they have to buy up their outfits, not because they want them, but out of charity to help the poor devils get back home.

Discovered.

Mr. F. G. Kittredge, Washington, D. C., writes:

> In the May 3rd issue, you ask us to find the error in the sketch accompanying letter from Hays, Kan. I have found three, besides the one pointed out by yourself. Assuming operating room switches to be O. K., the faults are: (1) The word economizer is wrongly spelled. (2) Most, and I think all, a. c., economizers are really transformers, and a transformer has at least four binding posts, two for the primary and two for the secondary current. In the diagram, only two are shown and the economizer looks like a rheostat, there being no secondary circuit. (3) The brother says he gets 60 amperes at 100 volts. I have not heard of an incandescent lamp which will consume that amount of current. In the last issue you speak with ridicule of the fifteen-dollar-a-week operator, but there are operators in town working from seven dollars up to twenty-five, which I believe is the highest salary paid.

You are right about the economizer, except that Hays certainly never meant that his incandescent lamp would take 60 amperes. That would, of course, be ridiculous. He meant the arc. The incandescent lamp would only consume his ordinary wattage, but it must be a 60 volt lamp. I have not spoken "with ridicule," of the fifteen-dollar-a-week operator. You are not the only one who is stirred up over that particular proposition. What I meant was that we needed men of superior ability in the operating room, and that the kind of men we need cannot be secured at low salaries; also that a low salary is but little incentive for a man to put forth his best efforts. Of course, it must be considered that fifteen dollars a week in the smaller towns is equal to almost, if not quite, double that sum in the large cities. I remember years ago, I lived in a little town, Brookfield, Mo. One could rent a house there, at that time at least, which would cost not less than forty to fifty dollars in New York City, for from six to eight dollars. Vegetables could be had almost for a song, and other provisions were, by comparison with the city prices, low in price. Fifteen dollars at that time, in Brookfield, Mo., would have been equal to fully forty in New York City. In the article complained of, I should not have mentioned the specific sum of fifteen dollars. That has caused me to be misunderstood. I think you all want more money, and I think you all would have greater incentive to put forth your best efforts if you got more money—wouldn't you? Therefore, increased salaries would not only benefit the operator, but would benefit the manager as well. I make this as a statement, not as a surmise, for the reason that if the operator got any considerable increase in salary, he would have to improve his work or the manager would fire him and get somebody else who would deliver the goods in return for the money. That is logical, is it not? Sounds like plain, common sense, doesn't it? I assure you that such a thing as ridicule never entered my mind

Testing for Polarity.

Mr. Frank Hurley, Cumberland, Md., comments on Mr. Boden's polarity test, as follows:

> In the May 3rd issue of the World, I notice description of a polarity indicator contributed by Mr. Boden of this town. I have used Joe's method, but find the following to be a more reliable; clean the ends of both wires and place them in a glass of water. Close the switch. As the ends of the wires are brought near each other, bubbles will form freely at the end of the negative wire, and few, if any, at the positive wire. Joe will admit that this method is cheaper than his, as the cost of potatoes in Cumberland, at the present time, is a way up. In fact, they are not very plentiful at the place where I board. I have used the above scheme for the past few years and I have never yet had it to fail me. Remember it is the negative and not the positive that bubbles.

The water test, Neighbor Hurley, is old; also it is reliable, but I regard the potato test as simpler and better if it works out all right, due to the fact that, with the water there is always the danger of bringing the two wires together and blowing a fuse.

Fifteen-Dollar-a-Week Operator.

Mr. Charles Nissen, Paterson, New Jersey, misunderstands the editor, as follows:

> From the reading of many articles in the department, I have come to the conclusion that the fifteen-dollar-a-week operator is your worst enemy, or at least the one you have least respect for. How do you know that the operators you think get fifteen dollars really get it, or how do you know that the operators who do get fifteen a week are not worth more? In your article to film producers, you again embarrass many good operators. You are telling the film producer that the fifteen-dollar operators spoil his reputation. How do you know? You are in New York, and I understand do not travel very far from there. If it is from your city that you get the idea about the fifteen-dollar operator, I may agree with you. But take for example the New York operator who gets from $22.50 to $25 a week. What about them? By this time you naturally think I am one of the fifteen-dollar men, but it is not quite that bad, for I get a little more than that for six days, working nine hours a day, with an hour for supper. Now take the New York man who gets from $22.50 to $25 a week: he works seven days and often from 10 A. M. to 12 P. M. Do you think because he is working that way and gets that money he is a better operator than the one who gets from fifteen to eighteen, with his Sunday off, and eight to ten hours work on week days? Which do you think is the healthier and has the clearer mind and stronger nerve? Isn't a Sunday off worth from five to ten dollars to any operator who loves his home and family? To my way of thinking, the Sunday worker is after the money and the other after health and happiness. The $15 to $18 operators I speak of are in the small cities and towns, and you can take it from me, the good, smart and sensible operators hide themselves there and are satisfied with life. I am a member of the I. A. T. S. E. Local 543, and the boys here average from sixteen to eighteen dollars a week, and I can assure you that none of them are ashamed of their projection. This is my first appearance in the department, but will probably not be the last. I trust you will think this matter over and realize that you are unjust in issuing a flat condemnation of so many operators by using the term "fifteen-dollar-operators."

I have given this letter space although I have already answered one to the same effect. The brother is right in his remarks, but he has totally misunderstood my meaning. On the other hand, I was wrong in naming the fifteen-dollar operator. I used bad judgment there, for which I must ask forgiveness. The whole meat of this matter lies in the fact that increased salaries have the inevitable effect of attracting higher class men or, what amounts to the same thing, inducing the man receiving the lower salary, to study and raise the standard of his own ability. I had the pleasure of visiting the Paterson union on the occasion of their hall two or three months ago, and I certainly would not willingly issue any blanket condemnation covering such a bright energetic looking bunch of men as I saw there that night. I am trying to help to get operators better salaries, not only because the operators ought to have better salaries from their own point of view, but because those better salaries will, in the end, be more than worth the increase to the managers themselves. I trust you now understand my position and, with a final apology for the unintentional error, I will close the subject.

Local 35, Branch 2, Prospering.

The last meeting of Branch 2, Local 35, New York City, was well attended and the gathering was composed of a representative body of men. The meetings are orderly and well conducted. The business of the local is now done in a business-like manner. Brother Tom Costello resigned as business agent, having accepted a position with the Paul J. Rainey people. The union unanimously thanked him for his efficient work during the past year. The matter of a delegate to the convention was discussed and the consensus of opinion seemed to be that it was advisable to send one, although the expense is heavy. This thing of holding conventions in the extreme East or the extreme West ought to be done away with and, as I have before said, there is neither rhyme, reason nor common sense in holding an annual convention, at a cost of between thirty-five and forty thousand dollars. Bi-annually is often enough, and there are those who favor tri-annually, using the money thus saved to defray the expenses of general organizers.

Not Guilty.

Bradentown, Florida orders a handbook and wants to know could the F. H. Richardson of the Projection Department be the same F. H. Richardson who has been spending the winter in St. Petersburg, Florida, where he is known as "The Electrical Man."

Comments on the Films

Licensed

"INTO THE NORTH" (Essanay), May 19.—A two-part special offering containing much that is commendable as entertainment for the people: there is much in it they will like. But part of it will seem trite to even the casual photoplay patron. The situation with which the picture opens is not only stale, but painfully unconvincing. It is the circumstantial evidence situation showing how an impossible bank was robbed after its cashier had been killed in a most improbable way. But this gives beginning to a story of the north woods with the action and the atmosphere that still interests. In the general conduct of the story of the rough life there is an earnestness and a vim that makes almost all of it seem real. Spectators like to see a fisticuff struggle when it is as well done as at the climax of this. On the whole, it makes a very fair offering and justifies itself as a feature. The photography is only fair; the interiors are clear.

"BY MUTUAL AGREEMENT" (Edison), May 19.—A picture in true comedy vein that gave the audience amusement, subdued but real. It seemed to please. The situation has been developed in a number of ways in other pictures; but the director, Charles Seay, has given to this version a truthful homeliness that keeps most of it emotionally convincing. We do not think the leading woman got just the effect she wanted at the climax; she failed to make it tell strongly, though she won a laugh from the audience. The camera work seems better than the lighting. The script was written by Lillian E. Sweetser. Frank Lyon plays a not very energetic farmer, whose wife, May Abbey, forbids him to smoke. There is rebellion and a temporary separation which leads to a heart-interest reconciliation. The role of the hired man didn't help the picture at all; it would have been better without any hired man.

"HIS LIFE FOR HIS EMPEROR" (Vitagraph), May 16.—Here is a powerful picture. Leo Delaney, playing a dissolute and discharged government clerk, overhears a conspiracy against the life of the Emperor. He goes to Napoleon and asks that he be sent to meet the conspirators in response to the forged note. The clerk is dressed in the Emperor's uniform. The transition from the humble clerk to the man who rules is splendidly carried out. The decoy is killed. The Emperor follows with a number of soldiers and the conspirators are arrested. There are many strong situations. William Humphrey plays the Emperor and Harry Morey the chief of the conspirators. Dallas Welford is the keeper of the wine shop. William Shea, Harry Northrup and Earle Williams are the other chief actors. "His Life for His Emperor" is a true one-reel feature.

"THE YAQUI CUR" (Biograph), May 17.—There are battle scenes in these two reels that are unusual. In fact, the picture may best be described as a big Biograph. The theme is of a young Indian who meets white men and likes their ways. He is taught to smoke cigarettes. He is given a Bible. He is told that the ways of peace are the right ways. When war breaks out between his tribe and another he refuses to fight and is cast out. Later he smilingly sacrifices his life to save that of the lover of the woman he loved and lost. He puts into practice a precept he found in the Book—"Greater love than this." There are many dramatic situations, relieved at times by those lighter touches so characteristic of the direction of Mr. Griffith. Robert Herron plays the Yaqui cur, and plays it well. Victoria Forde, well known to Universal followers, has the role of the Indian girl who rejects him. There are many fine photographic effects.

"THE VITAGRAPHERS AT KAMA KURA" (Vitagraph), May 19.—Some good photographs of Japanese scenes are on the same reel with the foregoing. We find the travelers at Kama Kura before the statue of Buddah, and also feeding the pigeons at the temple of Hachiman.

"OLAF—AN ATOM" (Biograph), May 19.—A picture that is wholly conventional; but makes good use of all its material after the rather dull opening. It is the picture of the race to the office of the land claims agent. Olaf, a tramp, is fed by the settler's wife and later finds that certain evil men have discovered a flaw in the papers of his benefactress' husband. He sends the man riding on his horse to save his claim and himself rides on the trunk-rack behind their automobile, cutting the tires with a knife. It lacks the sentimental ending, which is one thing to be thankful for. The camera work is fair. The players, Claire McDowell, Charles Mailes and Harry Carey (Olaf) do pretty well; the picture gave them small chance to act.

"PATHE'S WEEKLY, NO. 21" May 19.—There is very little news interest in this week's topical. The best items are a good portrait of President Poincare of France, one of Andrew Carnegie, one of Alexander Graham Bell, one of the Papal Nuncio of Spain.

"MARGARET'S PAINTING" (Lubin), May 19.—The story of this picture is conventional; but it is dry chiefly because it has been very poorly acted in most of its scenes. The producer has not been careful of details and has failed to give that illusion of reality that interests. For instance, there were two exhibitions of paintings shown in the picture. In the first there were five works of art and the husband's painting; in the second, the same five but with the wife's painting instead of her husband's. The offering lacks all edge to cut with. The camera work is fair. Elinor O'Keefe is the authoress and the script was produced by L. B. Carlton.

"HIS FATHER'S DEPUTY" (Selig), May 19.—A picture written and produced by William Duncan. It is not, in its idea and general scheme, different from most of his stories; but the good qualities are also in evidence and one of these is freshness in the incidents, and another is speedy action. As often, when pistols prove unable to land the young deputy his criminals, his fists come to the rescue; he knocks both of them unconscious. Lester Cunio and Tom Mix play the criminals. Rex De Rosselli plays the sheriff, father of the deputy. The photography is clear and serviceable. A fair offering.

"THE ARTIST'S SACRIFICE" (Kalem), May 19.—A very conventional story of the big-hearted man who is worthy, but who seems fated to choose the burnt cookie. In this case, he is an older brother who has sent his younger brother through college and who then finds that the younger man has fallen in love with his sweetheart. The producer let many small things make his picture inartistic and very unreal. That college scene is as untruthful as it is trite. It would be a poor college where seniors could live that kind of life; freshmen who try usually get dropped. Another scene showed a shop girl's poor friend lending her an expensive looking dress. Alice Joyce plays the girl who is fired from the dry goods store and who gets a job from the artist (Edgar L. Davenport). The younger brother is played by Tom Moore. The photography is good.

"BUNNY'S BIRTHDAY SURPRISE" (Vitagraph), May 19.—A farce with a few good situations; but that lacks snap at the end. The guests should not have got mad when poor, unsuspecting Bunny comes into the parlor, after his hard day, in his pajamas; the fun lost more than it gained by this. Then the fiancee should have come in more naturally with the other guests. The offering made a few good laughs. The script is by John B. Black and was produced by Wilfred North. Flora Finch supports John Bunny in it. It is clearly photographed.

"THE BATTLE FOR FREEDOM" (Kalem), May 17.—This special release has been reviewed at length in a former issue—see page 360, April 26, 1913.

"BRONCHO BILLY'S GRIT" (Essanay), May 17.—A Broncho Billy picture that clearly pleased a large audience. It is well put together, naturally acted, has action and is clearly photographed.

"A WRECKED LIFE" (Patheplay), May 17.—A wretched old woman is shown and then a man tells her story, a narrative that is not without dramatic effectiveness; but the picture is artificial and does not convince strongly. There are no real characters and little deep interest. The photography is fair.

"BUNNY DIPS INTO SOCIETY" (Vitagraph), May 17.—A good natured farce that a large audience found very amusing. It affords entertainment throughout. Bunny has a role with much freshness and is in good form in it. There was a good deal of laughter. The clever script is by K. W. Wood and it was produced by Wilfred North.

"RETRIBUTION" (Lubin), May 17.—The banker accomplishes the cashier's ruin because he has fallen in love with the younger man's wife. This, of course, is not an original situation. There was laughter in the audience at the innocent showing of the man in stripes; audiences are making fun of sentimentality. The situation is not worked up in the most effective way and is not carried forward speedily. It does not convince and is full of painfully constrained and drawnout scenes. The author and producer is George Nicholls. Edwin Carewe and Ernestine Morley play the romantic leads with John Ince as the villian. The photography is fine.

"A CONCERTO FOR THE VIOLIN" (Edison), May 17.—A picture of musicians which, if followed by the right music, will be very acceptable; it is not strong enough to stand effectively without it. The weakness is almost wholly in the story, which is neither new nor convincing. It is in fact a conventional offering made to give emphasis to good music to be supplied by the exhibitor. Anne Story Allen is the authoress and it was produced by Charles J. Brabin. The acting is graceful and fairly pleasing; but a conventional situation makes conventional acting. Marc MacDermott, Mabel Trunnelle and Miriam Nesbitt play the triangle story. The sets and photography are all that could be desired.

"THE POET AND THE SOLDIER" (Kalem), May 17.—A picture suggested by a lyric poem of Trench's, which was used by permission. Hattie Gray Baker is the authoress and had pictured the soldier as wounded and dying. He tells his story to a poet, who comforts his last moments. This story is disconnected and not dramatic in any real sense of the term and does not deeply interest, although one or two incidents did "capture" two foreigners behind us. The producer has shown a common soldier as living with his wife in a way that only one with the income of an officer could afford. Carlyle Blackwell plays the soldier; Lucile Young, the wife; and William H. West, the poet. The battle scenes are fair; we have had better. The photography is clear.

"TWO SOCIAL CALLS" (Essanay), May 16.—A drama with nothing to recommend it. There is an attempt at suspense when a child wanders into a house and is well taken care of, its parents in the meantime hunting for it. The picture lacks grip.

"PAT, THE COWBOY" (Kalem), May 16.—John Brennan portrays an Irishman who goes to the west and gets work on a ranch. His unfamiliarity with the ways of the country causes amusement on the part of his associates and may make some for the audience.

"FOOD INSPECTION" (Kalem), May 16.—On the same reel as the foregoing is this illustrated news film produced in co-operation with the Commissioner of Health, of New York City. There is much statistical matter bearing on New York's food supply, and it is interesting.

"WITH THE STUDENTS OF THE NORTH DAKOTA AGRICULTURAL COLLEGE" (Selig), May 16.—Showing the close-up faces of some of the girl pupils, all of them laughing. Why this institution should be selected for this honor is not apparent. Also there are pictures showing the girls making candy.

"A DAUGHTER OF THE CONFEDERACY" (Selig), May 16.—On the same reel is this short drama, There are shown a couple of fine southern groves.

"A VAMPIRE OF THE DESERT" (Vitagraph), May 16.—This two-reel special is well staged and there are good people in the cast—Helen Gardner, Harry Morey, Tefft Johnson, Flora Finch and Leah Baird. The picture is described as an allegory; certainly it is too strong on the "high-brow" stuff to serve as entertainment. The first reel is not coherent; the second reel is more understandable, but establishes no particular interest.

"JOHN MANLEY'S AWAKENING" (Edison), May 16.—There is nothing new in this picture, but it is well put on and will interest and certainly has a pleasant ending. Augustus Phillips and Bessie Learn carry well the leads.

"THE JELLY FISH" (Patheplay), May 16.—Short scientific film, showing varieties of this fish.

"ALONG THE BANKS OF THE RIVER EURE" (Patheplay). May 16.—On the same reel are these beautiful hand-colored views of castles and chateaus. The photography is unusual.

"SARAGOSSA" (Patheplay). May 16.—Also on the same reel is this "reminder of the golden age of Spain." A good travelogue.

"A SOUL IN BONDAGE" (Vitagraph), May 15.—A picture by Leah Baird that gives her a splendid chance to portray the heart of a woman; but the portrayal lacks the real objectivity of art and therefore makes a narrow appeal. It was necessary to have this character grip the hearts of the audience in order to make the story truly dramatic, and it fails to do this. All others in the picture are kept in the background, are mere figures. We have first the fast club man whom the woman loves, or thinks she does and with whom she is going to the devil. Then, most pleasingly suggested, comes the woman's awakening. In this touch there is a sincerity that does the authoress much credit and shows that she knows how to write for the people, even if she doesn't always. Then we have the other, the good man, who is quite flat, and then the unimaginative ending. Van Dyke Brooke produced it. The scenes and the photography are good.

"THE BLACK TRAILERS" (Melies), May 15.—A very entertaining as well as instructive offering telling a story of friendship between a white trader and his black customers in North Queensland, Australia. It is something quite new; no other picture, even those of the Melies Company, has been like it and it held the audience strongly. The photography is clear in most of the scenes and the story is simple and straightforward. The trader is robbed by another white man and the blacks help bring the culprit to justice; but in the meanwhile, are themselves suspected by other white men.

"AT CAIRN, NORTH QUEENSLAND" (Melies), May 15.—A good travel picture with some glorious scenes taken at sea, pictures of the ocean's waves. Why do we see so many views of loading ships at wharves? We have seen, in pictures, how ships are loaded in nearly every first rate port in the globe, it seems.

"AN ITINERANT WEDDING" (Patheplay), May 15.—This farcical offering might have been made much more funny if it had been acted and produced for what comedy there was in it; but (we are sorry to say it), the audience we saw it with wouldn't have liked it so well; at least we fear it wouldn't have. It is a roughhouse picture that made more laughter than any other offering this week. It isn't worthy of a serious review. The players are pleasing even in such a picture and the photography is very good.

"THE STOLEN LOAF" (Biograph), May 15.—To the audience this morning, this picture proved an unintentional comedy; they laughed and shouted mock comments at its sentimental scenes. Such an audience will stand for coarseness it seems, but is death on sentimentality. That the second part of this is true is most encouraging; folks who know life hate sentimentality. We have seen many worse pictures than this applauded. It has been written to get all there was in the situation and it was pretty well acted by the best Biograph players. Of course, it is far from convincing; such pictures always are.

"IN THE LONG AGO" (Selig), May 15.—A picture which illustrates an Indian myth, a poetic love story of the long ago, in which a despised musician is refused the privilege of marrying the belle of the tribe. He proves himself not only strong enough to kill his rival, the tribe's stalwart warrior, in a struggle for the girl, but is able to make a magic flute which can and does restore the girl, now lying dead. In the closing scenes, the picture shows a short glimpse of modern life which suggests that the old myth is being played, in part, again. This kind of picture doesn't give the same punch that it did when newer; but, in this case, it is poetic and interests. The photography is clear enough to tell the story, but lacks the quality of liveliness, isn't artistic. It was written by Lanier Bartlet and produced by Colin Campbell. Wheeler Oakman and Bessie Eyton play the romantic leads.

"BOOSTING BUSINESS" (Essanay), May 15.—A lively farce that made a reasonable amount of hearty laughter. The situation is such that whenever action ceases for a moment, as when one or another of the players stops to laugh long and loud, the unconvincing barrenness of it becomes too apparent even for a farce. It wasn't laughed over as a whole; but a good deal of it made laughter. John Steppling plays a drummer who finds no demand for his baking powder and contrives to make the people think that a hundred dollar bill is hidden in one of the cans in stock at either Joseph Allen's or Charles Hitchcock's store. Eleanor Blanchard is the woman who spreads the news of the big bill to be found by some lucky purchaser. At the end the disillusioned women chase him out of town with his baking powder.

"LONGING FOR A MOTHER" (Lubin), May 15.—A very pretty story of an imaginative boy whose mother died when he was born. His father is a man of wealth and the lad has everything that a boy could enjoy except a mother. In front of his mother's picture he dreams—the painting seems to come to life and to tell him stories, but then, of course, he must always find that it is only a dream. But his father has fallen in love with a woman who can also love the son and what was only a dream becomes real. Perfect photography adds much to the beauty and the art of the picture and it makes a very acceptable offering. Mrs. Owen Bronson is the authoress and it was produced by L. B. Carlton. Isabelle Lamon is the dream-mother; Mabel Harris, the new mother; Jack Standing, the father and Raymond Hackett, the boy.

"HER MASKED BEAUTY" (Patheplay), May 14.—A two-part special offering made in Europe and giving us a picture of Italian life. It has little of the quality that has proved attractive to American audiences; its appeal will be more to the intellect than to the heart; it does not convince, and it deals with things not at once understood by spectators on this side, with things typically Continental. The situation is not new, it having been used in at least one other picture that has come to America from France. The heroine, who finds it necessary to make herself seem homely to get a position as governess in the house of a woman of wealth and who falls in love with her employer's brother, and so forth, is not in this picture a great beauty. The leaders refer to her as such and this made a little laughter near us. The picture is fairly well acted, has been very clearly produced and acceptably photographed.

"THE REDSKIN'S MERCY" (Patheplay), May 14.—A typical frontier picture with an Indian attack on a stockade as its feature. The whites are driven out of their log cabin within the stockade when the reds manage to set it on fire. The two survivors are saved by the heroic redskin who, it seems, had fallen in love with the white girl and is willing to give his life to save her. The photography is pretty good.

"BUCK RICHARD'S BRIDE" (Selig), May 14.—A very charming picture, giving a little romance, not new at all; but perfectly fresh by reason of its acting and general conduct. Unusually good acting (among every make of picture), is apparent from the very opening. Hobart Bosworth plays Buck, an elderly foreman on a cattle ranch, who falls in love with a pretty waitress in an Omaha lunch house and takes her home with him. He is busy and the young bride feels herself neglected. Mr. Bosworth's virile acting is extremely well supported by Margarita Loveridge, in the role of Annie, the bride. Miss Loveridge makes a decided hit and has drawn the girl as engagingly as possible, so it seems. We hope for many pictures of this quality; it would be profitable to push Miss Loveridge to the front more. Hobart Bosworth is the author and Frederick Huntly, the producer. There is credit due all around. It is easily the most desirable offering today.

"THE SAME OLD STORY" (Essanay). May 14.—A farce that made a good deal of laughter, but never captured the whole house for one big laugh. It is not wholly free from vulgarity. And, while it justifies itself as entertainment, it is one of that large group of pictures that makes one wish he could overhear in it the conversation. No real motion picture, none that really justified itself as one, would leave us thus unsatisfied. Augustus Carney, Eleanor Blanchard, Beverly Bayne, Billy Mason, Ruth Hennessy and Whitney Raymond play in it. The photography is acceptable.

"THE TWO MERCHANTS" (Edison), May 14.—A rural farce by Charles M. Seay that kept the attention interested, but made not a great deal of laughter. It is played by a large cast, but no one in it is especially worthy of mention; it gave no one a chance to be truly funny. The photography is fair. As an offering, it goes well with the majority of pictures today.

"TWO HEARTS THAT BEAT AS ONE" (Vitagraph), May 14.—The two hearts beat in the breasts of James Lackaye and Hughie Mack, who both love Lillian Walker, a society girl with an absent sweetheart of her own. There were one or two times when the laughter was at least loud. The whole idea is not one to appeal to cultivated people and there is a touch or two, as when the two fat men sit down with the girl in a hammock and break it down, that were made expressly for the gallery. The photography is fair. It is a commercial picture made rather than written by Mrs. Breuil and produced by Bert Angeles. The photography is fair.

"MAN'S GREED FOR GOLD" (Kalem), May 14.—A commonplace offering that was not very skillfully written, nor very cleverly acted. It is somewhat dull, but as usual with pictures of this make, it has some pretty scenes.

Independent

"TONY, THE TENOR" (Pilot), May 15.—The story is of an iron-worker with a tenor voice. An impresario hearing him gives him a tryout and offers him $200 a week. Tony is prevailed upon to give up the prospects of a musical career and go back to Italy. A woman fears she may lose him should he be successful. The story is hardly convincing.

"THE THREE COMRADES" (Great Northern), May 17.—Fine military-domestic drama, embellished by Great Northern photography. There is one feature of Great Northern military stories is marked. The actors who portray soldier life do it convincingly. Beyond question they have had military training. It is demonstrated in the snap, the ginger, in every move. There is a bit showing cavalry maneuvers, of horses plunging into and swimming a stream, which will be of great interest. The story easily carries on its dramatic worth aside from the spectacular.

"BILLY PLAYS POKER" (Gem), May 20.—This is a full reel of Billy Quirk. Billy gets tangled up in a poker game on a train; before he gets through he has left nothing but his shoes and underwear. He has several adventures in a barrel, which, by the way, is a little too much in evidence. The picture is not strong comedy.

"HE LOVES TO WATCH THE FLIGHT OF TIME" (Eclair), May 18.—Another of the Newlywed series, not quite so interesting to a film man as some of its predecessors. It is plain that the caricaturist is "getting wise." No longer does he always draw each picture. The scene does not always "move." Some views are of groups which are stationary. However, the novelty is there.

"THE CUTTLEFISH" (Eclair), May 18.—On the same reel as the foregoing is this very interesting scientific.

"LOVE'S MONOGRAM" (Ryno), May 26.—In this drama of the sea coast we have the old familiar lapse of memory, in this case due to a near drowning. The story is not strong.

"GOOD FOR EVIL" (Victor), May 23.—The Reliance Company once sent out a picture called "The Angel," it was released July 15, 1910, that was very much like this, which has the same leading woman, Gertrude Robinson. Yet this offering is commendable, it will be liked by most and very few will remember the former one, which was not a success. It was produced by James Kirkwood, who plays the role of a miserly storekeeper, who employs Miss Robinson as his servant. In the former picture, she came from an institution; in this, her sister brings her. In the former picture there were several children, in this but one. The outcome of the situation is very much the same in both cases. Bennet Musson is the author; the similarity might perhaps have been purely accidental; but it is very striking.

"THE TRIFLER" (Rex), May 25.—A rather weak offering for the Rex people; perhaps the weakest by them we have ever seen. It is most unconvincingly written, the letters that pass in it are without any realism; it doesn't excite the spectator's sympathy.

"SHE NEVER KNEW" (Imp), May 22.—Perhaps the theme is old; but the picture is full of freshness nevertheless. The story, telling of a mother who was kept from knowing that her son had been condemned to die, and who died just before he was hanged, has been so carefully and intelligently produced and is so full of suggestions of real humanity that it touches the heart. It is solemn; but it is edifying. There is nothing rough or the least bit vulgar in it; it appeals to intelligence by its truth, while it touches human feelings tenderly. The producer, Herbert Brenon, probably deserves more credit than the author, W. H. Swanson, though both have done well. William Shea, as the condemned son, and Jane Fearnly, as his sister, play the leads. The mother is very well drawn too. The last fifty feet is anti-climax. The picture builds up to the end so strongly that, to show coldly what happens, is by comparison, crude; it should have ended where the son is told that his mother is dead. It makes a very desirable offering for any occasion where a solemn picture would be liked.

"WHERE WITS WIN" (Frontier), May 24.—A farce picture set in interesting backgrounds in New Mexico and giving us burlesque pictures of some European aristocrats and American newly rich folks. It will make laughter for it is brisk and full of rough and tumble action. It makes much of what may be called "funny faces." Photography is clear.

"BE IT EVER SO HUMBLE" (Nestor), May 30.—A dull offering, giving old stuff with little of true humanity to make it engage us freshly. The photography is clear enough, but lacks quality.

"JUST FOR LUCK" (Imp), May 24.—There are laughs in this extravagant farce which was made in Europe. There is a superstition that if one rubs the hump of a hunchback he will get luck. The dwarf found it worth money and for a consideration let several rub his back; but he had a "phoney" hump and it worked backward. The offering is light and will give entertainment.

"HY MAYER, HIS MAGIC HAND" (Imp), May 24.—On the same reel is this, in the well known cartoon series, and it is surely funny. A good offering.

"HEARTS AND CROSSES" (Eclair), May 25.—This story, by O. Henry, makes a good offering in pictures. It is a love story of the cattle country and has a certain amount of freshness. It is smoothly produced and naturally acted. The photography is clear. It will make an acceptable offering.

"ANARADHAPURA, THE BIRTHPLACE OF BUDDHISM" (Eclair), May 24.—A beautiful, hand-colored film showing the old temples of that part of India where the great religious teacher, Buddah, meditated his formulas and maxims. It is an offering of exceptional merit. The two on this film go very well together. The first is a simple love story, at which no one could take offense, and this one is full of instruction.

"UNDER FIRE" (Bison-101), May 24.—A Civil War story with two boys in the leads. It has some good, effective situations and it is well acted; also there are some pretty scenes. In the first reel, it gains a situation at the expense of truth. It makes its own code of military ethics and law and asks our sympathy for a man who leaves a field of battle on the score of his purpose, to save a dear friend who has become panic stricken and run away. The ending episode is surely effective, at least when we forget its basis. Many of the characters are attractive; many of its scenes are very beautiful.

"BILLY'S ADVENTURE" (Gem), May 13.—A farcical love story featuring Billy as a lover not acceptable to Dad. He does a clever female impersonation.

"CHEATING" (Powers), May 28.—A farcical love story of four girls. They make a compact not to look at a man and then break it. It is pretty well photographed. The players are in themselves pleasing.

"THE STARS AND STRIPES FOREVER" (Bison-101), May 20.—This the first of the Philippine series and it will bring a fresh atmosphere, although it tells not a strictly new story, being a version of the girl spy tale. But this girl spy is exceptional; she is a Cleopatra like creature, played extremely well by Victoria Forde. She has given to this woman a conventional character, but has made her truly alive. The story turns on her failure to get information to the Filipinos at a critical moment. The hero, a captain of the United States army, is not doped, because a woman whom he had once saved from a brute manages to warn him. Then comes the battle scenes which are surely good. The creeping up of the Philippine advance guard on the American sentries was typical, but was spoiled a bit by the unusual carelessness of the Americans; it wasn't true of American soldiers in an enemy's country. The picture was not take in the Philiopines, but gets along very well notwithstanding. It interests through both of its two reels and makes a good offering, one that will be liked. The photography is good.

"THE CAP OF DESTINY" (Rex), May 15.—Here is good drama made by the Smalleys. The "cap" is a distinctive style of headgear used by a band of crooks to identify the members and to enable a thief to pass his booty on to a fellow member. There is some excellent gang stuff and good acting. Also there is an infant who materially contributes to the success of the picture.

"TOPLITSKY & COMPANY" (Keystone), May 26.—This is a knockabout comedy, in which one Jew clothing merchant falls in love with his partner's wife. A live bear appears in the latter part of the film and some scenes are taken in a bath house. The humor, however, does not come up very strongly.

"THE CURATE'S OUTING" (Powers), May 21.—There are a "bunch" of kids in this picture that was produced by H. C. Mathews; but there is very little of the poetry usually found in pictures by that clever director. The curate is a clown and is not truly funny. The photography is clear.

"RUNA AND THE BLACK HAND" (Reliance), May 24.—A story of a little girl whose nose was "out of joint" when the new baby came. She got her hand in some black paint on a park bench and unconsciously left a black imprint on the nurse's dress. When the baby disappeared it was thought the black hand had made away with it. Well pictured and a pretty little story.

"LONDON ASSURANCE" (Reliance), May 19.—A reproduction of the famous old English comedy of 1841, with E P. Sullivan as Sir Roger de Coverley; Irving Cummings as Dazzle; Miss De Lespine as Lady Gay, and Ethel Phillips as the young heiress. Full of pretty scenes, including a fox hunt; the costuming is also good. The plot in this is rather hurried and we think this might have been offered to better advantage in two reels. However, it is very attractive as it is.

"THE MASTER CRACKSMAN" (Reliance), May 28.—This two-reel film story, written by Stephen Allen Reynolds, concerns an old inventor and his son, the latter represented by Irving Cummings. The inventor is robbed by the man who bought his burglar alarm. The son, for purposes of revenge, hires out to the safe manufacturer under an assumed name and drills open the vaults, to force him to give his father justice. The detective, who finally apprehends him and his sweetheart in their safe breaking, makes the manufacturer give both father and son a square deal. The whole story is rather improbable and rather doubtful from an ethical standpoint. It is well acted and the photography is good.

"ASHES OF THREE" (American), May 26.—A new and pleasing two-reel production. The conception shows imagination and good direction. Warren Kerrigan appears as the outcast, whose manhood has as yet been unawakened. The story centers about the "Terror of the Mountains," a well-assumed character, who has taken many lives and always eludes capture. The outcast comes upon the grieving mother, whose son has been shot. She shows the outcast the first kindness he has ever known and this makes a man of him. He goes out after the terror, unassisted, and brings him in after a hard battle. Strong and original in motive and excellently acted.

"THE BOOMERANG" (Kay-Bee), June 13.—A strong three-reel war subject. In the first reel we see the young officer wooing the Colonel's daughter in order to gain promotion. They are married, without the father's knowledge, but the husband is promoted. He deserts his wife before their child is born. Twenty years elapse and the son becomes a soldier and a spy. Father and son meet in the midst of warfare, the son being the "boomerang" sent to punish his father for his early sins. The war scenes are vivid and picturesque, particularly the one where the bridge is blown up. Later the father and grandfather meet in a fatal duel. A strong war offering.

"CARMEN" (Thanhouser), May 27.—A three-reel version of the famous stage production. Marguerite Snow appears as Carmen, William Garwood as Jose and William Russell as the toreador. All of the usual scenes are given, including the gypsy camp, smuggling, retreat, cigar factory, bull fight, etc. The costuming is carefully attended to and on the whole the production is a very creditable one. There is perhaps not quite so much of the true Spanish fire as might be expected in the characterizations, but, accompanied by the operatic score of Carmen, this ought to prove very pleasing.

"HER BIG STORY" (American), May 31.—A newspaper story by Richard Washburn Child. This is not a powerful photoplay, but clean-cut and holds the interest well. Warren Kerrigan and Jack Richardson appear and the part of the girl reporter is well assumed. Graft is the keynote of the story, which is quite entertaining.

"ON THE BORDER" (American), May 29.—The scenes in this are taken for the most part in a Mexican dance hall. Two men strive for a woman's love and one of them puts poison in his rival's liquor. The photography and setting are good, but the story is not very strong.

"THE SPIRIT OF THE FLAG" (Bison), June 3.—This is a lively two-reel story of the Philippines. Though taken in California the setting carries a strong atmosphere of the islands. Pauline Bush and Jessalyn Van Trump make their first appearance with the Bison company, the former as the American school teacher and the latter as Bonita, a native girl. The hero is a tall young fellow of prepossessing appearance; who looks the part of a soldier of fortune acceptably. Historically this offering is probably at fault, as there were no American school teachers in the Philippines at the time there was fighting between the Spanish and American troops. The photography in this is good and the action stirring.

"A DOUBLE SACRIFICE" (Nestor), May 28.—Good photography makes the first and strongest appeal in this story of twin brothers. The story moves along in a very natural, though somewhat conventional way. Jim leaves home and returns later out of funds. His invalid brother gives up both his sweetheart and his money to Jim. The latter is suspected of theft, but cleared when his brother's sacrifice is made known. Nicely acted and quite satisfactory as an offering.

"TOODLEUMS" (Crystal), May 25.—A love affair in which a dog becomes laughably entangled. Natural and contains several good humorous situations.

"SUPPER FOR THREE" (Crystal), May 25.—Quite an amusing series of events follow the loss of Wilkins' pocketbook. To procure a meal he and his friend dress a man up in woman's clothes, but Wilkins' wife appears at the restaurant and creates trouble. This, with the above rounds out a very creditable reel.

"ON CUPID'S HIGHWAY" (Nestor), May 26.—One loses count of the eloping couples in this pleasing little comedy. It is well handled and has considerable tone to it. The action centers about an English lord, who agrees to marry a girl for her money. Not very new, but a theme of perennial interest when well handled, as in this instance.

"THE STAGE DRIVER'S CHIVALRY" (Frontier), May 22.—The photography in this varies considerably; some of it is quite dim. The discharged stage driver agrees to help rob his own stage coach, but later has a change of heart, because of a girl passenger. The scenes taken inside the jolting vehicle are novel, and the latter part of the story quite entertaining.

"ANIMATED WEEKLY, NO. 62" (Universal), May 14.—A number of average interest, showing President Wilson in New Jersey, and practice at Fort Slocum, the annual Suffragette parade, carnival at Basel, Switzerland, unveiling of the Carl Schurz monument, etc.

"THE TWINS (Imp), May 19.—Bud Ross appears in a dual role in this offering, representing at the same time two married men living on opposite sides of the hall, being twin brothers. The situations are farcical and only passably amusing. Some good double exposure photography is shown, but the complications are not sufficiently new to be very notable.

"THUS SAITH THE LORD" (Eclair), May 21.—This biblical two-reel story, beginning with the parable of the wise and foolish virgins, and closing with scenes illustrating the Lord's Prayer, is an attractive offering. The scenes are all in good taste and convey a certain spiritual message, without flagrant attempts at sensation. We see the Savior talking with His disciples in a rocky vale, and the production begins and ends with this situation. The artistic features of the offering are many, particularly the woodland dances of the foolish virgins. Altogether, while this is in no way powerful, it is new enough in theme and treatment to make a very good feature offering. A pleasing number.

"THE BOOB" (Rex), June 1.—This sort of a film will make good just as long as there are live actors like Robert Leonard to come along and "put the punch in it." He enacts for us here, in a most enjoyable way, the part of the country bumpkin who comes to the city and makes aunty very much ashamed of him by falling in love with the maid and in various other ways. Later he goes home and helps his father unload their farm on a "city jay." When he returns he marries the maid and makes aunty very miserable. Good comedy, well acted.

"THE GANGSTERS" (Keystone), May 29.—Fred Mace appears as the leader of a gang of toughs, who make things lively for the police force. A favorite pastime of the gang is stripping trousers from the members of the force. This renders the film a little rough for presentation in some houses. There are humorous moments, but the film does not show the company at its best.

"WHY 'BABE' LEFT HOME" (Thanhouser), May 18.—The leading character in this is a big, overgrown boy, who leaves home and goes to the city for work. He is employed by a restaurant to carry a sign advertising the place as the best one at which to eat. He has an enormous appetite and attracts much trade to the restaurant, but is broken hearted when the waitress he loves marries another. Fairly amusing.

"IN THEIR HOUR OF NEED" (Thanhouser), May 23.—Here is a new turn in the story of the old minister, whose place has been taken by a younger man. Yellow fever enters the town and the young minister deserts. But the old pastor, learning of the situation, returns and faces the plague. The young doctor, in love with the minister's daughter, shares in the honors. This makes an absorbing story and one well worth seeing.

"A BUSINESS WOMAN" (Thanhouser), May 20.—Mrs. Marsden here gives us a very good characterization as a capable woman in charge of her own factory. Her children, a boy and girl, leave her to go to the city, but they are glad to return when she goes to the city to help them out of their troubles. A light idea, nicely treated.

PICTURES IN INDIA.

In Bombay, India, there are five picture and vaudeville theaters and four exclusive picture houses. The shows begin at 6:30 p. m. and run until midnight. Admissions range from 95 cents in the picture and vaudeville houses, down as low as 4 cents in the straight picture house. All theaters advertise heavily, both in the newspapers and on billboards. The pictures principally used come from Pathe Freres, with an occasional Edison. At Rangoon, the Alhambra and Star theaters show Edison, Pathe, Gaumont and a few others. The shows run from 9:30 until 12, and from 16 cents to $1.00 is charged for admission. Films are obtained from the Singapore agency of Pathe Freres.

Letters to the Editor.

Wants More Educationals.

Editor Moving Picture World, New York City.

Dear Sir:—I wish to suggest that you give us more dope on the educational value of pictures, in the educational department of The World. I use every line you publish in the daily paper here and have been doing it for the past six months.

The only way in the world to reach a lot of the people is by driving home the educational value of the picture. Nearly everybody likes moving pictures. Some have never realized their possibilities because they think you cannot get anything that is good for the low price of admission.

We cater to the best people in this town and we get them, too. They pay us ten cents every day in the week, but we give them a perfectly ventilated house, we keep it absolutely clean and sanitary, and if any one else can get a better picture on the curtain, I would go miles to see it.

Very truly yours,

H. H. Johnson,

Lyric Amusement Co., Champaign, Ill.

Educate the Public on Censorship.

Editor Moving Picture World, New York, N. Y.

Dear Sir:—Since my experience with carrying on a city election in this city and successfully opening Sunday shows, I find that most of the opposition to any part of the motion picture business comes from people who are not well informed. It has occurred to me that one of the best means of combating opposition would be for the picture theaters over the country generally to start an educational campaign whereby the public could be informed as to how moving pictures were censored and who composed the National Board of Censorship. I believe that if every moving picture theater in the country would run a slide during every show on which was displayed the names of the ten societies composing the National Board of Censorship, it would be one of the greatest helps to the business generally. I know from experience that this information should be in the hands of every lawmaker before he is swayed by some narrow-minded fault finder.

Respectfully yours,

J. E. Hipple,

National V.-P. S. D. M. P. E. League, Pierre, S. D.

Where Are the Manufacturers and Exchangemen?

Editor Moving Picture World.

Dear Sir:—Despite the fact that there are numerous important bills affecting motion picture business throughout before the legislature of this State, it is nothing short of wonderful, not to say surprising, at the continued apathy of the manufacturers and exchange men with regard to same.

At a recent public hearing of the Senate Codes Committee at Albany, with reference to the Sunday closing bill, not a single member or representative of any manufacturer, exchange or feature film company appeared to protest against the same becoming a law.

The churches and reformers in favor of having this bill become a law were very ably represented and were it not for a mere handful of exhibitors, this Senatorial Committee must surely have been under the impression that the motion picture business of the State had no protest to make against the bill.

At a recent hearing of the Aldermanic Committee in this city, with reference to several motion picture bills, including one on public censorship, again not a soul appeared to represent the motion picture manufacturers or exchanges.

On the other hand, Canon Chase and a retinue of lesser church dignitaries and reformers presented argument after argument why these bills should be enacted into ordinances. In view of the fact that public censorship would hit directly at the manufacturers, it seems to me that they, by virtue of their non-interest, might advocate such a course. At this hearing it was the exhibitors again who appeared to defend the business.

But how long will the exhibitor assume the entire burden. What a splendid showing the motion picture industry would make if aligned with each other, shoulder to shoulder, were the manufacturer, exchangemen, feature film people and exhibitors. What chance would adverse legislation have in the face of such odds? What a detriment to wildcat reformers and legislators who constantly frame bills that affect a business they are thoroughly unfamiliar with. What a splendid thing for the industry on the whole.

On the other hand, with the continued apathy to attacks, without resentment, with the defamation of the business by certain sensational newspapers without refutation, the motion picture business will never rise above the level of these unjust criticisms and attacks.

Wake up! manufacturers, wake up! exchanges, wake up! feature film men, and help the exhibitor, and then altogether a veritable Gibraltar for the good of the most educating business in the world, put some of these would the sponsors for the public morals out of business. Let one for all, and all for one, be the slogan.

Very truly yours,

William Branot,

Clinton Court Theater, New York.

Far Above the Others.

Editor Moving Picture World, New York, N. Y.

Dear Sir:—I would not be without The World as I consider it far above any trade paper on the market. It is a few years since I have sent you any dope on the exhibiting and advertising subject, but believe me, I never fail to read the section on Advertising for Exhibitors. I am enclosing a folder that I got out some time ago which more than paid for itself as I mailed out close to a thousand and handed out another thousand to my patrons as they left the theater after each performance. I am now trying out a new scheme in the daily newspaper which I have entitled "Who's Who in Filmdom?" giving a short write-up on the players' personalities, these write-ups are changed daily, and at the end of each article I put the following questions: "Do you know where to see 'so-and-so'?" etc.; now I only started this last week and so far my patrons say it's very interesting matter and they feel as if they were reading some news about one of their friends and I feel that it is going to be a success as it will get the public more familiar with the actors and film makers than anything I have done in the past, and later, I am going to get up about twenty-five cuts of the players and have a guessing contest as to who the cut in the newspaper represents.

Wishing you continued success with The World, I am, with best wishes

Yours very truly,

S. A. Lambert,

Fayetteville, N. C.

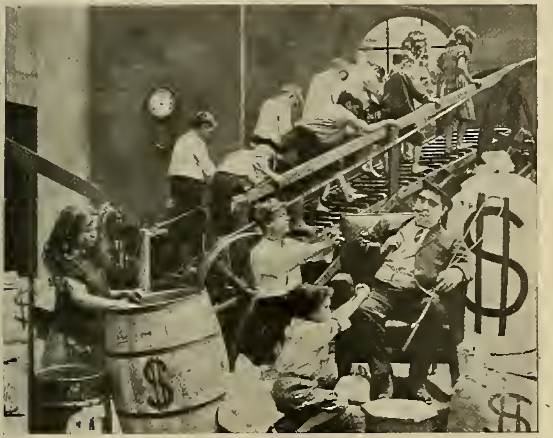
"Why?"

The Latest Eclair Special Is One of the Most Sensational of Pictures.

By H. C. Judson.

IT is not within the province of a picture reviewer to discuss politics from his own viewpoint; yet it is very important for the exhibitor to take such things very carefully into consideration; for religion and politics mean much to his patrons. An offering that one neighborhood would like, on account of its political color, might irritate another neighborhood. In this case, we have a picture that we dare not wholly commend as a good offering for all kinds of audiences; but we shall give as far as possible a colorless description of what there is in it and let the exhibitor judge for himself. One thing we can say, is that it was not made cheaply and, while not entirely perfect in composition nor wholly clear, in its scenes it is very skillfully made.

It asks the question "Why?—Why are these things?" Why do we have children at hard labor? Why do we have men who gamble at the race track? Why are trains run so fast that fatal accidents occur? Why does capital sit ruthlessly at dinner with the Church (in the person of a priest) and Justice (in the person of a judge), and with the army, while labor is outside starving? Before we go further, it must be pointed out that the scenes that symbolically ask these questions of the picture's hero are only dreams. He has been living a drunken, careless life and makes, in a dream, a journey through the world. The object of his experiences is to convert him and make him willing to work for others unselfishly.


Scene from "Why" (Eclair).

He carries a revolver and when he finds children at work on the treadmill he shoots the taskmaster who, at once, turns into a bag of gold to show that it is impossible to kill capital, for gold is a senseless thing. He, too, is invited to come with capital to dinner and, while they are feasting, the laboring men begin to throw stones in through the window and finally break in and demand a seat at the table. The capitalists are at first frightened; but, rallied by the generals, they shoot the people down, who fall beside the table.

Following this comes the most sensational picture we have ever seen; it is nothing else than the burning of the Woolworth building and all the other buildings in the lower part of Manhattan Island. They are shown all as going up in red fire and it is, indeed, a tremendous spectacle. It is such as will excite all who see it; it will get into their blood, especially if they are sensitive, and they will remember it. If they forget the story of the film, they will surely remember this scene.

Yet we can not say that the picture teaches anarchy. In the first place it is only a dream. There are three reels and three times the dreamer is shown as sitting in his room and, by a fading away process, as going forth in his dream. Yet the story is far from being sharply defined; most spectators will only see its scenes—they are so much stronger than the story. Some spectators may lose the meaning of the story altogether and take the scenes for what they stand for by themselves, take them as pictures of life as it is. Now they are not true. There is nothing deep in the picture; every thing has been superficially seen and pictured in a cursory way. It is far from being a philosophical study; yet it is all as tremendous as passion can make it and it will call to passion rather than to thought. Things are bad enough, but they are not as this picture shows them. There is much that is charming in the great majority of the scenes. The photography is full of merit. Where such an offering as this would go at all it will go strongly.

FULLER SELLING GARDNER PICTURES.

Charles L. Fuller, of the Fuller Company, is elated over the fact that the Helen Gardner Picture Players have signed a contract with his company to distribute their product. Mr. Fuller was associated intimately with Miss Gardner's company when it was first organized, and now that he is to have the whole product and the whole field of the world in which to exploit it, he is delighted. "I beleive," said Mr. Fuller, "that the work that is now being done by Miss Gardner and Mr. Gaskill in their new studio at Tappan will not only equal the artistry and beauty of Cleopatra, but will be superior to that wonderful production. With only two page advertisements in the Moving Picture World, I have already sold over a third of the good territory in the United States, as that too, at advanced prices. After "The Wife of Cain," we shall have a big production—like Cleopatra. Hamlet will be done in five thousand feet, but it will be preceded by several hundred feet of intimate pictures of Miss Gardner and the life about the studio at Tappan. "This studio, by the way," added Mr. Fuller, "is the most picturesque place devoted to pictures in all the world."

Charles L. Fuller.

Mr. Fuller is planning a trip to Europe within a few weeks to look after the affairs of his company across the pond.

WILL HICKEY HOME FOR A SPELL.

The auburn haired, rosy cheeked, 200 pound general manager of the London Kinemacolor business, Mr. Wm. H. Hickey, arrived in New York on the S. S. Adriatic, May 17. He is supposed to have returned on a business trip but he confessed that ten months away from God's country was about as much as he could stand at one sitting. After six weeks of Broadway and home cooking he thinks that he can return to London with sufficient fortitude to last another ten months.

"In the Claws of the Vulture."

A Three-Reel Ambrosio Feature that Gets Better in the Third Reel.

Reviewed by Hugh Hoffman.

THERE is a reserve force in this story that is carefully economized until the "cycological" moment. In a way it reminds one of a three-round prize fight, wherein the principals "stall" for the first two rounds and then mix it up in the third round with fireworks and a knockout, and everybody satisfied. In this picture the punches and thrills are saved until the last reel, when they break forth in all their fury. The air is filled with vulture feathers, figuratively speaking, and when they blow away the "Vulture" is a dead bird.

There are probably good reasons why a picture should have all of its strength at the end. Maybe that is one of the fine points of motion picture playwrighting, but in that case it wouldn't be safe to expend much more than two reels in preparation for a finishing reel which contains the kernel of the nut. "In the Claws of the Vulture," though admirably done in many respects, is a little slow in getting down to business, but when it does, there is enough of the good old melodramatic action to make up for any previous lack of it. Perhaps that is the better way. Who is to be the judge? The well known public, of course. Therefore we pause for judgment.

Scene from "In the Claws of the Vulture" (Ambrosio).

There is a good idea underlying the story; that of a crook bringing about a marriage of convenience for a commission and then having to resort to crooked means to collect his fee. The "Vulture" is a gentleman burglar with a rendezvous equipped for his work like a well regulated business establishment. A kind of clearing house or brokerage for negotiable incriminating papers. There are telephone connections, telegraphing facilities, clipping bureau service, signal system, panel doors and motor cars. The Vulture is a thorough business man in his particular line. He reads a clipping of the bankruptcy of a young nobleman. Another clipping tells him of the social aspirations of a parvenu heiress. These two clippings form the basis for one of his deals. He sends for the young nobleman and agrees to bring about his marriage to the heiress for a stipulated sum. The proposition is accepted and the Vulture arranges matters so well that the nobleman and the heiress are finally married.

After the marriage the young nobleman does not see why he should pay the Vulture his fee, and ignores his demands. This enrages the latter and he sets his crew of bandits and highbinders on the track of the nobleman, and brings into play every crooked means at his disposal to ruin the ungrateful bridegroom. The plan is to capture the heiress and hold her for ransom. While the crooks are closing about the country retreat of the wife, her husband in the city hears of it. In desperation he gets an aviator to take him to the scene of the intended abduction. This is a very exciting part of the picture. It is well done and entirely logical. The aeroplane passes the Vulture's automobile on the road and the husband barricades the house and puts up a great fight when the gang arrives. We felt rather sorry that the playwright should have made the nobleman "croak" the Vulture, because the deal was perfectly legitimate. The Vulture had more of a right to "croak" the nobleman than the nobleman had to "croak" him. The acting of the leads is somewhat stereotyped, but in spite of this the picture has the punch and will make a good feature.

An American in Berlin.

J. J. Rosenthal Tells of A. H. Wood's Picture Plans for Germany. Fourteen houses in August.

J. J. Rosenthal, one of the shrewdest theatrical men in America, went over to Berlin recently on a hurry call from Al. H. Woods, and returned last week to tell of the American manager's plans for Germany.

"Two of the six Berlin houses Mr. Woods has on lease are already open," he announced, "and in August, when the regular theatrical season commences there will be six houses in Berlin and others in Hamburg, Dresden, Leipzig, Bremen, Hanover, Frankfort and Cologne.

"All of these houses will be regular theaters, mostly those formerly given over to dramatic performances. This, in itself, is something unusual in Germany where most of the picture theaters are up on the third or fourth floors. The Grosse Berlin, renamed the Cines Palast, will seat 2500 and at present is playing to about 4500 marks a night with 'Quo Vadis,' giving two performances nightly but no matinees. The Cines Nollendorf, the former Nollendorf theater, is doing about as well with the same attraction. In each house there is an orchestra of about twenty-five men and a full line of effects.

"'Quo Vadis' is creating a furore in Berlin though it has been very badly mutilated by the Censor, who doesn't seem to offer much objection to the risque or even the immoral, but who strenuously objects to fights or violence. You can imagine what happened to 'Quo Vadis.'

"These are the only houses yet open, but the others will swing into line in August with a five act program of vaudeville and the best feature pictures of American and European production. The features will be largely those produced by the Cines company, but not all, by any means.

"The vaudeville will be a big attraction, for in spite of its size Berlin boasts only one real vaudeville theater, the world-famous Wintergarden where only 'dumb' acts can be shown, since the vast auditorium does not permit the use of talking acts.

"In addition to the theaters mentioned above there are the Cines Apollo, the Rose, the Pottsdam and the Wilhelmstat.

"At all the houses the prices will range from 50 pfennig (about twelve cents) to two marks, or forty-eight cents, exclusive of the Berlin tax on tickets which is collected by the police. All tickets in Berlin are supplied by the police and the unsold reserved seats are counted precisely as the theater treasurer here counts the 'deadwood.' This tax applies only in Berlin. The Palast has its lobby in Charlottenberg, a suburb, but the auditorium is in Berlin proper, so the tax must be collected, though a house directly across the street pays no tax because it is wholly across the line.

"The police also control the posting of bills. There are no bill-posters in Berlin as we understand the term, and when I wanted to make use of some eight sheets I had I could find no boards. I had some made and hired a couple of paper hangers to put the paper up, but before they were displayed someone advised me that I see the President of the Police. I went to him and had a hard time convincing him that it was all right, but in the end I secured his permission to show the bills for six days, three days before the opening and three days immediately after. Then the bills had to be taken in. The small announcements on the kiosks are the popular form of advertising.

"It looks to me as though Mr. Woods had opened a gold mine. From the patronage already enjoyed and from the looks of the field, pictures and vaudeville on the ground floor instead of some upstairs theater or narrow shop (and I only saw one store theater in Berlin), will make a sensation and bring to the houses the biggest sort of business. After the formal opening, runs probably will be abandoned and a weekly change of the picture will be made the same as the acts.

"There is no apparent opposition on the part of the German managers, though the Union company proposed a partnership. That is about the only large company handling pictures in Germany and they have only store shows and kilos, as the upstairs houses are called.

"I might add that Mr. Woods controls the Life Target for America. This is the device shown at the recent exposition in London in which a moving figure is shot at. A demonstration will be given very shortly.

"Strange as it may seem, I think that the American ragtime is going to help greatly in assuring a welcome to the American amusement caterer. They are ragtime mad in England and on the continent, and the ragtime craze has caused a change of feeling toward all forms of amusement."

"Kelly From the Emerald Isle"

Barney Gilmore Plays His Well-known Role, "Kelly," for the Solax Camera.

H. C. Judson.

A TOUCH of Erin has saved many a show in all kinds of places. This well known melodrama, by Mrs. Barney Gilmore, in which Barney Gilmore, himself, plays the titular role, ably supported by Blanche Cornwall, as Sheilah McGuire and others of the Solax stock company, will surely furnish the touch desired. The play, as to its plot and qualities, has been seen too often to need a re-telling of the story by us. We believe that all who have enjoyed it on the stage will like this picture of it very much; for Madame Blache, producing it out of doors, has been able to give convincing touches of realism, impossible before the footlights and has also given several sensational things, like the escape of Kelly and Sheilah over the cliff, a feat that will make the audience wonder how the players dared so risk their lives.

Scene from "Kelly from the Emerald Isle" (Solax).

One scene is sure to capture everybody; it is the wake of old man McGuire who had been shot by the villain, Doolin, played by Joseph Levering. Doolin, it will be remembered, jealous of Sheilah's love for Kelly, has stolen his gun and with it succeeds in getting him arrested for murder. With the wake in full swing and everybody on the border land between sorrow and joy, McGuire comes out of his stooper. The wake now turns into a dance with the piper there and everybody's feet in tune for a spirited hornpipe. The old man wasn't really dead and there had been no murder after all, but Kelly had by that time escaped with Sheilah's aid, and was on his way to America, towed away on the same ship with Doolin and both on the same errand, each going to prove himself Kelly and so get the fortune left in Serino, Nevada, by Kelly's uncle. The villain has the papers, but the hero finds this and manages to secure them from him, for a time. But the villain would have ended safely had it not been for the brave heroine who follows.

We find glimpses of the underworld in America; find the hero tied to the rails and all but run over by a fast train; see him captured by Doolin and his two thugs and left tied near a keg of dynamite toward which the fire in a fuse is quickly creeping. But, in the end, all the resources of the villains and all their desperate expedients are frustrated and brought to nought by the heroine who always has her wits about her and never hesitates when there is work to do.

All the characters (always excepting the villains) will make a strong appeal. The bluff, good natured bigness of Barney Gilmore, himself, is full of suggestion of an honest, true heart in his brawny chest. It is just the big arms of him that will fit around the neck of a pretty colleen, like Sheilah. And Sheilah, too, with her black curls and pretty coy ways, fits into the story with distinct charm. The gallery will be attracted by her. The photography is excellent throughout.

Kilburn, London, is shortly to possess the largest moving picture theater in Great Britain, if not in the world. Accommodation will be provided for 8,000 people.

RELIANCE STUDIO NOTES.

Irving Cummings has made his debut as an author, having written "Italian Love," the Reliance release of June 2nd in which he also played the lead.

Rosemary Theby, who has been playing leading roles with the Vitagraph for the past two years, has signed a contract with J. V. Ritchey whereby she will appear in Reliance films beginning at an early date.

Irene Howley will be seen playing opposite Irving Cummings in "The Master Cracksman," released in two reels on May 31st. Stephen Allen Reynolds is the author of the drama which appeared as a magazine story before it was "picturized" under Oscar C. Apfel's direction.

Allen Hale has been engaged to appear exclusively in Reliance films, having recently returned from Jacksonville, Florida, where he was playing leading roles for the Majestic. Ethel Phillips, Runa Hodges, Clifford Saums and Harry Spingler have also been signed under the Reliance banner.

The first Reliance picture that will introduce Fritizi Brunette under her new management will be released on June 11th under the title of "Annie Laurie." Miss Brunette followed Florence Lawrence at the Victor studio before joining the Reliance Stock Company.

Another new acquisition by Manager J. V. Ritchey is the well-known leading man, Crane Wilbur, who has been featured in Pathe releases, probably best remembered by his work in "The Compact." Crane Wilbur starts work at the Reliance studio at an early date, as also does Rosemary Theby, the new Reliance leading lady. Miss Theby attracted Mr. Ritchey's attention by her interpretation of "The Snake" in the Vitagraph production of "The Reincarnation of Karma."

At Lenox Oval, New York City, on Saturday afternoon, the Reliance Baseball Team crossed bats with the Crystal Film Company's team for nine exciting innings. Miss Edgena De Lespine, stood in the pitcher's box and threw the first ball square across the plate. She was cheered to the echo. Irving Cummings who is the captain of the Reliance team scored the first run and piloted his men to victory by a score of ten to four.

The baseball grounds at the Subway entrance of 145th St., and Lenox Ave., known as Lenox Oval, has been leased for the season by the Reliance Baseball Team. Hopp Hadley, advertising manager for the Reliance, is manager of the team and has booked the following games: May 24th, Powers. May 31st, open. June 7th, Kinemacolor. June 14th, Eclair. June 21st, Pathe. June 20th, Solax—all at Lenox Oval.

VACATION FOR KINEMACOLOR PLAYERS.

As a reward for one year's solid work, and also because they have piled up more negatives than the factory can print in that time, the Kinemacolor stock companies are to be given a month's vacation. "Our factory facilities are entirely inadequate to keep up with the demand from our newly opened offices, and foreign business," said President Brock, of the Kinemacolor Company of America. We have decided to close down our dramatic companies for a period of four weeks to give the factory a chance to catch up with their output.

"Our business has been growing literally by leaps and bounds. When we established our factory at Whitestone, L. I., we thought it would be at least two years before business reached a point where we now find it. We have a day and a night shift working, and hope to relieve the congestion in a few weeks. At the same time we are figuring on a new factory. We have several very fine sites under consideration, and before fall hope to have in operation a commodious, fireproof factory that will take care of our output for a long time to come. Meanwhile, we have a fine series of subjects selected to be produced as soon as our dramatic companies are reassembled."

COBB MOTION PICTURE BUREAU.

C. Lang Cobb, Jr., and Agnes Egan Cobb, have formed the Cobb Motion Picture Bureau, which will conduct a general film brokerage business and handle feature films. Mr. Cobb is president of the new concern and Agnes Egan Cobb is treasurer and manager, and the practical head of the business. Mr. Cobb will retain his connection with the Ramo Film Company, of which he is publicity and sales manager. Offices have been taken on the seventh floor of the Columbia Theater building.

Gene Gauntier Players Return

After Twenty Weeks in the Sunny South the Company Prepares to Take Up Work in New York.

MISS GENE GAUNTIER and her company of players arrived in New York from Jacksonville on May 11. Director Sidney Olcott, who was operated on for appendicitis on May 4, remained behind for a few weeks in order to fully regain his strength. Mr. Olcott is being entertained at the home of one of the many friends made by the members of the company in their sojourns in Jacksonville. In a great mansion of the famous Colonial style, surrounded by broad piazzas, the well-known director is taking life easy and enjoying his first vacation in years. During his incapacity Jack J. Clark assumed charge of the company. For a few days there was plenty to do. While the members of the Gauntier players were under the impression that practically all the work had been cleared up and that there remained only a few scenes to make, a dispatch from New York undeceived them. It was discovered that it was necessary to retake fourteen scenes. There was no script nearer than New York, and the scenes had to be made from memory. A running of the completed film in New York this week proved that no mistake had been made.

Copyright, 1913, by Gene Gauntier Players.

Scene from "On the Firing Line."

A World man had a chat a few days ago with Miss Gauntier and Mr. Clark. At present they are negotiating for a studio in which there will be sufficient capacity for the staging of the class of pictures they desire to make. "We have had twenty weeks in Jacksonville," said Mr. Clark, "and have had a very successful season. Among the pictures we have made were 'A Daughter of the Confederacy,' in three reels, and 'The Mystery of Pine Tree Camp,' also in three reels, both of which have been released; 'In the Power of the Ku-Klux Klan,' a strong story of reconstruction days in the South, which is in three reels; 'The Little Rebel,' a tale of the North and South in two reels, and 'When Men Hate,' a Southern feud story. I think this story, which touches on the psychological, is one of the best things the company has done. It is filled with strong situations—situations of real heart interest. There is plenty of the spectacular, also, for those who bank strongly on this factor in entertainment. As to the latter, one of the scenes is a running street fight which I think will be considered stirring. Another three-reel subject which we have finished is 'On the Fighting Line.'"

Mr. Clark told of many incidents in connection with the making of the season's pictures, most of them amusing and a few of them at the time of the happening really serious, but which may be laughed at now. In making "In the Power of the Ku-Klux Klan," Mr. Clark had to undergo a hanging or near hanging. One of the members of the company said that he knew how to tie a hangman's knot. He tied it so carefully and with such skill that at the crucial moment the check which had been interposed to save the tightening of the rope slipped and Mr. Clark was nearly strangled. Of his experience with the bloodhounds of the sheriff of Duval County the subscribers of the World have read. Mr. Clark told of the difficulties experienced when it was found necessary to find a prey for the hounds after he and Mr. Olcott had established with them friendly relations. The sheriff suggested that a colored man would be the thing, but it was almost impossible to discover a gentleman of color who could be induced to earn good money in that way. They finally succeeded. The negro was given a safe start. The hounds jumped at the scent, and in full cry were away like the wind. "But they had nothing on the negro, though," added Mr. Clark. "You could have played checkers on his coattails."

Miss Gauntier is looking her best, in spite of the severe strain of the winter. "Yes," she said, "we have had plenty to do. Between making pictures in the daytime and in the evening reading scripts and answering correspondence, we have had little time in which to accept the many invitations of the splendid friends we have made in Jacksonville. We are all ready for work right here in New York as soon as we close on a studio, and have a story on which to start."

WORLD NOTICE BRINGS STARDOM.

World critic Louis Reeves Harrison, who gave the "Biograph Girl" limelight, has another "discovery" to his credit. In a review of the Thanhouser "Carmen" in a recent issue of this paper, Mr. Harrison said:

"I should have given a part to a girl who flashed on the scene for a brief instant and filled the screen while she was there, although she was only one of a group. I took the trouble to inquire about this member of the company who only came into view for a second and learned that her name was, and still is, 'Billings.' She will probably remedy that fault before she cuts all of her teeth, for she has what I am compelled to designate, for the lack of a better expression, 'Picture Personality,' a valuable asset for a photoplayer."

C. J. Hite, the new producing manager of the Majestic Company, happened to read the critique, learned that the critic was wrong on the girl's name (which was Francelia Billington), but right on her merits, and immediately engaged her for star parts in the Majestic California productions.

WANT AN "ALKALI" IKE DOLL?

Practically every youngster in the United States during the "Teddy Bear" craze insisted upon having one of the fuzzy little "bears." What promises to be an even more popular successor to the "Teddy Bear" will soon be put upon the market by the Essanay Film Manufacturing Company, and will probably serve to make not only one of it's players but also that brand of films, the best known in the world—it's an "Alkali" Ike doll.

The doll, which is a perfect miniature representation of ever-popular Augustus Carney in the role of "Alkali" Ike, will stand some eleven and a half inches high when astride the little hobby-horse. It will be jointed so that it can be made to perform all sorts of stunts. The doll can be removed from the horse and made to assume countless other poses. The blue shirt, sheepskin "chaps," sombrero, bright colored neckerchief, and even the leather holster containing a miniature revolver will all be reproduced in a lifelike manner. The exact resemblance is assured of the well-known character of the motion picture screen by the fact that the Essanay people are going to pay the doll manufacturer five hundred dollars for the mould alone from which the face of the doll is to be cast. The Essanay Company will shortly announce the method by which the doll can be obtained, and the moment the plan is known, will undoubtedly be flooded with orders. Not only will exhibitors be certain to want a supply to sell their patrons or give away as souvenirs, but every lad will want one and will travel miles to reach the theater at which they can be obtained. Plans are also under way for placing them on sale in toy emporiums and department stores all over the country. Dolls will sell for $1.50 apiece. Exhibitors, $13.50 a dozen.

Motion Picture Exhibitors' League

IOWA CONVENTION.

Picture Men Hold Successful Meeting at Des Moines—Membership Increased by Thirty-five.

The second semi-annual convention of the Motion Picture Exhibitors' League of Iowa was held at the Auditorium at Des Moines, Tuesday and Wednesday, May 13th and 14th. The convention was a successful one in that over one hundred members attended. Deputy National Organizer, W. G. Wylie, of Kansas City, was one of the early arrivals, was met by Fred W. Young, Secretary of the Iowa State branch.

The convention was called to order at 2:00 P. M. by Pres. J. L. O'Brien, and everybody was welcome, as an open meeting was called. Many exchange men were present from Omaha, Minneapolis, and Des Moines, and all attended the open session. National Organizer W. G. Wylie made an excellent address and congratulated the Iowa exhibitors on the large attendance. He also spoke on the system of censorship, and considered it wrong. There is a National Board, said Mr. Wylie, which is vested with little authority but is doing creditable work. He claimed mothers of children are the best censors for moving pictures. Mr. Wylie made several addresses at the different meetings, and gave some excellent advice to the exhibitors from knowledge he has gained from visits to different state conventions.

A telegram was read from National President M. A. Neff, stating: "Although I cannot be with you, Brother Wylie will fill my place. Tell the boys, to them I send greetings in behalf of thirty-eight states. May harmony and wise council prevail and your league prosper. Best wishes to each and every member of the league."

On Wednesday afternoon a motion picture was taken by Julius Singer of the Capital City Film Manufacturing Company, and was shown on the screen at 10:00 o'clock that night. At night a vaudeville entertainment was given and advance feature films were shown by the various film exchanges, over four hundred exhibitors and friends attending. Evening's entertainment wound up with a lunch and a general good time, and everybody seemed to be imbued with the spirit of the occasion. Secretary Fred Young of Des Moines again demonstrated his ability in conducting a convention and arranging for entertainments. Everything went off smoothly and everyone departed with words of praise as this being one of the best conventions they ever attended.

The officers for the ensuing year are: E. G. Fargo of Algona, President; J. S. Bassett of Independence, First Vice-President; W. H. Dewey, Chariton, Second Vice-President; W. G. Eddy, Marengo, Secretary; J. E. Tierney, Sioux City, Treasurer; Thomas A. Brown, Iowa City, National Vice-President.

The following delegates were elected to represent Iowa at the New York Convention: M. Ingledue, A. J. Diebold, E. G. Fargo, H. E. Baumgartner, A. W. McIntosh, J. S. Shortley, and J. M. Heffner. Alternates: F. P. Lemen, H. A. Wolfgram, T. A. Bryan, W. G. Eddy, M. Lince, and L. J. Tower.

The next convention will be held at Marshalltown in December. Definite dates as yet not having been decided upon.

Thirty-five new members joined at the convention, bringing the total membership up to one hundred and fifty. This for an organization only six months old, is doing very nicely.

The following members attended: Fred Young, Des Moines; J. L. O'Brien, Oelwein; Thos. A. Brown, Iowa City; W. H. Mart, Grinnell; M. Lince, Ottumwa; J. M. Heffner, Mason City; A. J. Diebold, Cedar Rapids; L. J. Tower, Cedar Rapids; H. E. Wolfgram, Decorah; Fred Keyes, Des Moines; C. H. Johnston, Grundy Center; J. E. Craven, Kellogg; T. J. Henrehan, Nevada; Paul Porter, Lehigh; F. R. Bandy, Britt; Harry DeBaggio, Colfax; F. P. Lemen, Colfax; M. Joffe, Manning; R. G. Hatcher, Chariton; Chas. C. Mendenhall, Stuart; E. G. Fargo, Algonia; Ray E. Jacobson, Colfax; Chas. Pewther, Indianola; M. E. Chance, Redfield; W. C. Treloar, Ogden; F. M. Childs, Villisca; J. M. Anderson, Boone; W. C. Eddy, Marengo; A. W. Walton, Perry; H. C. Juergenson, Waterloo; A. W. McIntosh, Waterloo; M. Luke, Des Moines; A. H. Blank, Des Moines; W. D. Ingeldue, Marshalltown; H. E. Baumgartner, Osage; Ben B. Burns, Jr., Lake City; W. F. Smith, Clarion; C. R. Garrett, Lake Mills; Oval Anderson, Jefferson; T. A. Hanlon, Iowa City; T. A. Bryan, Oelwein; C. F. Hulburt, Madrid; N. P. Hyatt, Webster City; N. Ligutti, Adel; W. H. Bowman, Oskaloosa; J. Gerbracht, Ames; G. C. Bentley, Clearfield; P. E. Johannsen, Mason City; B. Wertz, Sigourney; P. V. Meyers, West Branch; D. B. Herrington, Paullina; W. R. Hiller, Keota; F. Bilderback, Earlham; H. C. Watkins, Centerville; H. O. Beardsley, Red Oak; M. O. Smith, Clarinda; J. S. Shortley, Sioux City; G. F. Crawford, Des Moines; B. I. Van Dyke, Des Moines; R. E. Pratt, Winfield; C. T. Sears, Ames; W. J. Bishop, Parkersburg; H. J. Agnew, A. Bessman, O. Bailey and H. E. Case.

The following exchange men were also present: S. J. Berman, Omaha; Philip Goldstone, Des Moines, Mutual; Wm. Preller, Minneapolis; E. H. Pearson, Omaha; C. F. Calvert, General; J. Van Husan, Omaha; Dan Lederman, Des Moines; W. Bryson, Minneapolis, Universal; Wm. Hopp, Chicago, Standard; Julius Singer, Des Moines, Union Features; and I. Kizerstein, New York.

Representatives of machines: J. E. Robin, Simplex machine; Sidney Blakeley, Motiograph, Chicago, and W. Hartman, Standard, Omaha.

Secretary Young was highly complimented on the convention badges. Each exhibitor, on arrival, was presented with a badge with his name and city printed on same.

KANSAS CENSOR LAW IN COURT.

Mutual Case Argued and Judge Pollock Recognizes Constitutional Aspect of the Question.

The suit brought by Mutual Film Corporation of Missouri, the Kansas City branch of Mutual Film Corporation, against the Governor, Attorney General, Secretary of State and Superintendent of Public Instruction of the State of Kansas, to procure an injunction restraining them from enforcing the Kansas film censorship law on the ground that it was unconstitutional, came up for trial before Judge John C. Pollock, Kansas City, Kansas, on May 14, 1913. Eugene Batavia and Major Thomas F. Gatts of Kansas City, the local attorneys for the Mutual Film Corporation, and Walter N. Seligsberg of New York, its general counsel, argued the case in support of the injunction, and Attorney General John S. Dawson of Kansas, argued against the injunction. Briefs are to be submitted and the case may be decided in about thirty days.

Judge Pollock intimated during the argument that he was very much impressed with the plaintiff's case and counsel are hopeful for a favorable outcome. The Judge said that he could not see by what authority under the Constitution of the State of Kansas, which guarantees to every person the right freely to publish his sentiments, any law could be made punishing in advance or censoring in advance publications such as moving picture films. He also stated that he could not see how, under the Constitution of the United States, the State of Kansas had any right to interfere with interstate commerce in motion picture films by imposing a censorship tax. In view of the importance of the case, the judge stated that he would like printed briefs and that he would decide the case promptly when he received the briefs. In the meanwhile, no action is being taken by the Kansas officials under the law.

MASSACHUSETTS "HOUR BILL" LOST.

On May 14, Massachusetts exhibitors saw their pet "hour bill" go down to defeat at the hands of the Senate. This bill was drawn to amend a law passed at a previous session of the Massachusetts Legislature, which prohibited the projection of pictures for more than twenty minutes without intermission and prescribed that an interim of five minutes must elapse between reels. The theory upon which the existing law is based is that the continuous projection of pictures is hurtful to the eye. A wait of five minutes between reels is calculated to detract from the interest in multiple-reel subjects.

ILLINOIS CENSOR BILL KILLED.

By F. H. Madison.

The Igoe bill providing for a board of censorship in Illinois and a fee from all exhibitors, film exchange or producer has been killed in the Illinois Legislature. It was given a very brief hearing before the judiciary committee of the House of Representatives.

The news will be welcomed by all Illinois exhibitors. Although the fee exacted from each exhibitor would have been small, there is no doubt but that the operation of the censorship would have proved an annoyance. In fact, the municipal or civic censorship in Illinois has always been somewhat ludicrous and some of the Springfield exhibitors, who have been in the service of the State and have seen the workings of the Illinois government, were very skeptical that a competent board of censorship could be secured.

That the bill met its defeat was not due to any apparent opposition of the moving picture interests. The fact is that the bill itself called for the creation of a new board, which is directly in opposition to the policy of Governor Dunne. The present administration made its campaign on an economy platform and is having a great deal of difficulty in keeping the appropriation within a reasonable distance of those of Governor Deneen's regime. The Igoe bill would have resulted in salaries of $8,200 a year and expenses. It was proposed to secure this sum from the revenues of the office, which was hardly possible.

MISSOURI STATE BRANCH CONVENTION.

Missouri State Branch of the Motion Picture Exhibitors' League of America will hold their convention at Moberly, Mo., instead of Springfield, on June 10-11. The location of Moberly is such that it will be easily accessible for the exhibitor and the officers of the State branch to the largest attendance at the coming convention in the history of the organization.

There will be a large amount of business to transact, including the election of the State officers, delegates and alternates to the National convention and the adoption of a new constitution and by-laws. For full information in regard to the convention, address: Secretary, State Branch, World Theater, 8th and Highland, Kansas City, Mo.

MARYLAND CONVENTION PLANS.

A committee consisting of J. Howard Bennett, Marion S. Pearce, W. C. Bohannan, Alexander Anderson, G. S. Benjamin, Jr., and G. C. Parsons, has been busy for some weeks arranging for the convention of motion picture exhibitors of Maryland, which will be held at the Emerson Hotel, Baltimore, on June 3 and 4. The entire top floor and the exhibition hall of the Emerson Hotel has been secured for the purposes of the convention and manufacturers have been invited to make exhibits. There has been a general response from exhibitors in all parts of the state and a large attendance is assured.

FOR MANITOBA EXHIBITORS.

Secretary L. Freeman of the Manitoba Motion Picture Exhibitors' Association is anxious to get in communication with all exhibitors in that province. The Manitoba Association has been in existence for the past six months, but difficulty has been experienced in getting in touch with the exhibitors in the smaller towns. The office of the secretary is in the Starland Building, Winnipeg. Mr. Freeman would be pleased to hear from all interested.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Pennsylvania State Convention—At Philadelphia, May 27th and 28th.

Maryland State Convention—At Baltimore, Emerson Hotel, June 3rd and 4th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Texas State Convention—At Dallas, May 28th and 29th.

Michigan State Convention—At Vincent Hotel, Saginaw, June 10th and 11th.

Minnesota State Convention—At Radisson Hotel, Minneapolis, June 10th and 11th.

Washington State Convention—At Seattle, June 17th.

EXPOSITION NOTES.

The ever increasing enthusiasm shown by manufacturers, exchange men, exhibitors, and all who are in any way interested in the coming Exposition of the Motion Picture Trades, is very encouraging to the committee who have worked tirelessly for six months in the interests of the motion picture business throughout the world. Now that the exposition is a little over a month away it seems that everybody is taking an active interest in it.

From the manufacturers' standpoint this First International Exposition of the Motion Picture Art, held as it is in conjunction with the Third Annual Convention of the Motion Picture Exhibitors' League of America, under its sole direction and under the same roof, will be a wonderful opportunity for demonstration, and demonstration is what the exhibitors want.

For just this reason thousands of them from all parts of the world are coming to New York to see how they can better their theaters. A great many of these exhibitors have never had an opportunity of looking over the talking pictures or the colored pictures. Several letters have been received at the exposition headquarters in the German Bank Bldg., asking if exhibits of certain kinds of articles were to be made at the Grand Central Palace. In all instances but one, the committee were able to answer in the affirmative.

The ten thousand prospectuses and other literature have by this time been received all over the country, and from now until July the main thing in the minds of all will be how to arrange their business, so that they may get to the convention.

The Committee on Transportation and Arrangements have been busily employed in making arrangements to look after the families of the delegates and others who will be here.

The Hotel Imperial will be the headquarters of the different committees during the convention, the management having placed at the disposal of the Ladies Reception Committee a suite of reception rooms, and an assembly room for meetings of committees.

During the last ten days several makers of musical instruments have made plans to make an exhibit.

"BAD DAY'S WORK," SAID GAYNOR.

The New York Board of Aldermen, galvanized into action probably by the recent disclosures in connection with proposed taxicab legislation, attempted to pass a motion picture theater ordinance on Tuesday, May 20. They did pass one, but it prohibited galleries in picture theaters. In all other respects it was like the Folks ordinance, which the Mayor desired passed. The effect of the anti-gallery ordinance will be to seriously handicap picture theater managers in the development of the exhibition business. When the ordinance reached Mayor Gaynor he took occasion to remark that he "was disgusted with the Board of Aldermen," and that they had done a "bad day's work." It is probable that the Mayor will veto the ordinance passed on Tuesday.

The Vitagraph dopester sends out an item telling how strong Mrs. Maurice, the sweet-faced, motherly player, is on spelling. He missed the best point of all, however. He didn't tell. as in perfect truth he might have, how she puts us all under a spell.

Scene from "The Governor's Romance" (Pilot).

At the Sign of the Flaming Arcs

By George Blaisdell.

TALKING on Monday afternoon at Broadway and Forty-second street with King Baggot and "Jim" Gordon who should we meet up with but the Prisoner of Zenda! The president of the Screeners invited Mr. Hackett to drop up at Forty-fifth street and look over the Screen Club. A matter of business prevented an immediate acceptance, but an hour later the name of Mr. Hackett was inscribed on the register. "Surely you have a comfortable place here," he said, as he glanced around. "As our English friends would say, it's very 'club-beh.'"

Mr. Hackett was asked many questions as to his experiences in the making of "The Prisoner of Zenda." There were many of these and the portrayer of Rudolph Rassendyl has a lively recollection of them. Nor did the incidents in connection with the picture cease with the completion of the film. A week or two ago when the play was being shown at the Savoy in Thirty-fourth street, Mr. Hackett, at the solicitation of a friend, accompanied him to the theater. The only available seats were at the rear of the balcony. At the end of the picture the star was amazed to see thrown on the screen: "Mr. Hackett, who is starred in this picture, is now sitting in the balcony. If you appreciate his work applaud him."

"Well, the house applauded, didn't it?" was asked.

"To tell the truth, I don't know," was the response. "I was in such a hurry to get down the stairs I couldn't say. I suggested to the manager it was hardly fair. He remarked that he wouldn't do it again. I told him he wouldn't get the chance."

"Wouldn't believe an old-time star would get a case of stage-fright or something akin to it in a picture theater, would you?" commented a member.

President Baggot escorted his distinguished visitor over the house and extended a cordial invitation to call again.

By the way, Mr. Hackett is much interested in a camera of which at present there are but two in the United States. It is the same as that which Cherry Kearton is now taking into the heart of Africa. Its weight is fourteen pounds, it runs noiselessly at gauged speed on compressed air, the use of the crank being obviated if desired, and is controlled by a gyroscopic arrangement.

* * *

Pierce Kingsley is back in New York after filming the Greek pageant in Nashville, Tenn. He says he has four thousand feet of fine stuff.

* * *

A man entered the poster department at the General Film Company's Twenty-third Street branch last week and inquired for a "cooler inside" poster. It was a hot day. "Got a nice cool house, eh?" asked a perspiring clerk.

"Me? Oh, no, not necessarily, But I'm opening up an airdome and I want a full line of publicity stuff!"

* * *

King Baggot has left us. Accompanied by Mrs. Baggot, he sailed on Tuesday morning on the Kaiser Wilhelm der Grosse. There was an informal gathering of Screeners at the clubrooms on Monday evening to wish him a good voyage and safe return. Some of these as well as many others were at the pier before the big ship sailed away. They brought baskets containing good things which, when at sea, will remind the beloved president of the Screeners of the regard in which he is held by his confreres. There were also many floral remembrances. Mr. Baggot, while away, intends to make pictures. He will join Herbert Brenon in London. While the plans of the two are not definite as yet, it is safe to say that we will see the Imp star under Mr. Brenon's direction in films which will have for backgrounds some of the picturesque spots of old Ireland as well as of England. The working together of the two men is a realization of a desire that they have for a long time held. There is more than mutual respect for the other's ability; the two are old friends.

One of Mr. Baggot's fellow passengers is "Dave" Montgomery of Montgomery & Stone. The two met at the pier just before sailing time.

* * *

Saw Howard Missimer, the former Essanay comedian, on Broadway the other day and said "hullo." The man from Chicago is wise. He looked around, saw someone he never set eyes on before, and—kept right on. Never mind, the next time he'll be stopped, even if the use of an axe be necessary.

It is to be regretted that the re-issue of "A Tale of Two Cities" by the Vitagraph company is to be for the English public alone. The official statement of the company that the play "appeals in the main to the patriotic instincts of the English people" is correct only as far as it goes. Entirely apart from its national side, there is in this book a love story that will make as deep appeal in a mountain hamlet as it will in a center of culture—the Greater Love exemplified by Sydney Carton. It is a stronger story than that of the man who lays down his life for another man; it is a story of the man who lays down his life that the husband of the woman he loved might be preserved to her. Let us have this story right here at home. We need it, for great pictures are rare. Then, again, the Vitagraph does these things so well, as we had a chance to see in "His Life for His Emperor," a recent single reel. Who, that two years ago saw "A Tale of Two Cities," would not gladly see it again? Here's your answer.

* * *

The Screen Club was unusually gay Saturday afternoon and evening. It was on the day before that John Steppling, the well known and also favorably known comedian of the Essanay company, just dropped in. He was given the glad hand all around. Mr. Steppling is a Screener. It was not a case of getting acquainted. When you set eyes on him you felt that you had personally known him from the first time you saw him on the screen. It's the Steppling manner—cordiality itself. Mr. Steppling has severed his connections with the Chicago company and is in New York looking over the situation. The parting was in the friendliest spirit on the side of Mr. Spoor and of the comedian. Present at the club Saturday afternoon and evening were among others Messrs. Baggot, Lewis, Willat, Spedon, Welch, Gordon, Shaw, Tefft Johnson, Karr, Bill Blaisdell, Daly, Williams, John Johnson, Farnham, Craig, Wall, Dion, Haddock, Scardon, Frazer, Quirk, Crampton, Kirkwood, Tichenor, Ennis, Gerhardt, and Mayo. A silver dollar which John Steppling brought into town furnished a bunch of fun. King Baggot wanted and got it for a souvenir. Somehow he couldn't keep it. After each disappearance it would be located in the clothes of some new-comer. There was comedy galore perpetrated by men who know how to make it. Mr. Steppling had to leave at 9 o'clock to see Essanay's "Two Social Calls," in which his little daughter Margaret is cast in an important role and in which the four-year-old gives a charmingly natural portrayal. As Mr. Steppling said good night, he glanced over the throng of new-old friends and remarked: "You can't buy this stuff with all the money in the world. I have laughed until my face aches."

ANDREW CARNEGIE IN MOTION PICTURES.

The very difficult feat of getting Andrew Carnegie to pose for moving pictures has been accomplished. Just what influence prompted the ironmaster to overcome his aversion to the motion picture camera is unknown, but it is believed that he tired of dodging the persistent staff photographers of Pathe's Weekly. The Laird of Skibo was cornered in St. Louis when he attended a meeting of the "Universal Peace" advocates and after the ordeal was over Mr. Carnegie remarked, laughingly: "And it didn't hurt a bit."

Later, in New York, the multi-millionaire was filmed at the unveiling of the Carl Schurz monument and expressed a desire to see his picture. He was informed that it would be on exhibition at all theaters showing Pathe's Weekly No. 22.

The House of Hallberg.

A Recollection of How the First Article It Ever Sold Was Guaranteed. A Business Built From the Ground Up.

By Hugh Hoffman.

J. H. Hallberg.

IT'S about six years now since I first met J. H. Hallberg. He used to be consulting engineer for the Beck Flaming Arc Lamp Company, down on Greenwich Street. I bought some of the lamps for a theater I was running at the time. I used to drop in there regularly to buy more carbons. On one of these occasions I was a little bit down-in-the-month and Hallberg asked me how business was. I told him it was fair, but that the high-cost-of-"juice" was eating up a lot of the profits. I informed him that I had been around from one electrician to another trying to get some kind of a device that would save current, but they all told me that there wasn't any such animal. "It simply can't be done," was the answer I got from one and all of the dozen men I had consulted. Imagine my joy then when Hallberg said: "I can do it." We made a bargain then and there. He was to build me an apparatus that would increase my light and at the same time reduce my light bill. If it worked I was to pay him so much. If it didn't, I didn't have to pay him anything. That was his own proposition, and as I didn't see how it could be any fairer, I told him to go ahead. Two weeks later he appeared at my theater with a queer looking object that resembled a pruned plant prepared for shipment. He fussed around a couple of hours making tests, and so forth, before he struck an arc. But when he turned on the light my troubles vanished. And not only my troubles, but the troubles of thousands of exhibitors everywhere.

That was the beginning of the Hallberg Economizer. He began to market this device, and exhibitors were so anxious to get one that he was swamped with orders in no time. What the business needed at that time was a real electrical engineer to figure out vexatious problems, and J. H. Hallberg was the man. Immediately following the introduction of his device the market was flooded with choke-coils that were called "economizers." These have all faded away and Mr. Hallberg's article still stands on its merits, with a great business establishment built around it as an indication of its value to the exhibitor.

Men of high electrical training, in connection with the motion picture trade five years ago, were almost as rare as the dodo bird. There are not many in it now, but then the need of them was awful. Hallberg at that time was fairly well content with drawing a fat salary and with the letters "I.A.E.E." tacked onto his name. He was an electrical graduate of the Latin-Laroverket college in Halmstad, Sweden. He had served his apprenticeship in mechanics at the Ottumwa Iron Works, in Ottumwa, Iowa. Since 1893 he had been filling such positions as electrical engineer, designer, inventor, inspector, consultant, municipal commissioner, manager or writer for such well-known concerns as Kohler Bros., Chicago; Electric Appliance Co., Chicago; Standard Thermometer & Electric Co., Peabody, Mass.; General Incandescent Arc Light Co., New York; Cincinnati Gas & Electric Co.; National Carbon Co., Cleveland, Ohio; The Electrical World, and other important institutions. He was enjoying the distinction of membership in the International Association of Electrical Engineers, the National Electric Light Association, and the Swedish Engineers' Club of America. He was not aware, however, that the moving picture business was calling him. He did not know it until he began to advertise the Hallberg Economizer.

The success of the economizer was so emphatic that Hallberg became a sort of Moses to theater managers. They wrote and flocked to him in numbers. They sought his advice on all subjects pertaining to their business. His advice on opera chairs, for instance, became as important as his opinions on electrical matters. Exhibitors came to him for projection machines, carbons, and all sorts of things, until he was practically forced to take a loft and put in a line of supplies. In this way the house of Hallberg came into being. Mr. Hallberg, being thorough in everything he does, determined to do the thing right or not at all. He accordingly took a floor at No. 36 East 23rd Street, New York, and put in the most complete line of supplies that could be had. At the present time he handles all projection appurtenances, such as all standard makes of projectors, carbons, spotlights, dissolving stereopticons, current savers, rectifiers, slides, lenses, seats, cameras, machine parts, ticket choppers, ticket venders, tickets, wire, voltmeters, ammeters, reel cases, exit signs, flaming arcs, rewinders, fire extinguishers, motor drives, rheostats, brass frames and lobby goods, and about everything else that can be thought of that applies to a motion picture theater. The Hallberg direct-current economizer duplicated the success of the original alternating current economizer.

Mr. Hallberg's place of business is an interesting establishment. Every recognized make of projection machine and current saver is standing on the floor in plain sight. The show cases are filled with smaller articles ready for the buyer. There is one feature about the Hallberg establishment that cannot be found in any other supply store that we know of. It is wired for every current known to projection, from 500 volts down. There is a full set of testing instruments, so that in a jiffy Mr. Hallberg can make a test of any device on any current for the waiting customer. He does not insist upon anyone buying his own economizer in perference to others. Side by side with the Hallberg device sit those of other makers. In a way he is the daddy of them all and they are all his children. If he sells another maker's current saver he guarantees it the same as he did his first one to me five years ago. If it isn't right he will make it right; that's the policy of the house.

The house of Hallberg is a safe place for an exhibitor to go. There he will get the right advice. For those who favor him with their business he takes the pains to figure out their electrical and mechanical needs and helps them along to a successful opening without any cost to them. Here is part of a letter to Mr. Hallberg, touching on this point, from an exhibitor in Massena, N. Y., dated April 5.

> Dear Sir:
>
> Permit me first, to acknowledge your fine, satisfactory letter of the 3rd inst.; also sketch No. 258 and tracing received under separate cover. Much correspondence would be eliminated if everyone were as concise and comprehensive as you. * * *
>
> (Signed) V. A. Warren.

And so this business has grown, because most exhibitors prefer to deal with a house that is efficient, reputable and reliable.

HALLBERG EQUIPS MANY THEATERS.

J. H. Hallberg, "The Economizer Man," submits the following partial list of installations for the past week:

Hallberg Standard A. C. economizers at Congress Theater, Greenwich, Conn.; Bijou Hill Theater, New York; Savoy Theater, Asbury Park, N. J., and Nestor Film Laboratory, Bayonne, N. J.

Power's No. 6 to Treon & Co., Scranton, Pa.; Power's No. 6-A, with motor drive and Hallberg A. C. economizer, to W. F. Kertscher, Grand Theater, Brooklyn, N. Y.; Power's No. 6-A, with Hallberg A. C. economizer and complete moving picture equipment, to the Oasis Theater, 165th Street and St. Nicholas Avenue, New York. The Castle Theater, Rock Rapids, Iowa, has placed order for 220-volt, direct-current economizer, guaranteed to save over 70 per cent. on electric bill over use of rheostat.

SELIG SECURES KENTUCKY DERBY.

The Selig Polyscope Company were in evidence at the famous Kentucky Derby this year. The derby took place on May 10th, in Louisville. Mr. Tom Persons, superintendent of the Selig Chicago plant, accompanied by five cameramen, spent two days in Louisville securing official pictures of the various races. The pictures, thus secured, have turned out excellently and will be released some time within the near future.

NICHOLAS POWER COMPANY NOTES.

The recognition of Power's Cameragraph by the "Service" still continues. One No. 6 has been installed at Fort Morgan, Alabama, through W. H. Peck, Atlanta, Ga., and one No. 6 complete to U. S. S. "Rhode Island" through New England Universal Film Exchange, Boston.

The following installations have been made: One No. 6A in the New Sullivan and Considine Orpheum Theater at Vancouver, B. C., and in the Empire Theater of Vancouver, by the Pacific Film Exchange. One No. 6A to Henry Zahn, 646 East Division Street, Syracuse, N. Y., through Auburn Film Company, Auburn. One No. 6A to Smallwood and Cazie, Oolitic, Ind., through Lyric Film and Supply Company, Terra Haute, Ind., One No. 6A with Inductor to H. R. Tinkham, Grantwood, N. J. One No. 6A to New York Motion Picture Studio, Los Angeles, Cal., through Mutual Film Corporation, New York.

UNIVERSAL FILMS TRADE MARK

CRYSTAL BRAND

2 CRYSTALS A WEEK 2

READ WHY

HAND THEATRE, MILLVILLE, N. J.
I only wish I had a CRYSTAL every day.

THEATORIUM, LEROY, N. Y.
We are delighted with the comedy productions you put out.

ELTON THEATRE, LAGRANGE, GA.
CRYSTAL FILMS are O. K., and I want every one that is put out.

MAINES & COOPER, MAYFIELD, PA.
We run all your films and find them great drawing cards.

MAJESTIC PALACE, 242 KENSINGTON AVE., PHILA., PA.
Our patrons are well pleased with CRYSTAL FILMS.

THE BERT THEATRE, 405 BRADY ST., DAVENPORT, IA.
Your comedies are just what our patrons want.

CRYSTAL THEATRE, LITTLE ROCK, ARK.
We like to see your "twinkling little star" PEARL WHITE.

STAR THEATRE, ORANGEBURG, S. C.
Our patrons go wild over PEARL WHITE.

PRINCESS THEATRE, MIDDLETOWN, OHIO.
Our patrons are always anxious to see PEARL WHITE.

LOG CABIN THEATRE, YONKERS, N. Y.
Our patrons enjoy the CRYSTAL COMEDIES very much.

C. S. CREWS, WALLA WALLA, WASH.
I am tickled to death whenever I receive a CRYSTAL FILM.

THE LYRIC, COLUMBIA, SO. CAROLINA.
CRYSTAL FILMS are very popular with our patrons and never fail to please.

PRINCESS THEATRE, STAPLES, MINN.
We are well pleased with CRYTAL COMEDIES.

LUTTRELL'S MAJESTIC THEATRE, JACKSONVILLE, ILL.
We receive many favorable comments on CRYSTAL FILMS from our patrons.

THE PASTIME, JACKSON, OHIO.
PEARL WHITE is a favorite with the patrons of our theatre.

BIJOU THEATRE, NORWICH, N. Y.
PEARL WHITE is a great favorite here.

BIJOU THEATRE, BRANDON, MAN., CANADA.
PEARL WHITE is the most popular fun-maker we have.

OZARK THEATRE, EUREKA SPRINGS, ARK.
CRYSTAL FILMS are very fine.

THE BIJOU THEATRE, KENARA, ONT., CANADA.
Our patrons like CRYSTAL FILMS very much.

THE GEM PICTURE PALACE, PALESTINE, TEXAS.
We ran a CRYSTAL last night; our patrons were well pleased.

JOY THEATRE, CRAWFORDSVILLE, IND.
CRYSTAL FILMS and MISS WHITE are business getters, I feature them right along.

THE MIRROR, FLORENCE, S. C.
I find whenever I run a CRYSTAL with MISS WHITE, I see an improvement in my receipts.

NATIONAL BIOGRAPH THEATRE, HALL, P. Q., CANADA.
I find CRYSTAL FILMS very good.

NEW BIJOU THEATRE, HIBBING, MINN.
CRYSTAL FILMS are good comedies.

THE STAR THEATRE, CHISHOLM, MINN.
The photography of CRYSTAL FILMS is great.

CRYSTAL THEATRE, DALLAS, TEXAS.
CRYSTAL FILMS are great favorites at our theater.

REX THEATRE, VALLEY CITY, N. D.
Our patrons are well pleased with CRYSTAL FILMS and often ask when the next CRYSTAL will be shown.

OLYMPIA THEATRE, NEW ORLEANS, LA.
We make special features of CRYSTAL comedies.

THE ELECTRIC THEATRE, CLAREMARE, OKLAHOMA.
Your clean-cut CRYSTAL FILMS with PEARL WHITE and your strong supporting company are a combination hard to beat.

PASTIME THEATRE, MANKATO, MINN.
CRYSTAL comedies are of a bright quality and bring business.

CANADIAN FILM EXCH., VANCOUVER, B. C., CANADA.
CRYSTAL FILMS are one great success.

DIXIE THEATRE, TEXARKANA, ARK.
CRYSTAL FILMS sure do take.

THE EMPIRE, LTD., 219 BANK ST., OTTAWA, ONT.
All we can say about CRYSTAL FILMS is that we do not get enough of them.

MAJESTIC THEATRE, 612 THIRD ST., WAUSAU, WIS.
We always close our show with a CRYSTAL when we have it, thereby sending our patrons home happy.

IDLE HOUR THEATRE, SHEBOYGAN, WIS.
We wish to compliment you on your CRYSTAL FILMS.

IMPERIAL THEATRE, GREAT FALL, MONTANA.
CRYSTAL comedies are always a pronounced success with my patrons.

DREAMLAND THEATRE, BROWNSVILLE, TEXAS.
CRYSTAL FILMS are favorites with our patrons.

THE LYRIC, COLUMBIA, S. C.
PEARL WHITE is a big favorite with our patrons.

ALCAZAR & SAVOY THEATRE, AMERICUS, GA.
Miss PEARL WHITE is the cleverest little actress before the camera.

RIVERSIDE THEATRE, CASCADE; IOWA.
As regards photography, setting and action, CRYSTAL FILMS are undoubtedly popular.

EMPIRE THEATRE, TONKAWA, OKLA.
To say I am pleased with CRYSTAL FILMS would be a mild expression.

MAY'S THEATRE, JAMESTOWN, N. Y.
CRYSTAL FILMS are great; good action, clear and clean.

ARCADE THEATRE, AKRON, OHIO.
CRYSTAL FILMS are all right and I am always glad when the exchange books a CRYSTAL for me.

ORPHEUM THEATRE, EAU CLAIRE, WIS.
We wish to congratulate you on the pictures; CRYSTAL FILMS certainly are in the front ranks.

BIJOU DREAM THEATRE, CELINA, OHIO.
Whenever we advertise PEARL WHITE we fill the house.

BIJOU DREAM THEATRE, GREENFIELD, MASS.
CRYSTAL FILMS are well received by our patrons.

LOYAL THEATRE, 24th & CALDWELL STS., OMAHA, NEB.
MISS WHITE has always been a favorite with our patrons. We thank you for your CRYSTAL COMEDIES, which filled a long-felt want in our program.

ELITE AMUSEMENT CO., LINCOLN, NEB.
MISS WHITE is the favorite here of all the pretty stars.

THE PALACE THEATRE CO., WASHINGTON C. H., OHIO.
PEARL WHITE is a big favorite here and we always advertise her big.

BOND THEATRE, PONTIAC, ILL.
PEARL WHITE comedies go great here.

GEM THEATRE, JACKSON, MISS.
Our patrons enjoy CRYSTAL FILMS very much.

IDLE HOUR THEATRE, EARLINGTON, KY.
The only fault with the CRYSTAL FILMS is that we can't get enough.

THE NEW CASINO THEATRE, PHILADELPHIA, PA.
Films like the CRYSTAL is what make the Universal program so good.

AMERICAN THEATRE, ELYRIA, OHIO.
I am one of the rejoicing exhibitors who will welcome two CRYSTALS weekly with open arms.

HIPPODROME THEATRE, HARRISBURG, PA.
CRYSTAL comedies are what our patrons always look for.

STAR THEATRE, DULUTH, MINN.
My audience go just crazy over PEARL WHITE.

NICKEL BIJOU THEATRE, DECATUR, ILL.
Glad to see the second CRYSTAL.

HONEYMOON THEATRE, SOUTH BEND, IND.
PEARL WHITE has made a big hit with our patrons.

THE THEATERETTE, FORT SCOTT, KANS.
CRYSTAL FILMS cannot be beat on any program; they all like them.

HI ART THEATRE, WEYBURN, SASK., CANADA.
CRYSTAL FILMS are going great.

ELECTRIC THEATRE CO., RIDGEWAY, MO.
Our patrons are always pleased with CRYSTAL FILMS, glad to get two a week.

JAMES PETERSON, EAST PALESTINE, OHIO.
PEARL WHITE and Chester Barnett please our patrons.

JAMES LEE, ST. CHARLES, MO.
CRYSTAL FILMS with PEARL and CHESTER are great favorites here.

CLINTON THEATRE, BINGHAMTON, N. Y.
Our patrons are admirers of PEARL WHITE.

EMPIRE THEATRE, GARY, W. VA.
We consider CRYSTAL FILMS our grestest drawing card; every Tuesday we run PEARL WHITE night.

PRINCESS THEATRE, EVERETT, WASHINGTON.
We like CRYSTAL FILMS very much.

THE FAY THEATRE, OSHKOSH, WIS.
Our only trouble is that we cannot get enough CRYSTALS.

CLINTON THEATRE, BINGHAMTON, N. Y.
We shall welcome the second CRYSTAL with open arms.

LYDA THEATRE, GRAND ISLAND, NEB.
We compliment you on your CRYSTAL FILMS.

DREAM THEATRE, COLUMBUS, GA.
Our patrons are very much in love with PEARL WHITE and CHESTER BARNETT.

GEM THEATRE, PORTLAND, ORE.
CRYSTAL FILMS are great favorites with our patrons.

SEND US THE NAME OF YOUR THEATER FOR ADVERTISING MATTER THAT DRAWS THE CROWD

CRYSTAL FILM CO.

430 WENDOVER AVE., N.Y.CITY

“THE WAG

A Three Reel Drama

JACK ROSE—SAM SCH

JACK ROSE

“I have tried in ‘The Wages of Sin’ to make plain the risks to which young men are subjected in their daily business lives, and how they can be changed from law-abiding citizens into police-hunted criminals by the machinations of soulless capitalists. The picture well fulfills its intent to teach a strong moral lesson.”

SAM SCHEPPS

“My work in the production of ‘The Wages of Sin’ was done with the purpose of warning millions of people of the necessity for constant vigilance to prevent them from being ruined for life through misplaced confidences. The picture is a wonderful lesson, and I am glad to have assisted in its making.”

HARRY VALLON

“I demurred when asked to appear in ‘The Wages of Sin’ because it did not seem possible that a strong moral story could be woven from experiences in the Underworld. Finished, the picture is a masterpiece of fine art, and will appeal to all classes. I now feel that my time was well invested.”

ES OF SIN"

Portrayed From Life By

EPPS—HARRY VALLON

STATE RIGHTS BUYERS—

Here is your opportunity for a summer long profit of mammoth proportions. The very fact that Jack Rose, Sam Schepps and Harry Vallon have personally enacted the leading roles in this great three-reel feature has already attracted nation-wide attention. Millions of persons are anxious to see them. It is their first appearance in pictures. The story of the film was authorized by them. They have given the benefit of their experience in the greatest moral feature of the year.

1-3-6-16-24-SHEET POSTERS
HERALDS---LOBBY DECORATIONS

Write or Wire Immediately for Territory to

THE BIG FEATURE FILM COMPANY

220 WEST 42nd STREET, NEW YORK CITY

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Calendar of Licensed Releases.

Current Releases

MONDAY, MAY 26th, 1913.

BIOGRAPH—Highbrow Love (Comedy)
EDISON—Dances of the Ages (Novelty).... 975
KALEM—A Victim of Heredity (Drama).... 1000
LUBIN—The Reward of Service (Drama).... 1000
PATHEPLAY—Pathe's Weekly No. 22 (News)
SELIG—Wamba: A Child of the Jungle (2 parts—Special—Drama).... 2000
SELIG—Religion and Gun Practice (Drama).... 1000
VITAGRAPH—Up and Down the Ladder (Comedy).... 1000

TUESDAY, MAY 27th, 1913.

CINES—Borrowed Plumage (Comedy)
CINES—The Champion Fixer (Comedy)
CINES—In Somaliland (Scenic)
EDISON—An Unwilling Separation (Drama).... 1000
ESSANAY—The New Sheriff (Drama).... 1000
LUBIN—Doing Like Daisy (Comedy)
LUBIN—The Yarn of the Nancy Bell (Comedy)
PATHEPLAY—Bullfight in France (Sporting)
PATHEPLAY—In the Forest of Cochin China (Lumbering)
SELIG—The Girl and the Judge (Drama).... 1000
VITAGRAPH—Tricks of the Trade (Comedy-Drama).... 1000

WEDNESDAY, MAY 28th, 1913.

ECLIPSE—The Indelible Stain (Drama).... 1000
EDISON—Newcomb's Necktie (Comedy).... 1000
ESSANAY—On the Job (Comedy).... 1000
KALEM—Captured by Strategy (Drama).... 1000
LUBIN—Love and War in Mexico (Special 2-part Drama).... 2000
PATHEPLAY—The Fugitive (Drama)
SELIG—The Wordless Message (Drama).... 1000
VITAGRAPH—Cutey Plays Detective (Comedy).... 1000

THURSDAY, MAY 29th, 1913.

BIOGRAPH—A Dangerous Foe (Drama)
ESSANAY—Their Baby (Comedy).... 1000
LUBIN—The Romance of the Ozarks (Drama).... 1000
MELIES—The Foster Brothers (Drama)
MELIES—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)
PATHEPLAY—White Lies (Drama)
SELIG—The Ex-Convict's Plunge (Drama)
SELIG—Scenes in Manila (Travel)
VITAGRAPH—The Only Veteran in Town (Drama).... 1000

FRIDAY, MAY 30th, 1913.

EDISON—The Honor of a Soldier (Drama).... 1000
ESSANAY—The Good in the Worst of Us (Drama).... 1000
KALEM—The Widow From Winnipeg (Comedy)
KALEM—The Comedy Team's Strategy (Comedy)
LUBIN—Faith of a Girl (Drama).... 1000
PATHEPLAY—The Spider Which Lives in a Bubble (Zoology)
PATHEPLAY — Transportation Methods in Java (Transportation)
PATHEPLAY—The Human Vulture (Special 2-part Drama)
SELIG—The Woodfire at Martins (Comedy).... 1000
VITAGRAPH—A Husband's Trick (Comedy).... 1000

SATURDAY, MAY 31st, 1913.

BIOGRAPH—His Mother's Son (Drama)
CINES—Interesting Scenes Abroad (Travel).... 1000
EDISON—An Almond Eyed Maid (Drama).... 1000
ESSANAY—Alkali Ike's Misfortune (Drama)
KALEM—John Burns of Gettysburg (Drama).... 1000
LUBIN—Lone Dog the Faithful (Drama).... 1000
PATHEPLAY—The Squawman's Awakening (Drama)
VITAGRAPH—One Can't Always Tell (Comedy)
VITAGRAPH—If Dreams Came True or Who'd Thunk It (Comedy)
VITAGRAPH—The White Slave (Special 2-part Drama) 2000

Advance Releases

MONDAY, JUNE 2nd, 1913.

BIOGRAPH—The Ranchero's Revenge (Drama)
EDISON—Professor William Nutt (Comedy).... 1000
KALEM—The Bandit's Child (Drama).... 1000
LUBIN—A Woman's Heart (Drama).... 1000
PATHEPLAY—Pathe's Weekly No. 23 (News)
SELIG—When the Circus Came to Town (Com.-Drama) 1000
VITAGRAPH—What God Hath Joined Together (Dr.).... 1000
CINES—When a Woman Loves (Special 2-part Drama) 2000

TUESDAY, JUNE 3rd, 1913.

CINES—The Irony of Fate (Drama).... 1000
EDISON—Right for Right's Sake (Drama).... 1000
ESSANAY—Let No Man Put Asunder (Drama).... 1000
LUBIN—A Jealous Husband (Drama).... 1000
PATHEPLAY—Dredges and Farm Implements in the West (Industrial)
PATHEPLAY—A Market in Kabylia, Algeria (Manners and Customs)
SELIG—The Flag of Two Wars (Drama).... 1000
VITAGRAPH—Bunny as a Reporter (Comedy)
VITAGRAPH—Three to One (Comedy)

WEDNESDAY, JUNE 4th, 1913.

ECLIPSE—The Armadillo (Zoological).... 500
ECLIPSE—Delivering the Goods (Comedy).... 500
EDISON—Some Spots In and Around Los Angeles, Cal. (Scenic).... 350
EDISON—Don't Worry (Comedy).... 640
ESSANAY—The Value of Mothers-in-Law (Comedy).... 1000
KALEM—When Fate Decrees (Drama).... 1000
PATHEPLAY—The Saving Lie (Drama)
SELIG—The Law and the Outlaw (Special—2 parts—Drama).... 2000
SELIG—Woman—Past and Present (Educational).... 1000
VITAGRAPH—A Modern Psyche (Drama).... 1000

THURSDAY, JUNE 5th, 1913.

BIOGRAPH—Slippery Slim Repents (Comedy)
BIOGRAPH—Just Kids (Comedy)
ESSANAY—The Last Shot (Drama).... 1000
LUBIN—Bob Builds a Chicken House (Comedy)
LUBIN—Kate, the Cop (Comedy)
MELIES—Native Industries of Java (Industrial).... 1000
PATHEPLAY—What the Good Book Taught (Drama)
SELIG—The Suwanee River (Drama).... 1000
VITAGRAPH—The Heart of Mrs. Robins (Com.-Dr.).... 1000

FRIDAY, JUNE 6th, 1913.

EDISON—Mercy Merrick (Drama).... 1000
ESSANAY—Phillip March's Engagement (Comedy).... 1000
KALEM—The Terror of Conscience (Drama).... 1000
LUBIN—The Penalty of Jealousy (Drama).... 1000
LUBIN—The Accusing Hand (Special—2 parts—Dr.).... 2000
PATHEPLAY—Birds and Animals of Brazil (Nat. Hist.)
PATHEPLAY—Tananarive, Madagascar (Travel)
SELIG—An Embarrassed Bridegroom (Comedy)
SELIG—Manila Normal and Public Schools (Edu.)
VITAGRAPH—The Butler's Secret (Drama).... 1000

SATURDAY, JUNE 7th, 1913.

BIOGRAPH—A Timely Interception (Drama)
CINES—Orbetello and Environs (Travel).... 250
CINES—The Ring (Drama).... 750
EDISON—While John Bolt Slept (Drama).... 1000
ESSANAY—Broncho Billy's Capture (Drama).... 1000
KALEM—When Women Are Police (Comedy)
KALEM—Percy's Wooing (Comedy)
KALEM—The Tragedy of Big Eagle Mine (Special—2 parts—Drama).... 2000
LUBIN—The Great Pearl (Drama).... 1000
PATHEPLAY—Get-Rich-Quick Billington (Comedy)
VITAGRAPH—The Forgotten Latchkey (Comedy).... 1000

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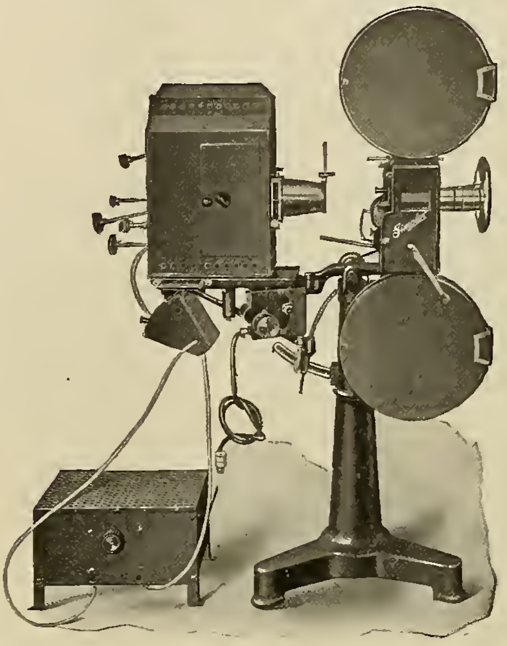

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, MAY 25th, 1913.

CRYSTAL—Toodleums (Comedy)
CRYSTAL—Supper for Three (Comedy)
ECLAIR—Hearts and Crosses (Drama)
ECLAIR—Anaradhapura
REX—The Trifler (Drama)

MONDAY, MAY 26th, 1913.

IMP—Secret Service Sam (2 parts—Drama)
NESTOR—On Cupid's Highway (Comedy)

TUESDAY, MAY 27th, 1913.

GEM—Billy's Honeymoon (Comedy)
101 BISON—Love, Life and Liberty (2 parts—Drama).
CRYSTAL—Where Charity Begins (Drama)

WEDNESDAY, MAY 28th, 1913.

NESTOR—A Double Sacrifice (Drama)
POWERS—Cheating (Comedy)
ECLAIR—The Faith Healer (2 parts—Drama)
UNIVERSAL—Animated Weekly No. 64 (News)

THURSDAY, MAY 29th, 1913.

IMP—The Heart That Sees (Drama)
REX—The Tourist and the Flower Girl (Drama)
FRONTIER—A Romance of the Rails (Drama)

FRIDAY, MAY 30th, 1913.

NESTOR—Be It Ever So Humble (Drama)
POWERS—The End of the Trail (2 parts—Drama)
VICTOR—The Plaything (Drama)

SATURDAY, MAY 31st, 1913.

IMP—The Magnetic Maid (Comedy)
IMP—Hy. Mayer, His Magic Hand (Novelty)
101 BISON—The Honor of the Regiment (2 part—Dr.)
FRONTIER—Flossie Visits Bar U Ranch (Comedy)

ADVANCE RELEASES.

SUNDAY, JUNE 1st, 1913.

CRYSTAL—Clancy, the Model (Comedy)
CRYSTAL—Hooked (Comedy)
ECLAIR—He Ruins His Family's Reputation (Comedy)
ECLAIR—All On Account of an Egg (Comedy)
REX—The Boob (Comedy-Drama)

MONDAY, JUNE 2nd, 1913.

IMP—Just A Fire Fighter (Comedy-Drama)
NESTOR—A Mixup in Bandit's (Comedy)
GEM—Billy in Armor (Comedy)

TUESDAY, JUNE 3rd, 1913.

BISON—The Battle of San Juan Hill (3-part Drama)..
CRYSTAL—Mary's Romance (Drama)

WEDNESDAY, JUNE 4th, 1913.

NESTOR—The Idol of Bonanza Camp (Drama)
POWERS—Dolly and the Burglar (Comedy)
ECLAIR—Why? (3-reel Drama)
UNIVERSAL—Animated Weekly No. 65 (News)

THURSDAY, JUNE 5th, 1913.

IMP—Self Accused (Drama)
REX—The World at Large (Drama)
FRONTIER—The Pillar of Peril (Drama)

FRIDAY, JUNE 6th, 1913.

NESTOR—Owana, The Devil-Woman (Drama)
POWERS—Why Grand-Daddy Went To Sea (Com.-Dr.)
VICTOR—The Kidnapped Train (Drama)

SATURDAY, JUNE 7th, 1913.

IMP—Pen Talks by Hy. Mayer (Comedy)
IMP—The Count Retires (Comedy)
BISON—The Spirit of the Flag (2-part Drama)
FRONTIER—The Ranch Girl and The Sky Pilot (Com.)

Mutual Film Corporation Current Releases

SUNDAY, MAY 25th, 1913.

MAJESTIC—Legally Right (Drama)
THANHOUSER—A Pullman Nightmare (Comedy)

MONDAY, MAY 26th, 1913.

AMERICAN—Ashes of Three (2 parts—Drama)
KEYSTONE—Toplitsky & Company (Comedy)
RELIANCE—Hearth Lights (Drama)

TUESDAY, MAY 27th, 1913.

MAJESTIC—Her Fairy Godfather (Drama)
THANHOUSER—Carmen (3 parts—Drama)

WEDNESDAY, MAY 28th, 1913.

BRONCHO—The Drummer of the Eighth (2 parts—Dr.)
MUTUAL—Mutual Weekly No. 22 (News)
RELIANCE—A Texas Feud (Drama)

THURSDAY, MAY 29th, 1913.

AMERICAN—On the Border (Drama) 1000
KEYSTONE—The Gangsters (Comedy)
MUTUAL—Title not reported.

FRIDAY, MAY 30th, 1913.

KAY-BEE—A Child of War (2 parts—Drama)
THANHOUSER—No release this date.

SATURDAY, MAY 31st, 1913.

AMERICAN—Her Big Story (Drama) 1000
RELIANCE—The Master Cracksman (Drama)

ADVANCE RELEASES.

SUNDAY, JUNE 1st, 1913.

MAJESTIC—The Fraternity Pin (Drama)
THANHOUSER—A Victim of Circumstances (Comedy)

MONDAY, JUNE 2nd, 1913.

AMERICAN—When Luck Changes (Drama) 1000
KEYSTONE—Barney Oldfield's Race for a Life (Com.)
RELIANCE—Italian Love (Drama)

TUESDAY, JUNE 3rd, 1913.

MAJESTIC—The Queen of the Sea Nymphs (Drama)..
THANHOUSER—(Title Not Reported)

WEDNESDAY, JUNE 4th, 1913.

BRONCHO—A Dixie Mother (2-part Drama)
MUTUAL—Mutual Weekly No. 23 (News)
RELIANCE—Faithful Shep (Drama)

THURSDAY, JUNE 5th, 1913.

AMERICAN—The Wishing Seat (Drama) 1000
KEYSTONE—Passions—He Had Three (Comedy)
KEYSTONE—Help! Help! Hydrophobia! (Comedy)
MUTUAL—(Title Not Reported)

FRIDAY, JUNE 6th, 1913.

KAY-BEE—A True Believer (2-part Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, JUNE 7th, 1913.

AMERICAN—Via Cabaret (Drama) 1000
RELIANCE—The Mad Cap of the Hills (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, MAY 26th, 1913.

DRAGON—Love's Monogram (Drama)

TUESDAY, MAY 27th, 1913.

GAUMONT—The Light that Kills (Drama)

WEDNESDAY, MAY 28th, 1913.

SOLAX—The Henpecked Burglar (Comedy)
GAUMONT—Gaumont's Weekly No. 64 (News)

THURSDAY, MAY 29th, 1913.

GAUMONT—A Problem In Reduction (Comedy)

FRIDAY, MAY 30th, 1913.

SOLAX—The King's Messenger (Drama)
LUX—The Dog and the Goat (Drama) 641
LUX—Pat, the Electrician (Comedy) 355

SATURDAY, MAY 31st, 1913.

GREAT NORTHERN—Where Is Doggie (Comedy)
GREAT NORTHERN—Loch Lomond (Scenic)

ADVANCE RELEASES.

MONDAY, JUNE 2nd, 1913.

DRAGON—Comrades (Drama)

TUESDAY, JUNE 3rd, 1913.

GAUMONT—The Heart Humane (Drama)

WEDNESDAY, JUNE 4th, 1913.

SOLAX—The Hopes of Belinda (Comedy)
GAUMONT—Gaumont's Weekly No. 64 (News)

THURSDAY, JUNE 5th, 1913.

GAUMONT—A Passing Cloud (Drama)

FRIDAY, JUNE 6th, 1913.

SOLAX—Gregory's Shadow (Drama)
LUX—By the Aid of Wireless (Drama)

SATURDAY, JUNE 7th, 1913.

GREAT NORTHERN—An Unwelcome Wedding Gift (Comedy-Drama)

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BRANCH OFFICES

COLO. Denver—Mutual Film Corporation, 21 Iron Building.
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OHIO. Cincinnati—Mutual Film Corporation, 17 Opera Place.
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W. VIR. Wheeling—Mutual Film Corporation, 34 16th St.
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St. Johns, N. B., Gaumont Co., Waterloo St.
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BANNER FEATURE WEEK

MAY 26 to JUNE 1

Saturday, May 31: A great Reliance drama in two reels, "The Master Cracksman."

Friday, May 30: Thrilling war story by the Kay-Bee Company, in two reels, "A Child of War."

Wednesday, May 28: Sensational story of battle and heroism by the Broncho Company, "Drummer of the 8th," in two reels.

Tuesday, May 27: "Carmen," in three reels, staged and costumed and acted in the world-famous Thanhouser way.

Monday, May 26: An absorbing tale of the West, "Ashes of Three," by the American Film Manufacturing Company, in two reels, from the story by Stewart Edward White.

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KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

STATE

THE RAJAH'S CASKET

A TWO REEL FEATURE

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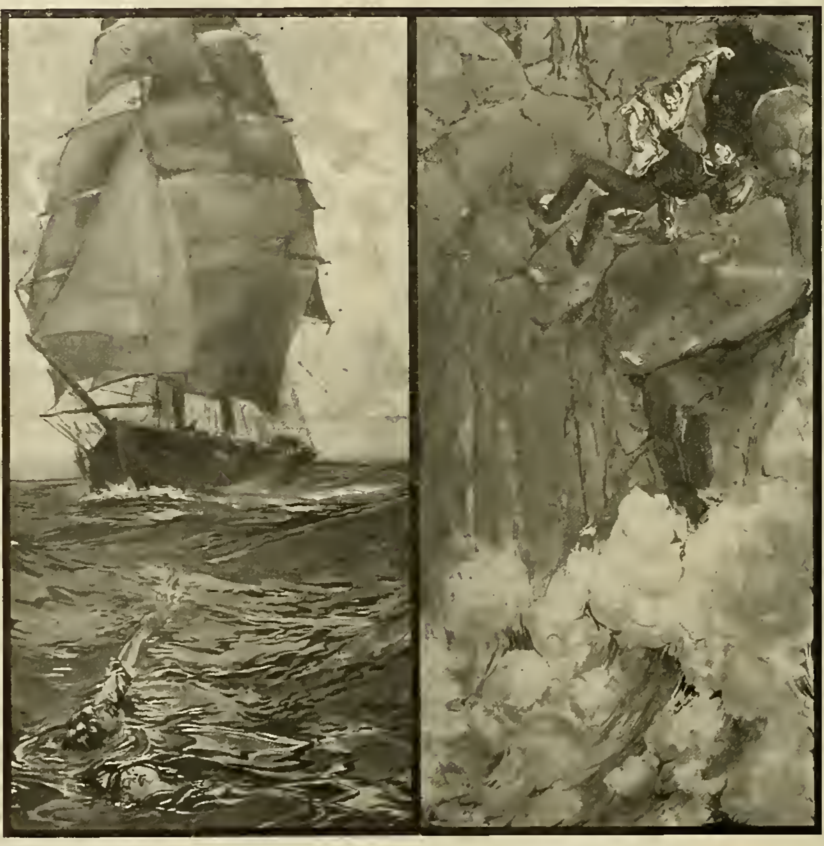

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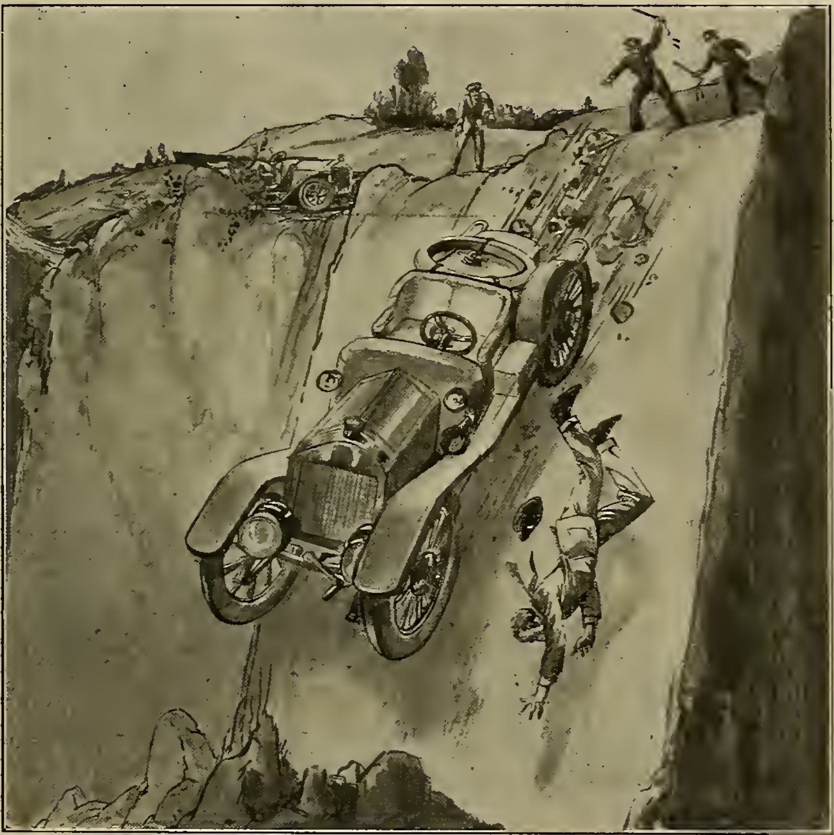

INFORMATION

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WHEN THE LEOPARD LAUGHED
A PASSING CLOUD

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LICENSED FILM STORIES

KALEM.

THE TRAGEDY OF BIG EAGLE MINE (Special, 2 parts, May 7).—In quest of game for the subsistence of the expedition, goes Mr. Thomas Morton. He discovers bear tracks and follows them into a forest until nightfall overtakes him. He loses his way and the next day as he is trying to get out, falls into a bear trap set by Big Eagle and his sister, Laughing Water. His cries are heard by them; he is rescued and brought back to health through the care of Laughing Water. Morton has won the friendship of Big Eagle and he shows him a vein of gold which he has discovered. Not long afterward Laughing Water and Morton are married.

Five happy years have now passed and a little boy has come to bless their union. Morton, who has been communicating with his aged mother, manages to keep secret his marriage and the presence of gold, which he has planned to mine for himself. At length he receives a letter from his mother asking him to come and stay with her in her declining years. When Laughing Water is at the spring, he quickly packs his belongings, and, taking his little son, runs away. Laughing Water, broken in spirit, returns to her tribe, but is renounced by them. She becomes a wanderer and Big Eagle silently contemplates vengeance.

Twenty years have now passed and Morton's son, John, announces his wedding day. Morton, who has always been afraid to visit his western gold mine, suggests that his son go there and look over things on his honeymoon. When John reaches the mine he finds that the situation is too difficult for him to handle and telegraphs for his father. On one of their many trips to the mine, John and his wife meet an old Indian squaw selling beadwork, and his wife makes purchases. While serving them the old Indian squaw notices the counterpart of her husband in the young man. Old Morton arrives at the mine and is seen by Big Eagle, who, recognizing him, lights the fuse of a dynamite stick and places it near him. Before Laughing Water, who has been watching, can do anything, the explosion takes place and old Morton and John's wife are killed, John alone surviving. He is taken to the forest home of his Indian mother and tenderly cared for.

SELIG.

WHEN THE CIRCUS CAME TO TOWN (June 2).—Unfortunately Culre's masterpiece, "The Heart of a Boy" was evolved in Italy and not America, still its humanities are so wide and deep that it outserves any merely sectional patriotic purpose; however, there is a peculiar thrill and afflatus in the coming of the circus, as a sensation for young America that is worth recording as distinctive. Jimmy, the newsboy, moved by the mighty magic of the show-bills is crazy to go to the circus, a sentiment that is shared by his little sister Bess. They pool their scant savings and find there is only money enough to buy one ticket. Jimmy bravely gives way to his sister and hopes to work his way in by "watering the animals." This hope, however, is dashed and he is somewhat dejected, when he happily picks up an envelope containing circus tickets. They have recently been purchased by a lady, who drops them as she enters her automobile. Jimmy chases the machine, but cannot catch it. This seems providential and it looks as though Jimmy was to proudly lead his sister into the big show. They could thus save their precious pennies. At the ticket office, however, he finds the lady complaining of her loss and he promptly surrenders the tickets to her. She is so moved by this frank honesty that she not only makes the little folks her guests, but they have a sufficient filling of popcorn and peanuts, and the privilege of the side-show to boot.

A FLAG OF TWO WARS (June 3).—John Reed, a confederate veteran, gathered to his fathers, leaves no property to his faithful old wife and dashing son, John, Jr., except his battered sword and the tattered flag he fought for, with admonition to his son to live up to their record for valor and honor. When the war breaks out between Spain and the United States, John insists upon enlisting and his mother finally consents, giving him his father's sword, while he tucks the confederate flag in the bosom of his blouse. He is detailed for dangerous duty as a scout along the line that Weyler's wire entanglements and block-houses made so deadly. The little band of American soldiers is attacked by a superior force of Spaniards and they take refuge in a tobacco store-house. Their troop flag is swept away on the flame of a shell. John, who raised it on the little pole on the roof, received at the same time a nasty wound in the shoulder. When his comrades, attempting to administer "first aid" to the injured, find the confederate flag, in lieu of the lost colors, they raise the old stars and bars to guide their comrades to their rescue. The men return to the fight so desperately under the faded old colors that the Spaniards are driven back, and the flag is never lowered until the stars and stripes come fluttering in at the head of a relief party. After the battle the Americans gather about the frayed old confederate flag, nestling in the shadow of the fluttering stars and stripes, and salute the two flags with equal reverence.

WOMEN—PAST AND PRESENT (June 4).—Miss America is a mannish, presumably advanced type of womanhood, who refuses to surrender her rights by marrying the young man she loves, because he has what she considers "too old-fashioned ideas" concerning the femininity of women. She gives out her ideas in a hale-fellow-well-met-way to the modest man and he retires to sadly think it over as she goes joyously on to "whoop-it up" at a suffrage meeting. Returning from a day of strenuous service in disorder and window smashing, she casts herself in exhaustion upon the couch in her study and falls asleep. Then comes to her in dreams a picture of the quiet, delightful days of old, so well remembered from the tales told by her grandmother. Old Father Time makes bold to intrude and conduct her back along the path of the storied past, decade by decade, until she arrives at the age of gallantry, when Great-grandmother was a girl. It shows the courtly old days in the quaint, colonial mansion where grand dames, powdered beauties, periwigged old gallants and lively beaux danced to stately and dignified minuet. This is all in striking contrast to the syncopated ragtime and "animal dances" that hold cheap and unworthy possession in current esteem. She awakens in shame at the present conditions, tears the banner calling "votes for women" from the wall of her room, and again surrenders herself to the gentle surroundings of her true sphere. The disappointed lover having gained in manhood correspondingly comes to claim his own, in view of the fact that the right to love and be happy is absolutely constitutional.

THE SUWANEE RIVER (June 5).—The poetic and sentimental theme of the old Southland song is the moving crux investing an interesting story of love and comedy during the reconstruction period, south of Mason and Dixon's Line. The hero, Bob Lucas, a fiery Southerner and the heroine, Nell Burke, a young Northern girl, live on adjoining plantations. They follow nature's line of least resistance, and fall in love. Colonel Lucas, of the old school of Southerners, has a deepset hatred for the Northerners. The aged negro, Uncle Abe, good-naturedly assists the clandestine meetings of the youngsters and does his best to keep them from the knowledge of his Massa', the old Colonel. When that redoubtable old fire eater discovers the situation and what he considers a misalliance, he disowns his son, and orders him to leave the plantation at once and forever. Bob Lucas, dutifully accepts snap judgement, follows orders, goes to the North and, in an Eastern city, eventually amasses a fortune by selling cotton short when the market is falling. Strangely enough, this drop in cotton prices ruins old Colonel Lucas. His creditors grow more and more importunate, so that finally the Sheriff is compelled to advertise the old plantation and house at a sacrifice sale. All through this lowering cloud of trouble old Uncle Abe notices that the imperious spirit is softening; the iron will is breaking and there is a deep settled longing to see the boy again. The old negro starts North with his banjo, and as a modest serenader attracts the attention of the now affluent young Lucas at a banquet. He tells the young man the story of his father's predicament and this, as an echo of the song, stirs him to instant and vigorous action. He arrives back at the old plantation just in the nick of time, as the deadly hammer is about to strike the auction-block, and saves the stubborn colonel in spite of himself. The father and son become reconciled and the former buries his ancient prejudices and finds the Northern girl as fair as any flower of the aromatic South. So all ends well to the haunting melody of "Way Down Upon the Suwanee River."

AN EMBARRASSED BRIDEGROOM (June 6).—Tom Martin, a ranchman, busy until his wedding-day, finds that his clothes are rather shabby for such a showing, so he hikes to town and purchases a full supply of new duds. As he is about to start home, he meets congenial friends who insist upon drinking to the bride. One thing leads to another and Tom is presented with a full bottle to keep him company on his way home. He decides, when part way home, to put on his new clothes and save time, and he is somewhat unsteadily engaged in this occupation, when his horses get tired and run away. He chases them in airy attire, but just as he catches them, he is forced to desert and hide. A couple of plains girls ride into the picture. They think that the team has wandered away, so they drive the horses back to the ranch, where the wedding party is anxiously waiting. The prospective bride is furious and in caprice is about to marry Tom's rival. Tom, still shy on clothes, but thoroughly sobered arrives just in the nick of time, is forgiven and the wedding event comes off as scheduled.

MANILA NORMAL AND PUBLIC SCHOOLS (June 6).—An educational picture showing the good work of our educational army of invasion.

LUBIN.

A WOMAN'S HEART (June 2).—Nell Logan is in love with Lon Hardman, the foreman of her father's ranch. Their love runs smoothly until the day when Lon meets a pretty gypsy girl. The gypsy is impressed by the handsome cowboy and feigns a sprained ankle when he is about to ride away from their chance meeting at the old well. He gallantly carries her in his arms into the gypsy camp, much to the discomfiture of her lover. The girl, however, assures her lover that she is to only make a victim of the cowboy, through which he will profit.

As the days go by the cowboy becomes more and more infatuated with the gypsy, forgetting his little sweetheart. There comes a day when the tryst at the old well is interrupted by the ranchman sending Lon to the bank for the ranch payroll. Lon leaves a note at the old well, telling the gypsy girl he has gone to the bank and will meet her upon his return. She finds the note and hurries to her father and lover, explaining that the opportunity for which she has been waiting has arrived. The lover is only too eager to end the flirtation between his sweetheart and the cowboy, and suggests a plan to rob Lon and put him out of the way.

In the meantime, Nell, who has become very disconsolate, hits upon the plan of having the fortune teller look into the future for her. The old gypsy crone advises her to look into the old spring at high noon and she will see depicted in its depths something of interest. Nell, at the spring, sees mirrored in the water her sweetheart in a loverlike pose with the gypsy girl. Grieved by this she is horrified to see reflected further the gypsy lover's evil intentions toward Lon. At the well the gypsies conceal themselves and when the girl has cajoled Lon into showing her the bankroll, her lover strikes Lon from behind, and he falls into the old well. The gypsies make quick preparation to leave the neighborhood, but Nell, troubled by her vision, is suspicious when Lon's horse arrives at the ranch riderless. She explains the things she saw in the pool to her father, and with the cowboys they intercept and capture the gypsies, finally rescuing Lon from the well. Later the sweetness of Nell's forgiveness causes Lon to repent and marvel at a good woman's love.

A JEALOUS HUSBAND (June 3).—In comparative poverty, Miles Kenneth and his wife, Mary are happy with their young child, but face the situation bravely. Mary's one distress is that she is unable to materially assist her husband, who is in desperate need of additional money to complete a contract. A newspaper offers a prize of $1,000 for the best short story submitted, and Mary determines to compete, but, fearing her husband's teasing, conceals her efforts.

Mary is subjected to the unwelcome attention of a wealthy man. In her efforts to save her husband from pain and to prevent his taking some hasty vengeance, Mary allows herself to be placed in a false light, and Miles' jealousy is aroused. His suspicions are apparently confirmed when he finds a note that seems to fatally compromise his wife. In a mad fury he plans to kill his wife and then himself, but is diverted from this course by Myra, a girl of the city, who was a boyhood sweetheart, before she became what she now is. Myra, who has never ceased to love Miles, dreams that with the lover of her youth she may reform her wrecked

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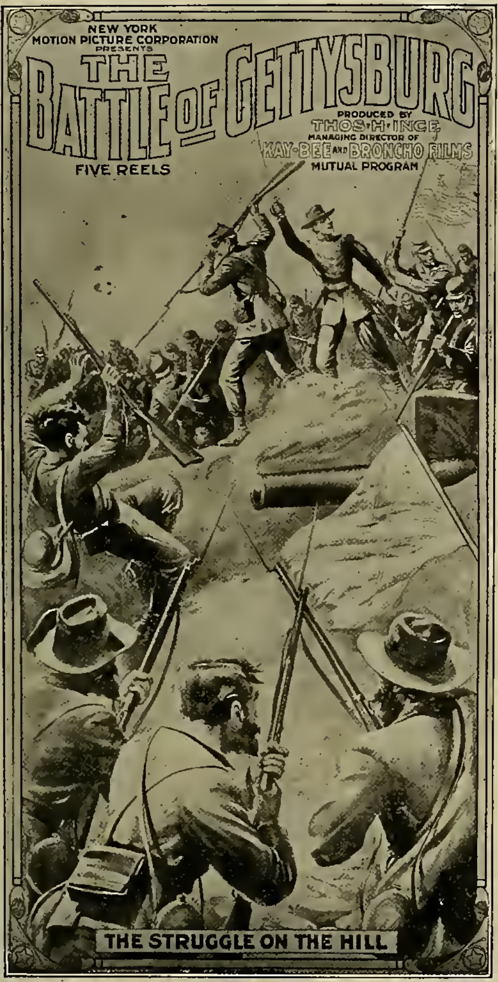
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life. Myra chances to meet with the child, who has wandered out into the streets, seeking her father, to tell him to come home, that her mother is ill. With the child asleep in her arms, many emotions are awakened in Myra's breast. She knows of the note that caused Miles to leave his home, and chance now places in her hands a copy of the prize story, just published, and which bears Mary's name. In it Myra finds embodied the text of the fatal note, that which Miles found having been merely a sheet of Mary's manuscript. Myra sends Miles, with the child, back to his home. In bitter remorse he appeals for forgiveness, which is granted him.

THE PENALTY OF JEALOUSY (June 6).—Bob Adams, returning from a visit to the East, brings his sister out to the Mexican border to his ranch. Mae is inclined to flirt. Bob is inclined to be jealous and discharges one of his hands for taking advantage of one of his sister's flirtatious moods. Miss Mae, in attempting to chop some wood, strains her shoulder. The old foreman of the ranch tries to quiet her, but is discovered by Adams, who, in a fit of jealous rage, struggles over a revolver and accidentally shoots the foreman. He knows the penalty and decides to ride across the border into Mexico, where he becomes acquainted with Carmelita, Ramon's sweetheart, and afterwards marries her. Ramon, with a broken heart, goes into the States and by one of those queer turns of nature, goes to the Adams' ranch and applies for work. He becomes infatuated with Mae, Adams' sister. After many months have passed, Carmelita finds Adams flirting with another Spanish girl, innocently enough, but jealousy overpowers reason and she takes her own life. Adams, being thoroughly frightened, re-crosses into the States to seek protection against the just anger of the Mexicans, and there meets with Ramon, in his own home. Ramon, thinking that he is trying to steal Miss Adams, tells her that this is the man who took from him his love and defies him to attempt to use his art on Mae. A struggle ensues and Ramon mortally wounds Adams and takes to flight. The cowmen follow and drive him into an old hut, where they try to dislodge him by bullets, eventually using dynamite. Adams, in the meantime, regains consciousness sufficiently to get onto a horse and ride to Ramon's rescue, but arrives only in time to shake his hand, and both men die as they lived—victims of that grim monster—jealousy.

BOB BUILDS A CHICKEN HOUSE (June 5).—Bob Thompson is a poultry fan, and with the assistance of his family and friends, proceeds to build a chicken house. They all skirmish for lumber, and, having secured the plans from a poultry book, succeed fairly well in constructing the building. John Smiley, who is always doubtful of the success of Bob's engineering schemes—and Thompson being on the inside of the coop—John calls for Bob to come out and take a look at the house. The master builder weighs three hundred pounds and finds that the windows and door are all too small to permit him to make an exit. There is only one thing to do, and that is to chop his way out. This he does, with much show of temper, That night the party goes to Bob's house and tells Vivian, Bob's daughter, to tell her father that his friends have come to congratulate him. Bob sends word out that he wants nothing more to do with them, and the bunch retire, disappointed, but realizing that there is nothing doing.

KATE, THE COP (June 5).—Casey is not much of a policeman, but he and the old Chief of Police are all the force Beckville boasts. Casey is like a big-town cop and is popular with the servant girls. Kate is his favorite. Kate's mistress catches a burglar in her bedroom and 'phones for the chief. Then she finds Casey in the kitchen and Kate makes Casey go after the burglar. Casey is scared by a noise and rushes back to the kitchen. Kate goes after the intruder herself and makes the arrest, and the disgusted chief appoints Kate the cop and makes Casey turn cook. A week later the cop is invited in for lunch, but this time Casey does the inviting and Kate is the uniformed guest.

THE GREAT PEARL (June 7).—Walter Trask, a young college man, receives news of his father's death and the loss of his fortune. He resolves to go to work and try to retrieve his loss. With the aid of the family lawyer, he secures a position as bookkeeper with a large lumber firm in the South, and, bidding his fiancée farewell, departs. On his arrival he finds favor in the eyes of the superintendent, who takes him to his boarding house and introduces him to his landlady and her daughter, a pretty, frivolous, village coquette. The young lady immediately begins a conquest of the new boarder's heart and plays off one young man against the other.

Trask and the superintendent finally become piqued and begin to quarrel. One day after a slight discussion in which Balk, the superintendent is the victor, Trask moodily walks away, and in strolling along by an old oyster bed, accidentally unearths a wonderful pearl. Balk and Myrtle follow him, a new quarrel ensues in which Trask drops the pearl. Balk picks it up and Myrtle greedily demands it. Trask comes up and asks for the pearl. Balk and he have words and Myrtle slyly runs away with the pearl. She jumps into a buggy and drives to the village jewelers. Balk and Trask discover her absence and follow her. They find her trying to sell the pearl. Balk insists she return the pearl to Trask; he, much disgusted with her, refuses to receive it and tells Balk to keep it. Balk refuses also, and Myrtle retains the gem. On Trask's return to the boarding house he receives a telegram from his betrothed telling him to return at once, as much of his fortune has been discovered. He determines to do so, and, reconciled to Balk, leaves for the North. Some weeks later Myrtle, anxious to regain her influence with Balk, makes overtures of peace, but he gently repulses her, having discovered her unworthiness. She accepts Balk's rebuff calmly and goes to her room to gloat over her great pearl. While admiring it, it suddenly explodes—thus exemplifying, "All is vanity and shall crumble to dust."

THE ACCUSING HAND (Special, 2 parts, June 6).—Three school chums, two boys and a girl, go merrily on their way as boys and girls usually do. Jack Sneder, the favorite one, asks the girl's hand in marriage. Her father tells him when he can produce ten thousand dollars he can have her. Five years later we find Jack a detective. He is stationed in the West along the Mexican border. Bob O'Connor, the other schoolmate, is still friendly with the girl, until his father receives a communication from the West that Beulah (the girl) has inherited some two millions of dollars. Bob's father, being the attorney for Beulah's father, receives this communication and immediately temptation seizes him and he confides in his son, Bob, his scheme to have him (Bob), marry the girl before he notifies her of her inheritance. Beulah's father, however, objects, and Bob, not stopping at anything, hires two thugs to do away with him, The girl suspects Bob, and induces the Tholl Detective Service to take the case. Jack is employed by that firm and receives communication from the general manager of the detective service that young O'Connor is coming West, and Jack receives instructions to give him the "silent third degree." Jack meets him at the train when he arrives on the Mexican border, and from that time, for many hours, assiduously follows and in many disguises, keeps accusing him with the mysterious hand, until breaking down in hysterical frenzy, he confesses all. Jack starts back East with his prisoner. The prisoner, seeing an opportunity to escape, and being mentally unbalanced, jumps from a moving train and meets with a just end. Jack returns to New York, and secures the girl.

MELIES.

NATIVE INDUSTRIES OF JAVA (June 5).—This interesting picture of the principal industries which keep the Javanese busy, opens with the designing of Sarongs. The Sarong is the dress, or robe, that the men and women alike drape around their bodies in a characteristic fashion.

Next is the making of Krees, the native weapon. The Krees is on the order of a dagger, but somewhat longer, and every native, as a rule, has at

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least one in his possession. They are in most cases ornamental, and we see the interesting operations of forging, filing, stamping and engraving them.

The fancy brass work industry comes next, with its skilled artisans, reared from boyhood in the one trade, and sometimes passing it down from generation to generation. All stages of the work are shown, from moulding to the finished article for sale.

Last, and perhaps the most interesting to Americans, is the Pottery Industry. Java pottery is known throughout the world, but to see it rounded into shape from the getting of clay at the bottom of the lake to the baking of it in kilns, is a sight which few have witnessed.

PATHEPLAY.

PATHE'S WEEKLY, NO. 22, 1913 (May 26).—New York, N. Y.—The monument to the memory of Carl Schurz, soldier, statesman and scholar, is unveiled on Riverside Drive here.

Naples, Italy.—The King and Queen attend the launching of the new dreadnaught, "Andrea Doria," at the navy yard.

St. Louis, Mo.—The St. Louis and Chicago teams of the new Federal League, line up for the opening game of the baseball season here.

New York, N. Y.—Fifteen hundred athletes toe the mark in the Evening Mail's twelve-mile race, and Kolehmainen wins. Time, 1 hour, 5 minutes and 15 3-5 seconds.

St. Louis, Mo.—Judge Henry S. Caulfield addresses the Civil War Veterans assembled to honor the memory of Gen. Lyon, hero of the battle of Camp Jackson, fought 52 years ago.

New York, N. Y.—Andrew Carnegie is among the "Universal Peace" advocates who meet to arrange for fittingly celebrating the one hundredth anniversary of the signing of the Treaty of Ghent.

New York, N. Y.—Seven thousand little girls swarm over Central Park pasture in their sixth annual festival.

Comic Section.—Mutt attempts to silence Packaninni's G string.

And Many Others.

DREDGES AND FARM IMPLEMENTS IN THE WEST (June 3).—The problem of settling the arid wastes of the Far West was solved with the success of the first irrigation project, but then arose a demand for machinery that would lessen the undertaking of irrigating immense tracts of land which could be made available for farming purposes. The result was the elimination of the horse entirely and in this film we see canals being dug by traveling dredges and engines. Also there is a dredge, conceived by a genius, which digs up the beds of dried up creeks, extracts whatever gold the dirt contains, and drops the refuse behind it.

A MARKET IN KABYLIA, ALGERIA (June 3).—A film that is a personally conducted tour through a far-off land, showing everything of interest therein.

THE SAVING LIE (June 4).—Cyril Jackson, an author, is so intensely occupied with his art that he takes his wife's love as a matter-of-course, paying her none of the little attentions which make a woman happy. Willard Martin, a friend of Jackson, becomes infatuated with Mrs. Jackson and jilts Mabel Wallace, whom he is engaged to marry, because of his new fancy. Mrs. Jackson repulses Martin, but the latter persists in his attentions until finally Jackson learns of his friend's double dealing. Armed with a revolver, and a desire for revenge, Jackson calls on Martin for an explanation. Martin is at a loss for an answer, but his jilted sweetheart tells a lie that saves his life, and, after Jackson and his wife are reconciled, Mabel tells Martin how glad she is to be rid of him.

WHAT THE GOOD BOOK TAUGHT (June 5).—A girl, journeying to a more suitable climate with her sick mother, is seized by a band of badmen. While held captive by them she finds a dusty copy of the Bible, which was given to Joe, the leader of the band, by his mother. In a particularly affecting scene, Marion shows Joe the inscription in the Good Book, and pleads with him to help her and her mother. Joe is so deeply touched that, although it is a difficult task, he forces his companions to feel as he does, and not only renders every assistance possible until Marion's mother is well again, but when they depart for the next town, Joe is driving the horses and Marion has agreed to pay a visit with him to the first parson they can find.

BIRDS AND ANIMALS OF BRAZIL (June 6).—The strange birds and animals that inhabit Brazil are the subject of this interesting film. Red and blue parrots are shown, and then follow crocodiles, half a dozen of them in characteristic attitudes, a forty-foot boa constructor, the largest and most powerful of the snake family, and specimens of the various monkeys that comprise the Cebu species. The antics of these monkeys are very amusing and they supply any number of laughs in addition to being of keen interest to every student of the Darwin theory of evolution.

TANANARIVE, MADAGASCAR (June 6).—An old, old town in Madagascar, showing the customs of the natives, their principal industries, and some very exciting horse races held on a feast day.

GET-RICH-QUICK BILLINGTON (June 7).—Billington has a fine social position, but no cash with which to maintain it. At his club a flood of unpaid bills caused him to confide in Jake Cohen, a mine promoter, who has cash, but no social position. Cohen offers Billington a half interest in his business if the latter will sell some stock to his rich friends. At a dance in the home of the Billingtons, Cohen delights the fancy of Billington's rich aunt, Nancy, a spinster. The next day the authorities haul Cohen and Billington out of bed and off to a cell on a charge of swindling. Aunt Nancy, when she learns that Cohen is in trouble, writes a check to cover the claims against him. When Billington and Cohen are free, Aunt Nancy holds out her arms to Cohen. Cohen looks at her, then at a passing train, and takes the train.

BIOGRAPH.

THE RANCHERO'S REVENGE (Junt 2).—The heartless woman with her partner answered the ranchero's call for a wife. Then the adventuress soon discovered she was not as heartless as she at first imagined. She learned to love and when the other man appeared to perpetrate the infamous design, true woman nature came into the struggle, saving both herself and the ranchero. That was his revenge.

A TIMELY INTERCEPTION (June 7).—Oftentimes the seeming adversity proves the ultimate blessing. To help the unfortunate uncle who slept when he should have been watching, the great event in the lives of the boy and girl must needs be postponed. Yet in spite of a crafty oil syndicate the great event occurred with far more pomp than it otherwise might.

SLIPPERY SLIM REPENTS (June 5).—When the evangelist came to town Slippery Slim, being in a particularly sentimental mood, swore off and left his bad past behind him. The parson was in for painting the town white. That is why he followed up Rattlesnake Joe, the whiskey smuggler, and brought him over to conversion. But the parson made a slip that spoiled it all. When a spring apparently gushes forth forbidden liquid, what can a poor parson do?

JUST KIDS (June 5).—Half-back Harold loved the professor's daughter, but such a procedure was strictly against the rules of the girls' academy. Half-back Harold, however, became the lion of the day in the eyes of the fair feminine pupils while they bathed in the forbidden mill stream. One gallant touch-down followed another and the professor, saved from the deep, broke a precedent.

VITAGRAPH.

WHAT GOD HATH JOINED TOGETHER (June 2).—Jim Kennedy is an all-around good fellow and one of the best liked men in the mining camp. One day he sees Spanish Dan ill-treating his wife, Kate, and interferes in her behalf. Dan at once draws a gun on him and Kennedy falls to the ground severely wounded. The gunman is obliged to flee for his life.

Kennedy is carried home by the boys and a doctor sent for. While they are waiting for his arrival, Kate enters the house and announces her intention of looking after the sick man until his recovery. The man has been severely wounded and it is a long time before he is able to go out again. When he is better he asks Kate to stay and keep house for him as news has arrived that her husband has been killed in Mexico and she has now no home to go to.

After a time Jim is able to go prospecting again, but meets with a run of bad luck and is not able to get even a small quantity of gold. The luck runs just the other way with some of the other men, who strike a regular Klondike and bring back some large nuggets to the camp. Kennedy is such a popular fellow that they ask him to go along with them and share in their good fortune, an offer that they would not have made to any other man in the place.

Kennedy goes home and commences to get ready his kit for the trip. While he is packing he finds some baby clothes that have been carelessly left in the cupboard by Kate. He is at once filled with pity for the poor woman, who, now that her husband is dead, will have no means of supporting the little one. He feels that he owes his life to her careful nursing and, in gratitude for what she has done for him, he decides to marry her and bring up the child as if it were his own. He gives up the idea of going out with the gold diggers and rides off to fetch the parson instead, with whom he shortly returns. They are quickly united in holy wedlock, the woman being overjoyed at the prospect of a bright future with the man she has come to love.

BUNNY AS A REPORTER (June 3).—After having done a little newspaper work on the side, John Bunny applies to the editor of a provincial paper for a regular position on his staff. The editor, as a try-out, gives him a somewhat difficult assignment. Bunny is told to "cover" the secret suffrage meeting. Figuring that it would be impossible for a man to get in, Bunny disguises himself as a woman and arrives at the hall, announces that he brings greetings from a distant organization. He is enthusiastically received, being embraced by almost everyone present. After the principal has finished her oration, the visitor is called on to speak. Bunny rises and his remarks are greeted with cheers. All goes well until he notices the doorkeeper turning the key. Thinking he is trapped, Bunny in his fright drops

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his hand bag. His manner of picking it up discloses his sex and immediately the meeting is in an uproar. The door being locked, the reporter is unable to escape that way, but after considerable difficulty, he manages to get out of the window. An exciting chase follows across the lots, Bunny shedding various garments on the way. He eludes his pursuers by climbing a tree, but after a time they locate him and none of the women has the courage to climb after him. Their leader, however, is seized by a brilliant idea. Rushing to a nearby house she gets an axe and with the help of the others, hews down the tree. Bunny's pleas for mercy are of no avail. At the point of a hatpin he is obliged to confess his penitence and make a vow of silence. He is retained as a prisoner of war, and still wearing his borrowed corsage, forms a highly decorative exhibit on a float in the triumphant militant suffragettes' parade.

A MODERN PSYCHE (June 4).—Carter Weston, a novelist, notices a pretty young girl on the train reading his latest book, "A Modern Psyche." He is greatly struck by her beauty and sweetness, but does not speak with her as he has to get off at the next station. The girl is June Harmon, the daughter of John Harmon, the book and curio collector. She is returning from college and is going to help her father in cataloging his somewhat extensive library.

The next door neighbors of the Harmons are Mrs. Bradley and her daughter Nell, a college friend of June. Just after the girl's return from college, Mrs. Bradley sends out invitations for a fancy dress ball, to which she invites June. Mr. Harmon refuses permission to his daughter, but she makes up her mind to do just as she pleases and sets about designing a suitable costume. Looking over her new novel she sees a picture of Psyche and determines to go in that character.

Among the other guests invited to the house is Carter Weston, who happens to be a cousin of Nell Bradley. He was on his way there when he saw June on the train and since his arrival, has been looking after the preparations for the celebration. On the night of the ball, after most of the guests are assembled, Mrs. Bradley is suddenly taken very sick and the festivities have to be stopped. This happens before June's arrival at the house and when she arrives, she finds nothing but a deserted ballroom. It is there that she again meets Weston, and both at once recognize each other. Weston introduces himself and greatly admires June's costume, so plainly modeled after the illustration in his novel. June, on the other hand, is equally delighted to find that this entertaining young man is her best friend's cousin. He takes her home and leaves her at the gate, asking her permission to call upon her on the morrow.

The next day, Weston calls at the house with a letter of introduction to the elder Harmon, and gains further acquaintance with June through the pretence of consulting books in the library. He does not bother much about the books after Mr. Harmon has left the room, but taking June to his arms he tells her that she is the real object of his search, that he has come to bring her the love so long sought by the real Psyche.

THE HEART OF MRS. ROBINS (June 5).—A rather selfish and frivolous widow, Mrs. Robins, goes away to spend the summer with a gay party of tourists, leaving her little son, Bobby, in the care of a nurse. One day, while out for a walk, Bobby becomes acquainted with Dick Bronson, a scientist, who gets locked in his room and is helped out by Bobby, who climbs over the transom of the door and gets the key for him. After this Bobby meets Dick several times and a strong friendship is formed between them.

In one of his letters to his mother, Bobby tells about Dick and gets him to add a postscript, which he does saying that he is hoping soon to meet the mother of his little companion. Mrs. Robins is amused when she gets the letter, but at the same time angry at Dick's remark, which seems somehow to imply that she should be at home with her boy. By the advice of George French, her latest suitor, she writes to the nurse, saying that she must not allow Bobby to meet Mr. Bronson again and to Bronson asking him not to see the boy.

Bobby misses his new friend very much, for both the nurse and Dick obey orders, and worries over the enforced separation, so much so that he becomes very ill. He seems to be pining away and so the doctor writes to Mrs. Robins telling her that he will not answer for the consequences if she does not return. When she goes to the bedside, Bobby turns from her and will not recognize her. She cannot understand this until the nurse explains that the illness began soon after he had been forbidden to see his friend Dick. Mrs. Robins, much against her inclination, decides to send for Dick, who hurries to the bedside of the sick child. As soon as he sees Dick, Bobby brightens up and takes a turn for the better, going peacefully to sleep in his friend's arms. Dick remains quite still, not heeding the ache in his arm, until the boy wakes again. Bobby wakes up and fondly embraces both his mother and Dick, making them look at one another. Mr. Robins realizes that her place is beside her little boy and the love-light grows in her eyes as she sees Dick's evident fondness for him. It is easy to see that Bobby is in line for a new papa.

THE BUTLER'S SECRET (June 6).—After a serious quarrel with his father concerning his debts, Wallace Dixon leaves the house in anger, declaring that he will live his life as best pleases him. That night, Alfred Dixon, the father, hears a noise by the safe in his bedroom, where he is sleeping, and shoots at the intruder who escapes unharmed. Dixon rushes downstairs and almost falls over his son, who has tripped while passing through the portieres of the hall. Wallace indignantly denies the attempted robbery, but his father will not believe him. The young man leaves the house, vowing that he will never enter it again.

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Late one night, Wallace, after Dixon has retired to bed, creeps to the house, almost starving, and seeing his old friend, Barrow, the butler, sitting before the open fire, he taps the window and is let into the house. Barrow, first making sure that the servants are all out of the way, takes Wallace to the kitchen and gives him a hearty meal. Wallace declares that he must leave immediately, but asks Barrow to take him to his father's bedroom that he may look upon him once again. Barrow takes the young man to the room, but has considerable difficulty in preventing him from waking Dixon. Indeed, just as they are leaving the room, he does wake. Dixon pulls a revolver from under his pillow and fires at the figures he sees in the dark. The butler falls wounded.

Dixon blames his son for the occurrence and is about to order him again from the house, when Barrow interrupts them. He tells them that Wallace was innocently blamed for the robbery of the safe. The real thief was Barrow's own son, who had knocked Wallace down as he passed out through the hallway and so drawn his father's attention to him. Dixon warmly embraces his son and agrees to forget his previous erratic behavior. The butler passes away, happy that he has at last unburdened his heart of the secret that had so long oppressed him.

THE FORGOTTEN LATCHKEY (June 7).—While staying at the house of Mr. and Mrs. Moore, some old friends, Mr. and Mrs. Burton receive invitations to a dance. The evening of the dance, Mrs. Moore tells them that she and her husband will be away for the night, staying at her mother's, and gives the key to Mrs. Burton so that she and her husband will have no trouble getting into the house when they return.

As soon as the Moores and Burtons have driven away to keep their respective engagements, Maggie, the cook, also leaves the house; she is going to a wedding celebration and expects to be away all night and to return in the morning before her master and mistress get back. She tells the sleepy housemaid, Bridget, that she has the key in her pocket-book.

When the Burtons get back from the dance they find that they have left the key behind. They ring and ring, but Bridget, who is a fat, sleepy individual, does not hear them. An attempt to enter the house by means of the cellar is futile. Burton does not have much trouble getting in through the cellar window but is unable to get through the door that leads into the kitchen, as it is locked. He succeeds, however, in knocking over an ash barrel and getting his clothes badly messed.

The Burtons then attempt to rouse the maid by telephoning to the house, but she still sleeps soundly and does not hear them. Incidentally it costs two dollars to appease the sleepy druggist for bringing him out of bed. They next decide to go to a hotel, but the clerk will not admit them as they have no baggage. The rest of the night they spend in a taxi-cab as it is too chilly to walk about the streets.

About eight o'clock in the morning, Maggie returns from the wedding party and sees the taxi in front of the house. Maggie looks inside, and seeing the sleepers, becomes alarmed and shrieks out that they are dead. Her screams awake Mr. and Mrs. Burton, who joyfully recognize her and get the key at last. Not the least of their troubles is that the taximeter has been piling up the bill steadily and Burton finds that he has about seventeen dollars to pay for what has been, at the best, an uncomfortable lodging house.

ESSANAY.

LET NO MAN PUT ASUNDER (June 3).—Arthur Winn, a prominent clubman and social favorite, is divorced by his wife. Disgusted with himself and suroundings, he goes out west. His love for Helen, his ex-wife could not be taken from him by the divorce courts, so he lived in hopes that he would some day be able to claim her again. Fate brings the two together in a small mining town in the west, where Arthur rescues his wife from a drunken miner. Her love returns to the man that loved her better than his life.

THE VALUE OF MOTHERS-IN-LAW (June 4).—Mr. Newly Hitched becomes jealous when he discovers his wife is wearing a gentleman's ring. Mrs. Newly Hitched returns the same compliments to her husband, when she discovers he has a ladies' fan in his possession. Wifey locks her husband out. Both send telegrams to their mothers. The mothers arrive. The value of mothers-in-law was when they brought the two jealous "children" together.

THE LAST SHOT (June 5).—Lee Clay is convicted by the jury and sent to prison for ten years. Tom, the son, swears revenge and determines to

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394 feet—THE BRICKLAYERS' JOKE—$39.40

This is one of those strenuous boisterous comedies that puts the whole house in a roar the moment it begins, and the fun never stops until the last foot of film is run. There is action in every inch of it. The picture is entirely within the bounds of good taste and one of the kind that drives dull care away.

321 feet—GIVING HIM FITS—$32.10

This is a crazy thing but awfully funny. A thief gets into one of those haunted houses and is very glad to get out again. The house is bewitched and all kinds of things happen to him. Inanimate objects chastise the intruder and put him through a course of sprouts that ought to cure him of his evil ways forever.

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kill his brother-in-law for testifying against his father. Helen, the wife of Tom, goes to warn her brother. In trying to save him from her now maddened husband, she is killed. Clay and his brother-in-law end the feud over the lifeless form of Helen.

PHILLIP MARCH'S ENGAGEMENT (June 6).—Phillip March becomes annoyed at the announcement of his engagement to Mary Adams. The society debutante had never met March, and she herself becomes very much annoyed. March finally decides to spend a few weeks with some friends of his in the country. Mary tries the same medicine. The intoxicated baggage man at the depot in the small town gets the trunks mixed and sends Phillip's trunk to Mary, and Mary's trunk to Phillip.

BRONCHO BILLY'S CAPTURE (June 7).—Juan Yukas, a greaser, schemes with his sweetheart, Evelyn, to hold up the stage and rob the driver of the express box. Broncho Billy is infatuated with Evelyn. The coach is held up. Broncho Billy captures Juan and takes him to Evelyn's shack, to get a drink of water. Evelyn betrays herself. Although he loves her, his duty compels Broncho Billy to take Evelyn prisoner.

Among the Exhibitors

Los Angeles, Calif.—Robt. W. Woodley, manager of the Optic theater, is having plans drawn for a moving picture theater to be erected on Broadway, between 8th and 9th Streets.

Oconto Falls, Wis.—Harry Cohodas, proprietor of the Grand theater, has completed a deal for a three year lease on a spacious business building here and will open a photoplay house.

Wilmington, Del.—The Avenue Theater has been sold by the David M. Hess estate of Philadelphia to Mrs. Patterson.

Oregon, Mo.—B. S. Keeves has completed the plans for the conversion of his business house into an amusement house. Work will commence the latter part of May.

Boone, Iowa.—H. A. Watkins, former proprietor of the Lyric theater, purchased two moving picture shows in Centerville.

Crandon, Wis.—The Princess Theater Co., will install a new motion picture outfit in Sargent's Opera House and will operate a picture show here each Tuesday evening in conjunction with their theater in Crandon.

Linneus, Mo.—The Woacatow Motion Picture Co., the new company of Carlos Western and Todd Ormiston is completing details for the opening of an airdome.

Santa Barbara, Calif.—C. W. Northrop was awarded the contract for the erection of a moving picture theater at 650 State Street, for H. K. Marble. Cost $22,000.

Sioux Falls, S. D.—Solari Brothers will erect a new theater—The Orpheum. Cost $60,000.

Griswold, Ia.—Brown & Carlton have closed a deal with F. W. Ponder for the lease of the new opera house now in course of construction in this city.

Shreveport, La.—C. A. Demeris, manager of Dreamland Theater, will remodel the building at 224 Texas Street for a moving picture theater.

Austin, Minn.—Frank F. Latta, owner of the Cozy theater here, bought the Idle Hour, also of this city. Mr. Latta will manage both houses.

Rome, Ga.—Ed. Peters, a local capitalist, has announced that plans are being drawn for the erection at the old Lyric theater site of a new theater.

Buffalo, N. Y.—Jas. A. Lockhart will build a moving picture theater at the southwest corner of Briggs Avenue and Tonawanda Street.

Boone, Ia.—H. A. Watkins, formerly proprietor of the Lyric theater, has purchased two moving picture theaters at Centerville, Ia. He and his son, Ralph, will take charge of them at once.

Philadelphia, Pa.—M. Shore has the contract for the moving picture theater on Woodland Avenue, west of 58th Street, to cost $27,000, for Wolf Bodek. B. A. Rehill is the architect.

Philadelphia, Pa.—J. P. Cassidy of Cape May, has been awarded the contract for an open air moving picture theater, for the Marine Park Amusement Co., of Cape May.

St. Cloud, Minn.—Manager Davidson announced that he will erect a theater on the site occupied by the Davidson, which was destroyed by fire.

Eagle Grove, Ia.—Mr. Botgar opened the Eagle theater here.

Cincinnati, O.—Dr. Edw. Behymer expects to receive estimates in about two weeks for the motion picture house at 3737 Eastern Avenue, planned by Custer Brothers.

Elmira Heights, N. Y.—The Heights is to have a motion picture show. Van Allen has secured the Troxel buildings and same will be remodeled.

St. Johnsville, N. Y.—The contract to erect a motion picture theater on East Main Street, has been let to Ed. Everett's by Stephen A. Smith.

Madisonville, Tex.—Messrs. Carter & Glover have leased the Detroit building and are fixing it up for a moving picture show.

Hermosa, Beach.—J. E. Walker has taken out a permit for the erection of a $3,000 theater to be erected at Hermosa Beach, Calif.

Fairmont, Minn.—Nicholas & Hay will erect a moving picture theater.

Clinton, Ia.—W. J. West is erecting a large playhouse at Clinton, Ia. Cost $30,000.

Beaumont, Tex.—A moving picture theater will be erected here. Headed by J. K. Grist. Cost $20,000.

Hampton, Ia.—The new picture theater here, the Windsor, will be opened April 24th. Cost $35,000.

Mount City, Mo.—R. S. Keeves is completing plans for converting his business house into an opera house.

Philadelphia, Pa.—J. A. Bader has been awarded the contract for the theater to be built at 2924 Richmond Street, for Wm. E. Butler.

Philadelphia, Pa.—Mahlon H. Dickinson is preparing plans for a vaudeville theater.

Henry, Ills.—H. C. Hatcher is assisting Milo Phares in starting his new picture theater here.

Nashville, Tenn.—The Empress will be the name of the new picture show which will be opened at the corner of Woodland and 12th Streets, in East Nashville. C. W. Beasley and F. E. Draper, managers.

Williston, N. D.—A new theater is being considered by Manager McGinnis.

Hopkinton, Ia.—H. A. Phillipp, proprietor of the will be erected at a cost of $50,000 by the Bruns-opera house here.

Milwaukee, Wis.—Architect Louis Esser is drawing plans for the remodeling of the Davidson theater annex to be made into a moving picture house to cost $40,000.

Philadelphia, Pa.—Thos. W. Lamb is preparing plans for the remodeling of the Broad Street and Chestnut Street theaters and the Grand Opera House.

Duluth, Minn.—A new moving picture theater will be erected at a cost of $50,000 by the Bunswick Co., an amusement concern, backed by Thos. Furniss and associates.

Alton, Ia.—W. L. Heater has leased the Grand Opera House at Ida Grove and will open a moving picture show there.

Des Moines, Ia.—Elbert & Getchell will erect a moving picture theater here.

Duluth, Minn.—A $50,000 moving picture theater building will be erected by the Bowe-Burke Co., contractors, on 2nd Ave., West and First Alley. Cost $70,000.

St. Louis, Mo.—Harry and D. Freund wil erect a moving picture theater on the south side of Broadway, between Geyer and Allen Avenues. Cost $40,000.

Philadelphia, Pa.—Jacob Weinreich will erect a moving picture theater at 1126 Fairmount Avenue to cost about $15,000.

Springfield, Mass.—Plans were filed for the erection of Manager S. Z. Poli's new theater in Worthington Street, by Mr. Poli personally.

Fresno, Calif.—A new $150,000 theater will be erected here on J Street, where the Roeding nursery is now situated, within a very short time. Emil Kehrlein, has secured a lease on the theater.

Milwaukee, Wis.—The Miramar Theater Co., has announced that a theater to cost $25,000 will be built on Oakland Avenue, south of Folsom place.

Des Moines, Ia.—P. E. Coffee and Laura Coffee were granted a permit for the erection of the Empress theater on 8th Street to cost $75,000. Chas. Weitz & Sons, contractors.

Earlington, Ky.—J. E. Wawcett, manager of the Earlington Bee, has bought the Princess moving picture show and will run that in connection with his duties as publisher of the Bee.

Birdsboro, Pa.—Blaine Slipp, Nelson Geiger and Ed. Albright have sold their interests in the Hippodrome moving picture house to Geo. Kline, Jr.

Rockford, Ills.—A new theater will be erected here to cost $100,000, for the Orpheum Amusement Company.

Evanston, Ills.—The new motion picture theater, The Grand, is now open for business.

St. Louis, Mo.—Frank L. Talbot will erect a picture theater at the corner of 7th and Market Streets.

El Centro, Calif.—Plans and specifications have been completed for a new theater building to be erected on 6th between the Masonic temple and Rumsey department store, by J. L. Travers and to be leased to Chas. Applestill for a moving picture house.

Springfield, O.—Walter A. Snodgrass has purchased the lease and interests of Larry Ryan in the Lyric theater and has assumed full control.

Warsaw, Ind.—P. Kikley of Ft. Wayne has purchased the Bell theater on North Buffalo Street, and assumed the management of same.

Red Wing, Minn.—H. L. Grady, of Mason City, Ia., has purchased the interest of Dr. F. E. Daigneau in the Pastime theater at Red Wing.

Florenci, Wis.—T. C. Tolly, manager of the Opera House, has gone into the moving picture business.

Huntington, Ind.—Northern Indian Motion Picture Co. to operate theaters; incorporated, capital $5,000; incorporators, R. G. Mitchell, M. W. Strauss, I. E. Clark.

Brainerd, Minn.—Paul Perkins sold his interest in the Grand Theater to Clyde Parker and Eugene McCarthy.

Eagle Lake, Tex.—W. A. Moore bought the New Grand theater.

Richland Center, Wis.—Mr. Minett sold the Orpheum theater to Erickson & Geiger.

Washburn, Wis.—Wm. Burns will open a theater here.

San Francisco, Calif.—Oliver Morosco, a former San Franciscan, will erect a new theater here to cost not less than $400,000.

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INDEPENDENT FILM STORIES

UNIVERSAL

POWERS.

DOLLY AND THE BURGLAR (June 4).—Because tiny Baxter is left by his sister, Early, and her girl friend, to care for sister's best-loved doll, little Baxter rebels and displays a decidedly masculine streak of temper. He proceeds to vent his spite on the doll, poking its eyes out and then smashing its head.

The new doll that takes the old one's place proves so attractive that night to little Early, that when she is supposed to be safely tucked in bed, she creeps into the library to see that her beautiful doll is asleep. Her advent frightens off a burglar intent on robbing the safe of a package of bonds and securities that Mr. Baxter had brought home with him for safekeeping.

Earley steals into the library in time to see the burglar leaving by the window, having been interrupted before he could complete the robbery. Early, fearing for the safety of her loved dolly with a strange man about the place, removes the package of bonds from the opened safe, substituting the box in which she has placed her dolly. The burglar returns and takes the wrong package, opens it, sees the doll, dashes it to the floor in anger and escapes by the window.

When Baxter and his wife find the safe open, they are distracted, until Early, in a temper at the sight of her broken doll, dashed the second package to the floor spilling the bonds and securities. When Early tells of the man at the window, Baxter realizes how close an escape she has had. He phones the police, who capture the robber, and Early is rewarded by the most beautiful doll she has ever possessed.

IMP.

JUST A FIRE-FIGHTER (June 2).—Jane is terribly stage struck, and, possessed of an ambition to play the heroines of Shakespeare, especially Ophelia, her ambition causes her to scorn Moore, an honest young fireman, who has been appointed to duty in a vaudeville theater. Thinking to give her a lesson he secures her an opportunity on amateur night, and grimly watches her reception by the hooting, yelling gallery, and scornful occupants of the orchestra and boxes.

But when Jane's Ophelia causes the gallery to pelt her with vegetables, and draws insulting remarks from the young rowdies below, Moore dashes to the stage, and by descending into the orchestra and beating one young rowdy, and threatening the rest of the house with a similar fate, and throwing the stage man with the "book" into the alley, he gives Jane an opportunity to proceed with her try-out. Humiliated, Jane leaves the stage and hides in her dressing-room in tears.

Later, during the regular performance, fire breaks out on the stage, and a panic is averted by the fireman, who gets the audience safely out of the theater before leaving the burning stage to seek his girl. He finds her the last to attempt to leave, all the actresses and stage crew have escaped. All means of escape by stairs, elevator or fire-escape is cut off by walls of flame. Wrapping the girl up in wet sheets he manages to reach the roof, and just in time is able to get her to another roof, where the firemen are playing on the flames and thus make their escape. Cured by a double lesson, Jane renounces the stage and its role for the better part of "just a wife."

BISON.

THE BATTLE OF SAN JUAN HILL (3 parts, June 3).—In rendering assistance to a wounded Cuban, Inez Lopez, wife of Dr. Lopez, a loyal Spaniard, learns the secret of the source of Cuban ammunition. Gen. Simmons, a soldier of fortune, fighting for Couba Libre, hears the confession, and knowing Inez will make use of the knowledge, Simmons summons several of his men and makes Inez a prisoner. She is taken to Simmons' luxurious quarters at the outskirts of the city.

Dr. Lopez, who has for some time been very abusive to his wife, is, at this time, absent from home, having gone on one of his periodical visits, presumably to confer with Gen. Linares, but in reality his journey is actuated by a desire to see "the other woman," Dolores, a sensuous Cuban.

Simmons visits Inez's prison nightly, and on each call he attempts to make love to the beautiful girl. She scorns his advances, much to his amusement. On one of his visits he comes to the assistance of an old Cuban woman who is being robbed by a band of Spaniards, aid in the melee Simmons receives a wound in his arm. When Inez realizes that he is wounded she betrays for the first time that the handsome, reckless soldier of fortune has attracted her. She dresses his wound and at her gentle touch Simmons' first real interest in the woman is aroused. He feigns faintness and as Inez bathes his forehead her fingers linger in his thick, dark hair. He opens his eyes suddenly, and they hold each other's gaze with awakened understanding. to the imprisoned woman's aid.

Simmons has, in the meantime, received orders to move the ammunition to the front, and pays Inez a last visit, telling her she is now free to leave her prison. As they are about to part the American troops arrive and after battering down the door, rush in and seize Simmons. Inez in agony, realizing that her note has brought about Simmons' disgrace among the Americans, suddenly decides to defend the soldier of fortune. She steps laughingly forward and declares that there must be some mistake, as she is a willing prisoner. The American officer, with a covert sneer, leaves and Inez and Simmons say farewell. Simmons wished Inez to stay at the quarters, but telling him she can return home, sadly takes her departure, while Simmons rides away to the front.

Slowly returning to her home, Inez sees her husband and the Cuban girl in an affectionate embrace. She realizes his duplicity and exits sorrowfully.

Simmons, who has reported to the American general, is ordered to learn the movements of the Spanish forces. He visits a native drinking place, and finding the doctor and several of his cronies in a state of intoxication, Simmons plies the doctor with drinks and learns of the defense of San Juan Hill. He is about to depart, when a number of Spanish soldiers ride up to quench their thirst. They find that the intoxicated doctor believes Simmons to be one of their men and has told Spanish secrets. Simmons escapes and the Spaniards return just as Dr. Lopez, resenting his interference, has shot and killed Andreas, a lover of Dolores, who objects to the doctor's rough treatment of the Cuban girl.

Dr. Lopez retreats through a rear door, holding the Spaniards at bay, and after a running fight with them, succeeds in making his way to his own home, where Inez, realizing the seriousness of his wounds, with gentle sympathy administers to him. She goes for assistance, and while away the Spaniards find him, and after locking him in the room, they plant dynamite to blow the beautiful home to atoms. Inez, who has returned, pleads for her husband's life, but is led away just before the explosion. Dr. Lopez sees the preparation for dynamiting from the window, and the agony of fear mingles with the extreme agony he is suffering from his wounds. He falls praying across the couch as the explosion takes place.

Simmons shows wonderful courage during the battle of San Juan Hill. The wavering columns of men fight their way up the side of the hill toward the San Juan Block House, steadily advancing under the burning sun. They reach the top at last and the Spanish flag gives way to the Stars and Stripes.

Simmons, who is wounded in the engagement, is assisted home by two of his men. He finds no comfort in the luxurious quarters, for he misses the presence of the girl who shouldered dishonor to save him. He does not know that even while he is longing for her, Inez, finding her home a smoking ruin and her husband dead, has turned instinctively to him. She slips in as he mourns for her, and with a great love shining in her eyes, drops to her knees by his side. With wonder and love, Simmons, the soldier of fortune, claims his mate.

THE SPIRIT OF THE FLAG (2 parts, June 7).—Dr. Reid, a young American physician in the Philippines, risks his life in the cause of patriotism, and eventually wins the love of the girl of his choice. With the idea of developing in the natives in his community the spirit of manly citizenship, Dr. Reid requests the War Department to furnish him with a number of discarded Winchesters with which to drill the natives. His request is granted and he succeeds in getting together quite an enthusiastic company. Dr. Reid is not the only instructor in patriotism. Young Pauline Bush, a teacher in the Islands, has for some time been instructing her pupils in all that the American flag means to her. When she finds that Dr. Reid is also patriotically inclined, a bond of friendship is cemented between the two Americans.

Bonita, one of Pauline's pupils, has for some time been deeply but hopelessly in love with the young doctor, and is very despondent when she sees the growing attraction between the young Americans. Her father wishes to join Dr. Reid's company, but because of his age is not allowed to do so. Dr. Reid, however, gives him a gun, which the old man becomes very fond of.

Camped close to the settlement is a company of Spaniards, one of whom, through disorderly conduct, is stripped of his uniform and driven from camp. This renegade makes his way to the settlement and there encounters Bonita, the young native girl. Bonita's beauty attracts the renegade, who makes insulting advances to her. Doctor Reid witnesses the encounter and after a short, sharp fight with the renegade, he is sent about his business. The renegade, smarting under the drubbing he has received, vows revenge on the American, and when he discovers him drilling the natives, he hastens to the Spanish camp and informs the officer in charge that the American doctor is teaching the Filippinos war. The Spaniards hasten to the settlement and finding Bonita's father fondling the gun given him by the doctor, they decide to make an example of him.

They seize the old man and drag him to a nearby wall, where they proceed to execute him. Bonita, who witnesses the shooting of her father, is wild with grief, and runs to her beloved teacher and tells her what has occurred. Pauline fearlessly rushes to the place of the execution, and furiously reprimands the two Spaniards who are standing by the body. They debate for a moment, then grab the teacher and attempt to drag her away. Dr. Reid, who is hunting nearby, sees the struggle and swiftly dispatches both soldiers. He hastens to Pauline's side and leads both girls away.

Dr. Reid realizes the significance of the shooting of the old man and quickly gathers his little company together. They are not a moment too soon, for the Spaniards charge the settlement. The women and children hide at the school house, where they are at last joined by the men, fighting each inch of the way. A desperate battle is waged around the tiny school house and the doctor and his little band are more than outnumbered.

Bonita sees the battle from a distance and hastens swiftly to the American camp and informs the officer what she has seen. The American troops hurry to the scene of the conflict and reach the schoolhouse just as the doctor, who has fired his last round of ammunition, is about to surrender. The Americans quickly drive the Spaniards from the field, but Bonita, who has followed, is shot. She falls, clutching the American flag which she has learned to love. Dr. Reid and Pauline find the young native girl and feelingly drape her remains with the silken folds of "Old Glory."

NESTOR.

A MIXUP IN BANDITS (June 2).—Eddie and Lee leave the ranch house to visit their cousins in the city. The girls have never been West and after supper persuade the boys to recount some of their adventures. The boys exchange a meaning wink and Eddie, the more fertile liar of the two, tells how he and Lee rescued a settler and his family from the Indians while they were penned up in their cabin. The girls shiver as Eddie tells the tale of their terrific deeds of daring and of how the two of them exterminated a whole tribe of Indians.

Eddie gets through and the girls' eyes glow with pride at possessing two such brave cousins. Lee tells the tale of the girl abducted by a fierce and bloodthirsty band of bandits, who took her to their rocky cave in the wilds of the forest and tied her to a stake while they heartlessly played "seven up" on the top of a barrel. Eddie and Lee smiled at the offer of assistance and sallied forth, shot the leader and captured the rest of the bandits and returned the girl to the bosom of her sorrowing family. The cousins, whose breath has been coming in gasps, give a deep, united sigh and fall in love with the heroic defenders of the helpless and the innocent.

The boys return home, and in due course the two girl cousins are invited to the ranch. Soon after they arrive the news comes that Peevish Pete, the notorious desperado, is at large. The sheriff, cowboys and the boys' father start in pursuit, but Eddie and Lee politely but firmly refuse to go. The cousins are astonished and twit the boys with want of bravery. They say they will go to show the girls, and getting to a safe distance they sit down and smoke, but take to a tree when they hear a roar. It is only a burro! The girls see them and tell the boys' sisters and they determine to punish the boys for their cowardice. They dress up as bandits, and with guns and masks, steal upon the boys and take them off trembling, begging for mercy. They tie them to a tree and shoot at their feet, and slipping a note in Eddie's pocket, they release them and tell them to go. The boys flee, panic-stricken, as the bullets fly around them. The boys read the note, which is from the girls, and which says, "You are some brave heroes—NOT."

They meet the sheriff and posse returning with the bandit, and tell of their humiliation and the sheriff laughingly agrees to help them. The party hides in the bushes, and, emptying the bandit's gun, tell him to accost the girls. He does this as the party cover him from the bushes, and reduces the girls to abject terror. Eddie and Lee fly to the rescue and retake the tame bandit, and are reinstated as heroes, for the girls take off their masks and capitulate.

THE IDOL OF BONANZA CAMP (June 4).—Nan is one of those unfortunate young women who have got into that groove where things look hopeless. Nan is employed at the saloon in an old-time mining camp, and has gradually become accustomed to being the accomplice of a gambler and adventurer, Kid Renaud.

Things are very slow, and when news comes of the prosperous promise of the new camp at Bonanza, the Kid decides to go, and persuades the none too willing Nan to join him, with the idea of making some adventurous clean-up. In order to fit their ends, the two arrange to be strangers in the new camp.

The Kid arrives on horseback and is made the butt of the jokes of the miners, giving him the desire to get even with his tormentors. Nan is delayed somewhat on the way, and is seen by Sandy, a miner, who spurs ahead and tells the boys that there is a woman coming. They all spruce up and await her arrival. She comes and the men see a bashful, pretty woman and are abashed; all but

Helen Gardner

in

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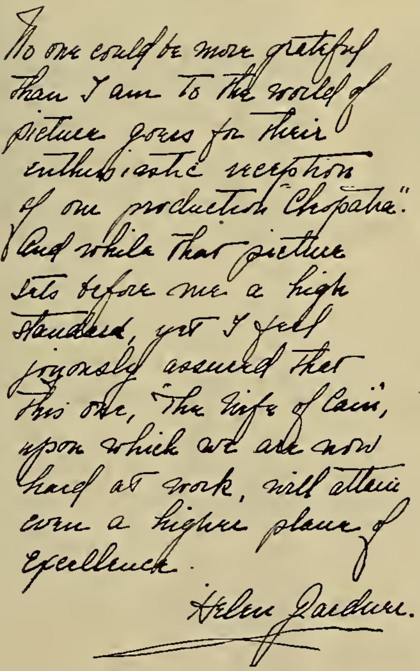
A Word from Miss Gardner



No one could be more grateful than I am to the world of picture goers for their enthusiastic reception of our production "Cleopatra". And while that picture sets before me a high standard, yet I feel joyously assured that this one, "The Wife of Cain", upon which we are now hard at work, will attain even a higher plane of excellence.

Helen Gardner.

Gentleman George, who, doffing his hat, helps her down and gets her a chair. "Where can I get a room?" The question is a facer; but George acts decisively, and taking some of the boys to his shack hard by, he sets them to work removing the debris from the outside and furnishing up the inside. Several miners add bits of furniture and very soon George escorts Nan to her new quarters, where they leave her, her mind in an upheaval, for this gallantry and kindness are new to her. The Kid has watched it all with contempt and amusement.

Time goes on and George's attention to Nan and his unvarying thought and kindness raise the new woman in her, and the hold of the Kid loses its grip. Nan endears herself to the miners by singing to them in the evenings, and they make her presents of gold dust, which is promptly appropriated by the Kid on his secret calls.

One day the miners deposit their dust in a chest in Montana's cabin, where George also occupies a blanket and concocts dishes out of tins and things. The Kid watches them and he decides that the time for a clean-up has arrived. The men see him and mistrusting him, take the chest over to Nan's, and despite her appeals, they insist upon leaving it there.

At night the Kid brings two horses and surprises Nan, who has just left George wondering disconsolately why she will not marry him. The Kid demands the key, and Nan, now resolved to turn the leaf for good, refuses. He prepares to break the chest open, when Nan runs to the window and fires three times. George hears the shots and runs to the door. The Kid tells her he will kill anyone coming in, and she, in terror, tells George through the door she is all right. He goes to the window, sees what is happening, and smashing the glass, covers the Kid.

Nan intercedes for the Kid and he is run out of the camp. She tells George of her past life, and he shows her a haven of refuge and forgetfulness by opening his arms to her.

OWANA, THE DEVIL WOMAN (June 6).—The old chief desires to see his son provided with a squaw, but she must be good and beautiful. He summons many braves and sends them to distant camps and villages, calling for an Indian maiden, one who will be a fit mate for Ortega, the son of the powerful chief. From the villages come many maidens, including the beautiful and modest Mona. In one of the villages the old hag, the "Devil Woman," hears the message and decides that her daughter, Kulush, shall be chosen.

The day of the choosing arrives and the maidens file by the expectant Ortega. He gazes at them with indifference until Mona slowly raises her eyes to his, when he smiles. Kulush is led to Ortega by her mother, who watches him closely. Ortega does not smile. The maidens form a circle around Ortega and smile. They dance and Ortega impulsively pulls Mona from the circle and his choice is made. The maidens shower the couple with the corn and flowers they have brought and depart as the "Devil Woman" forms her horrid schemes.

One day the hag discovers the weeds she is searching for, and with a triumphant and malicious grin she throws them on the fire, incanting the while. She throws the ashes in the air and lo! Mona sees the beloved form of Ortega slowly change into a beautiful pinto pony. The "Devil Woman" croons her joy and Mona runs in fear, the pony always at her shoulder. Arriving at the village, Mona tells the story, and Comanche, the pony, nods an affirmative. Darkface, who himself admires Mona, is secretly pleased, while the rest of the tribe show their sorrow and pet the pony. Darkface tries to persuade Mona to go with him, but she points sadly to Comanche. He determines to get the pinto out of the way in order to compel Mona to listen to him. He takes Comanche away into the woods, hobbles him, and jeering at him, returns. He surprises Mona at the waterhole, puts his hand over her mouth, and carrying her off, ties her to a tree until she will obey his will.

Comanche undoes the hobbles and starts in search of Mona. He finds her and loosening her bonds with his teeth, he frees her; but she, weakened with long standing, falls, whereupon Comanche lies beside her and helping Mona gets her on his back, rises and gallops away. They meet the revengful Darkface and Comanche edges him over a cliff. The Devil Woman finds him so and goes for herbs. Comanche looks over the cliff and starts a big rock over the edge. It crushes the inhuman couple as Manitou, the glid fairy of the Indians, rides on and flourishes a spear. The spell is broken and Comanche gradually fades away and Ortega stands again before his beloved Mona.

VICTOR.

THE KIDNAPPED TRAIN (June 8).—As the result of a strike, a foundry lies idle and the men become ugly. The owner upholds the superintendent, who has been cheating both him and the men by falsifying the payrolls. The superintendent's stenographer, a young girl, learns of his duplicity, and telegraphs the owner. The superintendent decides to take more of the owner's money and securities, and, to prevent exposure, locks the stenographer in the office vault. He then takes a train for New York.

The girl's lover, a railroad fireman, knows that she is in the office. He comes for her and discovers that she is in the vault. As the superintendent is the only one who knows the combination, the fireman and his engineer pursue the New York train on their engine and overtake it. After a desperate struggle the car containing the superintendent is dragged back to the foundry by the fireman's engine.

The superintendent is forced to open the vault and release the girl. The owner, learning that he has been cheated and robbed, brings the strike to an end.

GEM.

BILLY IN ARMOR (June 2).—Billy Quirk and Count Gastrome are rivals for Violet Horner's heart. Vi's dad wishes her to marry into nobility, but Vi loves Billy. Dad has forbidden Billy entrance to his house, but by a clever ruse Billy gets in.

The Count tries to steal some of Vi's birthday presents, but Billy catches him in the act. Billy, who is in a suit of armor, steals them.

Later, by dropping the presents into the pockets of the different guests, Billy makes each think that they are kleptomaniacs. Dad, worried, telephones to the police. A diamond brooch is lost. Billy finds this and drops it into the Count's pocket. When the police arrive the Count (not knowing the brooch is in his pocket), suggests that everyone be searched. The brooch is found on him and he is arrested. Billy then succeeds in getting all the jewels into dad's pocket. Dad discovers this while standing in front of the armor. Billy raises the visor of the armor and catches dad looking at the jewels, and threatens to tell the guests that dad has done the stealing. Thus he succeeds in getting dad's consent to marry Violet.

CRYSTAL.

MARY'S ROMANCE (June 3).—Mary is a country girl, and lives on a farm with her parents. However, she is very romantic and her head is full of ideals, gained by reading numerous romantic books. John, the farm hand, has induced Mary to promise to marry him. Mary is out reading one day, when Donald Belmar, on a hunting trip from the city, comes across her. He flirts with her and she sees in him her ideal of the books, she listens to his flatteries and is very much smitten with him. Arthur, a small boy, sees the flirtation and informs John. John arrives on the scene just as Belmar is kissing Mary. John assaults Belmar, nearly chokes him to death. Belmar goes away and John takes Mary home, Mary refusing to speak to him. The next day Mary received a letter from Belmar telling her how happy he was while with her and inviting her to come to the city to visit him. This she decides to do, and in the night leaves home. She arrives in the city and the next day goes to Belmar's home. To her surprise, she discovers that Belmar is married, and that she has been deceived. She returns home, but her father orders her from the house. There being nothing left to do but commit suicide, she journeys to the river and decides to end her life. John calls at her home and Mary's mother informs him of Mary's return and of how she was treated by her father. John runs to the river and is just in time to save Mary from a watery grave. Mary realizes the true depth of John's love and they make up their quarrel. They go to the minister and are married, Mary vowing to always look upon John as her only ideal. They return home and upon explanation are reconciled to her mother and father.

THE NEW TYPIST (June 8).—The clerk and the stenographer are in love. The boss, who is married, never suspects it. The stenographer goes out to lunch and loses her pocketbook. She returns to the office crying. The boss comforts her and makes good the amount she lost. She continues to cry and the boss kindly pats her on the back. The clerk sees this, and imagining that he is about to lose his girl, becomes insanely jealous. He writes a letter to the boss' wife, telling her to watch him and the typist. That afternoon the typist and the clerk make up and the clerk takes her in his arms and kisses her. At this moment the boss enters and kicks the clerk out. The typist attacks the boss and she also is discharged. The boss then phones an employment agency for the homeliest typist they have, hoping thus to do away with all lovemaking in his office. They send a very, very, homely woman, and she is installed as typist. Meanwhile the boss' wife determines to find out about her husband's doings with the typist, and getting a revolver, goes to the office. After first having written the typist that she would kill her. The old typist returns for her bag and the new typist chases her out. She tells the clerk and he goes back. Meanwhile the boss' wife has arrived, and upon seeing the typist, realizes that her suspicions have been false, as her husband could never leave her for one so homely. The clerk arrives and is chased out. The typist, scared by the revolver, also runs out and seeks a policeman. However, hubby returns and embracing his wife, she tears up the note that aroused her jealousy.

BLACK AND WHITE (June 8).—Harold calls on Mabel. While he is there her friend Lily calls. Harold seems to be smitten with her and ignores Mabel. When she leaves he escorts her home. The next day, he again calls on Mabel. He leaves and she follows him. He goes to Lily's house and Mabel is insanely jealous. She returns home. She having ordered a bottle of toilet water from the druggist's, upon her return home the package is waiting

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for her. She opens the package and notices that there has been a mistake. The druggist, besides the toilet water, has sent a bottle of nitrate of silver. On this bottle is a caution label, warning one that to apply it to one's skin would turn the skin black. Mabel decides to send it to Lily as toilet water, and changes the contents of the bottles. She sends the bottle up to Lily with a letter that it is great for the complexion. She opens the package and places same on the mantel. Harold calls and they go into the next room. Then Mabel calls to see how her game works, and is surprised by the entrance of a sneak thief. She faints. Harold and Lily hear her scream and rush in. Lily says that the toilet water will revive her and she applies the supposed water to her face. She awakens, and when she sees the bottle in Lily's hands she realizes that she has been caught in her own trap. She returns home and her colored butler imagines she is one of his own tribe and attempts to make love to her. She makes known who she is and is left to her own remorse.

UNIVERSAL.

ANIMATED WEEKLY, NO. 63 (May 31).—Harvard - Pennsylvania - Princeton. — The triangular 'varsity boat race on the Charles, is won by the crew from Princeton. The winning crew.

Who's Who in the Cabinet.—Secretary of the Treasury McAdoo.

May Pole Dance.—Eight thousand school children participate in the annual May Day fete in Central Park, New York.

Wheels of Commerce—Steel Industry.—Cutting through a case-hardened steel shaft 4 inches in diameter, in one minute and fifty seconds, Sheffield, England.

The Bluecoats Reviewed and presented with new flags by Mayor Alexander, of Los Angeles.

What's What in New York.—Columbia University.

International Peace Committee meet at the Capitol, Washington, D. C.

Disastrous Fire.—A million gallons of oil are destroyed when lightning strikes the oil tanks at Amesville, La.

Government Tests of army hydroplanes at Washington, D. C.

France.—Crowds in Paris trying to get a glimpse of King Alfonso of Spain.

Civic Parade.—Mayor Gaynor reviews the different departments of New York City.

Destroying Wooden Cars to make way for all steel cars, at Seattle, Washington.

Zouave Drill.—Executed by students of physical culture, at Chicago, Ill.

Automobile Races, near Melbourne, Australia.

Who's Who in Pictures—Billy Shay.

FRONTIER.

THE PILLAR OF PERIL (June 5).—May Rodgers and Ray Sterling are classmates at an university. A mutual attraction ends in their engagement on graduation day. May goes home to the ranch house of her father, while Ray enters the forest service. After receiving his outfit, Ray rides into the mountains to the Cedro station, where he reports to the chief ranger and is put on fire patrol. Meanwhile, May has visited her father's different cattle camps and is becoming familiar once more with riding.

While riding one day she meets Ray and takes him home to introduce him to her father. When Rodgers, Sr., learns that Ray is a forest service man, he displays a good deal of resentment and orders him from the place, because of the natural enmity of a certain class of stockmen for the service.

In the forest there are two half-breed trappers whose carelessness in the handling of brush and slashings has caused them trouble from the service more than once. Notwithstanding this, however, these men continue to pile brush near their cabin. To their place comes May on one of her trips. Fearless she asks for a drink and they invite her into the cabin to get it. Once in their habitation one of them attempts to kiss her. His companion interferes and it looks for a moment like a first-class fight, but the trappers end their difficulty by determining to play a game of cards for May. They bind her and begin playing. May's quick wits assure her that a fire cannot long pass unsuspected in that country and at that season when there were many fire patrolmen about, and she cautiously steals a brand from the fire-place of the trappers' house. She throws this through the window into the brush-heap, which speedily breaks into flames.

Far off in the hills Ray sees the column of ascending smoke. The flames spread and the house is ignited and beginning to burn through as the trappers start for May, their game of cards ended. The winner of the game is opposed by the loser and while they fight Ray gets to the cabin. He carries May through the flames and to safety, while the trappers, awakening to their danger by the growing heat, forget their own troubles in a desire for life and rush outside. May takes Ray home with her and as soon as she tells the story of his bravery in saving her, her father's anger turns to something more charitable and he makes Ray welcome. The story ends with the approval of the father extended to the young folks' plans.

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AMERICAN.

WHEN LUCK CHANGES (June 2).—Young Cal Jim had often called upon Betty but never found the courage to propose. His pal, Mark Halworthy did, however, and Betty accepted.

Disappointed, Cal asked and received a grubstake from Mark and went away into the hills to seek gold and heart balm. Two years later Mark took to gambling. He neglected Betty and, one day, intoxicated, struck her. Then Cal returned and the pair had a joyous meeting, a meeting witnessed by the drunken Mark. He assulted her on her way home and with what remained in her pocket-book went back to the saloon to gamble. He quickly lost the little change and in coming from the saloon, roughly knocked down a bad-looking Mexican who carelessly blocked his way. This same Mexican, Mark had irritated persistently on each occassion of his periodical drunks and gambling losses. This time the Mexican, nursing a fiendish hatred toward Mark, slipped behind the barn and shot him dead. No one could be found on whom to fix suspicion and the matter gradually dropped for Mark was never popular.

A short time after the shooting, Cal, having attended to some small business matter wended his way to Mark's home to divide his bag of gold, according to the law of the West, for Mark, be it remembered had grub-staked him. There he found the widow crying softly. But in the days that followed, Cal found little difficulty in wiping away those tears and leading her to a happiness that should have been their's from the first.

THE WISHING SEAT (June 5).—Some fashionable mansions have "wishing seats" hewn from the living rock. These wishing seats have wondrous powers for old maids and romanceful girls. Thus, it was not unusual that pretty Clarice should desert the crowd about the tennis court and make her solitary way to the old stone bench. There she wishes devoutly for a lover—not such a lover as little Jimmy Randolph who was then paying assidious attention to Jenny Grey, nor the Count Rudolph, nor Billy Hasbrouck or any of the rest of those butterflies of fashion.

High up on a hill commanding a beautiful view, Charlie Benton placed his easel and got out his paint and brushes. In adjusting the easel, the ground gave way and down went Charlie, easel, brushes and all. Over and over he rolled on the soft turf, come up with an unexpected bump and at the very foot of the wishing seat to the horror and surprise of pretty Clarice. Such an answer to a wish!

Later Clarice's mother grew worried over the long absence of the younger folks. So she and papa started on a round of the estate. One by one they came upon loving couples. Billy Hasbrouck and his Mabel, the Count Rudolph and his fiancee, Jimmy Randolph and his pretty Jenny Gray and a half dozen others. Each couple fell in line in the search and at last they came upon the wishing seat—and discreetly turned their backs, for there was Clarice being shamelessly kissed by the artist chap.

VIA CABARET (June 7).—Harry Reeder was a steady visitor at the cabaret and he visited with a single thought in mind—pretty Vail, the singer.

Harry discussed marriage with his father but the aristocratic Reeder emphatically said "No." So Harry did what every other American young man does under the circumstances—marries the girl. They tried to keep it secret, but Harry's dear friend, Bert, who in secret loved the girl, took pains to let Reeder know of it.

Thus the young couple were driven from the parental roof and took a small, cheap bungalow. After that Bob wouldn't let her work—he took the violin and secured her place at the cabaret. Bert often went there and exulted in secret. But if Bert had done nothing more serious than exult in secret, everything would have gone well, but Bert insisted in seeing Vail and times his visits so as to be found there by Harry. One day Bert, refused admission by Vail, pinned a note to the door-post, intimating that she intended to elope with him that afternoon. At the same time the heart of old man Reeder relented and he started toward the little bungalow. Thus Harry coming home found the note a minute after, captured Bert and trounced him soundly. The father, witnessing the incident, found no further enmity in his heart toward the young couple and took them home with him to better things.

THANHOUSER.

A PULLMAN NIGHTMARE (May 25).—The small boy was very happy when he took his first journey in a Pullman car, and he would have been much happier had he been able to win the attention of the little girl across the aisle. She treated him with disdain, however, and the small boy brooded over it.

Perhaps it was his unusual bed, maybe his mental commotion was to blame, or perhaps he ate too heartily in the dining car. Anyway he had some exciting dream experiences, and when he told his father about them later, the man patted him on the head and simply said, "That was some dream, son."

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The mother sighed, too, but she hoped for the best.

CARMEN (3 parts, May 27).—Don Jose, the hero of the famous book by Prosper Merimec, and Bixet's celebrated opera, was born in the Basque Provinces of Spain. He was a young, good-looking peasant, devoted to his old mother, and greatly in love with his pretty sweetheart, Mercedes.

The plans of Jose and Mercedes for an early marriage were rudely dissipated by the news that the young man had been drafted for service in the Spanish army. Jose comforted his mother and Mercedes, telling them that he would soon return and they would never be separated again.

The young man proved to be a good soldier, and in a short time was made a corporal. His commanding officer, who had great confidence in the new corporal's ability and trustworthiness, sent him with a detachment of soldiers to preserve order in a certain unruly quarter of the town.

Jose was strolling by a cigar factory one day, when some of the girls employed in the establishment came out. One of them, a beautiful brunette called Carmen, held a red rose between her teeth, and as she passed the young officer, she cast a coquettish glance at him, and then, taking the rose, tossed it to him. He let it fall to the ground unheeded. Furious, she ran off, followed by the mocking laughter of her companions.

But Jose was more attracted by the girl than his manner had indicated. When he thought himself unobserved, he picked up the rose and pressed it to his lips. Carmen, from a distance, saw the action and smiled.

Almost before the soldier realized it, he was completely infatuated with the fascinating cigarmaker. Gradually, though his better nature struggled against it, he forgot his mother and Mercedes, his faithful sweetheart. Then the moment came when he had to choose between his loyalty as a soldier and his devotion to Carmen.

A dispute arose in the factory between Carmen and Michele, another cigar girl. They fought, but the struggle was of short duration, and soon Michele lay on the ground, a dagger wound in her side. The soldiers rushed into the factory, and Jose, much against his inclinations, made the girl a prisoner and took her before his commanding officer.

Carmen was committed to Jose's charge until she could be turned over to the proper authorities. And then, the girl, confident of her power, exerted all her wiles to make the young man forget his oath to his country. She succeeded and Jose let her escape, but at the cost of dishonor to himself.

Then Jose was cast into prison, but Carmen tricked his jailers and Jose escaped. They fled together to the mountains, where they were welcomed by the gypsies, Carmen's people. There Jose led a life that was far different from the peaceful, religious atmosphere of his native village, and the stirring martial days when he was a soldier. The gypsies were smugglers and he became one of their band. The uniform of a soldier, which had been a familiar and welcome sight to him in former days, was an object of fear and hate, now that he was a violator of the laws, not its defender.

Jose's mother, in her quiet home in the mountains, was dying, mercifully unaware of her son's disgrace. Just before she passed away she gave the cross she had worn all her life to the weeping Mercedes, Jose's former sweetheart, who still loved him, and told her to give it to Jose with her blessing.

Mercedes set out on her quest, but to her surprise and grief, found that Jose was no longer an honored soldier of the Spanish king, but a fugitive from justice. Her search seemed hopeless, for none knew where he had gone.

Although an outlaw, Jose was not unhappy, for Carmen made him think he stood first in her affections, but when she met Escamillo, the noted toreador, her attitude changed. The idol of the Spanish populace was a far more attractive figure to the beautiful gypsy than the fugitive soldier, and Jose soon found himself supplanted by the toreador. Frantic, he reproached Carmen, but she laughed at him.

Escamillo, desirous of exhibiting his professional skill to Carmen, invited her to be present at a bullfight. The girl, sneering scornfully at the jealous protestations of Jose, accompanied the toreador to the arena, where the bullfight was to take place. Mad with rage Jose followed them. Carmen watched the bullfight with absorbed interest, and blew kisses to Escamillo as he bowed low to the plaudits of the crowd. It was her farewell to the toreador, for at that moment, Jose, leaping forward, buried his knife in her bosom.

The soldiers crowded around Jose and made him their prisoner. He gazed in a dazed manner at the dying Carmen; then feeling a gentle touch on his arm, he turned and looked into the eyes of Mercedes, his faithful sweetheart. Pityingly she told him of his mother's death, and gave him the cross and her message. Jose bowed his head in sorrow and remorse. He had forsaken the ones who had loved him for a woman who brought him to disgrace and death. Silently he turned, surrounded by his captors, and made his way toward the prison.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 20 (May 14).—**Canton, Ohio.**—$100,000 fire destroys three large buildings, and threatens the oil tanks of the Standard Oil Company.

Horley, England.—A new way of ploughing.

New Orleans, La.—Anxious citizens rush the building of a jetty in fear of impending floods.

Paris, France.—His Majesty, Gustave V, King of Sweden, dedicating the Swedish Church.

Lawrenceburg, Ind.—The wreck of the B. & O. bridge across the Miami River.

Chicago, Ill.—H. H. Doxstater and C. M. Kron, who are biking from Santa Cruz, Cal., to Atlantic City, N. J., passing through Chicago.

Hamburg, Germany.—Launching of the Trans-Atlantic steamer "Vaterland."

Honolulu.—Pearl Harbor and gigantic drydock before its destruction. After the catastrophe.

The Fashion in New York and Paris.

New York City.—The bicycle team which will make the trip from New York to San Francisco.

Russia.—The first Russian lady aviator going to the aviation grounds.

Belmont Park, L. I.—The Meadow Brook Steeplechase.

Paris, France.—"Bayonnais" beats "Universitaires" by the score of 31 to 8 at rugby football.

New York City.—Great Woman Suffrage Parade up Fifth Avenue.

How It's Done in England and in America.

KEYSTONE.

BARNEY OLDFIELD'S RACE FOR A LIFE (June 2).—The girl is loved by the hero and the villain. The hero wins the consent of the girl to marry him. The villain refuses to accept the girl's decision, and his advances are resented by the hero, resulting in a personal encounter between the two men in which the villain is thrashed. Burning with rage, he secures the assistance of two other villains, and the girl is captured and carried to the railroad track. She is fastened to the rails.

Taking a handcar, the villains race down the track. A train is not due for a long time, and the intense hatred of the villain will not permit him to wait. He determines to steal an engine and drive the iron monster over the girl. In the railroad yard the train crew is on board a train about ready to depart. The villains overpower the crew, and the engine starts on its mission of death.

But hold! the villain may yet be frustrated in his vile work! The hero has been apprised of the dastardly deed about to be committed. He must beat the villain to the scene. But how? Barney Oldfield and his racing car! The famous speed marvel listens with sympathetic ear to the story gasped in his ear by the hero, who seats himself in the car. The auto leaps forward and the race is on.

Hanging from the cab window the villain sees the racer coming like a lightning streak along the road. He throws the throttle wide open and the engine fairly leaps on its way. Sixty miles an hour—seventy—eighty. The villain realizes that something must be done quickly and brings forth his dynamite bombs. These are lighted with the big black cigar which he is smoking. One by one they are hurled at the automobile racing madly along the railroad track. But Oldfield and the hero escape unharmed, beat the train and rescue the girl—just as the engine rushes by. The hero is pursued by the police and kills five of them. Having no bullets left in his gun he chokes himself.

PASSIONS—HE HAD THREE (June 5).—Henry is a big, fat country boy with three passions. He likes eggs, milk and girls. He steals the eggs from the nests, sucks their contents, and refills the shells with water. When the family sit down to breakfast and the shells are broken the crime is discovered and Farmer Jones places a big bear trap, covered with straw, in front of the nests. Henry sees this done, however, and says nothing.

Henry weighs about 260 pounds. The Jones cow, Loretta, seems suddenly to have gone dry. Of course Henry does not tell them that he has been making secret visits to Loretta with a cup.

Henry is in love with Jenny Brown. Si Black is also enamored of the fair Jenny. Si only weighs about 102 pounds, and when the rivals become engaged in a physical conflict it looks dark for Si until he practices a new kind of Jui-Jitsu on the stomach of his foe. For the nonce, Henry accepts defeat, but turns the tables on Si when he lures him to the concealed bear trap and pushes him onto it. The jaws close upon poor Si's legs, and Henry calls every one to come and see the captured egg thief.

HELP! HELP! HYDROPHOBIA! (June 5).—The professor does not approve of his daughter's suitor. His disapproval is so marked that it is finally noticed by said swain—Jim Brown—when he is kicked out of the house by the father of his lady love, and he resolves to be careful in the future and not be subjected to further indignities.

The Professor has been experimenting with germs, and discovers some new and deadly ones which he exhibits to some of his medical friends. The germs have been raised in a culture of milk, and when the professor escorts his guests to the door the milk bottle and the cup are left on the table.

Unfortunately, Jim Brown seized this particular moment to make a call on his lady love, accompanied by his dog, making his entrance through an open window. The dog is thirsty, so he innocently pours more milk into the cup and gives it to the animal. The professor, returning, sees what is taking place, and crying: "The dog is full of deadly germs," runs away. The dog, attracted by the queerly acting, screaming man, runs after him, and soon there is tremendous excitement, half the town running with the Professor, and the others running after him and the dog. After many narrow escapes from the deadly teeth of the dog, the professor finally reaches a place of safety.

RELIANCE.

RUNA AND THE BLACK HAND (May 24).—Runa, a spoiled little girl, resents the arrival of a baby brother, who takes attention from her. She and the nurse and baby go to the parg and while there she sees a stork, and is told by the nurse that the bird brought her little brother. She decides to make it take back the intruder. While the attention of the nurse is attracted, she removes the baby and leaves him by the stork pond. Some time before this, Runa had investigated the pail of a workman who is tarring a tree. When the nurse returns she finds the print of a black hand on the bench where the baby was. It is quite clear to the police that the child has been taken by the Black Hand.

Angela has had a quarrel with her lover, Angelo, owing to the fact that she has no dowry and therefore cannot marry him. She is weeping in the park when she hears the baby's cries and goes to it. Her pity overcomes her and she takes it home. Angelo returning once more to beg her pardon, finds the child and is suspicious. The girl then explains the finding of the baby. He discovers the print of a black hand on its clothes. They are terrified and decide to return the child where they found it. Before they can do so, they are arrested and brought to the station house where they meet the unhappy parents. Runa, now repentant, confesses and when the baby is restored, the father and mother embrace her. She leaves the print of her little black hands on her mother's dress. All is then discovered. She explains that she returned the baby to the stork because since it came nobody loves her any more. Father and mother, realizing how they have hurt the child, forgive her. Angela gets her dowry through the reward offered by the father for the one who finds his child.

HEARTH LIGHTS (May 26).—Paul Norton, a young artist, dwells with his mother in a country estate of fading grandeur. Learning that Kent Raokin, a wealthy young art student, is stopping at Marvin Mansion, a nearby summer estate, Paul hopes to interest him in his paintings. Kent and the Marvins are leaving in the late autumn for their city home, when Paul calls with a specimen of his work. Ula Marvin admires his work but Kent, who loves her, has only sneers for it and Paul is left alone in humiliation as the Marvin auto departs. A white rose lies in his hand, a token of sympathy from Ula, covertly given. Kent opens his studio in the city and fails miserably. The critics condemn his work. He asks Marvin for Ula's hand, but is told to prove his worth.

Desperate, he sends for some of Paul's pictures and exhibits them as his own work. The pictures create a sensation and renown comes to Kent. He pays court to Ula more successfully. Far away, Paul sits by his mother's hearth caressing a withered rose. He has Kent's check for $75 in payment of his pictures. On a cold winter day, Ula sets out on an errand to the country mansion in an auto. The gasoline gives out and the chauffeur departs in quest of more. At a village store he gets drunk. Paul discovers Ula nearly frozen and takes her home. She is made comfortable and as she sleeps in the glow of the fire, Paul is inspired to paint his great picture "Hearth Lights." Ula is enthusiastic and poses for him. Love deepens between the two and she yields to his embrace. But he regrets his presumption and vows that they must not meet again. Kent learns that a prize of $5,000 will be given for the best painting entered in a certain club gallery. He secures "Hearth Lights" owing to Paul's poverty. Ula sends a clipping of the offering to Paul who hastily paints a picture. Paul's entry is his poorest work and at the exhibition he finds it in an obscure corner. Paul hides himself in a corner in the main gallery; Kent receives the prize for "Hearth Lights." Ula arrives late and discovers Paul's entry. Her disappointment hurts Paul. Kent enters, triumphant, and admonished by her father, Ula yields to his lovemaking. Kent shows her his prize winning "Hearth Lights." His perfidy dawns upon her and she denounces him before all. Paul is attracted to the spot, and Kent, hopelessly cornered, returns the check, which is transferred to Paul together with fame. Paul is urged to stop with the Marvins. Within the magnificent walls of her home, Paul clasps Ula in his arms, while far away his mother dreams, alone in the light of the hearth.

RELIANCE.

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THE MASTER CRACKSMAN (2 parts—May 31).—Robert Thatcher invents a device to protect banks from thieves. This is bought up for a few thousands by Thomas who later makes a million out of Thatcher's invention. Thatcher discovering a weakness in his system, perfects this, and when he offers the perfect invention to Thomas for $50,000, his offer is refused and he is ordered out of the office. This breaks his heart and he dies in poverty. His young son, Robert, about to finish his course at an institute of technology, discovers the truth about the Thomas patent and how his father was cheated. He gets work in the Thomas shops and deliberately sets about to prove the weakness of the "Safe Protective" system. When he has gained all the knowledge he needs—he sets out to break every bank carrying the Thomas system. His little sweetheart, Madge, afraid to let him go alone, accompanies him, attired in boy's suit and cap.

The Thomas people receive reports from all their protected banks, telling of a mysterious cracksman, who, with master hand, opens every safe, proving that the Thomas System has a flaw. But strange to relate, the bank breaker steals not a cent.

A detective is put on the case and one night he apprehends Robert and his little "pal" in the act of breaking into the Shoe and Leather Bank. The girl breaks down and Robert tells their story to the detective whose sympathy is awakened. He goes to Thomas and tells him that unless Robert is given $50,000 and a share in the business created by his father's invention, he will spread the story broadcast through the medium of the press. Thomas is forced to agree to this demand and Robert comes into his own at last.

MAJESTIC.

LEGALLY RIGHT (May 25).—A wealthy man left his estate to his daughter, intending that his only brother should be her guardian. The document was awkwardly constructed, one of the sections reading "My daughter must live under the same roof with her uncle until she is of age; and be married under that same roof before her twenty-first birthday or else her fortune goes to the aforesaid uncle."

What the man really meant was that his daughter could not wed without her uncle's consent before she was twenty-one. What he really did say was that she had to marry under his roof before reaching her majority.

The fortune was fairly large and the uncle was tricky. He determined not to let the girl marry any one and thereby secure the money himself. For a time it looked as though his scheme would be successful, but a shrewd man found a way to circumvent him. This resourceful individual was a justice of the peace, and a great friend of the girl's father, and the sheriff of the county with whom she was in love. He put a job on the crooked uncle just five days before the girl's twenty-first birthday. The uncle was arrested for fighting and sent to the county jail for five days. The jail is the sheriff's home, and under these circumstances it was also the uncle's roof, so the justice of the peace married the girl and the sheriff under "the uncle's roof" (the prison corridor outside his cell). It was still the uncle's roof when the girl reached her majority, for the uncle had to serve out his term, while his neice and her husband naturally set up housekeeping in the sheriff's quarters.

Thus did a crook find that there is more than one way to interpret a will.

HER FAIRY GODFATHER (May 27).—She was a good enough cook, as cooks go, but the trouble was that her heart was not in her work. The master of the house complained bitterly that when she should have been studying how to make chicken a la Maryland, she was wasting her time reading sensational novels or flirting with a policeman.

Under the circumstances her employers felt justified in refusing to grant her favors, so when she asked permission to attend a picnic nearby they did not hem and haw about the matter, but told her frankly that she could not go, then to make her perfectly happy, they went themselves. The girl had her revenge, however, for she found that although she could not attend in person, she could attend in spirit. For she had a delightful dream in which, as she explained afterwards she made "the queen of the May look like the second cook in a poor house." It was all the work of her fairy godfather, whom she found to be a spirit every bit as effective as a fairy godmother. He wore a blue uniform, it is true, and instead of a wand used a club for his incantations, but he got results, and what more could be asked?

Yes, the girl is very fond of her fairly godfather, and she hopes the civil service board will make him a police captain some day.

BRONCHO.

A DIXIE MOTHER (2 parts—June 4).—Jefferson Davis refuses to permit the enlistment of old Judge Morton in the Confederate Army, and his enthusiasm is slightly wounded. Judge Morton's son, Dick, is not of the same calibre as his father, but is the petted darling of his mother. When Dick calls upon his sweetheart, Betty Reed, he learns that she is very much interested in Jim Cobly, who is dressed in a fine new Confederate uniform. When Jim leaves, Betty and Dick have a quarrel, and, while she confesses that she loves him, she reprimands him severely for his cowardice. Burning under the vitriolic criticism of his sweetheart, Dick musters up courage to enlist, which pleases his old father. He is placed in the company which is in charge of Captain Jim Cobly. It is not long before the men know what actual warfare is, and the Confederate losses are heavy. Judge Morton is appointed a colonel by General Lee with instructions to recruit a regiment, and he takes up his task with enthusiasm. A bomb bursts near Dick and many men are killed and blown to pieces. An arm hits Dick in the face and he becomes stricken with fear and finally deserts his company. He is shot at and wounded by his comrades, but the advancing Unions prevents them from following him. He reaches home and tells his mother why he deserted. His mother later learns that a squad of soldiers are tracing her son, and knowing the fate that would befall him if they were to catch him, orders that the old negro servant break the windows and smash the furniture to make it appear as if they were attacked by Unions, and to make it look more realistic she shoots herself in the arm. The soldiers arrive and Dick tells them that he fought a number of Unions single handed. The sergeant believes him and declares that he will make a favorable report for him.

A troop of raiding Northern soldiers is on its way, however, and Col. Trent receives word of it, and finding that they are headed toward Charlton, his home, orders a troop of cavalry and rushes toward Charlton. Two Confederate scouts take refuge in the Morton home, and when the Northern soldiers reach there they find the house barricaded. The scouts, firing from the windows, hold them off, but the house is riddled with bullets. There seems to be no hope, and Dick, suddenly fired with courage by the pitiable condition of his mother, determines to break through the Union lines and secure help. A dead soldier lies near the house, and he leaps from the window into a tree, cautiously climbs down, and, unseen by the Union soldiers, manages to change uniforms with the dead man. Rushing out to the front, where the doors are being battered down, he cries out: "A large force of Confederates is coming!" Dick is quickly questioned, and deludes the Northern officer, who decides to retreat. Dick has no chance to escape, and is compelled to go away with them.

Around a bend in the road Col. Morton and his troops madly gallop. The Union soldiers wheel their horses and try to escape. Col. Morton takes careful aim at Dick and fires, and Dick falls heavily from his horse. His father is horrified when he recognizes Dick, thinking that Dick—in his blue uniform—is a traitor. The old negro finds Dick, and carries his lifeless body in the house. Mrs. Morton rushes toward her son, but is stopped by the Colonel who says: "Don't touch him—he is a traitor!" With breaking heart, the mother springs to the defense of her son, and the Colonel learns that Dick was indeed a hero.

KAY-BEE.

A TRUE BELIEVER (2 parts—June 6).—The Rev. Joshua Trent, through old age, was supplanted by the Rev. John Gunn. Mrs. Brand, the wife of Colonel Brand, the leading man of the city, headed a delegation of women to receive the new minister and introduce him to the retiring one. Trent received him with a cordiality that was not returned. One day as Gunn was dining with the Brands a small girl, having finally located the whereabouts of the new minister, asked him to come and administer the last rites of the church to her father who was dying of small pox. Gunn recoiled and quickly slammed the door in the girl's face. Col. Brand was greatly surprised but made no comment. As the girl was running down the street she met Trent, who, learning of her mission, went with her to her squalid home, administered the last rites, and adopted her, fulfilling his promise to the dying man.

When war broke out Colonel Brand received a commission in the Southern army. Gunn spied for his brother, who was captain in the northern secret service, and by attending an afternoon tea at the home of the Brands, learned of General Lee's plans. He sent this news to his brother and thereby brought about heavy losses to the Confederates. General Lee, in a conversation with Brand, told him that his losses were no doubt caused by the work of spies, and started an investigation. The spy, working in conjunction with Gunn was apprehended, but managed to escape. He was pursued, however, and killed. Old Trent was arrested, suspected of complicity with the spy. A note was found on the dead spy signed "The Minister" which thanked him for the money and the information. The note was shown to the old minister and when asked if he had written it, replied in the negative. When he was searched a note was found on his person, much to his surprise and horror, expressing thanks for the money forwarded and for the information given, which was of great value to the north, and signed by the chief of the U. S. Secret Service. The note was slipped into the old minister's pocket by Gunn who feared for his own safety when a search was being made. Trent pleaded his innocence, but Colonel Brand ordered him imprisoned.

Nellie, the name of the girl adopted by Trent, visited him and the old man tried to cheer up the girl. At the trial Trent was sentenced to death and taken away to await his execution. Just as the sergeant was to give the command of "Fire," a distracted, dishevelled man rushed in upon the scene. It was Gunn whose conscience had troubled him. A week later a freshly made grave bore the inscription "To the Memory of John Gunn" on the tombstone. Hand in hand, Trent and little Nellie laid flowers upon the mound, kneel and pray fervently for the soul of the dead man.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT WEEKLY, NO. 63 (May 21).—A Wreck on the B. & O.—16 freight cars pile up at Tridelphia, W. Va., and delay traffic for 24 hours.

Paris to Berlin by Aeroplane.—French aviator, Daucourt, competing for Pommery Cup, makes trip in 7 hours, 40 minutes.

Intercollegiate Games at Harvard Stadium.—Harvard competes with Cornell athletes at Cambridge, Mass.

May Day in America.—Wolcott School for Girls celebrates spring's arrival with field day in Denver.

French Cavalry Test.—Soldiers make horseback trip from Biarritz to Paris in record time.

The Peace Conference.—Delegates from various nations pose with Secretary Bryan, Andrew Carnegie and Ex-Senator Chauncey Depew.

Maryland's 5th Reg. Reviewed.—Governor inspects state troops in Baltimore.

Central Park in the Springtime.—Warm weather brings thousands to New York's recreation ground.

Aviation at War College.—New hydroaeroplane is demonstrated before distinguished audience at Washington.

New York Civic Parade.—The police force, as well as other city departments, make splendid showing.

FOR TWO PINS (May 22).—Mrs. Doodledum has the sobriquet of "The Old Scratch," because she wears hatpins which protrude beyond the edge of her hat and stick into persons' faces, leaving marks of disrespect. A law is passed forbidding the wearing of hatpins unprotected by guards. Mr. Doodledum, thinking to please his wife, buys two guards for her.

A stubborn wife is Mrs. Doodledum, and she swears that she will not wear the shields. While maneuvering and arguing the point with her husband, a hatpin point grazes his eye. He pretends that he has been punctured and makes a great ado, putting a large cloth over his head. Mrs. Doodledum, regretting her obstinacy, waits on him hand and foot and then some. She finally discovers that he is fooling her. She pretends that she has injured her knee. Accordingly both are laid up, although they really are in perfectly good running order. The doctor is summoned and prescribes an eyeshield to be put on the injured knee, a kneecap put on the wounded eye. Mrs. Doodledum tires of the masquerade, and pulling the bandage from her husband's face, denounces his deception. It is then discovered that ki-isses and em-bra-ces are the best little remedies for marital illnesses.

SOLAX.

THE HOPES OF BELINDA (June 4).—How would you feel if you walked into a village hotel, saw a traveling man showing a picture of your wife to his friend, calling her a peach and telling about writing to her? And then suppose you coldly decided to trail this man and followed him to the depot. There you should see a typical village dandy also showing a picture of your wife to his friends and telling them that he was going to the city to see her.

Jones was frantic. He decided on a cold heartless revenge. He followed them. He bought rope, plenty of it, he imprisoned them, tied them in chairs, when they called at the house. He flourished a gun in their faces and told them he was going to kill them when his wife returned from downtown.

She returned. Murder was about to be committed when Belinda, the hired girl, ran into the room and saved three lives. Belinda was an old maid. Belinda advertised. A traveling man and a village dandy answered the ads and sent photos. Belinda was intoxicated with joy. She was afraid to send her own picture for fear they would quit writing, so she sent pictures of her mistress and this is what caused the trouble. Jones and his wife saw the ludicrous side and were reconciled.

GREGORY'S SHADOW (June 6).—Old Joe Gregory hates both his nephews and loves his young ward, Esther. Of the two boys, Rick is the more detested, because Rick and Esther are sweethearts and Gregory is jealous of him. The second brother, Jim, is a weak character, a spendthrift and indulges in gambling. Jim asks Rick for a loan. Rick has repeatedly helped Jim out of holes, and this time refuses to do more. Jim, desperate on account of an impending note, decides that he will appeal to Uncle Joe Gregory.

The two brothers occupy adjoining rooms. Rick is asleep in bed, when Jim asks Gregory to come to his room a moment. Reaching Jim's room, the two men talk. Jim begs in vain for a loan from Uncle Joe. The old man denounces him as a spend-

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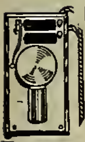

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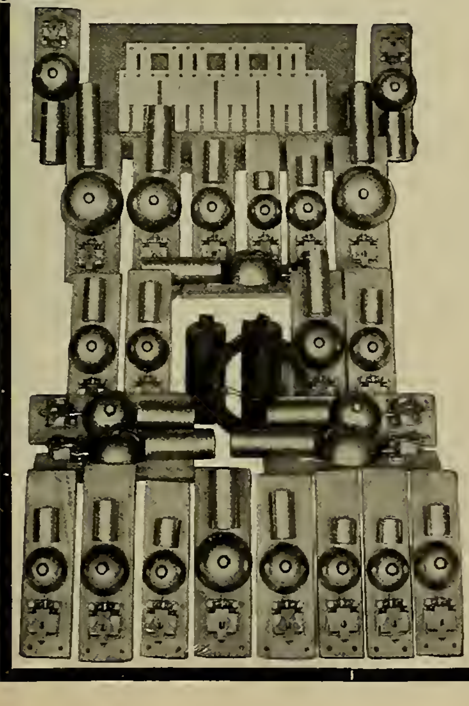

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thrift. A bitter quarrel follows. Jim goaded by the old man's taunts, grapples with him, demanding the loan. Gregory, in a high rage, whips out a revolver and shoots him. Jim staggers and falls over a chair, his head banging down one side, and his legs the other. The old fellow creeps out, keeping his eyes fastened on the horrible sight, fascinated.

Rick is awakened by the shot and springing from bed, rushes into Jim's room. Reaching the side of his brother, he half lifts the limp body, then gently lowers it, and picks the revolver up from the floor. Standing thus over his brother, revolver in hand, he is surprised by Gregory and the servants who burst into the room. Immediately, Gregory points to Rick as the murderer. Evidence is black against Rick. Although stoutly declaring his innocence, an officer is summoned and he is placed under arrest.

Gregory now begins to chuckle. The two brothers are disposed of and the coast is clear. He continues his attentions to brokenhearted Esther, and tells her he will spend a large sum to try and clear Rick, if in return Esther will promise to marry him. Esther, harried thus, consents. However, old Gregory feels pretty sure that Rick is doomed. But Nemesis is on Gregory's trail. The old man discovers that whenever he is alone, a shadow pursues him (not a vision), but a shadow, black and awful, which springs upon the wall and the shadow is Jim's limp figure over the chair. Gregory at first believes the shadow is caused by objects about the room, cast by the firelight on the wall. In moving everything he discovers the shadow remains fixed, and he becomes gradually palsied with fear. This terror grows upon him until he takes to his bed and suspicion turns to him. Yet, he will not confess, although Esther and, in fact, all are convinced of his guilt. At last Gregory dies, and as he dies, the shadow appears to all present only now, instead of the figure of Jim across the chair alone, two figures are seen, Jim and old Gregory, who has just shot him. Rick is thereby cleared.

PILOT.

THE GOVERNOR'S ROMANCE (May 29).—Governor Madden resolves to personally investigate the reports of anarchistic activities in his state. He shaves his beard, which greatly alters his appearance, and donning rough clothes, goes sleuthing in the slums. He rescues Bianca, an Italian girl, from toughs, and accepts an invitation to her home, where he meets Norvelli, her uncle. He falls in love with Bianca, and forgetting his mission, spends most of his time with her. She reciprocates his love. Norvelli sounds him upon his politics and it developes that he, Norvelli, is the head of the anarchist organization in question, and of which Bianca is one of the leading spirits. They urge him to join, and hoping to win Bianca from them, he does so.

At the first meeting in which he participates, it is decided that the governor must die, and Bianca, insisting upon assuming the full responsibility of membership, draws the black bean. Vainly Madden tries to persuade her to leave the work to other hands, but the girl is adamant.

She will keep her oath. She breaks her engagement with him, and sends him away. If she escapes the consequences of the act he may return to her if he wishes to. He returns to the capital, and awaits developments. A week later, Bianca steals into the gubernatorial mansion on murder bent, and in a smoking-room, awaits her opportunity. The governor's spies who have had her constantly under espionage since their separation, apprises him of her presence, and he resolves to put her love to the supreme test.

With his secretary, he walks to the door of the smoking room, and there instructs him in a changed voice: "If the mayor calls, show him into this room. I am going to smoke." "Yes, your excellency," replies the secretary.

Bianca hears and raises her revolver to be ready. Madden enters the room. She recognizes him. A tense moment, during which the nerveless hand holds the weapon to his heart, then recovering from her stupefaction, the girl realizes that she has been duped, and staggers back all but overcome.

Again she raises the weapon, fury-maddened, but again her finger falters on the trigger. She cannot do it. He steps toward her with outstretched arms, but with a stricken cry, she waves him back and err he can prevent it, turns the gun upon herself and fires. The wound does not prove fatal and she recovers. Norvelli and his brethren come to her bed-side, and voluntarily release her from her oath, and promising to plot no more against the goverment, are pardoned by the governor.

LUX.

THE DOG AND THE GOAT (May 30).—A little peasant girl is very ill, and the doctor tells her mother that she must have goat's milk. It is not very easy to procure, and little Lily's mother fears that her child will die. Fortunately, this deserving case comes to the notice of a wealthy lady, who is the owner of the property upon which Lily and her mother live. The Chatelaine makes Lily a present of a real live goat, so that she may have the necessary milk. Lily has also a dog, which takes a fancy to the goat, and thus they all become inseparable chums. When Lily is well enough to go out, she takes the goat into the forest, where a gamekeeper sees her, and not knowing that it is a gift from the Chatelaine, thinks that it has been stolen. Despite Lily's tears, he takes it from her and locks it up in a hut. Lily tells her mother, but before they have time to tell the Chatelaine, Rover, the dog, misses his old playmate and goes to find it. In an amusing manner, a true demonstration of the fact that animals can think, and are not entirely guided by instinct as many people believe, extricates the goat from its temporary prison and leads it home. Explanations follow, and all goes merrily.

PAT, THE ELECTRICIAN (May 30).—Pat is an electrician, and in this capacity is called in to attend to some defective wiring in a large house. There he has a most alarming time, and succeeds in wrecking the establishment in a wonderfully short space of time. A fire is only just averted by the mistress, who has the presence of mind to cut off an operation which the would-be electrician quite overlooks.

GREAT NORTHERN.

THE PROFESSOR'S TRAVELING ADVENTURES (May 24).—A synopsis of this subject was published on page 742 of the issue dated May 17. It was scheduled for release on May 17, but has been postponed until May 24, the film "The Three Comrades," being released on the 17th.

MISCELLANEOUS

UNION FEATURES.

ZIGOMAR—III (Feature Release — 3 parts).—Paulin Broquet, the great Parisian detective, has brought the notorious bandit, Zigomar, to justice. Determined not to let the law punish him, he had taken poison in the Hall of Justice. Then he was brought to a hospital where he lay motionless and was visited by hundreds of persons. Among the visitors was a slender woman, dressed in black, who secreted herself in the hospital, and, when all the others had gone, went to the bedside of Zigomar and administered an antidote for poisoning. She was none other than La Rosario, the accomplice of Zigomar. Almost instantaneous with the administering of the antidote, Zigomar opened his eyes and sprung from the bier. They were about to leave the room when the surgeon entered to take a portion of the skin from the bandit's arm, which was all the great detective desired as a recompense for the capture of Zigomar. But he was quickly pounced upon, gagged and placed upon the bier where he was found the next morning by the detective.

Later the bandit set a trap for the infuriated Broquet into which he unsuspectingly fell. When the detective was in this predicament, Zigomar offered him $250,000 if he would let him alone. Not acquiescing in this, Zigomar then thrust his captive into an iron cage where he would have starved to death had it not been for the timely rescue by his lieutenant.

The next dastardly trick of Zigomar was to secure the safe which carried $50,000 belonging to the owner of the Grand African Circus, which he had won as a prize. He and La Rosario, disguised as servants, joined the circus and by the aid of a powerful elephant managed to get the safe to a manhole into which is was lowered to Zigomar and La Rosario. But it slipped from the ledge and soon sank out of sight in the mud. The case for the apprehension of the thief was placed in the hands of Paulin Broquet, and, disguised, he started to investigate. In the circus parade the next day he saw Zigomar and made a grab for him. La Rosario saw this, and, obedient to her command, her trained elephant took Broquet around the waist and hurled him to the ground. In the confusion Zigomar and La Rosario escaped.

After a time of suspended activities, Zigomar attempted to rob the biggest bank in Paris; but in this he was frustrated by the detective. Swearing vengeance he tried to wreck the train upon which the detective was traveling, but one of the detective's spies got wind of it and warned him. Ascertaining that the detective was to make his journey by motorboat instead of by rail, Zigomar and La Rosario, at the point of revolvers, forced an aviator to carry them high up in the air, and, when rirectly above the motorboat, Zigomar dropped several explosive bombs upon the frail craft, blowing it into pieces and injuring the detective so seriously that he was placed in a hospital.

When he was convalescent, Broquet received a letter of invitation from the banker, whom he had warned against the diabolical machinations of Zigomar, to come to his house and see how he entertained his guests. While there, the banker showed Broquet how he, by an ingenious arrangement of mirrors, was able to see the strong room of the bank. While they were looking Zigomar and his band broke into the strong room and began to loot the safes. By pressing a button, the strong room was soon flooded and the bandits captured.

KINEMACOLOR.

LOVE IN THE DARK (2 parts).—The heroine is deprived of sight by a peculiar accident—a premature blast just as she is passing a big excavation, and she is saved from worse injury by the young engineer in charge. During her convalescence the young engineer is very devoted, and although she has never really seen him, Bertha consents to become his wife when she recovers her sight. Before this occurs the engineer is called away on another contract, but leaves his photograph where Bertha can see it as soon as the doctor will permit the bandages to be removed from her eyes.

Another admirer, whom she has never seen, substitutes his photograph for that of the absent engineer, and endeavors to hoodwink the heroine into the idea that he is her fiancé. By intercepting letters from the engineer, the schemer almost persuades her to fulfill her promise of marriage, when the real fiancé returns to confront his wily rival.

Face to face with two suitors, neither of whom she has ever seen, the girl is puzzled to pick her real sweetheart—when she has an inspiration to blindfold herself, and make her choice literally "in the dark." That sixth sense which the blind seem to develop, guides her aright, and the young engineer is made happy, while the wily rival is hoist with his own petard.

PAYING THE PENALTY (2 parts).—When a young man jilts his fiancée, and on the very eve of his wedding day runs away with a wicked widow, there is bound to be retribution in some form or another.

It happens that the deserted bride falls among good Samaritans, and in the hospital where she recovers from the shock of her desertion, she meets her real mate in the person of a young surgeon. She takes up nursing as a profession, and shortly after their marriage her husband is appointed Field Surgeon of a California oil company.

Almost the first case he has to attend is that of the false fiancé, who has suffered a severe accident in the oil fields. A trained nurse is required, and the doctor's bride volunteers. The situation when she finds herself at the bedside of her faithless lover of long ago is developed in the pictures better than it can be told in print.

Suffice it to say that she "heaps coals of fire" upon the faithless one's head while nursing him back to health, and the finish enforces the moral that it is better to forgive than to receive forgiveness.

PEARLS OF THE MADONNA (2 parts).—A pilgrimage is on its way across the desert; among those going to the shrine are Jaquita, a young girl, and a rich woman, who is crippled and who has vowed to give the wonderful pearls about her neck to the Madonna, should she be healed. Jaquita covets these pearls. At the shrine the miracle takes place, and the lame woman walks. The pearls are hung about the neck of the statue. Jaquita tries to steal them, but is not successful.

At home the girl thinks of nothing but the pearls and vows to marry the man who gets them for her. Horrified, all but one of her lovers leave her. Jose, however, struggles with his love for the girl and his religion. Love conquers, and he starts across the desert to the shrine. He gets the pearls. Later the theft is discovered, and the guilty pair are stoned out into the desert.

Out on the desert the desperate pair determine to commit suicide, but in the sky a vision of the Madonna appears, they kneel in prayer and journey to the shrine, replacing the pearls on the neck of the statue. So they repent. Jaquita as a nun praying at the shrine, and Jose as a monk working in the gardens of the cloister, make a very beautiful finish to a notable picture.

BEYOND REPROACH.—Albert is a "Raffles"—a social highwayman, who, while mingling with high society, takes toll of their jewels and pocketbooks so cleverly that his pilferings are unsuspected even by his big brother, Jim. Both love the same girl, but Albert has the luck to steal her heart, on the very evening when detectives have been detailed to shadow and arrest him at a grand reception. It happens that suspicion is shifted to Jim, and on being searched, a diamond brooch and an engagement ring are found in his pockets. Having just witnessed his brother's acceptance by his lady love, Jim does not explain that he purchased this jewelry in hopes of winning her himself; and when the knowledge of Albert's guilt is forced upon him, he decides to pay the penalty rather than spoil the girl's romance.

Albert reforms after his marriage, but the knowledge that his brother is paying the penalty of his crimes in the penitentiary, weighs upon him, and his health fails. Feeling that his end is near, Albert writes a full confession, but when this document is delivered to Jim he tears it up, refusing to secure his release at the price of disgracing his brother's widow and child. So Albert's memory is left without reproach.

PICTURE THEATERS PROJECTED.

New York City.—Felix Isman contemplates building a two-story moving picture theater to seat 800 and to cost about $3,500.

New York City.—Joseph J. White, 1199 Boston Road, has let the contract for a two-story moving picture theater to cost $30,000. The first story of the building is partly constructed. The theater has been leased to Goldner Brothers, 7th avenue and 135th street.

Schenectady, N. Y.—A. G. Davis, 313 Congress street, has started work on the one-story moving picture theater to cost $5,000. Same has been leased to W. O. Goodale, 417 Rugby road.

Schenectady, N. Y.—Joseph C. Galaise, 308 Sum-

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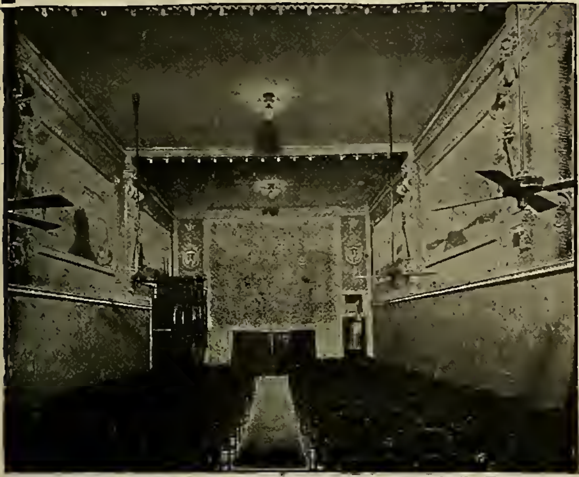

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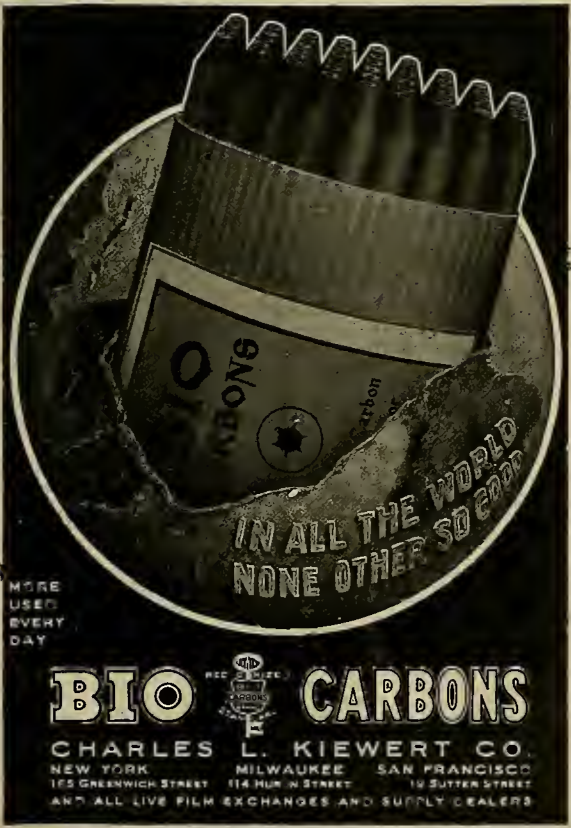
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FOR SALE—"Quo Vadis," Talking Picture, in one reel, with records. Also Alice Lloyd "On the Old See-Saw." Tough character Sketch, and many others. Address G. E. EMERSON, 537 Central Ave., Newark, N. J.

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MISCELLANEOUS.

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mit avenue, will break ground in a short time for a one-story moving picture theater to cost $12,000.

McKeesport, Pa.—The McKeesport Amusement Company has been incorporated with a capital of $15,000.

Philadelphia, Pa.—The property at the northwest corner of Broad and Diamond street, lot 25 x 136 feet, which was purchased at Sheriff's sale on March 3 by Louis H. Cahan for $7,150, on a judgment of $7,113.17 and subject to a mortgage of $17,600, will be demolished by the purchaser, and a moving picture theater built on the site.

Syracuse, N. Y.—W. J. Hamilton, 461 South Salina street, will soon take bids for a one-story moving picture theater to cost $10,000. It will have a seating capacity for 600.

Pittsburgh, Pa.—East End Amusement Company has been incorporated with a capital of $10,000.

Newark, N. J.—H. Rosenthal is having plans prepared for a one-story moving picture theater to cost about $12,000. It will have a seating capacity for 600.

Philadelphia, Pa.—Plans have been filed for a one-story moving picture theater to be built by H. N. Kerst, at the northwest corner of Twenty-fourth and Vine streets.

West End, N. J.—L. Ochs, 600 Amsterdam avenue, New York City, will soon invite bids for a two-story moving picture theater and store building to cost $10,000.

Philadelphia, Pa.—The purchase of 2775 Kensington avenue, and 2763 to 76 Roth street, in the rear, occupying a lot 77.7 x 112.9 feet, by Clarence P. Wynne recently, is a preliminary step to the construction of a moving picture and vaudeville theater to cost about $25,000, exclusive of the $20,000 paid for the ground.

Philadelphia, Pa.—F. C. Michaelson has filed plans with the building inspectors for a moving picture theater to be built at Kensington avenue and Somerset street, to cost about $25,000.

Bloomfield, N. J.—Joseph Green, 35 Day street, has received bids for a one-story moving picture theater to be built in this town.

Wilmington, Del.—Roscoe C. Tindall, Equitable Building, is preparing plans for the owner of a four-story moving picture theater and office building to cost $40,000.

Newark, N. J.—Herman Schlesinger, 174 South 7th street, has let the contract for a one-story moving picture theater to cost $20,000, to Oswald Brothers, 845 Broad street.

Camden, N. J.—John A. Fleck of the Broadway Amusement Company, 214 Market street, has let the contract for a one-story moving picture theater to cost $15,000.

Columbus, O.—Ross & McCafferty, 69 South High street, will build a four-story moving picture theater with a seating capacity for 1,200, and to cost $100,000. The theater has been leased to Max Stearn. The general superintendence of the construction of the building has been placed in the hands of George Lewis.

Philadelphia, Pa.—Plans are in preparation for a moving picture theater at the intersection of York, Hope and Howard streets, from designs by C. P. Berger, for Zorn & Spaulding.

Philadelphia, Pa.—A large moving picture and vaudeville theater is contemplated at 4032 to 4040 Market street, where a western syndicate, which operates a chain of houses, has bought the lot, which measures 100 x 214 feet. The cost of this building is estimated at $150,000. This is said to be the first of several houses of the kind which this syndicate intends establishing in this city. It has also been announced that several other sites are now under consideration.

Lakewood, O.—James Gormsen, 1852 Detroit avenue, has invited bids for the remodelling and change of the front of the three-story Commercial building into a moving picture theater to seat 295.

Willoughby, O.—O. E. Crawford has invited bids for the erection of a one-story moving picture theater to seat 350.

Indianapolis, Ind.—O. W. C. Teasdale, who was having plans prepared for one-story moving picture theater and store building has abandoned the project for the present.

Philadelphia, Pa.—Jacob Rubin has conveyed to Rose Tinkelman the properties 3235-37-39-41 Ridge avenue, at the corner of Natrona street and extending to Dakota street. The buildings are used for manufacturing purposes, but will be remodeled into a handsome and commodious moving picture theater.

Philadelphia, Pa.—3941 and 3943 Market street, has been purchased by the Eureka Amusement Company. The company intends to erect a moving picture theater having a seating capacity of about 900, and costing in the neighborhood of $25,000.

New Albany, Ind.—O. M. Switow, of Jeffersonville, is having plans revised for a one-story moving picture theater to cost $25,000, and having a seating capacity for about 1,200.

Grand Island, Neb.—Woolstenholm & Sterne have let the contract for a two-story moving picture theater and apartment building, to cost about $20,000. The theater will have a seating capacity for 700. The upper floors of the building will be divided into six apartments.

Philadelphia, Pa.—Maennechor Garden, at the northeast corner of Franklin street and Fairmount avenue, one of the few remaining of the old-time summer gardens, is to give way to a moving picture theater. A permit has been granted to Solomon Greenstine. The improvement will consist of a one-story terra-cotta front structure, with a seating capacity of 600. The building will cost $10,000.

Philadelphia, Pa.—The Plaza Theater, on the east side of Broad street, between Ritner and Porter streets, lot 180 feet on Broad street, by 80 feet in depth, has been sold by the Plaza Realty Company, to a syndicate headed by James J. Springer, for about $75,000. The theater was built about six years ago, and has a seating capacity of 1,700. It was proposed to enlarge it extensively last year, but the plans for improvement were not carried out. The new owners will considerably enlarge the building.

Philadelphia, Pa.—Plans have been filed with the Bureau of Building Inspection by John D. Allen, architect, for a moving picture and vaudeville theater to be built at Frankford avenue and Margaret street, for William Freihofer, president of the Freihofer Vienna Baking Company. The structure, which will be known as the Frankford Theater, will be the first really modern playhouse to be built in the northeastern part of the city, and will have a seating capacity of 1,800. It will be built mainly of terra cotta, and in its general construction will have marked departures from the architecture of other playhouses. One of these will be a ballroom on the balcony floor 40 by 90 feet.

Philadelphia, Pa.—The Lam Building Company is estimating on a moving picture theater, 66 by 63 feet, with a wing 59 by 50 feet, at 23rd and South streets, for C. Christiansen.

Philadelphia, Pa.—The Joseph Levin Company is taking estimates for a one-story moving picture theater, 36 by 140 feet, at 1426-28 South Fourth street, for Jacob Kaplan; to cost $10,000.

Philadelphia, Pa.—Charles J. Stengle & Company have awarded the contract for the erection of a $5,000 moving picture theater, 32 by 112 feet, to Joseph Stein & Co. The theater will be located at 835 and 837 Morris street.

Grand Rapids, Mich.—Charles Dickerman, 134 Lyon street, will soon start work on his two-story moving picture theater. The building has been leased to Dennis McCarthy.

Indianapolis, Ind.—F. W. Sanders, 1104 Prospect street, has let the contract for a one-story moving picture theater and store building to Henry Dallman, 1302 Merchant's National Bank Building. Besides the theater there will be two stores.

Salt Lake City, Utah.—The Liberty Theater Company has let the contract for a moving picture theater. It will consist of one story and balcony. The contract was let for $22,950.

Anaheim, Cal.—Masonic Temple Association has plans in progress for a two-story moving picture theater, lodge rooms, store and an apartment.

Santa Anna, Cal.—W. Fowler contemplates building a one-story moving picture theater here.

Philadelphia, Pa.—Berman Brothers have been granted a permit to erect a $50,000 moving picture and vaudeville theater on the east side of 52nd street, north of Stiles. It will be a one-story brick structure, with a seating capacity of 1,000.

Baltimore, Md.—John Fenl, president of the Edmondson Amusement Company, Lee and Warner streets, has let the contract for a one-story moving picture and vaudeville theater.

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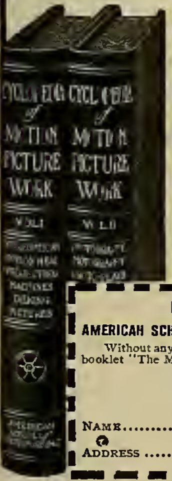
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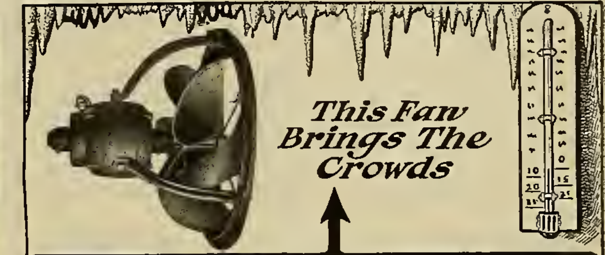
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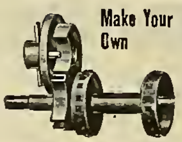

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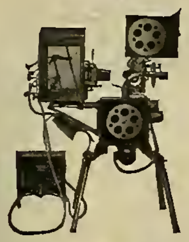

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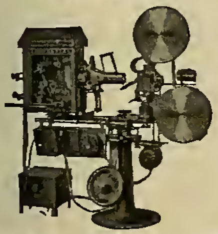

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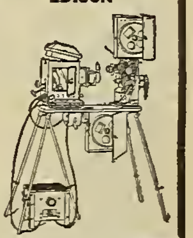

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May 20—The Eyes that Could Not Close (Drama) ....
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Apr. 16—Mutual Weekly, No. 16 (News)......
Apr. 23—Mutual Weekly, No. 17 (News)......
Apr. 30—Mutual Weekly, No. 18 (News)....
May 7—Mutual Weekly, No. 19 (News)....

MUTUAL EDUCATIONAL.

Apr. 24—Funnicus is Tired of Life (Comedy)..
Apr. 24—Electrical Phenomenon (Physics)......
May 1—The Old Invalid (Drama).............
May 1—Tashkent, Asiatic Russia (Political Geography).........................
May 8—The Old Clock (Drama).............
May 8—Mosques and Tombs of Caliphs and Mamelukes (Architectural) ....
May 15—His Master's Rival (Comedy)......
May 15—The Valley of Aihnle, Switzerland (Scenic) ....

NESTOR.

May 21—The Boy Scouts to the Rescue (Drama)
May 23—A Mine and a Marathon (Drama)..
May 26—On Cupid's Highway (Comedy).......
May 28—A Double Sacrifice (Drama)..........
May 30—Be It Ever So Humble (Drama)......
June 2—A Mix-Up In Bandits (Comedy)....
June 4—The Idol of Bononza Camp (Drama)...
June 6—Owana, the Devil Woman (Drama)..

POWERS.

May 16—The Tarantula (Drama)..............
May 21—The Curate's Outing (Comedy).....
May 23—Black Jack's Atonement (Drama).....
May 28—Cheating (Comedy) ....
May 30—The End of the Trail (2 parts—Drama)
June 4—Dolly and the Burglar (Drama)....
June 6—Why Grand-Daddy Went to Sea (Comedy-Drama) ....

PILOT.

May 1—The Song of Songs (Drama).........
May 8—The Crucible of Love (Drama)......
May 15—Tony, the Tenor (Drama)...........
May 22—School Days (Comedy)...............
May 29—The Governor's Romance (Drama)....
June 5—The Power of the Sea (Drama)....
June 12—For Old Time's Sake (Drama)........

RELIANCE.

May 14—The Big Boss (2 parts—Drama)......
May 17—After the Massacre (Drama)........
May 19—London Assurance (Comedy).........
May 21—Early Oklahoma (Drama)............
May 24—Runa and the Black Hand (Drama)..
May 26—Hearth Lights (Drama)...........
May 28—A Texas Feud (Drama)...........
May 31—The Master Cracksman (2 reels—Drama) ....)
June 2—Italian Love (Drama)................
June 4—Faithful Shep (Drama).............
June 7—The Mad Cap of the Hills (Drama)..

REX.

May 22—In Slavery Days (2 parts—Drama)....
May 25—The Trifler (Drama)..................
May 29—The Tourist and the Flower Girl (Drama) ....
June 1—The Boob (Comedy-Drama)...........
June 5—The World at Large (Drama)......
June 8—The Shadow (Drama)...............

SOLAX.

May 21—The Amateur Highwayman (Comedy).
May 23—The Man Who Failed (Drama)......
May 28—The Henpecked Burglar (Comedy)....
May 30—The King's Messenger (Drama)......
June 4—The Hopes of Belinda (Comedy)....
June 6—Gregory's Shadow (Drama).........

THANHOUSER.

May 16—(No Release this date)................
May 18—Why Babe Left Home (Comedy)......
May 20—A Business Woman (Drama).........
May 23—In Their Hour of Need (Drama)......
May 25—A Pullman Nightmare (Comedy)....
May 27—Carmen (3 parts—Drama) ....
May 30—(No release this date.)

VICTOR.

May 2—The Unseen Influence (Drama)........
May 9—The Unknown (Drama)...............
May 16—A Fair Exchange (2 parts—Drama)..
May 23—Good for Evil (Drama)..............
May 30—The Plaything (Drama)..............
June 6—The Kidnapped Train (Drama)......

ROLL TICKETS

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Five Thousand . . . $1.25
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Twenty-five Thousand . $5.50
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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, E· anay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

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BIOGRAPH.

May 17—The Yaqui Cur (2parts—Drama)....
May 19—Olaf—An Atom (Drama)..............
May 22—The Hicksville Epicure (Comedy)...
May 22—Cinderella and the Boob (Comedy).....
May 24—Just Gold (Drama)...................
May 26—Highbrow Love (Comedy)............
May 26—The Trimmers Trimmed (Comedy).....
May 29—A Dangerous Foe (Drama)............
May 31—His Mother's Son (Drama)...........
June 2—The Ranchero's Revenge (Drama)....
June 5—Slippery Slim Repents (Comedy).....
June 5—Just Kids (Comedy)..................
June 7—A Timely Interception (Drama)......

CINES.

(G. Kleine.)

May 10—The People of Somaliland, East Africa (Manners and Customs)........... 800
May 10—Excess Baggage (Comedy)............ 400
May 10—Beautiful Lake Como, Italy (Physical Geography)............................ 300
May 13—Willie's Alarm Clock (Comedy)......780
May 13—Relics of Ancient Rome (Travel)... 220
May 17—A Woman's Influence (Drama)........ 820
May 17—Gulf of Togalio, Northern Italy (Scenic)................................ 180
May 20—Red Wins (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 300
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)..............
May 31—Interesting Scenes Abroad (Travel)..1000
June 2—When A Woman Loves (Special—3 parts—Drama) 2500
June 3—The Irony of Fate (Drama).........1000
June 7—Orbetelo and Environs (Travel).... 250
June 7—The Ring (Drama)..................... 750

EDISON.

May 10—An Accidental Alibi (Drama).........1000
May 12—The Heart of Valeska (Drama).......1000
May 13—The Prophecy (Drama)...............1000
May 14—The Two Merchants (Drama)........1000
May 16—John Manley's Awakening (Drama)..1000
May 17—A Concerto for the Violin (Drama)..1000
May 19—By Mutual Agreement (Comedy).....1000
May 20—The Good In the Worst of Us (Drama).1000
May 21—Glimpses of Colorado in Winter (Scenic) 315
May 21—Brigg's New Suit (Comedy)......... 685
May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary" (Drama) 1000
May 24—The Translation of a Savage (Drama).1000
May 26—Dances of the Ages (Novelty)........ 975
May 27—An Unwilling Separation (Drama)....1000
May 28—Newcomb's Necktie (Comedy)........1000
May 30—The Honor of a Soldier (Drama)......1000
May 31—An Almond Eyed Maid (Drama)......1000
June 2—Professor William Nutt (Comedy)....1000
June 3—Right for Right's Sake (Drama)......1000
June 4—Some Spots in and Around Los Angeles, California (Scenic) 350
June 4—Don't Worry (Comedy)............... 640
June 6—Mercy Merrick (Drama)...............1000
June 7—While John Bolt Slept (Drama)....1000

ESSANAY.

May 19—Into the North (Special—2 parts—Drama) 2000
May 20—Buster Brown, Tige and Their Creator, R. F. Outcault (Comedy) 1000
May 21—The Letter's Mission (Comedy) 1000
May 22—A Widow of Nevada (Drama).......1000
May 23—Jealousy (Drama) 1000
May 24—Broncho Billy and the Express Driver (Drama) 1000
May 27—The New Sheriff (Drama)..........1000
May 28—On the Job (Comedy)...................1000
May 29—Their Baby (Comedy).................1000
May 30—The Good in the Worst of Us (Drama)
May 31—Alkali Ike's Misfortunes (Drama)....
June 3—Let No Man Put Asunder (Drama)..1000
June 4—The Value of Mothers-in-Law (Comedy) 1000
June 5—The Last Shot (Drama).............1000
June 6—Phillip March's Engagement (Comedy).1000
June 7—Broncho Billy's Capture (Drama)....1000

KALEM.

May 17—The Poet and the Soldier (Drama)....1000
May 17—The Battle for Freedom (Special—2 parts—Drama) 2000
May 19—The Artist's Sacrifice (Drama).....1000
May 21—The Circle of Fate (Drama).........1000
May 23—The Black Hand (Comedy)..........
May 23—The Egyptian Mammy (Comedy)....
May 24—The Infamous Don Miguel (Drama)..1000
May 26—A Victim of Heredity (Drama).......1000
May 28—Captured by Strategy (Drama).........1000
May 30—The Widow from Winnipeg (Comedy)
May 30—The Comedy Team's Strategy (Comedy)
May 31—John Burns of Gettysburg (Drama)..1000
June 2—The Bandit's Child (Drama)............1000
June 4—When Fate Decrees (Drama).........1000
June 6—The Terror of Conscience (Drama)..1000
June 7—When Women are Police (Comedy)..
June 7—Percy's Wooing (Comedy)..........
June 7—The Tragedy of Big Eagle Mine (Special—2 parts—Drama) 2000

LUBIN.

May 9—A Mock Marriage (Drama)............1000
May 10—The Paymaster (Drama)...............1000
May 10—A Girl Spy in Mexico (Special, 2 parts, Drama).................................2000
May 12—Lucky Cohen (Comedy)............... 400
May 12—A Ten Acre Gold Brick (Comedy)....1000
May 13—The Padre's Strategy (Drama).......1000
May 15—Longing for a Mother (Drama).......1000
May 16—Breed of the West (Drama)...........1000
May 17—Retribution (Drama)....................1000
May 19—Margaret's Painting (Drama).......1000
May 20—Kidnapping Father (Drama).........1000
May 21—The District Attorney's Conscience (Special—2 parts—Drama) 2000
May 22—A Perilous Ride (Drama).............1000
May 23—Detective Dot (Comedy).............. 400
May 23—His First Experience (Comedy)...... 600
May 24—Brightened Sunsets (Drama).........1000
May 26—The Reward of Service (Drama)......1000
May 27—Doing Like Daisy (Comedy)..........1000
May 27—The Yarn of the "Nancy Belle" (Com.)
May 28—Love and War in Mexico (Special—2 parts—Drama).......................2000
May 29—The Romance of the Ozarks (Drama)..1000
May 30—Faith of a Girl (Drama)...............1000
May 31—Lone Dog the Faithful (Drama)......1000
June 2—A Woman's Heart (Drama).........1000
June 3—A Jealous Husband (Drama).........1000
June 5—Bob Builds a Chicken House (Comedy) ....
June 5—Kate the Cop (Comedy)............
June 6—The Accusing Hand (Special—2 parts—Drama) 2000
June 6—The Penalty of Jealousy (Drama)....1000
June 7—The Great Pearl (Drama)............1000

MELIES.

May 1—A Buried Treasure (Drama)...........
May 1—The Home of Terns (Zoology)........
May 8—A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)...............1000
May 15—The Black Trackers (Drama)..........
May 22—Gold and the Gilded Way (Drama)..1000
May 29—The Foster Brothers (Drama).........
May 29—Tandjong Priok, the Harbor of Java's Capital. Batavia (Scenic)..........
June 5—Native Industries of Java (Industrial)1000

ECLIPSE.

(G. Kleine.)

May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)............... 425
May 28—The Indelible Stain (Drama).........1000
June 4—The Armadillo (Zoological).......... 500
June 4—Delivering the Goods (Comedy)...... 500
June 11—Behind a Mask (Drama)............1000

PATHEPLAY.

May 15—An Itinerant Wedding (Comedy)....
May 16—The Jelly Fish (Zoology)..........
May 16—Along the Banks of the River Eure (Travel) ....
May 16—Saragossa (Scenic)...................
May 17—A Wrecked Life (Drama)..........
May 19—Pathe's Weekly, No. 21 (News)....
May 20—A Jockey For Love (Comedy).......
May 20—The City of Rouen, France (Scenic).
May 21—The Price of Silence (Drama).........
May 22—The Right of Way (Drama)..........
May 23—Night Birds (Zoology)..............
May 23—The Ailanthus Silkworm (Nat. Hist.)..
May 23—The Open Secret (Special—2 parts—Comedy-Drama) ....
May 24—A Woman Scorned (Drama).........
May 26—Pathe's Weekly No. 22 (News)......
May 27—Bull Fight in France (Sporting).......
May 27—In the Forest of Cochin China (Lumbering).................................
May 28—The Fugitive (Drama)...............
May 29—White Lies (Drama)..................
May 30—The Spider which Lives in a Bubble (Zoology)............................
May 30—Transportation Methods in Java (Transportation).....................
May 30—The Human Vulture (Special—2 parts—Drama) ....
May 31—The Squawman's Awakening (Dr.)...
June 2—Pathe's Weekly, No. 23 (News)....
June 3—Dredges and Farm Implements in the West (Industrial) ....
June 3—A Market in Kabylia, Algeria (Manners and Customs) ....
June 4—The Saving Lie (Drama)............
June 5—What the Good Book Taught (Drama)
June 6—Birds and Animals of Brazil (Nat. Hist.) ....
June 6—Tananarive, Madagascar (Travel).....
June 7—Get-Rich-Quick Billington (Comedy)..

SELIG.

May 14—Buck Richard's Bride (Comedy).....1000
May 15—In the Long Ago (Comedy)........1000
May 16—A Daughter of the Confederacy (Drama) ....
May 16—With the Students of the North Dakota Agricultural College (Topical)..
May 10—His Father's Deputy (Drama)........1000
May 20—The Tattle Battle (Comedy)........
May 20—The Leopard Tamer (Comedy)........
May 21—The Stolen Melody (Drama)........1000
May 22—Indian Summer (Drama)............1000
May 23—The Noisy Six (Drama)..............1000
May 26—Wamba, a Child of the Jungle (Special—2 parts—Drama) 1000
May 26—Religion and Gun Practice (Drama)..1000
May 27—The Girl and the Judge (Drama)....1000
May 28—The Wordless Message (Drama)...1000
May 29—The Ex-Convict's Plunge (Drama)....
May 29—Scenes in Manila (Travel)...........
May 30—The Woodfire at Martin's (Drama)..1000
June 2—When the Circus Came to Town (Comedy-Drama) 1000
June 3—A Flag of Two Wars (Drama)......1000
June 4—The Law and the Outlaw (Special—2 reels—Drama) 2000
June 4—Woman—Past and Present (Edu.)..1000
June 5—The Suwanee River (Drama)........1000
June 6—An Embarrassed Bridegroom (Comedy) ....
June 6—Manila Normal and Public Schools (Education) ....

VITAGRAPH.

May 16—His Life for His Emperor (Drama)..1000
May 16—The Vampire of the Desert (Special—2 parts—Drama) 2000
May 17—Bunny and the Bunny Hug (Comedy).1000
May 19—Bunny's Birthday Surprise (Comedy)
May 19—Vitagraphs at Kama Kura (Topical)
May 20—The Amateur Lion Tamer (Comedy).1000
May 21—Counsellor Bobby (Comedy)..........1000
May 22—A Lady and Her Maid (No. 4 of the Belinda Series—Comedy-Drama) 1000
May 23—Midget's Revenge (Comedy)..........
May 23—Going to Meet Papa (Comedy)........
May 24—Cupid Through the Keyhole (Comedy).1000
May 24—The Still Voice (Special—2 parts—Drama) 2000
May 26—Up and Down the Ladder (Comedy)..1000
May 27—Tricks of the Trade (Comedy-Drama).1000
May 28—Cutey Plays Detective (Comedy).....1000
May 29—The Only Veteran in Town (Drama)..1000
May 30—A Husband's Trick (Comedy)........1000
May 31—One Can't Always Tell (Comedy)....
May 31—If Dreams Came True; or Who'd Have Thunk It (Comedy)...................
May 31—The White Slave (Special—2 parts—Drama) 2000
June 2—What God Hath Joined Together (Drama) 1000
June 3—Bunny as a Reporter (Comedy)....
June 3—Three to One (Comedy).............
June 4—A Modern Psyche (Drama)..........1000
June 5—The Heart of Mrs. Robins (Comedy-Drama) 1000
June 6—The Butler's Secret (Drama) 1000
June 7—The Forgotten Latchkey (Comedy)..1000

GENERAL FILM CO. FEATURE RELEASES.

May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 21—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

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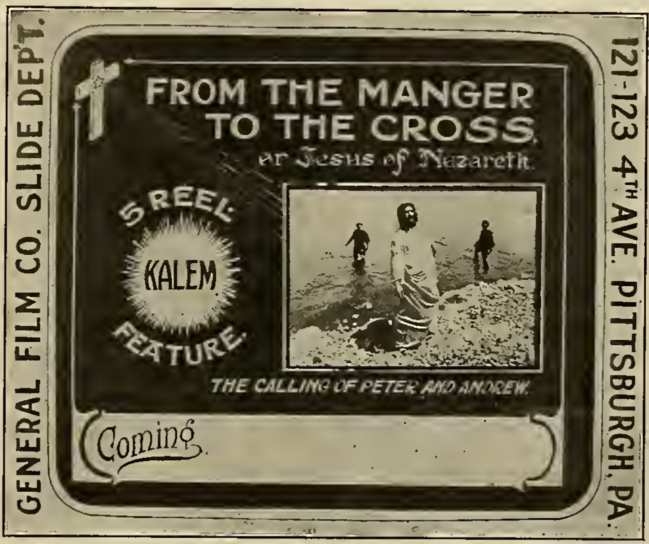

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1465 Broadway, New York
George Breck, 70 Turk Street, San Francisco, Cal.,
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They produce the results you desire. Perfect projection without haze, glare and out-of-focus effect, so peculiar to other forms of metalized screens. Endorsed the world over the world's best.

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I have visited nearly every theatre in New York, Massachusetts and Vermont, and can safely say the Mirroroide has it on them all. It certainly is a wonderful curtain and all that you claim it to be. Very truly yours,

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57 North St.

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Gentlemen:

Have installed your Mirroroide Screen as per instructions and it can't be beat. Yours truly,

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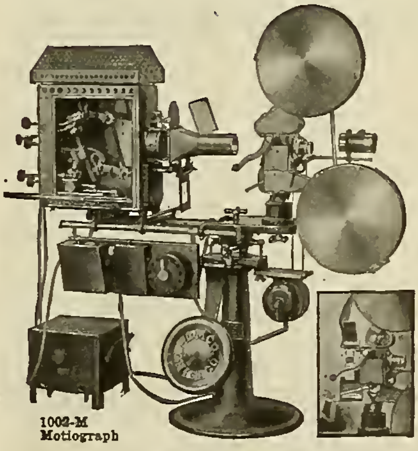

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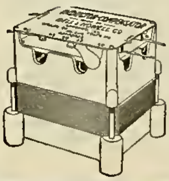

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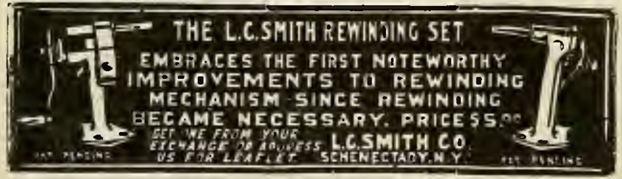

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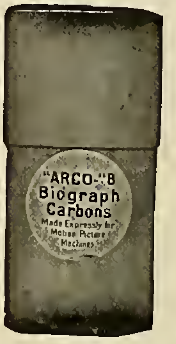

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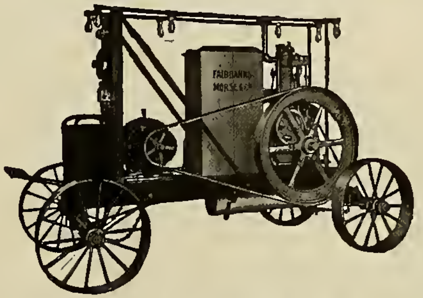

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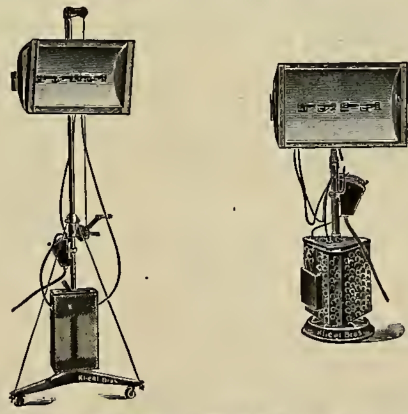

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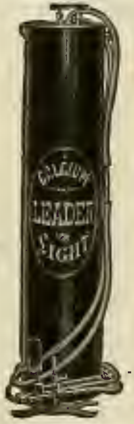

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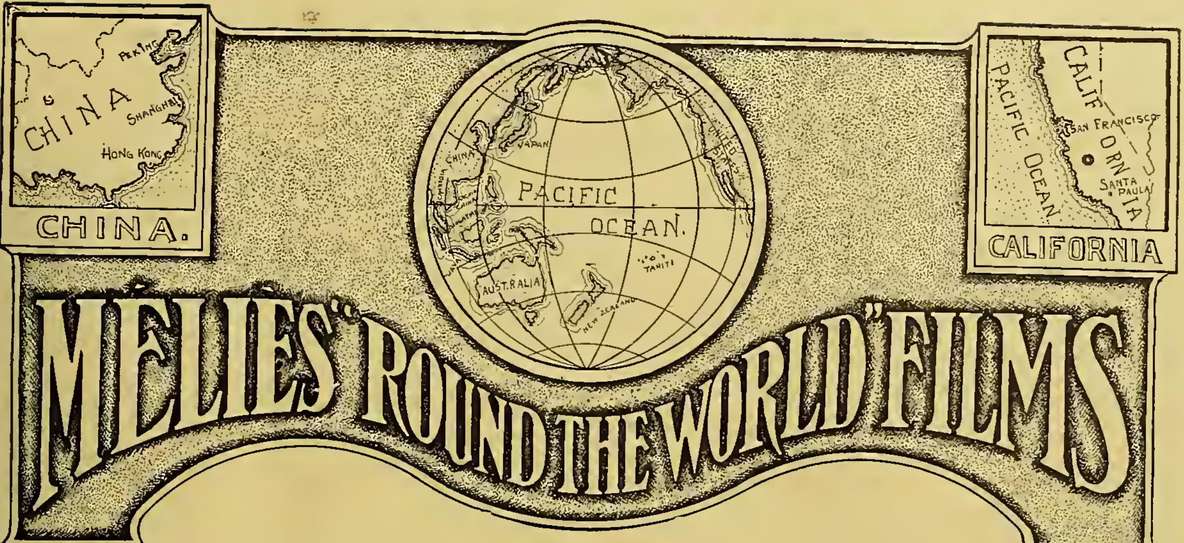
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MAY 29TH

THE
Foster Brothers

Produced in Australia, Employing Aboriginal Natives

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AND

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JUNE 5TH

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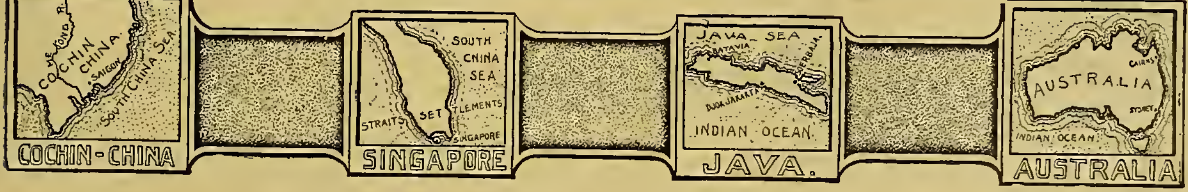
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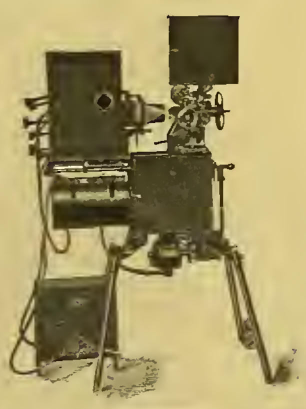

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With full details

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "The Boomerang" (Broncho).

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Released Tuesday, June 3d	**THE CAGED BIRD** A princess flees from the formality and ceremony that totally envelops her. An artistic adventure story.
Released Friday, June 6th	**THE RUNAWAY** The Thanhouser Kid becomes a wanderer and saves the drowning Kidlet. An artistic Kid-Kidlet playlet.

COMING! SUNDAY, JUNE 8th "Miss Mischief," featuring the most flirtatious of flirts; and Tuesday, June 17th "The Snare of Fate," a Lonergan heart-interest drama in two reels.

Thanhouser Film Corporation, New Rochelle, N. Y.

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F.C.13

FIVE-A-WEEK
Essanay
W.M.Y.

THE "ALKALI" IKE DOLLS ARE GOING LIKE HOT-CAKES

The Kiddies All Want Them **Send Us Your Order Today**

Released Tuesday, June 3rd

"Let No Man Put Asunder"

An impressive heart interest drama featuring Francis X. Bushman and Ruth Stonehouse. Exhibitors: Book this for headline honors.

Released Wednesday, June 4th

"The Value of Mothers-In-Law"

A comedy sensation featuring "Smiling Billy" Mason. This unique and clever story will keep your audiences in a continual uproar. Book it.

Released Thursday, June 5th

"The Last Shot"

This is a thrilling Western drama that will keep your audiences at fever heat during the entire thousand feet. It's full of action.

Released Friday, June 6th

"Phillip March's Engagement"

Another one of those hilarious comedies that your audiences like. It's a dandy. "Smiling Billy" Mason at his best in this. Demand this.

Released Saturday, June 7th

"Broncho Billy's Capture"

An exceedingly interesting and gripping Western drama with the world's most popular photoplayer, G. M. Anderson. Book this for first run.

YOU SHOULD WORRY!!!

(When You Can Get Features Like This)

"THE FINAL JUDGMENT"

(In TWO REELS.)

THIS IS A MAGNETIC SENSATIONAL DRAMATIC STORY OF THE KLONDIKE, A THRILLER FROM BEGINNING TO END. A STORY THAT WILL HOLD YOUR INTEREST AND MAKE YOU BEG FOR MORE. BOOK THIS TODAY. DO NOT OVERLOOK IT. SPECIAL HERALDS. BEAUTIFUL ONE, THREE AND SIX SHEET POSTERS NOW READY. ORDER FROM YOUR EXCHANGE OR DIRECT FROM US.

Released Monday, June 9th **Released Monday, June 9th**

Released Friday, June 20th **Released Friday, June 20th**

"A BROTHER'S LOYALTY"

(In TWO PARTS.)

A RED-BLOODED DRAMA THAT GRIPS THE HEART AND HOLDS THE INTEREST, FEATURING FRANCIS X. BUSHMAN. THIS FILM PRESENTS AN ACHIEVEMENT THAT'S UNPRECEDENTED IN THE HISTORY OF PHOTOPLAYS. IT'S REMARKABLE. BOOK IT.

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We Give You the Best Program

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IMP

"THE COMEDIAN'S MASK" (2-Reel Drama).
Released Monday, June 9.

King Baggot excels himself in a masterpiece of human interest. The story is of an actor, whose reputation and future as a comedian are in jeopardy while his wife repeatedly betrays his trust.

"THE HIGHER LAW" (Drama).
Released Thursday, June 12.

A gripping story of love and hate. One of the sort that will hold you in breathless suspense from start to finish.

"THE WAR OF BEETLES" AND "HY. MAYER'S CARTOONS"
(Split Scientific and Educational).
Released Saturday, June 14.

An animated and intensely interesting subject of peculiar merit. Hy. Mayer's famous drawings complete a reel that will establish a new mark for educational pictures.

NESTOR

"THE SPRING IN THE DESERT" (Drama).
Released Monday, June 9.

A commanding story of life in the West. An original and soul-absorbing picture told in the Nestor way.

"THE MAN WHO TRIED TO FORGET"
(Drama).
Released Wednesday, June 11.

An entirely new idea embodied in one of the cleverest and biggest one-reel productions of the year. Its very novelty and the strong element of life as it is are enough to make it a winner.

"THE KNIGHT OF HER DREAMS" (Com.).
Released Friday, June 13.

Critics who saw this film at a private exhibition are still laughing at the genuine humor of it. It's a rare treat, and brims with hundreds of mirthful incidents.

GEM

"HEARTS AND FLOWERS" (Drama).
Released Monday, June 9.

A splendid one-reel picture of the difficulties of a young American beset with adversity. His ultimate success is achieved in a typical Universal way—after many hard struggles against heavy competition.

101 BISON

"THE GRAND OLD FLAG" (2-Reel Drama).
Released Tuesday, June 10.

One of the first of the new series of Cuban war pictures. Two Americans become involved in an insurrection. Their thrilling experiences combine in a realistic and highly educational feature.

"THE CAPTURE OF AGUINALDO"
(2-Reel Drama).
Released Saturday, June 14.

A great big, dashing Universal feature that will pack your theater to the doors. Action in every foot, a punch in every picture, and a never-to-be-forgotten thrill in each reel. Don't miss it!

CRYSTAL

"FALSE LOVE AND TRUE" (Drama).
Released Tuesday, June 10.

You simply can't afford to miss this Crystal production. They have surpassed themselves in a reel of heart interest and fact that will give your patrons something to remember for weeks after.

"AN EXPENSIVE DRINK" and "HER JOKE ON BELMONT" (Split Comedy).
Released Sunday, June 15.

Now, it's not the kind of drink you think it is. That is just where the novelty of it will win you and every one of your patrons. With it a practical joke enacted in a laugh-getting way.

Demand That

As A Rock

UNIVERSAL FILMS TRADE MARK

on Earth Every Day in the Year

following program with others. Then Demand that Program!

eek of June 9

POWERS

"MRS. LACY'S LEGACY" (Comedy).
Released Wednesday, June 11.

We've all had a legacy at some time or another, or we expect one. Here's a chance to have a whole lot of fun, and learn of a new way to dispose of one. A giggle in every inch of the picture.

"THE STRENGTH OF THE WEAK" (Drama).
Released Friday, June 13.

The title almost tells the story. You can't beat it for business getting purposes. It teaches a moral, and illustrates life as it is lived by those of whom you hear but little.

REX

"THE KING CAN DO NO WRONG"
(3-Reel Drama).
Released Thursday, June 12.

The story of a soldier of fortune of no time or place. It is up to date, and yet is historical. A marvelous co-mingling of happenings that will both happily surprise and astonish you beyond expression.

"THE PRETENDER" (Comedy Drama).
Released Sunday, June 15.

Bluffing was his conception of a life of ease. His friends teach him a lesson that is both humorous and dramatic.

VICTOR

"SINCERITY" (Drama).
Released Friday, June 13.

You are sincere in the management of your theater. Your patrons are sincere in their attendance. This picture depicts a new form of sincerity that will appeal to everybody everywhere.

ECLAIR

"WHEN LIGHT CAME BACK" (2-Reel Dr.).
Released Wednesday, June 11.

A typical Eclair production, enacted in a manner which has made that brand famous. It is a strong story, fraught with attention compelling incidents.

"HE SLEPT WELL" and "SCORPIONS"
(Split Comedy and Scientific).
Released Sunday, June 15.

You can't beat the antics of Snookums, the Newlywed baby, for pure fun and laughter. He goes himself one better in this release. A splendid scientific completes a strong one-reel attraction.

FRONTIER

"THE CALL OF THE ANGELUS" (Drama).
Released Thursday, June 12.

A semi-religious subject that will win hundreds of church-goers to your policy of instructive pictures. Don't miss the chance to give them a truly good picture.

"THE TWINS OF DOUBLE X RANCH"
(Comedy).
Released Saturday, June 14.

Rip-roaring fun from beginning to end. Twins in life or in pictures are always productive of humor. "The Twins of Double X Ranch" have gone all others one better in a breezy thousand feet of mirth.

ANIMATED WEEKLY

Released Wednesday, June 11.

If it happened, it's in the Animated Weekly. Don't miss the greatest of topical releases.

Universal Program

King Baggot

Has Gone to Europe

where, under the direction of Mr. Herbert Brenon, he will head a newly organized "Imp" company and produce some of the most lavish pictures ever shown on any program. Watch for the European "Imps."

Edwin August

With the Universal

This world-wide favorite is back with the Universal and now hard at work on a new series of "Powers" picture plays. Supported by a splendid company, Mr. August will give you the very best that's in him!

Glen White

Now Back From Europe

Well rested after a vacation of several weeks, Mr. White is ready to jump back into hard work again. You've missed him from the Universal program, but he will more than make it up to you from now on. Watch!

Another Universal Stunt

New Series of Wild Animal Pictures Coming

We've just received word from our Pacific Coast ranch announcing the arrival of a trainload of wild lions, tigers, etc., to be used in the production of our new animal "thrillers." If you're not a Universalite, switch to the Universal program NOW and get the benefit of all the big stunts we are constantly releasing. Don't wait till some other exhibitor gets exclusive right to use Universal films in your territory! Wake up!

UNIVERSAL FILM MFG. CO.

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The Largest Film Manufacturing Concern in the Universe

STATE RIGHTS

CRITICS SAY:

KELLY From the EMERALD ISLE

with the Popular **BARNEY GILMORE** is full of thrill and punch

Moving Picture World says:

All the sensational feats will make the audience wonder how the players dared risk their lives. All the characters (always excepting the villains) will make a strong appeal. The bluff, good natured bigness of Barney Gilmore, himself, is full of suggestion of an honest, true heart in his brawny chest. It is just the big arms of him that will fit around the neck of a pretty colleen, like Sheilah. And Sheilah, too, with her black curls and pretty, coy ways, fits into the story with distinct charm. The gallery will be attracted by her. The photography is excellent throughout.

The Morning Telegraph says:

Barney Gilmore, with his pleasing personality as Gerald Kelly, a rollicking, care-free Irish lad, dominates this film completely and the result is very pleasing. Film personality is far rarer than stage personality, but Mr. Gilmore's buoyant self fairly radiates from the screen. Blanche Cornwall makes a very entrancing little Sheilah MacGuire, Kelly's sweetheart, while Joseph Levering is the villainous Doolin, Kelly's would-be Nemesis.

Good "bits" are frequent. A balky donkey is made to drag a go-cart in the right direction by hitching him in the shafts wrong-end-to. Then Kelly goes down a rope over precipitous cliffs, about 80 feet high, with his sweetheart hanging on his neck.

The biggest "punch" comes in the scene where Kelly is bound to a railroad track in front of an oncoming train. With a mighty effort he clears himself of his bonds, leaps on the cowcatcher as it hangs over him and lies there kicking, but safe, as the train rushes past. Either this is a great piece of cutting, back-away stuff, or Barney took an awful chance with his life. Whatever it is, it is scary enough on the screen to suit anybody.

ADVERTISING MATTER

Includes two kinds of one-sheets, two kinds of threes, six-sheets, lobby photos, heralds, announcement slides and booklets

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Exhibitors In New York State Greater New York and New Jersey **Don't Be Surprised!**

If your competitor has signed for exclusive Vivaphone Service for his locality. That cuts YOU out! Be the first and LET YOUR COMPETITOR WORRY!

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SINGING AND TALKING MOTION PICTURES

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It's catching like wildfire! But we're ready with 500 up-to-the-minute subjects—and we're getting new pictures every week.

The Vivaphone has come to stay—Acting Superb—Costumes and Staging Elaborate —Synchronism Perfect—Simple to Operate —No extra men needed.

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"WHITHER GOEST THOU?"

A PERFECT PRESENTATION OF THE ESSENTIAL DRAMATIC, BIBLICAL, HISTORICAL AND SPECTACULAR VALUES OF THIS MASTERPIECE

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45th Street, NEW YORK, U. S. A.

An Educational
A Western
and
A Social

Scene from "Reward of Courage."

IS the Delightfully Varied Offering for the Week Commencing June 9. You should have all three. Everyone a winner—Everyone a Finished, Perfect Picture.

"CALIFORNIA POULTRY"

(Release Monday, June 9, 1913)

Made under the personal direction of S. S. Hutchinson, president. Many miles of California hills and valleys were covered before this completed story of a giant industry was ready to be laid before you. The model chicken plants of California are models for the world. An interesting, highly instructive educational on a subject of importance.

"HEARTS AND HORSES"

(Release Thursday, June 12, 1913)

A vivid, highly sensational and distinctly out-of-the-ordinary Western, backed by a splendid plot, superb photography and good acting. A story with a "kick" which is never finished until the tail piece flashes across the screen. You will like it—and, what's more to the point, your patrons will, also.

"REWARD OF COURAGE"

(Release Saturday, June 14, 1913)

A game leg prevented him from swimming, golfing and dancing. An envious rival plugged his auto and went off with his girl. Then, chance threw opportunity in his way—how he hauled her from the raging sea and made her his wife make a charming social story. Magnificent settings, and superb photography. Jack Kerrigan at his best.

NOTE—Handsome lithos, of popular American players. No better business-pullers anywhere. You need them. Ask your exchange.

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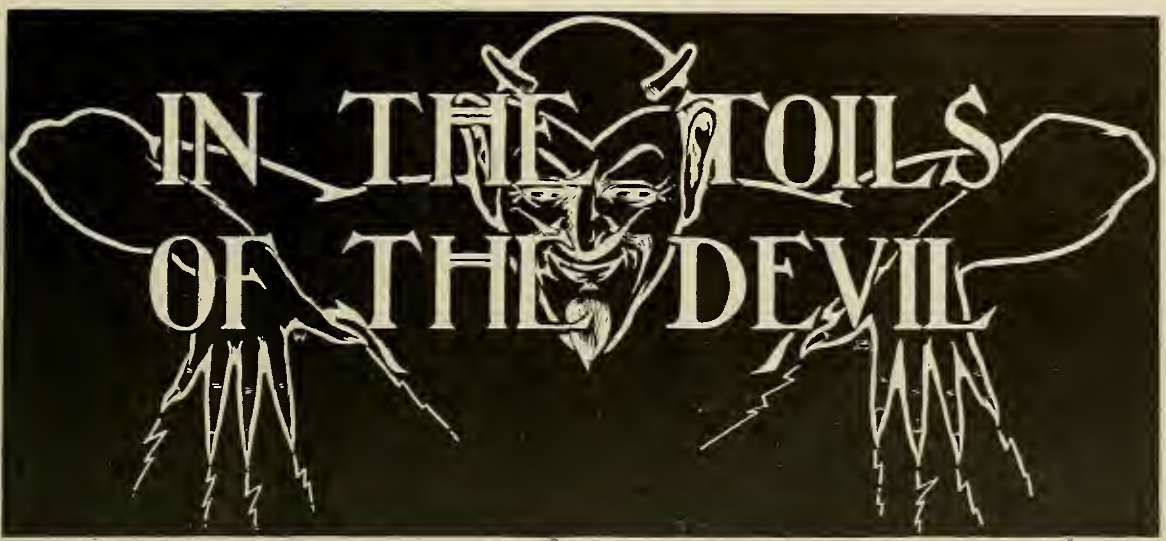
6227 Evanston Avenue, Chicago, Ill.



BY THE MAKERS OF THE CELEBRATED

DANTE'S INFERNO

A PACT WITH THE EVIL ONE FOR THE SALE OF A SOUL IS THE BASIS OF THIS BEAUTIFUL ROMANCE, WHICH, UNDER SATAN'S GUIDANCE, CLOTHED IN THE GARB of PROSPERITY AND SUPERFICIAL HAPPINESS, SCATTERS RUIN AND MISERY

Just the Feature You Need to Boom the Summer Business

COMING

"THOSE WHO LIVE IN GLASS HOUSES"

A MARION LEONARD 3-REEL FEATURE

MONOPOL
FILM CO.
145 W. 45TH ST.
N.Y.

IN PREPARATION

THE SEEDS OF THE FATHER

The Wheel of Death

Full of Suspense and Thrills

The mate of a river steamboat, made the victim of a nefarious plot, is rescued by an intrepid friend.

On the same Reel)

Governor Johnson of California

Interesting views of the famous executive who has signed the much discussed anti-alien bill.

Released Monday, June 16th

The Attorney for the Defense

Miss Alice Joyce in a superb characterization. A young lawyer, estranged from his sweetheart, meets her in later years as the opposing counsel in an important case.

Special 1 and 3-Sheet Posters

Released Wednesday, June 18th

Cupid's Lariat

A Western wooer employs a novel stratagem to outwit an adverse parent.

(On the same Reel)

Smoked to a Finish

Brown and his friends try to slip one over on the Anti-Nicotine League, but meet with dismal failure.

Released Friday, June 20th

On the Brink of Ruin

The husband, determined to live down an unfortunate past, has a thrilling experience which forbodes disaster. His courageous wife saves him in a time of peril and thwarts his enemies.

Release Saturday, June 21st *Special 1, 3 and 6-Sheet Pasters*

The Struggle

A Powerful Drama of Capital and Labor in Two Parts

Special Release Wednesday, June 25th *Special 1, 3 and 6-Sheet Posters*

Kalem Company

235-239 West 23rd Street : : New York

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SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

SELIG OFFERS

THE GREATEST WESTERN FEATURE EVER PRODUCED IN MOTION PICTURES

"THE LAW AND THE OUTLAW"

A Romance of Plains Life in the West
In Two Thrilling Reels

Presenting Tom Mix, the world's most daring cowboy, in an incidental series of sensational, death-defying "stunts."

READ WHAT OTHERS THINK OF THIS PICTURE

"Action of an extraordinary character in every foot of its length—one of the most spectacular and interesting Western dramas it has ever been our privilege to witness."—From MOTOGRAPHY MAGAZINE.

"—a two-part film which promises to go down in picture history as a triumph unequaled in Western realism. —From NEW YORK CLIPPER.

"Sensations galore—introducing several extremely sensational incidents, unlike any previously recorded in pictures."—From DRAMATIC MIRROR.

DO NOT FAIL TO BOOK THIS FILM. **RELEASED AS A SPECIAL ON JUNE 4th.**

THE OLD RELIABLE SELIG FIVE-A-WEEK PROGRAM

June 9th--SWEENY AND THE FAIRY. Another ludicrous comedy in the Sweeny series.
June 10th--DAD'S LITTLE GIRL. Powerful domestic drama.
June 11th--A ROSE OF MAY. Poetic Southern Romance.
June 12th--THE FATE OF ELIZABETH. Farce comedy of exceptional merit, *on same reel with* **THE BIRTH OF A BUTTERFLY.** Educational.
June 13th--THE JEALOUSY OF MIGUEL and ISABELLA. Western Melodrama.

IF YOU WOULD PLEASE YOUR PATRONS--Book SELIGS

COMING! SPECIAL FEATURE EXTRAORDINARY! **DON'T MISS IT!**

Selig's Greatest Wild Animal Masterpiece

"Alone in the Jungle"

A Two-Reel Special Feature That Will Stand Absolutely Unparalleled in the History of Motography. Released on June 14th.

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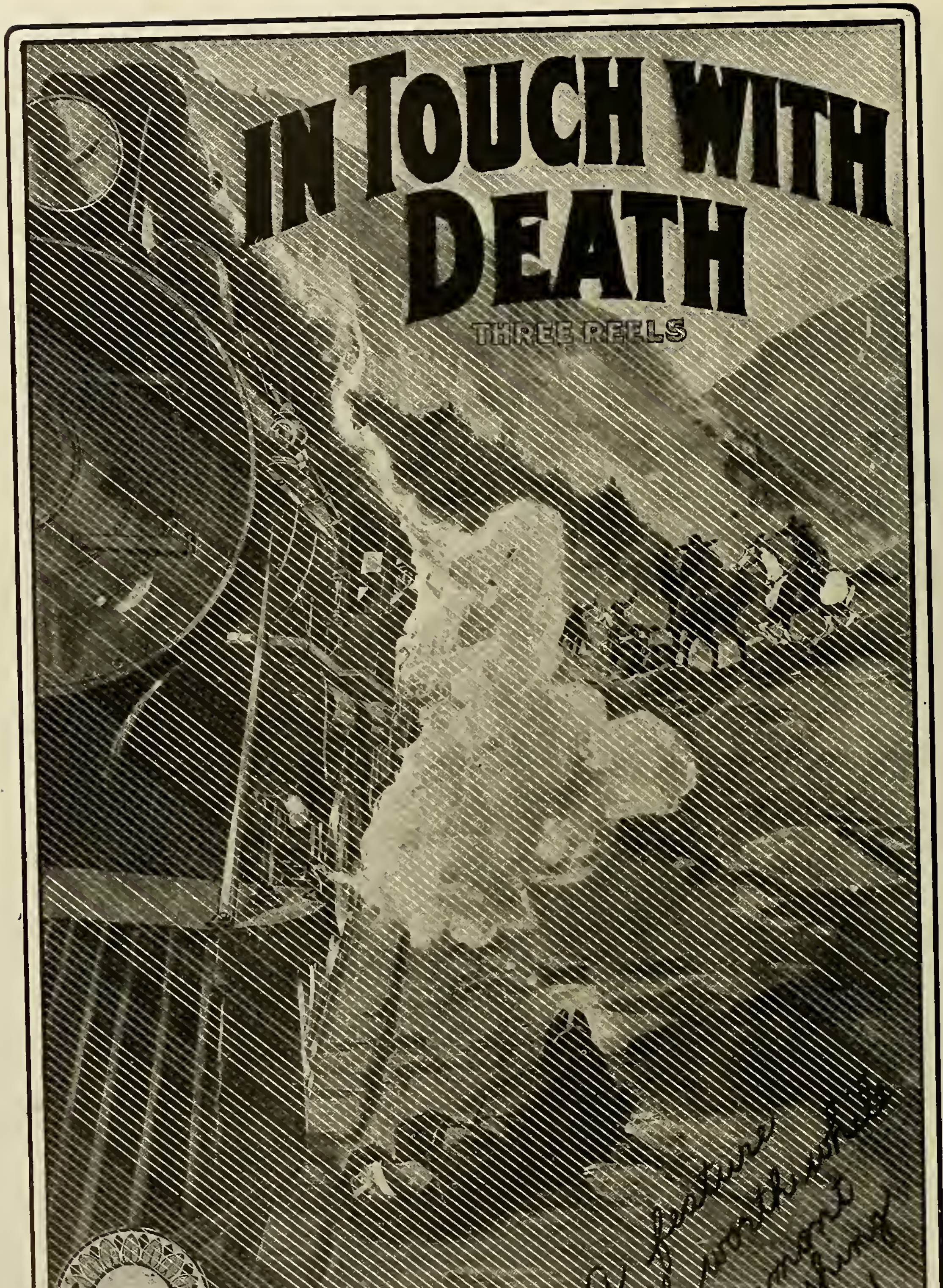
IN TOUCH WITH DEATH
THREE REELS
Gaumont
A feature well worth while
Gaumont
Flushing
N.Y.

"IN THE CLAWS OF THE VULTURE"

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Unquestionably **Commanding!** Delightfully **Picturesque!** Positively **Captivating!** and bound to be **Triumphant!**

PUBLICITY 1, 3, 6, 8 sheet posters, heralds and cuts; also a complete set of photos for lobby display.

A little territory left in the south and middle west. Wire!

"SATAN"

The following states are still open for this wonderful subject, viz.: Minnesota, North and South Dakota, Arizona, Wyoming and Nevada

WIRE AT ONCE!

OUR TWO REEL RELEASES

June 7th **"THE SOLD TITLE"**

POTENTIAL in its PLOT! ARTISTIC in its ACTING! IT COMPELS ADMIRATION!

June 14th **THE GIRL OF THE HIDDEN SPRING**

A thrilling drama of a water famine in Australia. Extra!

NOTICE: 1, 3 and 6 or 8 sheet posters with all our 2 reel releases.

AMBROSIO AMERICAN CO.

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New York City

FRIDAY THE THIRTEENTH

WILL BE LUCKY

FOR YOU; BECAUSE,

THE GOVERNOR'S DOUBLE

A TWO REEL FEATURE PATHEPLAY

WILL BE RELEASED JUNE 13th

BOOK IT!

THAT'S ALL

THREE REEL EDISON FEATURE

Mary Stuart

Adapted from the drama by Frederick Schiller

To be released June 21, 1913

Wise exhibitors are already placing their orders for this magnificent three-reel production. It is a business builder which will attract new patrons to every theatre in which it is shown. It will hold them in the spell of its intrigues, its pathos, and its tragedy.

The plots and counter-plots; the attempted assassination of Elizabeth; the killing of Rizzio, Mary's favorite; the disastrous meeting of the two queens; loyal Mortimer's futile efforts in Mary's behalf—all lead with increasing intensity to the great execution scene.

It is a masterly theme handled in masterly fashion. Photographically it is a work of art.

Fix a date for it now and order it from your exchange at once.

One, three and six sheet posters for "Mary Stuart" by the Armstrong Lithograph Co.

MARVELOUS PHOTOGRAPHY

The Twin Brothers

Drama (1000 ft.)—Released Tuesday, June 17, 1913

Both Brothers Played by One Man at the Same Time

There have been other films in which the same person appeared on the screen in two roles at the same time, but never before has a man been seen to *snatch a picture from himself and shake hands with himself.*

It is a wonderful exhibition of the photographer's skill which will puzzle and delight every picture patron. The story itself is one of brotherly love and self-sacrifice, told in a convincing manner.

THOMAS A. EDISON, Inc., 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

"THE ACCUSING HAND" Friday, June 6th

A powerful two reel story of the terror induced by the Silent Third Degree, causing a confession without a word of accusation.

"THE WEAKER MIND"

SPECIAL—TWO REEL

WEDNESDAY, JUNE 18th

Bracey, an engineer and widower, succeeds in reinstating Bob Glore, who had been discharged for drinking. Bob behaves well until one day he was enticed into a resort by Reina Loeb, a reckless girl. Mary, Bob's sister, and Curtis rescued him and worked a lasting reformation. Reina Loeb's father, who was a drunkard, fell and broke his neck, and the girl was taken into the Curtis' home. When Mary, Bob's sister, later gave her hand to Bracey, it made a very happy home.

FAMILY ENTRANCE
SAL

FIVE RELEASES EACH WEEK

"A JEALOUS HUSBAND" 1000 feet Tuesday, June 3rd

A strong problem play featuring Arthur Johnson.

"BOB BUILDS A CHICKEN HOUSE" 400 feet Thursday, June 5th

A screaming farce.

"KATE THE COP" 600 feet Thursday, June 5th

The real cop gets cold feet, but Kate is on the job.

"THE PENALTY OF JEALOUSY" 1000 feet Friday, June 6th

A strong melodrama with a powerful lesson.

"THE GREAT PEARL" 1000 feet Saturday, June 7th

The terrible reward of covetousness.

"THE LEGEND OF LOVER'S LEAP" 1000 feet Monday, June 9th

An intense Indian Legend.

LUBIN 5 COLOR POSTERS—One, Three and Six Sheets
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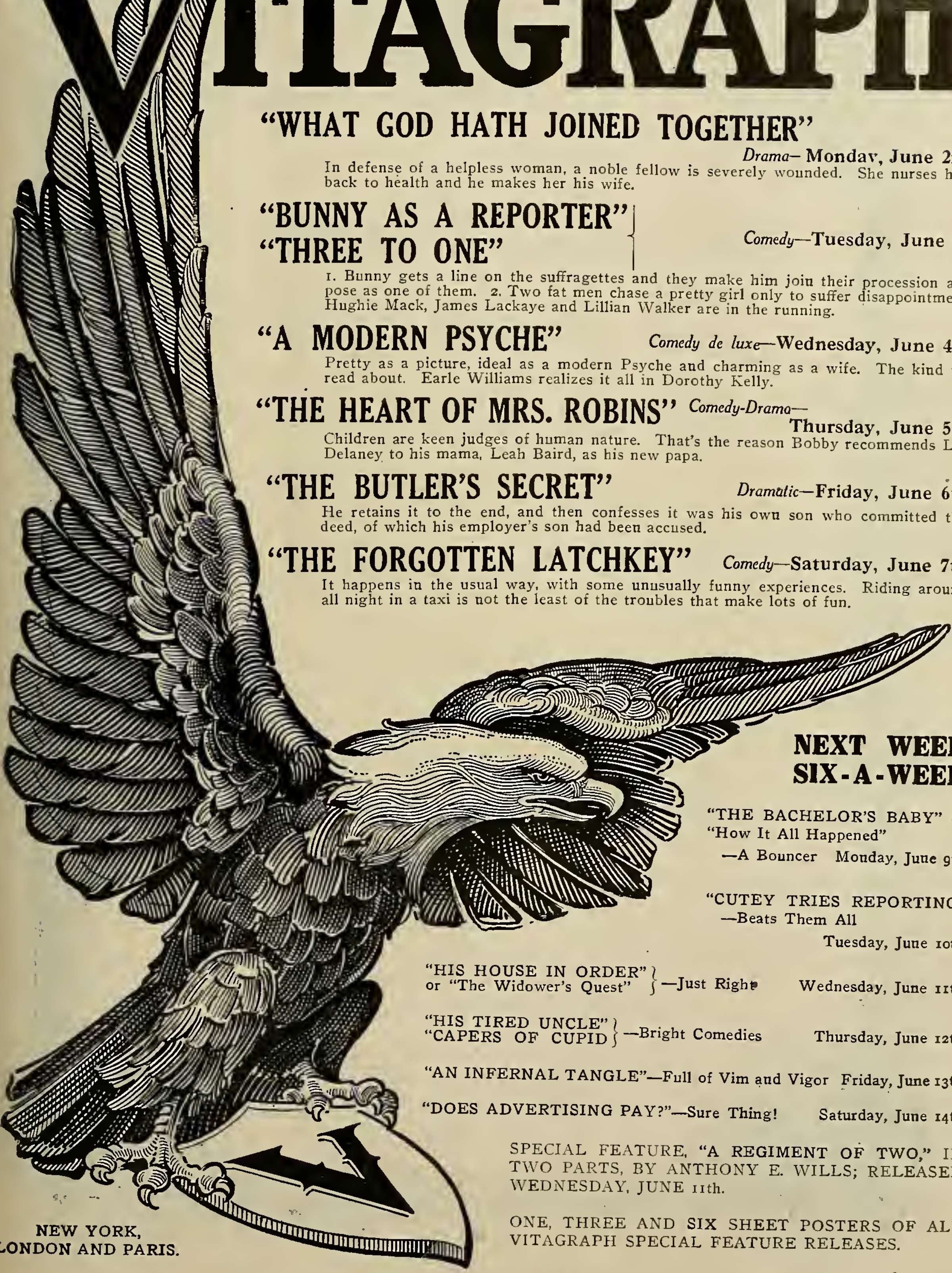
VITAGRAPH



"WHAT GOD HATH JOINED TOGETHER"

Drama—Monday, June 2nd

In defense of a helpless woman, a noble fellow is severely wounded. She nurses him back to health and he makes her his wife.

"BUNNY AS A REPORTER" "THREE TO ONE"

Comedy—Tuesday, June 3d

1. Bunny gets a line on the suffragettes and they make him join their procession and pose as one of them. 2. Two fat men chase a pretty girl only to suffer disappointment. Hughie Mack, James Lackaye and Lillian Walker are in the running.

"A MODERN PSYCHE"

Comedy de luxe—Wednesday, June 4th

Pretty as a picture, ideal as a modern Psyche and charming as a wife. The kind we read about. Earle Williams realizes it all in Dorothy Kelly.

"THE HEART OF MRS. ROBINS"

Comedy-Drama—Thursday, June 5th

Children are keen judges of human nature. That's the reason Bobby recommends Leo Delaney to his mama, Leah Baird, as his new papa.

"THE BUTLER'S SECRET"

Dramatic—Friday, June 6th

He retains it to the end, and then confesses it was his own son who committed the deed, of which his employer's son had been accused.

"THE FORGOTTEN LATCHKEY"

Comedy—Saturday, June 7th

It happens in the usual way, with some unusually funny experiences. Riding around all night in a taxi is not the least of the troubles that make lots of fun.

NEXT WEEK SIX-A-WEEK

"THE BACHELOR'S BABY" or "How It All Happened" —A Bouncer Monday, June 9th

"CUTEY TRIES REPORTING" —Beats Them All Tuesday, June 10th

"HIS HOUSE IN ORDER" or "The Widower's Quest" —Just Right Wednesday, June 11th

"HIS TIRED UNCLE" "CAPERS OF CUPID" —Bright Comedies Thursday, June 12th

"AN INFERNAL TANGLE"—Full of Vim and Vigor Friday, June 13th

"DOES ADVERTISING PAY?"—Sure Thing! Saturday, June 14th

SPECIAL FEATURE, "A REGIMENT OF TWO," IN TWO PARTS, BY ANTHONY E. WILLS; RELEASED WEDNESDAY, JUNE 11th.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

NEW YORK,
LONDON AND PARIS.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

Reasons Why Every KALEM Release is a Headline Feature

BECAUSE the Premiere Motion Picture Actress, Alice Joyce, appears each week in a Kalem feature drama.

Because Ruth Roland, the celebrated comedienne, and John Brennan, the peerless fun-maker, appear each week in rollicking, sure-fire comedies.

Because Kalem is completing two additional studios, elaborately equipped, for the production of one-reel headliners exclusively.

Because Kalem issues 3 and 6-Sheet, 4-Color Lithographs of striking character each week, which help you to advertise one-reel features that are just as big attractions as any multiple-reel special.

Because Kalem is releasing a number of sensational railroad dramas which will completely eclipse the splendid business-getters of the past.

Because Kalem has in preparation a series of novelties never before equalled in motion picture history.

Every Licensed Exchange in the United States can supply you with all Kalem subjects and will gladly provide them upon request.

KALEM COMPANY

235-239 West 23rd Street
New York

JAMES VINCENT

MOVING PICTURE WORLD

THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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E. J. Chalmers........................Secretary and Treasurer
John Wylie............Vice-President and General Manager

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Saturday, June 7, 1913

Facts and Comments

FOR some time past the Moving Picture World has published a classified list of educational subjects for the convenience of readers interested in that class of motion picture. The purpose of this list is to encourage the use of the educational subject, not so much by schools and churches as by the motion picture theaters. Indications are that many theater managers are finding an increased demand for the picture that instructs as against those that merely amuse, and managers will find the list of great help to them in selecting proper subjects. The range is wide, covering almost every topic, the greater part of which will be found to be of interest to the average motion picture audience.

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On obstacle to the more general use of educational pictures has been the difficulty in getting "what you want when you want it," but this is an obstacle that will be gradually overcome as the demand for the educational picture increases. During the past year there have been made by the licensed manufacturers alone more than double the number of educational pictures made in the year previous, which would indicate that the demand had reached the manufacturer. There is still lacking the element of availability, or to be more definite, the cooperation on the part of the distributing exchange that is necessary to enable the theater manager to get educationals when he wants them and of the character he requires. This will be remedied when the theater manager succeeds in impressing the exchange manager that the public wants instruction as well as entertainment.

*

It is largely up to the theater manager to improve his daily program by the use of the educational picture. If not possible to show an educational picture every day, and it is not always possible where the program is short, as many as three might be used during a week without materially affecting the receipts. Then there is always the possibility of making a hit with an all educational program on an otherwise dull day of the week. We are in receipt of word from several small town exhibitors who have found this plan to be a good one. They have also discovered that the frequent use of educational pictures has placed them on a better footing with the thoughtful people of the community. It is a plan worth trying.

* * *

OUR observation last week regarding the proneness of the "old showman" to cheapen and sensationalize the picture theater touched a responsive chord in the heart of a reader of the Moving Picture World. "I am convinced," writes this reader, "that the real future of the motion picture business lies in the direction to which the paragraph in question points." Our correspondent is a business organizer and has had a good deal to do with the motion picture business during the past year. His point of view has enabled him to get a truer perspective of actual conditions than those who are engaged in the business daily possibly could obtain. To him there seems to be as great possibilities in the showing of clean, wholesome educational pictures as there is in the exhibition of pictures of the ultra-sensational character, and he is certain that the best business men in the game today have the same belief.

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It is gratifying to know that the efforts of the Moving Picture World to point out the path that leads to the permanency of the picture as a form of amusement are not cast entirely upon barren ground. Undoubtedly there are others who have the same opinion as our correspondent; in fact, we are coming rapidly to believe that the movement for good pictures has outstripped the craze for those that are sensational.

* * *

WHILE the advocate of the educational picture is urging its merits, it is not unusual for some careless manufacturer to issue a so-called historical subject so full of errors of fact that one is tempted to use strong language. An example of this disregard for historical truths is called to our attention by a correspondent. The picture in question is a recent one dealing with the assassination of Abraham Lincoln. Reciting the scenes which give a grossly distorted conception of that tragic event, our correspondent ejaculates "Punk," and further observes that it is "an insult to American intelligence to exhibit such rot." Other instances are quoted by our correspondent in which historical facts, too well known to be trifled with, are twisted and distorted to fit the requirements of the director who was intrusted with the production of the picture. As a remedy the suggestion is made that a school of history for aspiring motion picture writers be established.

Economy of Attention

By Louis Reeves Harrison

If you have ever been to a three-ringed circus, where there was a spangled lady of abbreviated garments jumping through paper-covered hoops in one place, a death-defying loop-the-loop in another, and a clown trying to ride an obstreperous burro in still another, and you have tried to see all three at once, you were in very much the same situation of a spectator at a moving picture show attempting to become acquainted with the leading characters in a screen play, to follow the story amid a maze of swiftly-presented scenes, and to discover where the line of sympathetic interest lies concealed from view.

In the thousand-foot reel very little time is allotted to approaching a dramatic crisis as we do in a novel, to introducing those participating so that we become interested in their distinguishing characteristics, but the multiple reel production affords opportunity to make people in the visualized portrayal breathe the breath of life that they may become unforgettable figures when the main incidents are set in motion. A neglected portion of the art is that of making those characters known as "the leads" so vital and significant as to require no straining of attention to ascertain what their relations are to each other and what each of them is likely, apt and liable to do, in the sequence of events to follow.

It is all very clear to the director. He has the details of the creation impressed on his mind in the course of his work; actors grasp the idea during rehearsals; even the critic senses the meaning without trouble—that is his line of business—but the spectator has barely time to disentangle his thoughts from one presentation before another makes a bid for his consideration. He must be given a sharp, swift and clarifying view of the minds and hearts of principals if he is to follow their careers with lively and intelligent interest.

If you were walking along a crowded street and observed two or more people driving by and so engrossed in a dispute that the horse was given free rein, you might speculate upon the issue of their quarrel, wonder if they would injure each other or run over some innocent passer-by, and your concern about them would be on a par with that of a spectator watching the average screen presentation, with a slight difference. The picture show spectator might languidly forecast both action and results. He might easily assume that the man of compressed lips who looked out of the corner of his eyes to note if he was observed would probably come to no good end, while the young man of frank smile and hair brushed off his brow would eventually draw the heroine tenderly into a lingering embrace and press his lips fondly on hers.

In either case you would not care very much what happened, because the parties in question might be marionettes so far as your interest in them was concerned, and there is the weak spot in nine photodramas out of ten.

The power to evoke men and women so interesting that we want to know more about them and follow their adventures with keen solicitude is not given to all who think they know how to put over a picture play, and it is a fine art to present, even these, so that we can readily anticipate their emotions if not their thoughts at the high moments of stress and storm. Then, vital as they are, their especial attributes and aspects must be in conformity to the story in which they are to figure. In most cases they make the plot or are what the plot permits them to be. There can be no guesswork about the conjunction of character and action if the play is to succeed.

If it is impossible to give strong characterization to more than one, it is possible to intensify one so that the audience can follow a single line of consistent action without effort and with deep interest in what befalls the sympathetic center of all that is going on, *but that action must be logical beyond question.* There need be no attempt to make the photodrama respond to amateurish criticism, be "true to nature," but in dealing with a single human creature taken from a group and set apart for the purpose of compelling interest, a playwright must not obtrude the arbitrary. If falsity of conduct is now paraded it will destroy interest and become so disappointing that the whole structure may fall and become ridiculous.

The old saying, that it is only a step from the sublime to the ludicrous, rose out of inconsistency of characterization, or of action, more generally the latter. A sure way of dispersing all the interest that has been aroused is to have the hero or heroine do what is not reasonable. A surer way is to have them do what is manifestly impossible in the natural course of events. The fondness of studio directors for something striking and unusual—this does not mean original—too often results in an artificiality that is as obvious as it is depressing. Nothing is so fatiguing to attention when it has once been engaged as a situation highly improbable if not manifestly impossible.

If an arbitrary supposition is essential to the development of an otherwise attractive play, let it be something that has occured before the main and present action has been set up, preferably in an announcement on the screen. It can be tolerated under such circumstances for the sake of what is to follow. The audience will put up with an unlikely state of affairs in the past—any old thing *may have happened*—in order to see what is to result from an extraordinary condition, but there must be no straining of credulity or attention in what follows.

A perpetual exception is pure farce, and occasionally pure romance. For the sake of a little fun, we may accord that two men who have never met look so much alike that their nearest friends and relatives cannot tell them apart, as in the "Comedy of Errors" done over and over again, but that is a supposition difficult for most of us to entertain seriously and not one calculated to hold us enthralled in any phase of life with which we are familiar. Double exposure offers a strong temptation to use this purely arbitrary situation in screen productions in spite of the fact that it is a legend so long familiar as to have become absolutely moldy.

Any careful student of audiences soon learns that plays fatigue general attention that are forced by the arbitrary will of those who produce them and are not in accord with the logic of character and circumstances. People in front are there to be entertained and do not concern themselves with the structural defects of what is shown on the screen, but when they become vaguely conscious that all is not as it should be, that they are wasting their attention upon what is false to common ideals, they feel that they have been defrauded.

It is the critic's business to point out where interest falls away and point out defects to be remedied. If he has no native gift of playmaking, he learns by study and observation where the weakness lies that causes both the photodrama and the audience to suffer, so that worn out devices may be sent to the dump heap and a standard of common sense set up in their place.

How Our Pictures Educate Abroad

By W. Stephen Bush

Innsbruck, Austrian Tyrol, May 16, 1913.

In Austria the motion picture has become an issue in politics. Across the border in Germany, the motion picture will, before long, be a most important issue in politics. The medieval Toryism and the more modern bureaucracy pursue the motion picture with all the instinctive and eternal hatred which the lovers of darkness have always felt for the light. The reactionary forces, which even at this day are very strong in both countries, detest and persecute the motion picture chiefly because it is either French or American. Even the most liberal use of the censorial scissors cannot cut away the spirit and the atmosphere in the French and American screen plays. They exercise a subtle but a very certain influence on the German and Austrian mind, and it is this influence which the ultra-conservative rulers fear and resent.

Both here and in the land of the Kaiser a most curious state of affairs prevails; it is difficult of analysis, but it is most instructive to Americans. Everywhere the motion picture is regarded as a distinctly American invention, but just what this new American idea is like is a mystery to legions of people even in the principal cities. I have met a large number of cultured people whose notions on the subject were quite hazy. Some seemed inclined to regard it as a form of spiritualism, while others thought it was some sort of a "base imitation of the dramatic art." With the possible exception of the very large cities, the rich and the powerful hold themselves aloof from the motion picture and "all its works," its theaters and its audiences. On the other hand, the masses crave for the motion picture.

On the basis of careful observations, and relying on the best possible sources of information, I am inclined to believe that the number of motion picture theaters in the countries mentioned will within the next three years be trebled. This will happen in spite of the many trashy films and in spite of all the government can do, simply because of the educational value of the motion picture. It may be quite true that such education as may be had from books is quite abundantly provided, but of the larger and broader education, of that mental training and that freedom of vision which leads to initiative and to enterprise, there are but weak traces. Education here moves in very old grooves; it is unprogressive and stereotyped. To a great extent it is little better than a drill of the memory; there is too much litter and too little spirit. Add to this the natural tendency of the people to divide themselves into three or four classes, whether they get on a railroad train or enter a school or patronize a restaurant, and you have a condition extremely favorable to mental stock and to top-heavy conservatism. In this state of affairs the motion picture acts like a solvent—it brings a new and much-needed light. It is today the greatest missionary of Americanism where Americanism would do an incalculable lot of good.

From frequent views of American life the people of Germany and Austria learn with growing pleasure that there is a big country far to the west of them where manhood counts for more than rank or even money, where women are always and everywhere treated with courtesy and consideration, where the policeman is not the final arbiter of things and where men know how to think and how to dare. They begin to feel how cramped their own position is. They begin to feel how restraining and choking are the influences of caste and tradition, and their desire to see American pictures grows apace. All the popular parties of Austria and Germany now realize what a splendid ally they have in the motion picture, and it is a fact that every time the motion pictures needed political friends the leaders of the progressive parties came forward in their defense. Even the officials of the government are now beginning to realize that a policy of arbitrary and tyrannical suppression will lead them nowhere, and as a result they seek to regulate rather than suppress.

A curious phase of this coming greater conflict between the friends and the enemies of the motion picture in Germany developed but yesterday. Under the constitution of the empire every citizen is free to pursue any calling he chooses without any special grant or license from the government. Acting under this constitutional guarantee, enterprising citizens opened moving pictures in a small town after complying with the regulations of the building and fire departments. The authorities interfered on the ground that there were more moving picture theaters than the people had any use for—at least such was the view of the authorities. The exhibitors at once took an appeal, and it was decided that the city magistrates had exceeded their authority and that the constitutional guarantee protected the exhibitors. Other courts, however, in different jurisdictions, have decided differently. The country stands on the eve of one of the biggest struggles ever made on behalf of the motion picture, and I believe that the friends of the picture have every reason to be hopeful as to the outcome.

Unprejudiced observers are free to admit that whatever progress in standards of living and in industrial development have been made in these countries have been made in imitation, conscious or unconscious, of American models. The field for further development and improvement is past, and I only voice the fervent wish of thousands of English and American travelers when I say that pictures of American hotels and especially of American railway travel are very much in order not alone in Austria and Germany, but everywhere in Europe. A course of, say, fifty reels or more showing American methods of transportation is bound to do much good. Pictures dealing with the social, commercial and political life of our country would, I am sure, be very welcome here and very useful. What Europe needs is a demonstration of the possibilities of American travel and the motion picture is undoubtedly the best medium for such demonstration.

Nothing can be more promising than the start of an express train here. The crew of the train is in a wild state of excitement. Uniformed officials rush about giving orders in frenzied haste, bells are ringing, women and children are hysterical and strong men weep and some even swear. Half a dozen underlings urge the people to get aboard quickly "because this is the fast express" to Berlin or Vienna. Whistles blow furiously, anguished relatives are driven away from the platform and everything indicates the starting of a transcontinental train with no stops between the Atlantic and the Pacific. I forget my previous sad experiences and my hopes rise high. After all this may be the express for which we have all been waiting so anxiously. More clanging of bells, more shouts and whistles, and the supposed transcontinental starts on its journey. Five miles out it shamelessly stops at an old shanty and waits for three minutes because the farmers are late with their milk.

Today I cross the Alps into the land of Dante.

"Alone in the Jungle" (Selig)

Reviewed by James S. McQuade.

THE name of Wm. N. Selig stands alone in the field where wild animals play their parts with amazing fidelity, in conjunction with men and women, in moving pictures which unravel thrilling stories of jungle and tropical wilds. These wild animal productions have a novelty and realism all their own. To those untutored in the manner of their making, these films thrill and puzzle as no other type of pictured story can be expected to do. These stories are necessarily elemental; but the wild animal side of them conjures up in the mind the loneliness and perils of untraversed forest shades, where in every thicket there may lurk a ravenous or a savage foe.

Having seen all, or nearly all, of the Selig wild animal series, I am inclined to the opinion that "Alone in the Jungle," a two-reel special that will be released June 14, surpasses all its predecessors in thrilling encounters with wild animals of the tropics. In these films one is treated to a lion hunt where the killing is clearly pictured. The fearful struggle between a leopard and a man in the thick undergrowth is also shown. But the most astounding of all the sights is the chasing of the heroine of the story by an enormous black-maned African lion. We watch him stalking her stealthily through the undergrowth, until she is cornered on a shelving precipice, overlooking a lake. In her great nervous trepidation we see her losing her hold and falling headlong into the water beneath, and then swimming for dear life to the farther shore. Close in her wake the great lion is seen to plunge into the water and making headway with a speed approaching that of a dolphin.

The girl reaches the bank and, with difficulty climbing the slippery slope, rushes off into a sheltering thicket. The lion also gains the shore and charges in pursuit. Then the rescuers follow immediately afterwards, and one of the marksmen is seen taking careful aim at a point in the thicket, where the tossing branches show signs of a struggle. They rush to the spot and find the girl lying motionless under the dead lion, one of her arms encircled by his mighty jaws. In a short time she is revived, and it is seen that she has escaped injury, excepting a few scratches.

How is it all done? It certainly looks like the real thing; but the live girl and one's knowledge of the rending powers of the jaws and claws of that ferocious animal makes the brain whirl. There must be a secret behind it. There is; but it is one of the secrets of the making of wild animal pictures which, if known, would deprive the spectator of the gripping thrill that seizes him.

These films were produced by Colin Campbell, on the Selig animal farm in California. They tell the story connectedly, and the backgrounds create the impression of surroundings in tropical South Africa. Great care has been taken to heighten this impression by the costumes worn, the glimpses of home life in the jungle, by the improvised rafts for crossing streams and lakes, and by the sight of native carriers. The animals, of course, contribute most to the nature of their habitat.

Scene from "Alone in the Jungle" (Selig).

Thomas Santschi and Miss Bessie Eyton carry the leading characters with ease and strength. As Helen Brown, Miss Eyton shows great nerve. It takes quite a lot of it to dodge behind the trunk of a tree and abide the passing of a monster lion, which shows that he is undecided whether or not he will make a jump for you. The scene showing her capture

Scene from "Alone in the Jungle" (Selig).

of a young cub lion is both wild and appealing. Frank Clarke, Miss Lillian Hayward and Wheeler Oakman are effective in the roles of John S. Brown, Mrs. Brown and Concho (a halfbreed negro overseer), respectively.

The Hon. John S. Brown and family, refined English people, have settled on a plantation in tropical South Africa. Jack Arden, also of English gentle blood, who lives on the adjoining plantation, is in love with Helen Brown. She loves him in return, and is overjoyed to learn that he is about to visit her home to engage in a lion hunt with her father and brothers. During his stay he asks Mr. Brown for Helen's hand in marriage, but his suit is prolonged because of her tender years. Jack bows to the wishes of Mr. and Mrs. Brown and sets out on his return trip, accompanied by his retinue of natives. Helen is permitted to accompany him as far as the landing.

During his visit to the Browns, Jack had incurred the hatred of their halfbreed foreman, who secretly admired Helen. The halfbreed follows the lovers stealthily, and attempts to force his attentions on Helen as she is on her way home. She trounces him soundly with a black-snake. As she leaves him writing on the ground, to remount her horse, the overseer is attacked by a leopard and escapes at the expense of severe lacerations.

Just before meeting the halfbreed, Helen had captured a cub lion. The male lion was on her scent to recover his offspring, and, just as she was about to mount her horse, she spied him in the brush. Terrified, she tied her horse to a tree and sped through the forest.

In the meantime the halfbreed overseer made all haste to the Browns' home and reported that Helen had eloped with Jack Arden. Mr. Brown and his sons armed themselves immediately and set out in pursuit of the fugitives. They found Jack near the landing, where he had made his camp for the night, and learned of the treachery of the overseer.

In anguish over the dangers to which Helen was exposed, Jack and the party set out to find her. As has already been told, they arrived just in the nick of time to rescue her from the lion.

A SEVEN-PART "EAST LYNNE" COMING.

"East Lynne," famous in story and drama, has been done in seven parts by the Barker Motion Photography Company, of London, and has been secured for American exhibition by the Apex Film Company, of which Mr. P. P. Craft is president. This picture is an adaptation from Mrs. Henry Wood's book of the same title, written about 1840, and is given in 117 scenes covering about 7,000 feet. Careful attention to the details of production is one of the principal claims of the producers for consideration. Britain's premier emotional actress, Miss Blanche Forsythe, enacted the part of "Lady Isable," supported by a strong cast. Commenting briefly upon this picture, The Kinematograph Weekly, of London, says: "The staging, photography and acting of the film are all perfect, and on every hand the film is being spoken of as the best yet turned out by an English firm."

BUFFALO HAS G. F. POSTER DEPARTMENT.

George Balsdon, manager of the poster department of the General Film Company, writes from Buffalo, N. Y., to the effect that the Buffalo branch of the General Film poster department will be ready for business on June 2. It will occupy the fourth floor of the building at 122 Pearl Street, having a floor space of 3,000 square feet, and will carry a complete line of advertising and supplies. Mr. Friedman, formerly in charge of the Detroit office, will be the manager.

PUBLIC MEN HAVE NO "PICTURE RIGHTS."

The other day application was made to Magistrate Arthur C. Butts, of New York, by the National Baseball Commission and Israel Ludlow to summon to court the Universal Film Manufacturing Company and the Commercial Motion Picture Company to answer for the offense of taking pictures of the World's Championship series of 1912, between the New York Giants and the Boston Reds, for which games the privilege had been sold to Pathe Freres. In the application the "right of privacy" was pleaded by J. J. McGraw and others.

Judge Butts denied the application and handed down a decision to the effect that McGraw was a public character and as such did not have any rights that had been violated in the case. An appeal will be taken from this decision.

Philadelphia Convention Opens

A Great Gathering of Enthusiastic Exhibitors and a Fine Trade Exposition With Many New Ideas.

THE second annual convention of the Pennsylvania State Branch No. 3, of the M. P. E. L. of A., opened at the Continental Hotel, Philadelphia, on Tuesday, May 27, scheduled to last two days. Delegates began to arrive on Monday night and at the beginning of the first session on Tuesday morning there was a very large gathering of moving picture men representing all branches of the trade. The Philadelphia daily papers were quick to realize the importance of the convention and as a consequence all of them came out in their Tuesday issues with front page articles and illustrations. Representatives of all papers were on the job at all times, and the population of Eastern Pennsylvania was made to realize that there was something doing in Philly.

The convention went into session for a short while Tuesday afternoon. The meeting was called to order by Walter Steumpfig, president of the Pennsylvania State League. The first speaker introduced was Mr. Herman Lowe, Commissioner of Supplies of the City of Philadelphia, acting for Mayor Blankenburg, who was unable to attend. Mr. Lowe welcomed the moving picture men to the city and officially recognized the motion picture as an educational institution and a great power for good. Answering Mr. Lowe's address, President Neff, of the National Exhibitors' League, made a very able speech informing the previous speaker that the aim of the Exhibitors' League has always been for the betterment of the business, but that in many instances lawmakers and city fathers have not always done what they might have done to help the motion picture become an educational institution. For that reason, as well as for others, the exhibitors were there assembled; not in a spirit of pessimism, but in a spirit of courage and belief in the great future in store for the moving picture, confident that the day is not far off when there will be no question in the mind of anybody in regard to the great worth of kinematography.

After these two addresses the convention adjourned to accept the invitation of Mr. Siegmund Lubin to visit the plant of the Lubin Manufacturing Company, at 20th Street and Indiana Avenue. A large fleet of automobiles left the hotel, with pennants flying, and formed a long procession to the studio. "Pop" Lubin was in one of his best moods and entertained his guests like a Chesterfield, ably assisted by Arthur Johnson (li'l Artha), and others of the Lubin staff. In the evening there was a fine showing of unreleased photoplays, both licensed and independent, at the Continental Hotel. Music for the occasion was provided by the Rudolph Wurlitzer Company, using one of its latest models of motion picture orchestrions. Following the exhibition a lively cabaret entertainment was enjoyed to the limit, which ended the doings for the day.

The program for Wednesday, the second day of the convention, was very interesting and was laid out as follows: 9 a. m., parade up Market Street and around City Hall; visit to the plant of the Curtis Publishing Company, with motion picture record of same; 10:30, convention called to order; executive session and election of State officers and national vice-president; 1:30, afternoon session of convention; 7:30, banquet for exhibitors and ladies and the trade in general.

In conjunction with the convention was a very interesting trade exhibition by firms that cater to the needs of exhibitors. The Rudolph Wurlitzer Company made its presence especially felt by reason of the excellent music continuously furnished from the high-class instruments, for which it is justly famed. Motion picture machines represented were: the Edison, Power's, Simplex, Standard and Motiograph. Other exhibits were the Sanozone spray, Keasbey & Mattison Company, Swartout Ventilator, Westinghouse Electric Company, Calehuff Company, Electro Vaporizer, Famous Players' Film Company, Globe Ticket Company, Newman Manufacturing Company.

JUDGE SCORES PLAINTIFF.

In the case of Harstn against the General Film Company, an action to recover $2,000 damages for assault said to have been made by employees of the General Film Company when the plaintiff was ejected from the premises at 219 Sixth Avenue, Judge Schmuck, at a hearing before him in a special term of the City Court, ordered several paragraphs of the plaintiff's complaint stricken out as scandalous and assessed the plaintiff $10 costs.

“When the Circus Menagerie Broke Loose”

A Two-Reel Vitagraph Scream.

Reviewed by Louis Reeves Harrison.

OF ALL the farce-comedies ever thrown on the screen this is probably one of the most amusing, and it is certainly one of the most remarkable in many other interesting respects. I was prepared as soon as I saw the title for the utilization of material that has already been employed with doubtful success—nearly all circus stories adhere to stale and conventional lines—but I had another guess coming. I began to shake with laughter before the first reel was half through, and I think that the hard-worked critics who review all the releases and become, in consequence, plunged into the dark pessimism of those who know that the worst is now and not yet to come would have laughed for the first time this year and echoed the marvelously-expressed sentiment of Owen Hatteras, "I never seen nothing I would of rather saw."

Scene from "When the Circus Menagerie Broke Loose."

A train-load of wild animals is wrecked in a cutting, near the village where they were to be exhibited in cages—the wreck is shown—and a miscellaneous assortment of lions, tigers, leopards, bears, elephants, kangeroos, monkeys and snakes enjoy an animated vacation in the homes and shops of townspeople. The animals are far from being a sluggish lot. They are on edge. A vast amount of courage and pains must have been expended in handling vicious beasts that are not stupid from over-feeding—there is really more savage action than can be seen in a dozen "thrillers" where wild beasts play important roles.

Scene from "When the Circus Menagerie Broke Loose."

The way that the four-footed creatures perform their roles is so excitingly realistic that the spectator marvels if he does not shudder over the unswerving veracity of what is shown in their attempts to gratify their indiscriminate appetites. The monkeys obtain undisputed possession of a well-stocked fruit stall, and their antics when they start in to crowd a month's supply of food into one grand feast is funny enough from in front, but it is a safe bet that more than one of them soon after suffers from colic, acute indigestion or other ailment of the alimentary tract to which the little replicas of human vanity and greed are subject. Quite another matter is the invasion of houses and shops by the larger animals.

A tremendous lion leaps into the window of a house—a veritable exterior is this remarkable picture—two great tigers invade another home; leopards enter a barber shop, and huge black bears destroy the interior of a grocery. Two of the most ferocious of all enter the butcher shop, and Hugh Mack, the butcher escapes by shutting himself up in the ice box, but his cashier, a girl, is imprisoned in her cage unable to escape while the hungry animals tear the place to pieces. The courage of the girl and the antics of the fat butcher form one of the many nerve-thrilling episodes which follow one another in swift succession throughout the presentation after it is well under way.

Possibly the rarest view is one which has all the marks of an accidental meeting between two of the enormous cats. One of them has been engaged in tearing a library to pieces when a bookcase falls on him. He emerges from the debris in a rage and to prove that he can lick a dozen like the fellow who hit him, he tackles his running mate and they have it out on the spot before the camera man fully realizes that he is taking a big chance of spending his vacation where it is hotter than Luna Park. One leopard empties the barber shop. After ripping down the fixtures, including the shaving-cup rack, he yawns and gets into the barber's chair. From this throne he surveys the wreck he has made with an Alexandrian sadness that there are no more worlds to conquer.

What the black bears do to the interior of the grocery store is a whole comedy in itself. They smash things generally, the clown upsetting a bag of flour over himself, and the biggest exhibiting superhuman intelligence in trying to destroy the grocer's scales. One would almost believe he had been running a charge account at the place. Every conceivable situation in which there is a comedy element seems to have been covered in this play by the animals themselves, while the scared humans are merely supers. The cast is so large that I can only mention Harry Morey. He utilizes his splendid comedy opportunities to the limit and scores a decided success. He is the central figure among those nearly frightened to death and, when it is all over, when the menagerie men have gathered in all the big beasts, he braces his shattered nerves at a friendly bar with a number of others gathered for mutual congratulations upon their narrow escapes.

Morey is badly used up, but he gathers confidence as his numerous libations begin to take effect and sets them up until he and his friends get as drunk as chauffeurs. Their merriment is at its height, when two or three forgotten and thirsty anacondas squirm in along the floor and prove that what men see under certain trying circumstances is no irrelevant and incoherent glimpsing of the unsubstantial. Some of the small scope views of the tremendous beasts are almost terrifying—in fact, it is the swift transition from the appalling to the ludricous that will set almost any audience going—and it is plain to see that the entire production has cost a lot of trying effort. Much credit is due those responsible for this novel and varied creation. It strikes a high note in an era of very low farce comedy, and the animals are as funny as a motion-picture idol who takes himself seriously.

PERFECTS DEVELOPING DEVICE.

Charles A. Ziebarth, factory superintendent of the American Film Manufacturing Company, has perfected a device to automatically time development of positive prints so as to obtain perfect prints. Under the old system, the developer was compelled to gauge his own time. The device in question, however, does away with any possibility of error and invariably results in a perfect print, timing the development to the fraction of a second. The American has ever been in the vanguard of manufacturers seeking to place on the market clear, stereoscopic photography and its reputation will be further enhanced by the automatic timer. Mr. Ziebarth is himself the inventor.

NEW GAUMONT AGENT AT PITTSBURGH.

Announcement is made by the Gaumont Company, Flushing, N. Y., that the Ideal Feature Film Company, 402 Ferry Street, Pittsburgh, Pa., has been appointed exclusive agent for all Gaumont features for the State of Pennsylvania.

"The Struggle" (Kalem)

By George Blaisdell.

HERE is a picture that will hold men. It is a story of the evils of absenteeism on the part of owners of industrial property; men who are contented to take the profits that may accrue to them by reason of the operation of an enterprise, but whose concern ends there. The welfare of the employees, without the walls of their employment and more especially within, is a matter which is taken for granted. It is not necessarily an indication of hardness of heart on the owner's side, but at least it is of indifference or thoughtlessness. Author Henry Albert Phillips here tells us of an employer who had left all matters of management to his superintendent, a man unworthy of trust and incapable of handling men. Mr. Melford has staged the story in a most convincing way. He has gone into a great rolling mill. In the first scenes he establishes his atmosphere and sustains it throughout. He has successfully drawn upon the employees of the mill for many of his characters; and so skilfully has he kindled in them the feeling of the reality of the scenes in which they are participants that the beholder will be unable to determine which are and which are not regularly of the screen. The picture will hold men because it is a representation of circumstances that many of them have faced in life—the resort to a strike as the only alternative to continued ill-treatment by a man unworthy of holding in his hand authority over others. To such men there will be a steady thrill throughout the two reels. To such women as have undergone the experiences portrayed by Miss Sais there will come a response, too.

There is a fine cast. William H. West is the mill owner. Paul C. Hurst is the foreman. Carlyle Blackwell is Bat. To these three and Miss Marin Sais falls the most of the work. Mr. West is most convincing in his portrayal. Mr. Hurst in depicting the brutal foreman gives a characterization that reaches the point for which he must have striven—surely he will get the ill-will of others than those working under him. It is fine work in an unpopular part. Mr. Blackwell as the leader of the strikers will add to his reputation. Miss Sais contributes to one of the best scenes in the picture—where she tells the employer of the character of his representative and denounces him for permitting it. In the struggle between the foreman and her sweetheart she is a true child of the people. Instead of standing aloof, as we almost always note in similar scenes on the screen or on the stage, she takes a hand. "The Struggle" is a picture that should go well in any community, and especially well in manufacturing centers; it is in the latter that the feelings of the men on the screen will be thoroughly understood.

LUBIN WILL PLAY RELIANCE AND PATHE.

Billy Hallman, captain of the Lubin baseball team, has his boys using up every available moment to practice for the Reliance and Pathe Freres games, which will take place on the 7th and 8th of June respectively, at the Reliance grounds at Lenox Oval Park, 145th Street and Lexington Avenue, and Pathe Freres grounds in Jersey City. A special car will leave Philadelphia on Saturday with about 200 Lubin fans, among which will be found Pop Lubin, Mr. and Mrs. I. M. Lowry, Lottie Bricoe, Daisy Evans, Florence Hackett, Howard M. Mitchell, Jennie Nelson, Harry C. Myers, Pete Volkman, Arthur V. Johnson, R. J. MacFarland, Tom Cochrane, Jos. Smiley, Barry O'Neill, Clara Lambert, Lloyd B. Carleton, Geo. Terwilliger, John Ince, Robert Drouet, Lionel Adams, Harrington Reynolds, James Humphreys, H. A. D'Arcy, Robert Fischer, Tom Kerry and Bennie from Lubinville.

Scene from "The Struggle" (Kalem).

Motion Picture Exhibitors' League

SAN FRANCISCO EXHIBITORS' BALL.

The Grand March Led by Mayor and Mrs. Rolph. Big Street Parade Led by Chief of Police White.

By W. A. Cory, Secretary.

THERE was something doing every moment on Photo Players' Day in San Francisco. The Motion Picture Exhibitors' League worked hard to make May 2nd, a day worthy of remembrance, and they were paid for their efforts by a grand turn-out all along the line of the parade. A fact worthy of note in passing was the general comment by everyone that there were three times as many people lining the curbs to watch the parade as there were the previous day to see the big circus parade.

The excitement began at 9:30 in the morning, with the arrival of Mabel Norman of the Keystone Company, Carlyle Blackwell of the Kalem Company, and Miss Anne Schaeffer and George C. Stanley of the Western Vitagraph Company. The players were met by State Secretary, W. A. Cory, and representatives of the Golden Gate and General Film Exchange, who took the players to their hotel, where they made ready for the pageant, which started at noon at Van Ness Avenue and Market Street.

Mabel Norman having been voted the most popular player in California was chosen queen of the occasion, and occupied the first automobile with Carlyle Blackwell and W. A. Cory and wife. Then came the two Vitagraphers, and following them, Mr. Gilbert M. Anderson, the popular "Broncho Billy" of the Essanay Company, followed by twenty-four of Anderson's daring cowboys and cowgirls in picture costume and mounted on their cow-ponies. The famous old stage coach which we have seen "Broncho Billy" hold up countless times, was also there in all its glory. Several beautiful floats, representing miniature picture shows, and other spectacular features followed. Next came the members of the San Francisco and Oakland Exhibitors' Leagues in gaily decorated automobiles, headed by a band of twenty pieces. The parade made a beautiful spectacle, and proved the best sort of advertising for the ball which opened at 9:30 that night, with Mayor and Mrs. Rolph leading the grand march. Following Mayor and Mrs. Rolph, came the visiting actors and actresses, the committee in charge of arrangement and their ladies, with Anderson's cowboys and cowgirls dressed in Wild West costume, followed by the different members of the league and the dancers.

The actors and actresses were introduced by Chairman Cory, and made happy little speeches, which were greatly appreciated by the great throngs present. The only one to avoid making a speech was "Alkali Ike" who, owing to his diminutive stature was enabled to hide behind the skirts of some kind lady and could not be found until the dancing was well under way.

Motion pictures of the parade, which were taken by Miles Brothers, and were exhibited on a screen, caused a great deal of merriment among the spectators as they recognized themselves in the photographs.

No expense was spared in the management of the affair; the aim of the committee being to boost the business in general, rather than make money out of this particular occasion. The entire Scottish Rite Temple, which is the most beautiful building of its kind in San Francisco, was rented for the occasion, one floor being reserved for society dances, another for those who wanted to rag, large orchestras being provided in each hall. This arrangement left everybody happy, and the crowd divided up according to individual taste. The ball broke up about two o'clock Saturday morning, with everybody voting it a grand success, and eagerly awaiting next year's second annual grand ball.

FLOOD SUFFERERS' FUND DISTRIBUTED.

The committee to distribute the fund contributed to relieve the motion picture men who suffered loss by the floods in Ohio and Indiana met at the Phillips House, Dayton, Ohio, last week and apportioned the sum of $553.

Grand Ball
Motion Picture Exhibitors
League

SCENE AT SAN FRANCISCO EXHIBITORS' BALL.—First row, left to right, Anne Schaefer, Vitagraph Co.; W. A. Cory, State Sec'y M. P. E. L. of Cal.; Mrs. James Rolph; Mayor James Rolph; Mabel Normand, Keystone Co.; Geo. C. Stanley, Vitagraph Co.; Mrs. W. A. Cory; Carlyle Blackwell, Kalem Co.

VICIOUS BILLS KILLED.

California Exhibitors Clean the Slate at the State Legislature—Censor Bill Also.

By W. A. Cory, Secretary.

California has just had its share of freak measures introduced in the State Legislature directed against the motion picture. One measure introduced by Senator Strowbridge, if passed, would have completely put every motion picture theater in California out of business. Among the most drastic provisions were penalities for exhibiting any picture depicting a death scene, discharging of a firearm, any robbery, hold-up fight—in fact there is nothing that is not taboo except a straight scenic. The bill also provided that no minor under sixteen years of age would be permitted to enter and remain in the theater after eight o'clock P. M. unless accompanied by the parent or guardian.

In discussing this phase of the bill before the public morals committee, the committee made it quite plain that it would expect that in enforcing this provision of the proposed law, that the owner of the picture theater would make a round of inspection at eight o'clock and eject all of the children who could not find a grown person to claim them. He was also to be held responsible for being a good judge as to whether they were sixteen years of age or not.

Another bill which was fathered by Assemblyman Woodley of Los Angeles, provided for the establishment of a State Censorship Board, to be established and maintained at Sacramento, the State Capitol. There were to be three commissioners, who were to receive fat salaries of $3600.00 a year, with Secretaries, office expenses, traveling expenses, and other luxuries which were to be paid for by the motion picture people; all films before release would have to be shipped to Sacramento, censored by the Board and returned to San Francisco or Los Angeles, the two points of distribution. This latter feature of the bill will immediately be seen to be impracticable by everyone who has even a meagre idea of the motion picture business.

A joint committee of the California State League No. 12, San Francisco Local No. 1, and the Los Angeles Local No. 5, went to Sacramento and remained almost continuously while the Legislature was in session. A desperate attempt to put these bills over was made during the closing hours of the Legislature, and by consolidating the two, the advocates were able to slip them through the Senate, but the Committee was successful in killing the bills in the Assembly after staying in the assembly hall for 32 hours without sleep. We are therefore safe for two years more.

To show the unfair attitude of certain persons toward the motion picture, the exhibitors' committee agreed to submit to censorship if justly applied. That is, that all other places of amusement and vaudeville theaters, be censored as well as motion pictures, the contention being made that it was the immoral vaudeville acts and not the pictures which needed the most attention from those interested in our national welfare, and the proper upbringing of youth.

Of course, the legislators would not agree to this, and also refused to amend the bill permitting a representative of the motion picture exhibitors to be a member of the proposed censorship board. This was expected; in fact the offer was made with the idea that the proposal would be rejected and furnish the committee with good fighting material.

VIRGINIA EXHIBITORS ORGANIZE.

A successful convention of the motion picture exhibitors of Virginia was held at the Hotel Jefferson, Richmond, Va., on Friday, May 23. President Neff of the National League was present. An open meeting was held in the morning at which there was a large attendance. An address of welcome was delivered by D. C. Flaherty, city attorney.

The work of organization was taken up in earnest at the afternoon session. Officers were elected as follows: President, C. E. Tandy, Richmond; first vice-president, C. A. Turner, Portsmouth; second vice-president, A. H. Campbell; treasurer, D. P. Wine, Harrisonburg; secretary, E. J. Sparks, Richmond; sergeant-at-arms, A. F. Parrish, Richmond; national vice-president, H. C. Stradford.

These exhibitors were elected delegates to the National Convention in New York: Mrs. A. E. Thorp, Richmond; C. E. Tandy, Richmond; J. W. Myrtle, Staunton; J. C. Boss, Norfolk; W. T. Crall, Norfolk. Alternates: M. L. Hofheimer, Richmond; J. Weinberg, Lexington; D. P. Wine, Harrisonburg; J. T. Hill and R. B. Holstein, Petersburg.

A grievance committee consisting of J. T. Hill, C. A. Turner, Mrs. A. E. Thorp, M. L. Hofheimer and J. W. Myrtle were elected.

A constitution and by-laws were adopted and Norfolk was chosen as the place for the next meeting.

PREPARATIONS FOR THE MARYLAND CONVENTION.

A general meeting of the members of the Maryland League, to complete the preparations for the Maryland State Convention, was held at the Grand theater, Baltimore, Md., on Tuesday, May 20. There was a large attendance and the interest in the coming convention was great. The following committees were appointed:

Finance: Messrs. Bennett, Brodie and Benjamin; banquet: Messrs. Alexander, Hartlove and Durkee; committees on decoration, the press and exhibitors reported progress.

Everything points to a large and enthusiastic gathering of Maryland exhibitors on the date named.

MASSACHUSETTS EXHIBITORS MEET.

A meeting of the members of the Massachusetts Branch of the Exhibitors' League was held at the league's headquarters in Boston on Tuesday, May 20. No business was transacted owing to the lack of a quorum, and another meeting was called for May 27. It is expected that delegates to the New York convention of the National League will be chosen at that meeting and that action on the resignation of the president, Joseph Mack, will be taken.

CINCINNATI LOCAL OUTING IN AUGUST.

At a meeting of Cincinnati Local, held at the Hotel Sinton, Cincinnati, Ohio, on Tuesday, May 20, arrangements were made for a big outing in August. A committee of arrangements was appointed and a big time is expected.

CONVENTIONS SCHEDULED.

Kansas State Convention—At the National Hotel, Topeka, June 2nd and 3rd.

Missouri State Convention—At Springfield, June 10th and 11th.

Maryland State Convention—At Baltimore, Emerson, Hotel, June 3rd and 4th.

Delaware State Convention—At DuPont Hotel, Wilmington, May 26th.

Michigan State Convention—At Vincent Hotel, Saginaw, June 10th and 11th.

Minnesota State Convention—At Radisson Hotel, Minneapolis, June 10th and 11th.

Washington State Convention—At Seattle, June 17th.

LESTER L. KAHN DEAD.

Lester L. Kahn, vice-president of the Golden Gate Film Exchange of San Francisco and Los Angeles, and manager of the Los Angeles office, died on May 13 after an illness of four days. The deceased was twenty-four years old, but had established a splendid business reputation and had a wide circle of friends in the motion picture business on the coast. His death was a great shock to his friends and business associates.

At a meeting of the board of trustees of the Southern California Motion Picture Men's Association, the following preamble and resolutions were unanimously adopted:

WHEREAS, It has pleased Almighty God to remove from our midst our late Brother and friend LESTER L. KAHN; and

WHEREAS, It is but just that a fitting recognition of his many virtues should be had; therefore be it

RESOLVED, by this Association, That while we bow with humble submission to the will of Him who doeth all things well, we do not the less mourn for our Brother who has been taken from us in his youth.

RESOLVED, That in the death of LESTER L. KAHN, this Association laments the loss of a member who was every ready to proffer the hand of aid and the voice of sympathy to those calling on him for aid; an active member of this organization whose utmost endeavors were extended for its welfare and prosperity; a friend and companion who was dear to us all; a citizen whose upright and noble life was a standard of emulation to his fellows.

RESOLVED, That the heartfelt sympathy of this Association be extended to his family, in this their great affliction.

RESOLVED, That these resolutions be spread upon the records of this Association, and a copy thereof be transmitted to the family of our deceased member and friends. Also a copy forwarded to The Moving Picture World for publication.

M. Stutz,
R. W. Woodley,
C. E. Halsell,
G. H. McLain,
E. J. Tally.

We hereby certify that the above and foregoing is a true and correct copy of resolutions adopted May 14, 1913.

(Seal) A. P. Tugwell, President.

(Attest) O. V. Traggardh, Secretary.

R. D. ARMSTRONG NOW AMERICAN SCENARIO EDITOR.

R. D. Armstrong, the American's first scenario editor, is again, after a lapse of almost two years, back on the old job. Mr. Armstrong is one of the best known scenario editors in the business and is the author of a book soon from the press entitled, "The Making of a Negative." Mr. Armstrong is sending out a call for one, two and three reel stories.

The Veritas "Quo Vadis?"

A Three-Reel Production by the Quo Vadis Film Company.

WHAT more noble subject to test the advanced excellence of motion photography than this story which deals with the life of St. Paul from the time he participated in the stoning of St. Stephen until he was beheaded by Nero, and on the same day that the venerable St. Peter was crucified and burned in the Roman arena with other Christian martyrs? This story portrays the grandeur of Pagan Rome, the Rome of the Caesars, when Christianity was in the throes of early persecutions, and the martyrs were burned, crucified and moistening the amphitheatres with their blood.

Two scenes in this remarkable three-reel production alone require the services of more people than have ever been used at one time in motion pictures. The vast arena scene showing the Roman populace hysterical in the gluttony of blood; the tremendous burning of Rome motion-panorama, covering in quick succession various sections of the imperial city and showing with vivid, fascinating realism the flight of the mobs of refugees from their burning homes; these scenes alone stir the soul to the utmost. More than three thousand people participated in the production of "Quo Vadis," and the wonderful subject, replete with the inspiration of divine love, has at last been given an interpretation impossible to the dramatic stage.

Scene from "Quo Vadis" (Quo Vadis Film Company).

Scene from "Quo Vadis" (Quo Vadis Film Company).

The story of "Quo Vadis" is that of civilization. Rome was the richest, most luxurious, most cultured, and yet the most degenerate city of the world. The dawning of Christianity found Rome unconsciously tottering. The bestiality of the Emperor Nero and his court fastened its morbid appetites on the persecutions of the Christians.

To represent the golden profligacy of the Rome of that day is an almost forbidding undertaking for a modern moving picture producer; but in this film there are scenes of pomp and pageantry which exceed in magnificence the dreams of the most optimistic stage director. Discarding all the postery lack of detail common to the modern spectacle, the producers of the film have gone into every phase of the luxurious life of that time and have placed on the reel a most wonderful reproduction of superfluous affluence, and satisfaction of whimsical passions. As extreme as Rome once was in the hour of physical prowess and intellectual advancement, as strong as was her morality and healthfulness when Rome ruled the world, so in proportion did she sink to the very depths of dissipation and excesses, just prior to her destruction.

In depicting the sufferings of the Christian martyrs there is a scene in this three-reel film which would make a sensation of any motion picture. It is the stoning of St. Stephen. We have heard of this ancient punishment frequently, but its violence, the intense agony of the victim, have never before been realized.

"Quo Vadis" is a film which sets a new pace in motion photography. Not only has it displayed the remarkable vitality of the action picture, but it has demonstrated that photodrama production has so far surpassed even the dreams of its greatest champions that nothing now seems impossible for its ultimate accomplishment. It is the people's greatest possession.

"THANHOUSER"—IT'S A DOG!

The Thanhouser Kid isn't a new story, or the Kidlet, or theaters so christened—but isn't it unusual to learn that a dog is called "Thanhouser"! Well, that's what the kid owners of a Toledo, O., English bull have gone and did! The dog, of course, being British, didn't like being named after a Yankee film, but had no appeal from the decision of the Ashbrook Supreme Court. The Ashbrook "supremers" are Dorothy and Virginia, daughters of H. R. Ashbrook, boss of the Superior Film and Supply Company, of Toledo, and they say that the best announcement slide they know is "Thanhouser's" bark.

MR. CALLAGHAN IN NEW YORK.

Mr. G. H. Callaghan, who has represented the American Theater Curtain & Supply Company in territory adjacent to Baltimore, Md., has been transferred to New York, where he will take charge of their booth and exhibit in the Heidelberg Building, Broadway and 42nd Street.

"The Boomerang"

Broncho Multiple Release.

Reviewed by Louis Reeves Harrison.

CHARACTERIZED by stirring scenes of battle that have made Tom Ince famous as a producer and by some fine acting, this photodrama has grave defects, some of which could have been avoided by a more careful choice of title. In these days of aggressive Japanese demands and American apologetic attitude, there is a purpose in pictures of warfare. No one wants war, and we are not disposed to court it, but it looks as though some reminder of the way we acquired independence and maintained our unity was necessary to keep alive the splendid spirit of those who died in defense of country and high principle.

Scene from "The Boomerang" (Broncho).

The fighting impulse is stirred by the exceptionally fine battle scenes of this producing company, and they deserve great credit for their accuracy and consistency of portrayal, but they lose in effect when grafted upon a story that is not strong enough to carry them. The producer can not rely on a selection of spirited scenes of battle to hang a story on; he can only use them to enhance interest in a structure that would stand without them by itself. Stripped of its military vesture, "The Boomrang" placards its own plot in advance. The leading figure in the story is to commit an act which will react, the consequences of his project will recoil upon the projector in a way that he did not intend or expect.

Scene from "The Boomerang" (Broncho).

This photoplay was shown to me with the subtitles out, and beside me was seated an individual whose knowledge of moving pictures was very limited, yet the plot was so obvious that he forecast it in a few words. Thus one of the most important elements in the success of a production, tension, was marred by the title, if it was not entirely eliminated. I speak of this weakness because an audience will stand for a great many minor faults if there is aroused a keen desire to see how a story is to turn out, where attention is directed in mental doubt and speculation as to the issue, and because there might have been considerable suspense in this case if the title had kindled rather than destroyed it. The audience soon grows weary if not intent on what is to come.

Lieutenant Calhoun is beloved by two women some twenty years before the war. The natural choice of his heart is Virginia, daughter of a Southern gentleman. The other is Helen, daughter of Calhoun's superior officer. Calhoun is ambitious—the role is admirably depicted—but he listens to the calling of his heart and effects a compromise to attain his ambition—he secretly weds Virginia. Duty calls him away; Virginia seeks refuge with "Aunt Betty"—another fine impersonation—and gives birth to a male child. Calhoun is guilty of cruelty in writing to his wife at this time, but he is not informed that his wife has given birth to a child, and the latter is spirited away by Aunt Betty.

Aunt Betty seems to be the guilty party. She conceals Virginia's marriage from the latter's father in the first place, then she leaves Calhoun in ignorance that he has a child, an injustice to both father and son. Calhoun marries Helen and is seen twenty years after in a situation of entire satisfaction with his second choice. War is declared. Who is to enlist our sympathetic interest now that we have swallowed and assimilated more than one forced situation? Enter Calhoun's son, a fine manly fellow. We readjust our attention and try again. The boy enlists in the Union Army, that of his father, and he will certainly do something noble. Not he. He betrays the service he has entered, proves false to his oath and becomes a voluntary spy.

The upshot of it all is that Calhoun is betrayed into the hands of the enemy by a son whose existence is unknown to him and is there forced into a fatal duel—good old prop of the theatrical playwright—which leaves a fatherless boy in the South and an unhappy widow in the North and affords the spectator no high degree of satisfaction. The public prefers the working out of a single and logical idea where tragedy is contemplated and will never give approval to the ignominious death of a character where there are extenuating circumstances affecting his misdeeds.

DAVID BELASCO EARNS $5.00.

When the check teller of the Broadway Trust Company cancels check number 3273, for $5.00 signed by the President, Adolph Zukor, of the Famous Players Film Company, and drawn to the order of David Belasco, he need not feel called upon to question the marginal notation "on account of talent." It may occur to him that a clerical error must have made it five dollars instead of five thousand. But, take it from Daniel Frohman, who hires the "talent," five dollars is right.

Not even Mr. Belasco himself is disposed to question this valuation. Indeed, he is highly elated that as a picture actor he was able to earn the regulation day's stipend on his very first appearance. He has accepted the five spot, if only for the satisfaction of reducing Daniel Frohman's sinking fund by that amount, but he has also insisted on indirectly forcing Daniel Frohman to practice what he preaches, by sending the five to the Actors' Fund, of which Mr. Frohman is president.

It all came about, when, one day last week, David Belasco visited the studio of the Famous Players Film Co., where motion pictures were being produced of "A Good Little Devil." He became so interested that, after watching the rehearsal for a few minutes, he found himself running up to William Norris, Mary Pickford, Ernest Truex and the other actors, correcting or polishing some bit of stage business. Though Belasco was unmindful of his surroundings, Director Ed. Porter was not. The reel continued to wind, the rapid click of the machine went on, and when Mr. Belasco and the others were ready to stop for luncheon he was courteously informed that a motion picture had been made that would be called, "David Belasco conducting a rehearsal of one of his companies."

AMERICAN OFFERS COMPLETE ADVERTISING SERVICE.

The American Film Manufacturing Company is now in a position to offer to exhibitors cuts of popular players, glass slides containing pictures of Kerrigan, Richardson and Miss Lester, handsome lithos of all players, a matrix where desired, weekly press sheets, etc. Exhibitors are invited to take advantage of the service.

CHICAGO LETTER

By JAS. S. McQUADE

THE far Pacific West is rising nobly to the call of moving pictures. Not long ago attention was drawn in these columns to the fine type of structures in Vancouver, B. C., Seattle, Portland and Los Angeles, devoted solely to the presentation of moving pictures. Now word comes that Seattle is about to break all records in this country, if not in the world, by building two palatial homes for pictures, each of them to cost, when ready for opening, $500,000. One of these will be erected in the Metropolitan district, the other at the corner of Fourth and University streets. The Seattle Times has the following article about the latter:

"From a standpoint of the advertising which it will bring to Seattle, the King Theater, to be constructed by the Metropolitan Building Company for the King Amusement Company, is perhaps the most important of all. Not only will this building convert the locality in which it is to be erected into Seattle's 'Forty-second and Broadway,' but there will be no other theater like it in the world. The structure will be steel and concrete, with finishings in Alaskan marble, and furnishings of Alaskan cedar. It will be two stories high, but there will be no stairs. Ascent from the one to the other will be made by gradients. It will be not only the most ornate and costly moving picture house in the United States, or in the world, perhaps, but it will be the only moving picture house that is designed especially for the accommodation of women. Architect William Houghton has provided not only restrooms, but the upper story is to be fitted up as a roof garden, enclosed with glass, and so arranged that it will be possible to decorate it to represent almost any scene that is desired. This part of the building will be used for lectures, receptions and similar purposes.

"Apart from the furnishing, the structure will cost at least $250,000. The organ alone will cost about $20,000.

"'Don't skimp anything on this structure,' was the order that went out when the building was decided upon yesterday. 'We want to make this the best thing we have, and something of which Seattle can be proud.'

"Mr. King, the lessee of the new theater, was formerly connected with Hoyt & Thomas, in New York, and later with John H. Russell. The lease runs for a term of twenty years, during which time the rentals will amount to approximately $420,000. It was financed largely by Alaskans. Manager King has made special arrangements for pictures."

Unknown Far North to be Pictured by Essanay.

George K. Spoor, president of the Essanay Film Manufacturing Company, has had in mind for some time past the exploiting of the Mackenzie River and other unknown far northern tracts by the camera. He has waited until the most favorable opportunity presented itself. This has been offered recently, when a party, composed of James K. Cornwall, B. K. Miller, Emerson Hough and G. B. Fraser, set out on an Arctic trip, which will cover a route of 8000 miles, by the time they return, 4000 of which passes through practically unknown territory.

James K. Cornwall, widely known as "The Prophet of the North," is the member of parliament at Ottawa for Alberta. Mr. Cornwall had been a resident of the Northwestern wilds long before a railroad was dreamed of in that section. He started out as a pilot on the rapids of the Mackenzie many years ago, and from that lowly occupation rose to be the controlling figure in several great trading posts that were established by him to compete with the old Hudson Bay Company. He was the pioneer of several great railroad enterprises in the Northwest and had much to do with the extension of the Canadian Northern Railroad, into the unknown Northwest. The leg of that railroad from Edmonton to Athabasca Landing has just been opened, and it is intended to continue it through to Fort McPherson near the mouth of the Mackenzie River.

B. K. Miller is the millionaire sportsman and big game hunter, of Milwaukee. Mr. Miller is also noted for his researches as a naturalist. He has just returned from a trip through central Africa, where he has been hunting big game for the past year.

Emerson Hough is, probably, better known than either of the gentlemen mentioned. He is the author of several works of fiction, among them "Mississippi Bubble," "Heart's Desire," "54°-40' or Fight," "Purchase Price" and "John Rawn," the last named being his most recent work. Mr. Hough is, perhaps, better known by his famous series of short stories, fourteen in number, known as the "Curly" series, which have appeared in various eastern magazines. Mr. Hough and the other members of the party have been friends for years, and he will write several magazine stories from the material obtained on the trip. It is expected, too, that he will be able to secure material for a series of scenarios for moving picture use.

G. B. Fraser is a halfbreed Indian and a favored protege of Mr. Cornwall. He is being prepared to become Mr. Cornwall's successor at Ottawa from the Peace River district. His knowledge of the far North and his familiarity with the language of the natives will make him a valuable member of the party. Essanay is represented in the group by C. A. Luperti, an expert camera man, who will take moving pictures of every incident and scene of importance during the entire route. Mr. Luperti took with him, out of Chicago, 15,000 feet of negative, and an outfit, in the shape of tents and other impedimenta, that would come well nigh to filling half of a baggage car. This is positively the first time that a camera man for moving pictures has ever gone down the Mackenzie River or ever visited other unknown tracts that will be traversed by the party.

Once a year the Hudson Bay Company sends supplies to their outposts in the far Northwest and North, and the party will avail themselves of the Company's boats down the Mackenzie. The party will leave Edmonton in about a week from the date of the writing of this article (May 24). On arriving at the mouth of the Mackenzie they will portage across the watershed to the Bell River, thence down the Bell to the Porcupine River, pursuing its course until the Yukon River is reached. Very little is known of the Bell and Porcupine Rivers and the members of the party expect to meet and overcome several difficulties, in the way of falls and rapids, before the Yukon is reached. They will go up the Yukon from the confluence of the Porcupine to Dawson City, and thence will make the overland trip, via the White Horse Rapids, to Skaguay. The steamer will then be taken to Seattle. The members of the party expect to arrive in Seattle about September 1st.

In the meantime, those interested in moving pictures will await with great interest the results of this 8000 mile trip.

Opening of the New Isis, Denver.

The opening of the New Isis, Denver, recently, marked an epoch for moving pictures in the Rocky Mountain city. The New Isis is owned by S. L. Baxter, who has already been a consistent supporter of moving picture programs.

The New Isis is a work of art. Its designer is M. J. Kenney, and no theater in Denver is in more perfect taste from gallery to doors. The building is concrete reinforced, and fireproof even to the doors. It is finished in buff, green and gold. The buff and green are in their most delicate shades. The lamps are Egyptian, to carry out the design of the not too decorative walls. The building seats 2,200, and the lower auditorium, with arched sides, has the appearance of great immensity. Retiring rooms for men and for women are located in the basement, and the general retiring room is walled with mirrors. A ventilating plant worth $15,000 is a feature.

Chicago Film Brevities.

I am in receipt of a letter from Miss Martha Russell (Mrs. Charles C. Pyle) stating that Mr. Pyle and herself are motoring to Chicago from Austin, Texas, in their new Haynes touring car. Miss Russell, in all probability, will make New York her headquarters for some time to come. As was stated in these columns some time ago, Miss Russell has been leading woman for the Satex Company for some time.

* * *

J. E. Robin, general traveling representative for the Simplex machine, stopped over in Chicago May 24th and 25th, on his way from the West to attend the exhibitors' convention in Philadelphia. Mr. Robin reported prosperous business in every city visited.

* * *

Alvin B. Giles, advertising director of the Advance Motion Picture Co., this city, advises me that his company is making an industrial four reel moving picture of Kansas City, Mo. This work is being done under the auspices of the Commercial Club of that city.

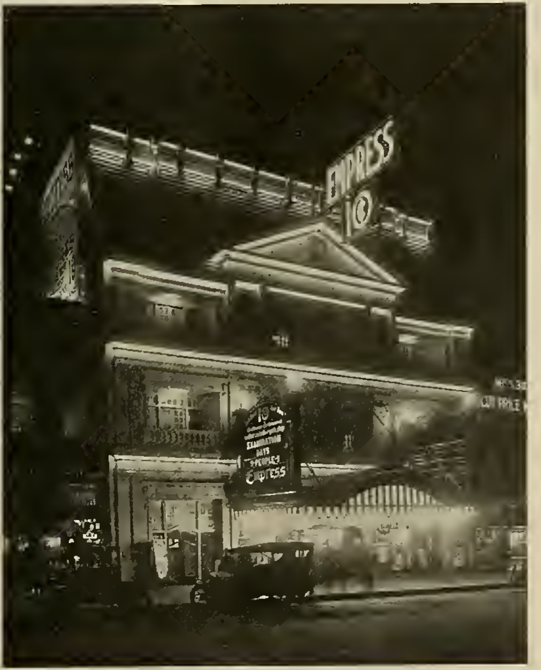
Among the Picture Theaters

News and Views of Houses Here and There.

EMPRESS THEATER, OMAHA, NEB.

THE Empress theater, located at 16th and Douglas Sts., Omaha, Neb., was opened January 20, 1913. This theater is unique as to general planning, and it has very artistic exterior and interior designs, as the photograph of the interior attests. The house is owned by the Starland Company, of which Mr. Paul LeMarquand is president. The theater contains many innovations that are entirely new, such as elevator service to balconies, inside exit inclines and interior emergency fire escapes. It is built on a lot 66 feet wide by 132 feet deep and has a seating capacity of 1,749. The house played to 43,792 paid admissions during the opening week. The entire basement of the theater is taken up with a two-story in height cafe and restaurant, with a balcony extending around the four sides. There are seventeen exits, all so arranged that the auditorium can be emptied in less than three minutes.

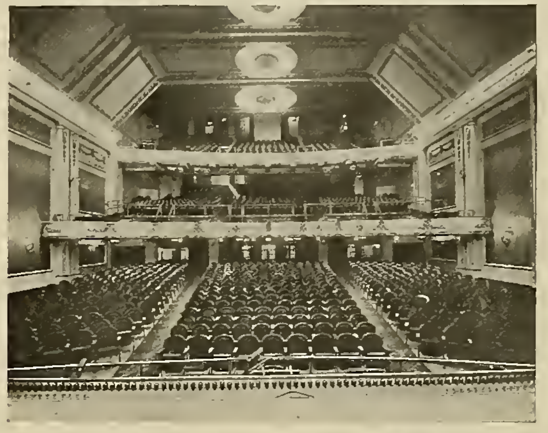
At present the policy of the theater is vaudeville and moving pictures, and the admission price is ten cents. The ticket office is located at the main entrance doors that lead to a large vestibule and the main lobby. From the main lobby one enters the main floor auditorium at the center; two wide marble stairways lead from this lobby to the upper balconies and foyers. These upper foyers are for the incoming patrons to wait when the auditorium has full capacity. From the main lobby on the first floor one can also take an elevator to either balconies and foyers. The exits are built inside the buildings and are so arranged and separated from the entrances to all floors of the auditorium that the public can exit without seeing or interfering in any way with the incoming entrances. The emergency fire escapes are separate iron stairways from exit stairways and are built on the inside of the building so as not to harm the architectural treatment of the front.



Empress Theater.

The theater is complete in every way, containing manager's office, mezzanine and balcony foyers, women and men's retiring rooms, commodious dressing rooms with bath connections and ventilating and vacuum cleaning systems. The interior is designed in modern French style. The general arrangement, the beautiful decorations, the stage, the auditorium draperies, the upholstered opera chairs, all harmonize and give the entire interior of the theater one of the most artistic effects. The acoustic qualities are perfect and a delight to the patrons.

The theater building is of reinforced concrete construction. The two balconies are supported by cantilevered beams, thereby eliminating all columns in the auditorium; the balconies cantilevering about 25 feet and extending back over the first floor foyer and lobby to balcony foyers, which are directly back of the front wall, giving the balconies spaciousness and greater seating capacity. Across the front of the first balcony are ten loggia boxes and back of these boxes are twenty rows of seats extending to balcony foyer. The second balcony contains seventeen rows of seats which extend back to foyer.



Interior View of Empress Theater.

The exterior facade is of terra cotta. The mansard roof is of terra cotta tile. There are four exterior balconies on facade which are accessible from balcony foyers and emergency fire escapes. Over the theater entrance is a beautiful marquise with crystal pendants studded with electric lights. The metal work of the roof and marquis are finished in verde antique. The entire building has an illuminated effect at night, which brings out very distinctly every architectural feature of the facade, as the accompanying illustration of that view will show.

GORDON PHOTOPLAY THEATER, ROCHESTER, N. Y.

The Gordon Photoplay House at Rochester, N. Y., which opened its doors on February 17th, is believed to be one of the most modern and pretentious motion picture theaters in the country. It is located at 71-77 Clinton Avenue South, is built of brick and seats 1,800 people, about equally divided between the first floor and the balcony. It is modeled after the plan of the New York Hippodrome, being very wide and having six aisles.

Perhaps the most strictly modern feature of this theater is a moving stairway running from the first floor to the balcony. This escalator is located in the rear of the house close to the main entrance, so that holders of balcony tickets have but to take a few steps and then be whisked to the upper floor. There are side stairways at either side of the house and 21 exits.

The interior decorations of the house are old rose and gold with here and there a touch of blue. The seats are air-cushioned, with leather coverings. There is a commodious ladies' waiting room with plenty of rockers and equipped with 12 large mirrors, a convenience that is much appreciated by the fair ones.

A pipe organ was installed in this theater at a cost of $25,000, and Richard Henry Warren, of the Church of the Ascension, New York, was persuaded to come to Rochester at a high figure and play it. In addition to this organ, which is equipped with chimes ranged around the front of the balcony, there is an orchestra of eight pieces, it being the aim of the management to make the house as well known as the home of fine music as a place to see good photoplays.

The Gordon was built at a cost $250,000 and is owned by the Gordon Brothers Amusement Company, of which N. H. Gordon, of Boston, is the moving spirit. Thomas S. Powers, formerly owner of four New England houses, is the resident manager.

GORDON'S PHOTOPLAYS

Gordon Photoplay Theater.

The policy at the Gordon so far has been to change pictures twice each week, on Mondays and Thursdays, although during Holy Week, one film, "Satan," was continued for the entire seven days and did the biggest week's business since the house was opened. Again, the week of April 14th, it presented "The Prisoner of Zenda" for seven days.

The scale of prices at the Gordon is five cents for women and children in the afternoons and ten cents for men. In the evening all seats downstairs are 15 cents, and all balcony seats 10 cents. The Gordon is a steady advertiser in the newspapers and finds this an extremely profitable method of getting business.

GRAND THEATER, BANDON, OREGON.

The accompanying photograph is a view of the Grand Theater, Bandon, Oregon. The manager, W. C. Sellmer, says that it is the farthest west photoplay house in the United States. The seating capacity of the Grand is 450, all the seats being upholstered opera chairs. It is steam heated and has all appointments that go to make a moving picture theater nice and cozy. A five-piece orchestra furnishes the music.

MILLS OF THE GODS
4000 FEET PICTURES

Grand Theater.

Although the house is fitted with a stage measuring 22 feet by 40 feet, no vaudeville has been used for a long time. The manager says that it didn't pay, and he gives emphasis to the words "didn't pay." He gives a good program of licensed pictures for which he charges a general admission price of ten cents. When features are shown he raises the price to fifteen cents and finds that his patrons are willing to pay the extra charge to see features.

The operating room of the Grand is constructed of fireproof material, has a Power's No. 6 projecting machine and a mercury arc rectifier.

THE SAVOY THEATER, McKEESPORT, PA.

The illustrations accompanying this article are views of the Savoy theater, McKeesport, Pa., of which Mr. H. A. Victor is the proprietor and manager. The Savoy, which is the oldest picture theater in that city, originally had a seating capacity of 420, but a few weeks ago Mr. Victor began increasing the capacity to about 700. Mr. Victor, by the way, is the oldest exhibitor in McKeesport in point of service.

Savoy Theater.

The interior photograph shows a section of the inside of the Savoy on the night of Mr. Francis X. Bushman's appearance there several months ago. A souvenir photograph of Mr. Bushman was given to every patron that night, and many of the McKeesport girls, it is said, still have them where they can see them first on arising for the day, and last on retiring for the night. Mr. Bushman made a very interesting address and shook hands with a large number of the audience.

Interior View of Savoy Theater, Showing F. X. Bushman Standing on Left.

PALACE THEATER, VANCOUVER, WASH.

We publish herewith an engraving of the front elevation of the Palace theater, 605 Main Street, Vancouver, Wash.

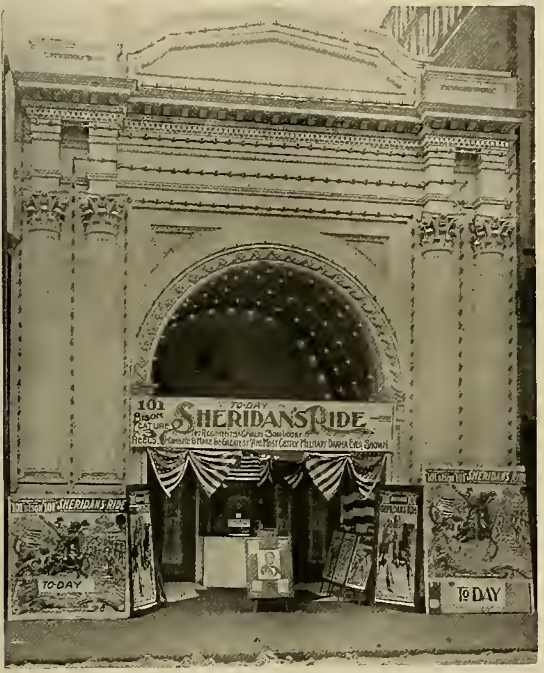
PAL CE TH ATRE.

Palace Theater.

Mr. C. Engleman opened the house February 10, 1909, and has made quite extensive improvements since that time, costing in the neighborhood of $3,000. Electrical wiring is through conduits. Six reels of film constitute the show for which an admission price of ten cents is charged. The music is furnished by a Wurlitzer piano-orchestra costing $2,285, a $1,050 flute-electric piano, in addition to the regular pianist and trap drummer. A Power's No. 6 machine projects the pictures. The seating capacity of the house is 381. Mr. Engleman is also the manager and has been doing well since he opened the place.

REX THEATER, OLYMPIA, WASHINGTON.

The Rex theater of Olympia, Washington, is known as "Olympia's Leading Motion Picture House." As will be seen by the photograph published herewith it is a very pretty place of amusement, and we have no doubt, judging by its exterior appearance, it is the leading picture house in that city. In other words it is a capital house in the Capitol of the State of Washington. It was erected two years ago by Messrs. J. K. and L. B. Nave at the corner of Fourth and Washington streets. The building is built entirely of cement and its dimensions are 35 feet by 80 feet. Its seating capacity is around 400 persons. The house is fitted with opera chairs, a Weber baby grand piano, a stage and scenery. Vaudeville is very seldom used, the house being a strictly picture theater. There are two aisles, each two feet ten inches in width. The operating room is of fireproof construction with motor-driven Power's No. 6 machine in almost constant operation. The size of the picture is 11 feet by 14 feet from a sixty-five foot throw. Among the many up-to-the-minute apparatus in the operating room there is a dissolving stereopticon, a spot light and a mercury arc rectifier. The theater represents an investment of $6,000. Business is very good.



Rex Theater.

CRYSTAL THEATER, CEDAR RAPIDS, IOWA.

The accompanying illustration is a view of the Crystal theater, Cedar Rapids, Iowa. It is situated in First Avenue East, between Third and Fourth Streets. Its seating capacity is 708. It has cement floors, nicely carpeted. The indirect lighting system is used. The seats are so arranged that those seated are not disturbed by those coming in or going out. It has a stage measuring 11 feet by 18 feet. There are five five-foot exits, four exhaust fans and a fireproof operating room. The cost of the building is in the neighborhood of $15,000.

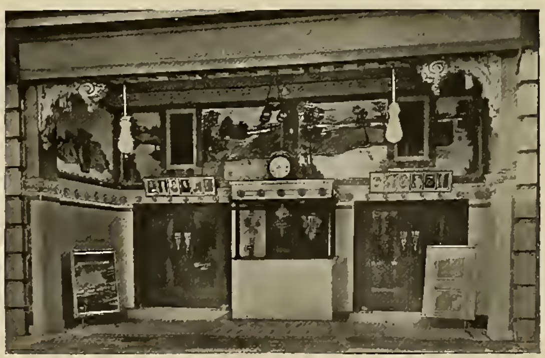
CRYSTAL THEATER

Crystal Theater.

The manager and proprietor, Mr. William Hemsky, has taken a ten-year lease on the premises. Mr. Hemsky has recently changed the name of the place from the "A Muse U" to the "Crystal." The entertainment consists of three reels, and a four-piece orchestra furnishes the music. A $900 Wurlitzer self-player piano is in the lobby.

ROSE THEATER, HIGH POINT, N. C.

The Rose theater at High Point, N. C., is situated midway between Raleigh, N. C., and Chattanooga, Tenn., and bears the distinction of being the finest moving picture house between those points. This statement of the proprietor seems to be proved by the accompanying illustration of the Rose. In the first place the lobby is not vitiated by any unsightly display of posters, there being but two neat posters and these are nicely framed. The glass panels in the entrance doors are decorated with landscape designs and the box office windows bear the emblem of a knight with the painting of a rose in the middle panel. Directly above the entrance doors are framed photographs of prominent photoplayers. The walls of the lobby for a height of eight or ten feet are of white tile brick, with plastic relief work and landscape paintings near the ceiling. The flooring of the lobby is of mosaic, with the name "Rose Theater" worked therein. The interior is equally as pretty. A mirror screen 9 feet by 13 feet is used. The music is furnished by a Welte Brisgovia orchestrion. The seating capacity is 350. P. C. McIntire is the proprietor and manager.



Rose Theater.

An English company is shortly to film "Hamlet," with Mr. Forbes Robertson in the leading role. This should be particularly popular in America, as the great actor commences his farewell tour of the States next autumn.

The Moving Picture Educator

THE ADVANCE OF SOME, AN EXAMPLE TO OTHERS.

Rev. W. H. Jackson.

Boards of Education everywhere seem convinced as to the value of the kinematograph as an aid to instruction, the majority of them, however, are holding back on account of the first cost of installing the necessary apparatus. This great care in spending public money is always commendable, although it is not so frequently exercised. In the present instance, however, it does seem that no reason can be advanced which can justify any delay. The cost of a moving picture outfit is not large and is limited to the first outlay; it is not one of those things which is constantly requiring additional expenditures, its first cost is the last, and covers an ordinary life time. Again it is perhaps one of the cheapest additions to a school outfit that has ever been found necessary. The cost of either a manual training equipment, or of a gymnasium, is ten times greater than that of the kinematograph; and yet every up to date school is trying to get these other advantages. A particular thing in favor of the picture machine is that unlike many other additions, it does not require an extra building, or any additional room or enlargement; it can be used in any ordinary sized auditorium or large class-room.

The Greek Government in Advance.

That the Grecians, as a people, should be the first nation to make an official move looking to the universal uses of the moving pictures in the schools of the country is most commendable to them, and a reflection to such countries as England and America. Identical with this welcome news of Grecian advance comes the melancholy information that in England, the London Educational Authorities have decided that "on account of the cost" they cannot yet see their way clear to the adoption of the kinematograph. As the "cost" is the only thing in the way this is another endorsement of the value of the picture, even if it is weak evasion of a paramount duty on a flimsy basis; it is to be hoped that the example of the Greeks will prevail over that of the Londoners.

By a strange process of reasoning these same London authorities met the "cost" of sending one hundred scholars to Paris for the purpose of seeing that which all the thousands of school children could have seen by aid of the picture, if Paris had been kinematographically taken to London; really this seems a lame and halting method of procedure entirely unworthy the wisdom of so important a body of rulers. In justice to America it is only fair to state that while no governmental action has been taken in either nation or state, there is a great and wide-spread growth of the work of the moving picture in educationalism, colleges and private institutions are all being gradually equipped, indeed the work is so thorough that the appropriation of public will only be necessary to make complete and universal the general adoption of the moving picture in general education.

Emphasizing the Colored Picture.

In taking up the question of picture teaching, the Greek government has ordered special attention to be given to the colored pictures, the reason advanced is that natural-history, science and chemistry subjects are increased in pedagogical value thereby; this is no doubt true, and the nearer every picture can come to nature the better for the scholar, it should, however, be kept in mind that to ask all perfections from the beginning may be asking too much, the picture first by all means, and then afterwards as much detail and thoroughness as possible.

Although the time has not arrived for the American government to make any special move towards the adoption of the moving picture in general education, partly because the matter is one for local or home authorities; they have always shown that they are alive to the value of the picture, and are using the kinematograph in many departments; the latest governmental move is that of

Recruiting the Army by Pictures.

The plan proposed is to show pictures of "army life" in the picture theaters throughout the country. This seems almost like subsidizing the picture houses, but where is the exhibitor who will not be glad to help the government in its laudable desires? When it is known that 30,000 young men are required every year to equip the military establishments of this country, it will readily be seen that a large number of recruiting stations have to be maintained at great cost, this new plan will prove it is hoped both economical and superior; it is certain that the power of attraction will be more effectual in its appeal to young men than conscription; again we have the advantage.

Teaching Safety.

Further advance in the campaign of "safety teaching" which the moving picture has introduced is marked by the adoption by the Pennsylvania Railroad company of a series of lectures designed to show how tasks at which men have been injured may be performed safely; also with a view to increasing the safety of passenger traffic by reducing possible dangers to a minimum. Perhaps a description of some of the films may be of service in suggesting to readers the value of this "safety" plan now being so generally adopted, making the moving picture a "life preserver" in addition to its other well-known advantages. One of the films showed an employee being taught how to handle tools; another an employee learning how to operate safety appliances. In another picture, a mechanic was shown at work under a freight car, courting injury, and a foreman who illustrated the manner in which the work might be performed without danger. Still another view showed how a car is thrown off the track through the neglect of the engineers to observe signals. "Regular subjects"—photo dramas, and comedies—were thrown on the screen between the instructive ones, thus making an attractive exhibition relieved of the monotony of one subject. Other films are contemplated for the general public, teaching safety in travel with useful hints in times of danger.

Oxygen—Its Valuable Uses Simply Taught.

Oxygen is life. Without this well-known gas no living being, or even plant life, could exist. This fact is splendidly taught by this excellent set of Eclair pictures. No scientific picture has been issued which teaches so great and valuable a lesson, in such a thorough manner, and in so short a time as this one. A young scholar without any knowledge of oxygen whatever may go into the class-room and in the course of fifteen minutes receive a never to be forgotten lesson, which shall be of increasing value in the future. Interesting experiments are pictured as they take place in the laboratory with a greater power of explanatory detail, because of the enlarged pictures. Oxygen is shown mixed with Azote which modifies its strength, and composes the atmosphere of the air.

How oxygen is made, or obtained, is very interestingly shown by the heating of bioxyde of manganese in a retort. It is then shown that the gas has been obtained by the plunging of a piece of burning wood into a test tube filled with gas, and which now bursts into flame. The great value of oxygen as a life saver, is illustrated by the way in which an apparatus filled with the gas is carried like a knapsack on the back, with a breathing attachment so that the wearer can safely go anywhere, where otherwise breathing would be impossible. The rescuing of miners in a mine in which there has been a fire-damp explosion, or the working beneath in deep waters in now readily and thoroughly understood by the beholder. The brilliant effects of this all important gas are shown when a piece of burning coal becomes intensely bright and sparkling. A piece of steel spring, when brought to a white heat and placed in oxygen, burns more brilliant and sparkling.

The combined uses of oxygen and acetylene are explained by means of the oxy-acetylene pipes. The great strength of oxygen is found when a jet of the gas is projected on red burning steel upon which it leaves a white mark or line. A block of steel over two feet thick, cannot resist its penetrating powers when a steady stream of this gas is poured upon it, and which it finally cuts in two parts. As a primary lesson in the science room this film will prove invaluable as it lays the foundation of that sort of knowledge upon which higher subjects can be built.

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

Vitagraph's "A Soul in Bondage."

This release of May 15th, is one of the best pictures that has been produced by any manufacturer so far this year. It is not only a real story, well acted and properly produced, it is also one of the few that measures up to the standard of a good ethical and educational photoplay. It is the story of the penitent sinner who reaps both the whirlwind of her former vicious life and the reward of her later virtuous one; yet there is nothing overdrawn or morbid, it is true to the facts of life and American social conditions, and while the treatment is comprehensive and definite it is delicate and artistic and avoids all offensive elements, and the action itself, without any preaching whatever, points up and emphasizes the moral, "Be sure your sin will find you out," and although "the wages of sin is death," "the gift of God is eternal life." It is not a story for children, but it is an excellent story to make men and women think, and to make them think in the right way.

Pathe's "An Itinerant Wedding."

We regret deeply that we must call attention to this release, also of May 15th, but the interests of the manufacturer and the exhibitor as well as morality compel us to make a protest. The story is that of a wedding surreptitiously begun, continually interrupted, and finally completed. We have no objection to such a story and can even see a good fantastic farce comedy in it when properly handled; but when it comes to enacting the marriage service itself, which is not only revered and loved, but held holy and sacred by thousands of persons, in a travesty of this kind, it evidences something more than merely bad taste on the part of the producers who made the picture and the members of the censor board that passed it. When in addition the burlesque is emphasized by actual quotations from the marriage service so thinly veiled that the only changes made are "do you take" for "wilt thou take" and "I do" for "I will," and by using as the officiating minister a church clergyman properly dressed, who performs the regulation ceremonial acts of the service, the offense more than borders on the profane and sacrilegious. This class of picture does more harm than anything else to the business; it is responsible for a large part of the troubles of the exhibitor to-day, and for almost all of the antagonism on the part of educators and other civic, social and religious workers. It is a great pity that a company that has so often and ably demonstrated its ability to produce and stand for all that is best and highest in the picture art should have allowed such an example of the worst to be released under its trade mark.

Pathe's "The Spider That Lives in a Bubble."

On the other hand, as an example of what Pathes can do when they choose, there are no better illustrations than their release of April 10th, "God is Love," which is a photodramatization of one of Tolstoi's stories, and their forthcoming release for May 30th, "The Spider That Lives in a Bubble." This last is one of their "Nature and Science" series and portrays the life and habits of the water spider which dwells in pools of stagnant water, or in streams in which the current is sluggish and filled with reeds and water plants. Here the spider builds its nest of the air bubbles floating on the top of the water, fastens it to the reeds and grasses by the thread which it spins, catches its prey and watches over its eggs unceasingly until they are hatched. To indicate the value of this picture, it is only necessary to say that the above description is merely an abstract of the actual sub-titles or leaders, and to call attention to the fact that it belongs to the same series as those which brought forth the encomiums of the American Philosophical Society a short while ago.

Releases April 20 to 26.

Following each title are given the volume and page of the Moving Picture World where the synopsis and comment on that particular picture is to be found, the volume number before, the page number after the colon. The notes after certain of the titles are not intended as synopses, but merely as hints on the uses for which the picture is or has been found available. The following abbreviations are use in the catalog:

2r, 3r, etc.	means	two-reel, three-reel, etc.
n.s.p.	"	no synopsis published to date
n.c.p.	"	no comment published to date
sp. rev.	"	special review
mfg.	"	manufacturer's advance note
adv.	"	advertisement

Newspapers.

Animated Weekly. Universal 23. (16:512.)
Gaumont Weekly. Gaumont 23. (16:520.)
Mutual Weekly. Mutual 23. (16:630.)
Pathe's Weekly. Pathe 21. (16:412.)

Children's Stories.

Loneliness and Love. Victor 25. (n.s.p.; 16:489.) The story of the friendship for a servant of a neglected little girl, and the arousing of her parents' love.

Religion.

The Unburied Past. Essanay 22. (16:300; 487.) Illustrates the precept of the Ninth Commandment that "of the dead we must speak nothing but the good."
For Another's Sin. Thanhouser 2r 25. (16:418; 489; mfg. 382.) Illustrates the duty of self-sacrifice and St. John 15:13.
The Dragon's Breath. Rex 2r 24. (16:308; 381.) On the opium habit.
Crowd Attending Gods in Temple, Tokyo, Japan. Vitagraph 23. (n.s. or c.p.)

Sociology.

An American in the Making. Thanhouser 22. (16:418; 489; sp. mfg. 814.) See note under Applied Science.
Nathan Hale. Kinemacolor. (16:420; 381.)
Gala Day Parade, Yokohama, Japan. Vitagraph 21. (16:302; 487.)
How Chief Te Bonga Won His Bride. Melies 24. (16:304; 595.) A Maori folk tale.

Science.

Fire. Eclair 20. (16:514; 381; sp. rev. 16:36.)
Electrical Phenomena. Mutual educational 24. (16:312; n.c.p.)
A Trip to the Waitoma Caves of New Zealand. Melies 24. (16:304; 595.)
Water Babies. Kinemacolor. (16:420; 381.) Animals in the water.
Our Feathered Friends. Pathe 25. (16:304; 595.)

Applied Science.

Japan, the Industrious. Kalem 25. (16:304; n.c.p.)
The Pottery Industry. Imp 26. (n.s. or c.p.)
An American in the Making. Thanhouser 22. (16:418; 489; sp. mfg. 814.) The operations of the Gary steel plant, and made in co-operation with the National Association of Manufacturers.

Fine Arts.

Winter Sports at Bodele, Austria. Kinemacolor. (16:304; 487.)

Literature.

A Splendid Scapegrace. Edison 26. (16:300; 596.) Based on O. Henry's "A Blackjack Bargainer."
Mathilde. Eclair 2r 23. (16:514; n.c.p.) Photodramatization of Eugene Sue's "Mathilde."

History.

For American Revolution see "Nathan Hale" under Sociology.

Archeology.

Ancient Greece. Pathe 22. (16:304; 487.)

Geography.

The Bernese Oberland, Switzerland. Kinemacolor. (16:420; 381.)
A Trip to the Waitoma Caves of New Zealand. Melies 24. (16:304; 595.)
A Trip on the Seine, France. Pathe 25. (16:304; 595.)
For Bodele, Austria, see under Fine Arts.
Views in Liege, Belgium. Cines 26. (16:408; n.c.p.)
Canton, China. Selig 21. (16:298; 487.)
For Japan see under Religion, Sociology and Applied Science.
The City of Mexico. Essanay 24. (16:300; 595.)
For Indiana see under Applied Science.
For New Zealand see under Sociology and Science.

Biography.

Hale, Nathan. See under Sociology.

Memorial Day Releases.

The following comedies and dramas to be released this year as Memorial Day subjects came to us too late for insertion in the list last week, and the three Lincoln stories were overlooked.

Comedies and Dramas.

The Reward of Service. Lubin 26. (16:832.)
The Wordless Message. Selig 28. (16:836.)
The Only Veteran in Town. Vitagraph 29. (16:834.)
The Honor of a Soldier. Edison 30. (16:840.)

Lincolniana.

When Lincoln Paid. Kay-Bee 2r 31Ja1913. (15:398; 365.)
Lincoln for the Defense. Pilot 13Mr1913. (15:1138; 1221.)
When Lincoln Was President. Pilot 27Mr1913. (15:1366.)

Music for the Picture

BY CLARENCE E. SINN

A VERY important adjunct to the orchestra—especially the moving picture orchestra—and one which is growing in favor every day is to be found in the musical bells, chimes, marimbaphones and instruments of like character, as well as xylophones and orchestra steel bells. To J. C. Deagan more than any other one man is due this growing popularity of these instruments. Mr. Deagan has done two very important things toward this end; first, he has evolved a very superior bell. Second, by means of his clever electric appliances any ordinary pianist or drummer can play them. Also, being of so simple construction, a boy of average intelligence can install them. Of course, he has long made a feature of bells and xylophones, etc., for artists' use, but undoubtedly the impetus given to the demand for these instruments in late years is due principally to J. C. Deagan's electric inventions which make their playing an easy matter. It takes long practice to acquire the even "roll" necessary in playing the xylophone or steel bells; it takes none to manipulate a Deagan key-board and get the same result.

A favorite manner of installing the bells is to string them around the auditorium high above the heads of the audience. Some years ago as perhaps you remember, when any one of the bells thus installed got out of order, you had to place a ladder under the bell in question and climb up to fix it. Mr. Deagan has eliminated all this. By his "no contact" mechanism he has reduced their chances of getting out of order to a minimum; and if they should need regulating (which is seldom) it can be done by the performer without leaving his seat. They can be played loud or soft at will; single stroke or roll as desired. A shut-off key is provided; drummers will appreciate this feature who remember the discordant jangle resulting from accidentally touching the key-board when reaching over for some "trap."

I visited the factory of J. C. Deagan the other day and was much impressed by what I saw there. He occupies three floors of the pretentious Deagan Building in Chicago—25,000 feet of space on each floor—75,000 feet of floor space in all, in addition to the out buildings, dry-rooms, etc. Every thing but the wood and metal is made in the factory. The wood (for xylophones) is cut especially for J. C. Deagan in Australia; the metal for bells, chimes, etc., is made to order by a special process. These raw materials are received at the Deagan factory and are cut, shaped, polished, tuned, plated and a lot of other things by expert artisans to become the things of beauty which you finally see and hear in the exhibiting department. There were orchestra bells to be played by hand and by the electric key-board. Other electric bells in such profusion that space forbids naming them. Electric cathedral chimes; these are the same shape as the usual chimes; long tubes of a beautiful tonal quality with a hammer fixed to strike in exactly the right place and operated from a key-board. The chimes may be placed in the orchestra, lobby or any part of the house. (The same is true of all the J. C. Deagan electrical instruments.)

An electrical marimbaphone was shown. It is impossible to convey a definite idea of this instrument. Though made of steel bars with resonators and is the same shape as a xylophone, its tone especially on the low and medium notes is something like that of an organ. The illusion was more pronounced when heard at a little distance. Mr. Deagan describes its tone quality as "like that of musical glasses," but he is too modest; the tone is bigger and fuller than any musical glasses I ever heard. I saw a large xylophone which is played from an electric key-board also. The hammers are of the regular type—hard wood heads and rattan handles, thus insuring the correct tone—and any piano player can play a xylophone solo upon it that would be the envy of an expert xylophonist. This can be hung in the lobby of your theater if desired. I haven't got room here to tell all the interesting things I saw, but the J. C. Deagan catalogues may be had for the asking and they will tell you more things than I can and tell them better. We visited the plating-room, where each article to be plated receives at least three coats; some of them more. They are just completing a new instrument called the "Nabimba." This will probably be on the market by the time you read this article, otherwise I would be chary of mentioning it at all. It looked like a xylophone—bars of wood with resonators suspended beneath. When struck with the hammer two tones were produced, one the regular xylophone tone, the other a sustained reedy tone something like the low notes of a clarinet. Impulsively I looked to see where "the wind came from" to make such an effect. Of course, I couldn't find anything of that sort, but it had me guessing and I said so. "You keep right on guessing," said J. C., "and come away before you see too much. I only wanted you to hear it, not examine it." That's all I can say about it, only that it is a wonder. And I am still guessing.

* * *

From the "Crown Theater," Hartford, Conn.: "I am enclosing my musical program to Kalem's 'The Cheyenne Massacre.' Though they had a special piano score for this picture, I did not use it, as I would have had to make an orchestration. My orchestra consists of five men in the winter months and four in the summer. At present I am using violin, cello and flute, which can't be beat for playing pictures and for good music. People want good music and not noise. I have a large library of nearly all the standard overtures, selections, waltzes, etc., and keep a record of all I play, so my audience don't hear the same music all the time. I change programs three times a week; every number is changed and not played for months again, except when some number is repeated by request. I have trained my men so they have all the cue-music at their finger tips—the whole orchestra—so it is as easy for me to play a picture with them at it is alone on the piano. Every leader should have his men learn all the National airs, a galop, a march, a waltz and dramatic music, so they can play it the moment he wants it. In that way a picture can be played at sight, then at the end of that picture he can arrange a program for it. The following picture went pretty good the first time and fine the second, so I had the whole program made up of pretty good music."

"THE CHEYENNE MASSACRE" (Kalem).

Part First.

1. "Brides and Butterflies Waltz." Play introduction while title is on; as the first scene appears (dancing) segue to the waltz. Until title: "Next Morning, Chief Swift, etc."
2. "Indian Summer Intermezzo" until title: "That Night."
3. "Garden of Dreams Serenade" until Indians are seen.
4. "Tom-Tom Intermezzo" until fight starts.
5. Agitato until boy is seen standing alone near ruins.
6. "Alpine Rose—a Flower Song" until scene exterior of post appears; watch for bugle call, then segue:
7. "The Twelfth Regiment March" until end of reel.

Part Second.

1. Introduction of "Danube Waves" waltz until title is on.
2. Agitato until title: "Vengeance of the Red Men."
3. "Big Chief Battle Axe" (Indian Noveltv) until title: Lieutenant Ellis Volunteers, etc."
4. "Venetian Water Waltz" until Indians are seen.
5. Agitato until man with shawl meets Indian girl, then:
6. Chorus of "Silver Bell" or "Red Wing" until he jumps on horse.
7. "Petersburgh Sleighride Galop" until title: "The Attack of Fort Bryson."
8. Agitato until bugler blows bugle.
9. Bugle call, Siegel march, "Weinblut Wein" until soldiers are seen on hill with American flag.
10. "Red, White and Blue" until fight starts, then:
11. Agitato until title: "After the Battle."
12. "Boy Scout March." Lieutenant puts his arms around the girl.
13. "Star Spangle Banner."

Read this over a couple of times and arrange your music in this order. You don't have to use the same waltzes or marches. Play any you have and you will find this program O. K. Let me hear from those who use it. Yours,

R. J. Bessette, Musical Director "Crown Theater,"
Hartford, Conn.

I am afraid I have not got your name correctly, Brother B., as you did not write it distinctly. However, your method of playing to the pictures with an orchestra is correct all right. The only way to get results is to have a lot of music "at your finger tips"—as you say: "every man in the orchestra." This applies particularly to the dramatic music, as it enables all to watch the picture. Will be glad to hear from you again.

* * *

"WAMBA: A CHILD OF THE JUNGLE" (Selig).

Part One.

1. "Daisies" (Bendix; pub. by Witmark). First part only until title: "Dr. Rice of the Settlement." Then second movement through two scenes.
2. "Mystic Shrine" (Earl Cameron; pub. by Carl Fischer). Until Wamba arrives at Dr. Rice's home.
3. "Idle Thoughts" (Harry Von Tilzer). Until after title: "Wamba's Baby Dies." Continue No. 3 until Doctor breaks the news to Wamba; then:
4. Plaintive until end of scene.
5. Agitato p. and f. until Doctor R. orders Pete away.
6. Short sentimental until end of scene.
7. "Flight of the Birds" (or any pretty caprice or novelette) until end of Part One.

Part Two.

1. Agitato; through first scene. Then subdue for second scene or short neutral. At end of second scene:
2. Long agitato p. and f. for flight and pursuit by lions; continue until child climbs up the river bank.
3. Short Intermezzo ("In Cupid's Garden"—pub. by T. B. Harms), until Dr. Rice and wife enter house.
4. Agitato until child seen crossing glade.
5. "Mozembique" (Oriental intermezzo by Gruenwall; pub. by O. Ditson), until lion comes to child's hiding place in log.
6. Agitato until Dr. Rice and party leaves Pete's shack.
7. "Amina" (Paul Lincke; pub. by Stern), until end of picture.

* * *

A FIGHTING CHANCE (Vitagraph).

1. Novelette until girl is seen at piano.
2. "That's How I Love You" (follow pianist in picture).
3. At change, back to No. 1 until: "Not Knowing Wynne Is Married."
4. Waltz until they enter restaurant.
5. "If You Talk In Your Sleep, Don't Mention My Name." When at piano.
6. "That's How I Love You" (short), then:
7. Waltz lento until: "The Firm Sends Wynne on a Four Months' Tour."
8. "Pearls" (Moret) until: "A Stranger to the Wife, etc."
9. Waltz lento until: "Preparations to Leave for the City."
10. "Dimples" (Bratton) until: "Learning the Charm of Grace."
11. Waltz (for dancing) until change of scene.
12. Restaurant scene. Popular cabaret music, "Home From His Trip."
13. Waltz (Neutral) until: "The Appointment."
14. "You're a Great Big Blue-Eyed Baby" until he sees his wife in box.
15. "If You Talk In Your Sleep, etc.," very softly, crescendo at change of scene. When he meets wife.
16. Sentimental until she plays piano; then:
17. "That's How I Love You," until end, dying away with picture.

Conditions in New Zealand

The cinematograph business in New Zealand is in a fairly prosperous condition, but its progress is being somewhat retarded by the combined influences of overcrowding and film combines. The film distribution is now controlled practically by Jno. Fuller & Sons and the Haywards. There is a small amount coming in from outside sources, but this will probably soon cease in favor of the larger control. The great majority of films shown here, in Wellington, is licensed stuff (first run), with occasional foreign feature films, generally of the type which is not particularly suited to our own special views or tastes. There being no censorship in force here, some managers often sail very close to the wind in relation to questionable film, but, for the most part, the programs put on are clean and free from suggestiveness, which speaks well for the wholesome management shown by the different picture theaters. These places are generally well conducted, well ventilated and comfortable, though heating arrangements for the winter months are mostly absent.

The indirect lighting system, which should be everywhere compulsory, is very little availed of so far.

Projection is fair. There are no restrictions placed upon the amount of current used for projection purposes, so there should be no excuse in this respect. The current used is D. C., 500 volts, from the tramway power supply converted to the required amperage through motor generator sets. Current is charged for at the following rates:

Power, 4d. per unit, net; lighting, 5d. per unit, net. Of course, these prices apply to Wellington only, other places varying according to local conditions.

In comparison with America our screens must be generally much larger, our projection current varying from 45 to 75 amperes, mostly about the higher figure. There are no regulations relating to the fitting out of operating rooms, some of which are highly dangerous and far from being in any way fireproof. Again, an operator may obtain a position without having passed any test or examination. More by good fortune than good management there have been, so far, no serious accidents resulting from the burning of film. The following projectors find favor: Powers, Gaumont, Pathe, and Imperator.

In Wellington, the capital city of New Zealand, with a city population of about 70,000, there are five picture theaters, three of which are continuous shows, running from 11 a. m. to 11 p. m. Admissions: Continuous, 3d. and 6d., while some have a row of reserved seats at 1/-. The evening shows, running from 8 to 10:15 p. m., charge 6d., 1/-, and 1/6, reserving 6d. extra.

In the larger theaters there is usually a 10-piece orchestra, the continuous shows varying from 3 to 6 pieces for the evening sessions, with a piano or pianola in the daytime. The music is, and has always been, of a high standard, though no special attempt is made to play to the pictures. Sound effects have been deservedly dropped some time back.

Advertising is restricted entirely to the newspapers, lobby displays and posters on the boardings. Newspaper rates are about 5/- per inch, single column, and 15/- per inch, double. Little or no originality is sought after in the advertisements, which contain simply the name of the theater, prices of admission and names of films. No attempt is made by those interested in the business to try and elevate the entertainment to a higher educational level.

Most managers, looking ruefully upon the smallness of box office receipts, would do well to subscribe to your paper and study closely the page "Advertising for Exhibitors" each week. None of the local picture theaters are doing capacity business, for the simple season that they stick to the one routine and show no originality whatever either in that or outside it. The managers seem persistently dull of vision that they see nothing of the vast possibilities behind this great industry or, seeing them, are careless of any desire to move from the one groove.

The shows all advertising in the newspapers, there is, unfortunately, no criticism of films possible and good, honest criticism is, in my opinion, one of the first essentials to effecting a higher degree of perfection in the business. Our papers would do well to follow the somewhat belated lead of the American press and devote regularly some space to the reviewing of films and other matters of interest.

There seems to be little demand for scenic or educational film, the taste being for good drama and clean comedy. The cinematograph has, as yet, made no appearance in the schools, the chief drawbacks being the expense of running and the impossibility of obtaining a regular supply of suitable pictures. Its introduction to the schools, however, is merely a matter of time.

We will shortly have the good fortune of seeing Pathe's "Les Miserables" and the Cines Company's masterpiece, "Quo Vadis?"

Several of the films now coming to hand from London bear the leader of the British Board of Film Censors.

Having doubtless encroached too much already upon your space, I will continue my notes in my next letter.

E. MILES SAMUEL.

A heated controversy is being waged in Nottingham, Eng. Rev. H. G. Dockerell, a New York gentleman who has recently taken over the pastorate of the Tabernacle, has let out his church on weekdays to a picture show syndicate. His congregation is up in arms against the action, but Mr. Dockerell has announced his intention of continuing until the debts on the building have been cleared.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

We Are Not "August."

HERE'S an experience letter from Ernest E. Sprague, of the Crystal Theater, Goodland, Kansas. Before we give up the floor to him we want to deny that "august presence" thing. The nearest we come to august is that our birthday falls on the last day of that month, but we don't put any frills on and anyone is welcome to come to our office except book agents and peddlers. Don't be afraid to come in. Now for Mr. Sprague, who writes:

> Ever since my advent into the moving picture game, seven months ago, I have had a hankering to write you, but always felt a certain shyness in approaching your august editorial presence and classing myself with the clever and experienced exhibitors who contribute to your department.
>
> I have received so many valuable hints from your advice, however, that I am sending you some of my advertising for your criticism.
>
> I bought my theater from an "old showman" type of exhibitor whose parting warning was not to spend any money trying to get the patronage of the better class of people because they would not go to a picture show. Judging from the class of pictures he used and his manner of conducting the theater, I did not blame the "better class" of people in the least.
>
> My theater is located in a town of 2,500 inhabitants, with no advertising medium except a weekly newspaper, and, by putting on a special feature every week I soon built up a good Friday and Saturday business, but the other nights in the week were very poor. As two-thirds of the population of the town is railroad people, I hit upon the idea of giving them a railroad picture Wednesday night of each week, when possible, designating this evening "Railroad Night." The plan was a success from the start, and in two weeks' time Wednesday night was the biggest night of the week, and my house, with a seating capacity of four hundred, was jammed to the doors. I also advertised Monday night as "Educational Evening," and provided one or two reels of scientific, educational, scenic, or travel pictures which have increased my attendance seventy-five per cent. and has made regular patrons of the very best people in the town. I sometimes substitute a religious picture for the educationals and they always fill the house. When a railroad picture is not available I put on a concert or amateur night, made up entirely of local talent; nearly every one participating in these events are choir singers from the churches, so that I have learned that the better class of people *will* attend a picture show.
>
> I suppose most of these stunts are ancient history to you except, possibly, the "Railroad Night," and it may have been used somewhere else for all I know. For the manager in a railroad town up to fifteen thousand it will outdraw any three-reel feature if properly advertised.
>
> I am just one of the "little fellows" in a small country town and realize that none of these ideas would be of use to the manager in the cities, but thought some of the other little fellows might find the germ of an idea in them. The dodgers I enclose you are hung up twice a week in every place of business and I make a house to house distribution of them and give one of them personally to some one in each home in town; I know they pull because I can fill my house any night I choose by advertising something special.
>
> Just a word about service. I see the statement so often that the exhibitor is allowed no choice in selecting his programs. If every exhibitor dealt with an exchange manager like Mr. Drum, of the Denver branch of the General Film Company, there would be no cause for complaint. He has allowed me to select all my railroad and educational pictures and I have even selected my entire program for a week, including the feature.

Now we know why Kalem has made so many railroad pictures; they knew Mr. Sprague could use them.

Any appeal along local lines is a good one. Some day we'll see special programs of farm pictures and special night for trades. That would not be such a poor idea for an anniversary week; Monday night, shop night; Tuesday, factory night; Wednesday, railroad night; Thursday, housekeeper's night; Friday, athlete's night, and any old thing for Saturday.

The Posters.

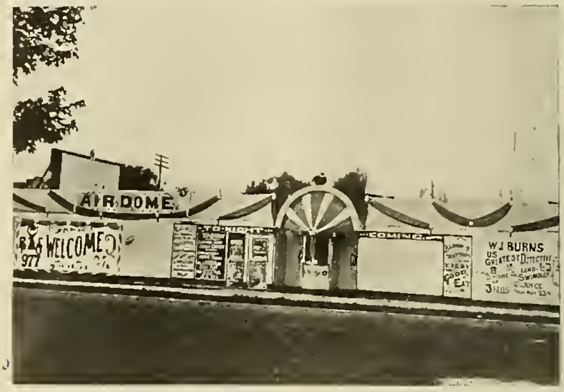
Mr. Sprague's posters are pretty much alike, the majority of them giving the Monday and Tuesday and Wednesday bills with perhaps the Thursday and Friday feature. No straining is made for effect and there is no artistic lying, just a plain, straightforward announcement, interestingly phrased but not so extravagant that the picture will not make good for what is said. We think that Mr. Sprague builds a loyal clientele and holds their loyalty through their confidence. That much is apparent when he says he can pull them in with a special bill. They have come to know that a special bill means a special show. In a town of 2,500 persons you must use the same audience over and over again and it doesn't pay to abuse their confidence. Mr. Sprague holds his people because he plays fair and he got them in because he went after them in the right way.

Why the Songs.

The Savoy Theater, New Orleans, issues an eight-page program with a misspelled word in the advertisements. Merely the titles and brands are listed and the rest of the space allowed the house is used up in advertising the musical program, one house being advertised each day. We think the advertisement of the film should be worth more to the theater than gratuitous advertising of some one else's business. There are twenty-seven lines of announcement and thirty-three lines for the publishers. A couple of lines of comment on each reel would mean more to the house than the fact that Joe Stern's songs are sung or played on Monday, and Daly's songs on Tuesday. The Savoy program is a wasted opportunity.

Plenty of Poster Space.

George C. Cacum, of the Airdome, Clarksdale, Miss., sends two photographs of his new airdome which seats 1,100 persons. We regret that the better of the two pictures is not sharp enough for reproduction as the bare spaces in the cut shown are filled up, mostly with pictorial paper.



There are 86 feet of fence available for poster use, so we cannot blame Mr. Cacum for renting some of the space to local merchants, but we think that the space nearest the entrance should be held for the house to the extent of the width of six sheets on each side.

We do not like those "Tonight" and "Coming" boards because they waste paper unless it is merely tacked up, and if it is tacked up it is liable to get torn and mussed. A better scheme would be to have the poster space so arranged that separate three-sheet boards can be fitted under the signs. If you have three coming features run one on each of the boards. The day the feature shows, take last night's boards out of the "Tonight" space and move the feature over. In that way the same three sheet can be made to serve for coming and tonight and can be taken in overnight, if desired.

Mr. Cacum writes that he provides for both blacks and whites, which is necessary in a town where the colored population outnumbers the whites four to one. Garden benches are provided for the whites and the negroes sit on bleachers, though we don't think they will bleach much.

Four reels of Licensed films and a seven-piece orchestra are the attraction except on Friday, when two features and two regular reels are run.

To Be Expected.

Frank Montgomery did not disappoint us in doing some unusually brilliant advertising work for "From the Manger to the Cross" and equally we looked for an unusual production from the Lyric, Minneapolis, where Mr. Rothapfel made the production. We object to his being called "the Belasco of Motion Pictures," for his work is too original to be termed the copy of another. The Lyric had the remarkable production three days the latter part of April, and Manager Rothapfel made special productions at two afternoon and three evening performances with the pipe organ, concert orchestra and choir, and three other presentations with the pipe organ alone in the quiet hours at noon, at a quarter past one and at six fifteen. All of the advertising carried the hours of commencement and stated when the organ alone would be employed. When the full production was shown the doors were closed and no one admitted until the next performance.

It seems to us that this plan should be followed everywhere. Do not spoil the most remarkable picture yet produced by letting the late comers utterly ruin the religious atmosphere created by trampling over those already seated. It is not probable that even New York will see a production such as the patrons of the Saxe Brothers' house had unless Mr. Rothapfel is brought to town, but you can do as well as you can with it as your means permit.

The advertising was in keeping with the dignity of the occasion. There was no display, just the dignified announcement of the hours of performance and a few words about the film itself. The wording of the warning is given for the possible use of others who may wish to bar the doors.

> During the presentation immediately upon commencing the performance, the doors will be closed and no one will be allowed to enter until the following performance. This is imperative to the success of the presentation and it is hoped that our patrons will assist us in this effort.

It may cost you a couple of dollars on the turnaway, but it will come back to you and more in the long run. Paste this up somewhere until the film does reach you.

No Nice Way.

A Denver fan writes in a protest against the advertising reel and states that a first-class Denver house ran a three-reel "special" advertising a furniture company and telling where the furniture might be seen. He adds: "They ran this on the same day that they ran 'The Black Conspiracy,' and this forced many of us to see the former when we only wanted to see the latter."

To run three thousand feet of advertising picture is an outrage on the good nature of any audience, and no matter how attractive the stuff may be, the use of the film will be resented. No intelligent exhibitor will consider the momentary profit sufficient to offset the damage done the house's permanent clientele, and the manager who indulges in such short-sighted money-making schemes hurts not only himself but the entire business. The moment the advertising reel invades the business to any extent, that moment will mark the commencement of the downfall of the photoplay, for presently the picture lover will be afraid to enter the theaters not knowing whether or not he will be forced to sit through an hour of advertising for the sake of the picture he wants.

Here is a matter that the Exhibitors' League should take up promptly. Advertising slides are bad enough, but the advertising reel is an imposition and a swindle.

The writer of this letter also comments on the use of a reel of "Camille," "the play that Sarah Bernhart made famous," only the name of the play and player being sufficiently prominent to be noticed though it was not the Bernhart "Camille."

Such stuff will automatically put the manager out of business, but the trouble is that such actions do not alone affect the house giving the offense, but the entire photoplay business of the town.

Something Different.

Mr. Blanchard offers something different in advertising for "The Battle of Bloody Ford," at the People's Theater, Sunbury, Pa. He uses the middle column of a three-column space with the Kalem trade mark in the center. Above is the title in eighteen and twenty-four point and below these "reading" notices:

> THE BATTLE OF BLOODY FORD is of the best, ay, the very best, not as so many of the Moving Picture Battles are, merely a large amount of men, horses and gun powder. This Battle takes the troops participating, into the woods and over the mountains, and the effect upon the spectator is in the best sense of the word, thrilling.
>
> ===
>
> MISS MARION COOPER, who is still in her teens, is a splendid athlete, a good runner, a graceful and skilled rider, and a perfect swimmer, and gives most delightful exhibitions of her accomplishments in this great WAR DRAMA to-night.

That tells just as much as a wild display and attracts more attention because it is unusual.

Coming Up.

The last Cameraphone Bulletin came in with six issues instead of five, the Oakland Theater using the service. We do not know whether the Oakland is a Cameraphone house or not, but the Cameraphone service fits it equally well and gives a better program than they could afford as an independent venture. We are glad to see the Bulletin growing.

A recent contest was, "Why I Like Pathe's Weekly," answered by the children. This naturally means that the elders were interested in the efforts of the children and so the weekly feature was advertised all the way around. That's the idea of giving contests for children. They take it into the home and tell the whole family and the neighbors as well.

One paragraph in the East End Bulletin opens a subject that is worthy of discussion. Here it is:

> Recently we have been advertising and showing a number of two or three-reel feature pictures. But, during the rush hours of the early evening, we have been compelled to cut these off and substitute several new one-reel pictures, in order to take care of the crowds. During the afternoon and later in the evening we follow the advertised program. Our plan has been the cause of our receiving several letters of complaint. We reproduce one which shows that one patron is much displeased. It is absolutely impossible for us to run features of two and three-reel lengths during the busy hour. Try and come in the afternoon and see a BIG show. May 7, 1913.
>
> Does the Cameraphone management think it is conductive of good business to advertise a program as enclosed, and after attracting a fair sized crowd, to show pictures of an inferior quality? I have attended the Cameraphone Theater (East End) since it opened—but never again. Three times lately I have been "stung" after going there—and fortunately there are other "Movies" in East Liberty.
>
> Don't you think it would pay to show what you advertise?
> "A Movie Fan."

It is our own belief that if you leave out the advertised feature "to take care of the crowd," there will be no crowd to take care of after a time. It would be better to announce the hours at which the feature will be shown and explain when it will not be shown. The man who pays ten cents at seven o'clock should be entitled to precisely what is given the man who comes at two or three o'clock in the afternoon. If it is impossible to run a feature at certain hours, that fact—and not the feature—should be advertised.

A Stinger.

Bert S. Johnson, of the Elite Theater, Weeping Water, Neb., sends a folder that reads:

IMPORTANT!
Everyone should read this pamphlet.
Reasons why you should not attend the
ELITE
Photoplays.

It is folded as a four-page leaflet but the other three pages are blank. It is an adaptation of an old idea, but it was well applied to local conditions. We are giving his letter considerable space because it shows that the man who hustles and gives a clean show can win out almost anywhere. He writes:

> I have never sent in any ideas to this department but have gleaned a good many from these pages. Am in a town of 1,200 and a church town at that. When I opened the theater here fourteen months ago it was freely prophesied I wouldn't stay two weeks, as the people would not patronize a picture show. One of the first things I did after opening was to have a number of pamphlets printed and circulated (sample enclosed). These folders gave the impression at first glance that some one was out with a hammer. It made a hit and set people to thinking, I guess. It wasn't long until Sunday school teachers were giving theater parties to their pupils. I freely advertised that I intended to exhibit only clean, moral pictures. And while some have slipped by that I didn't approve of, I have refused to run some of both Licensed and Independent makes. The Congregational minister, during a sermon against dancing and theater going announced in the pulpit that he had no objections to his congregation attending "Mr. Johnson's picture show as he had a good, clean show." Stick to the clean stuff, boys, it pays better in the long run and you will have the satisfaction of knowing you are helping a good cause.
>
> The junior class of the high school were to give a class play in the opera house. The night before the play they had a misunderstanding with the manager and decided to have it in the schoolhouse. As they had sold 300 tickets they had to give the play two nights to accommodate the crowd. With a stamping outfit I have I made the following notice and put it up in the post office:
>
> NOTICE.
>
> The JUNIOR CLASS PLAY will be held at the HIGH SCHOOL to-night and Thursday, as there are more tickets sold than the room will accommodate. Those who cannot gain admittance will find a good program at the ELITE, as usual.
>
> In spite of the fact that 300 tickets had been sold, we had a better house than we did the Wednesday before with other conditions the same. I agree with you that the small-town manager has to hustle and advertise to get the business. Don't over-advertise a feature. Work off the surplus steam in advertising the house. Above all, don't put on anything extra to buck a school entertainment or anything of that sort.
>
> The tornado Easter Sunday almost wiped out the small town of Berlin, ten miles from here. I drove down with the local photographer and we took some views and made a dozen slides. Had them on exhibition the second night after the storm, would have had them Monday night but the roads were too muddy for a car and we had to drive.
>
> I don't expect to see this in print, but I will feel better for having offered my mite. If "Advertising for Exhibitors" was edited as a separate magazine I would pay my $3.00 a year for it rather than go without.

How It Works.

With this, the ticket and three pieces of advertising matter. One of these is a plea to the reader to make use of the parcels post. We don't know who wrote this stuff, but if he keeps on staying in Lamar it will be because he's in jail. He can get a job in some advertising agency. It is all covered in an envelope which says:

> Will you please open this letter and read out earnest and hearty invitation to be our guests at the pretty little Lyric Theater next Saturday afternoon. We enclose complimentary ticket.

Mr. Pinch writes:

> The wife and I just dropped in here to fill a Lyceum date and bought the Lyric. In sixteen months my four predecessors kissed hundreds of dollars good bye and it was costing the boys we bought it from about $60 to $80 a month to keep open. We got it at a small price and then changed the service from junk to good Mutual service and soon had the other houses calling for help. They turned to vaudeville and that made some trouble for us. This is a town of about 3,000 people and my matinees ran from $2.80 to $4. I tried the farmer ticket scheme on contract with the stores, the contracts running to August first. I charge them seventy-five cents a week or three dollars a month. I had eight the first week, now have twelve and expect more. As it also helps the cash business I look on it as velvet. I have a fine little house and am letting the other fellows do the crying.

Photo Wanted.

Will the Crystal Theater, Texarkana, Texas, please send us another postcard of the front posted for From the Manager to the Cross, and send it in such a shape that it will come uncreased. We would like to use the picture of this display, but it came in badly creased. A photomailer should be used.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

A Fifteen Dollar Pull.

WE are rather surprised to see Henry Albert Phillips, for whose book, "The Plot of the Short Story" we have great regard, embark on a correspondence school scheme with a booklet that is as lurid and as misleading as the advertising of the older schools. One statement for example says:

> This is the sort of thing I learned. That one popular company which may be holding a script of yours today—possibly will have it next year—is behind in its reading just 5000 scripts! Yet if your name and work were numbered among a certain few it would receive consideration the day of its receipt, and mind you, not merely a reading, but an eager consideration with more than half a desire to buy.

We would like to know where Mr. Phillips obtained this interesting information. We thought we knew a lot about studios, but we never heard of one that ran behind to the extent of holding 5000 scripts. All of this, of course, leads to his last proposition that:

> My affiliations mean a steady market for my student's productions. I mean to make "discoveries" both among my students and their photoplays. Already with this in mind I have made arrangements that will bring meritorious scripts and promising students in direct touch with the powers that be.

And all of this is offered for only fifteen dollars. In view of Mr. Phillips affiliation with the Motion Picture Story Magazine, we would not be surprised to learn that the "powers that be," in this case, was the Clearing House, conducted by that magazine, but whether the clearing house or not, we fail to see how Mr. Phillips can deliver the goods promised in the following paragraph:

> This means that I shall have on my desk a weekly report of the particular needs of good paying producing companies and shall daily receive inquiries for special needs that arise in every studio for certain types of photoplays.

This statement seems to be no more correct than the other statement that "More than twenty-five new photoplays are put on every day." We are open to conviction but the Licensed end releases six or seven each day, while the Independent releases seldom exceed six a day and sometimes run but four. This at best gives thirteen releases and perhaps fifteen titles. Mr. Phillips is too optimistic, but what can be expected of a man who declares that he is confident to state from his personal knowledge that scarcely a hundred authors are doing their work in the right way and adds: "There is room for ten thousand, yes, and more."

Ten thousand writers, twenty-five scripts a day! Does the line form on the right or left? Take your turn, please, and no crowding.

We have a high regard for Mr. Phillips as a plot analyst, but as a photoplay teacher we think he claims far too much in offering a personal pull for fifteen dollars.

We Will Try and Explain.

A brutally frank person down in Texas wants to know what we think of a couple of our stories. He states that he has had stories returned by companies with the statement that the plot was too slight or that it lacked comedy. He says they were written "as tersely as was wise." He adds: "The author has about four pages on which to write the action of a thirty-five scene scenario and to hit even the high points he has a lot of figuring to do and cannot possibly include all of the details of comedy." Then comes the cruel blow. He says:

> I might mention one or two of your own stories to show you that I am partly right, at least. I do not mean to discredit your ability when I call your attention to your "Sunshine Sue" and "Collecting the Bill," but to ask you if you really believe that there is much of a plot in either of them. These two stories could have been almost turned into almost a tragedy and without the slightest trace of comedy if the director had have wanted to produce it that way, or if the company had not have been capable of handling comedies. Do you think that I am right?

The correspondent mentions two stories that have been pleasantly commented upon by the critics and which seem to have made a laughing hit. Neither story had much plot. "Sunshine Sue" was the story of a grouchy office ——— that began to smile when Sue came into the place. "Collecting the Bill" was the story of a girl typist who collected an account from a grouch through feminine wiles when masculine force had failed to accomplish the purpose. We are willing to admit that the stories lacked strong plots, indeed "Sunshine Sue" can boast of little or not plot, but we'll be banged if we will admit that either story would have made a good tragedy without alteration.

It is not possible to put a finger on any specific line in the long letter that distinctly asks how it was we came to sell such stuff when his own superior product doesn't sell. but the whole tenor of the letter is one of inquiry and we are going to answer the unasked question.

In the first place we did not even write four pages of script for either of these stories. We have not the carbons at hand and cannot give exact lengths, but it is seldom indeed that we turn the third page on a half-reel story and we did not even do any figuring to get the high points into such narrow compass. We sat down and wrote them off and mailed them and in the course of time they were made and released. We gave the director all he needed to have in the way of comedy business and let it go at that. That w did our share of the work seems to be shown by the fact that sticking to these scripts, the director, who is Arthur D. Hotaling, by the way, made successful stories.

But the reason these scripts sold is not that they were so infinitely superior to all other comedy scripts. They sold because the full story was presented in such a form that Mr. Hotaling could take the script and make it. He did not have to lay his company off for a couple of days while he wrestled with some good idea poorly displayed. All that there was to the script was right there on the paper ready to be made *from that script.*

"His Widow" seems to have been pleasantly received by the papers and the public. It was put in work the day we left Jacksonville, last winter, after a brief visit to the studio. The night before, Mr. Hotaling came into the room after we had turned in and wanted to know if the widow required real widow's weeds. We waked up sufficiently to explain that in our opinion a maiden lady, widowed on the spur of the moment, would not have crepe in the house. Then we went to sleep again. The next morning the picture was started, the outside scenes being made while the stage settings were being prepared. Had it been necessary to get the crepe, some other story would have been taken up in the wait.

That's why we can sell scripts. We offer a reasonably sufficient idea displayed in such a form that the director can make it from our script. We do not try to get a two-reel idea into a half-reel script, but we do try to make it possible for the director to put in plenty of comedy and we write two to four line scenes so tersely that the director can get the idea and work it out as his surroundings and his people best permit.

Many writers on photoplay subjects profess a fine indifference to the form in which a story is written. They argue that the idea is the thing and that the technical form is unimportant, but we have found that the good idea properly displayed is ten times as likely to sell as the splendid idea that may require a day to straighten out. That's why "Collecting the Bill" sold and our correspondent's stories didn't. We are sending out the same sort of script that an editor or director would write. We are writing stuff that sells and not the sort of stuff we think ought to sell. It is practical, complete, comprehensive and not too costly.

That's why we preach technique of form and technique of plot development. It sells scripts.

Just Think.

We are indebted to a correspondent for a clipping from the Mattoon, (Ill.) Commercial-Star which writes up a local genius who six months ago knew nothing of photoplay writing but who now writes a story a day and has put in a stenographer that she may write two or three a day. Just read this extract:

> Encouraged by her first successes, Mrs. Moore has kept a steady stream of copy on the way to various managers. They have been accepted, more than forty going to one company. Mrs. Moore has been forced to employ a stenographer because the increasing volume of work. She says she means to make Mattoon the home of "Motion Picture Script That Takes."
>
> "I am writing a play a day," Mrs. Moore said, when seen last night in the library of her home, "and now that I have aid I hope to be able to increase my output to two or three.
>
> "How did I begin writing script?" Mrs. Moore smiled, "Well I just started, that's all I am able to say. I take an idea and develop it until I have worked out a scenario. I find the work easy and enjoy it. The field is unlimited and the companies are demanding material. Persons able to furnish first class copy have the opportunity of their lives for the producers are unable to keep pace with the demand of the public for new plays."

We don't happen to have that much money, but we would like to contribute to form a syndicate to bet a million dollars that either the reporter or the gifted authoress is not holding strictly to the truth, We might venture half a million on a side bet that the article was more or less inspired by the correspondence schools. Most assuredly the statements in the paragraphs noted are as unreliable as the announcements of these schools.

Holds a Record.

Mattoon, Ill., seems to be out for the photoplay record.' A Mrs. Lulu E. Moore announces in a local paper that she has been writing and selling a story a day and has put on a stenographer so that she can write two or three a day. Another author sends in this inquiry:

> Will you please tell me why it is I bought Technique of Photo Play look it through and studyed it throughly have written 175 plays started 6 months ago some of the scripts are keep as long as 6 and 7 weeks and returned some say the ideas are excellent, but unavable to them some say they are made up in proper form but cant use them now what do you think is trouble? Please advise me who is buying Westerns. And where I Join a script circle? mabe I could learn there the trouble with scripts I am a reader of your Moving Picture World every week Thanking you in advance for ans.

In the first place the letter is so badly written and spelled as to suggest a lack of education that does not argue for the trained intellect that is necessary to the invention of original ideas and their proper transcription on paper. In the second place 175 scripts in six months is too much. Not even the trained writer can work at that speed. We thought we were doing very nicely when we wrote from three to five a week after long training, but it stands to reason that the novice cannot turn out, in presentable form, what is practically a script a day. It is better to write one good script a month and sell it than to turn out thirty that are not salable because of hasty and careless development.

Writing photoplays is not a thing to be learned overnight. It is a thing to be studied carefully and painstakingly and a copy of Technique of the Photoplay is helpful only where the student can study it understandingly.

The probabilities are that this correspondent is turning everything she can think of into a protoplay and sending them around. She is sending them out in proper form as far as the bare arrangement of the idea into scenes is concerned, but this is the smallest part of the matter. The scenes must be properly arranged to tell the story properly and forcefully, and this can be properly done only after study and deliberation. We think our inquirer would do well to abandon the work for which she seems to be so little suited, but if she does want to continue, we would advise taking the best of those 175 plays—say five of them—and working over them until they have something more than the semblance of photoplays. Ten hours work on one script at the start will do more good than an hour's work on each of ten hurriedly written scripts.

Numbering the Scenes.

Someone asked the other day why we advise numbering the scenes at the side of the sheet instead of in the center. He contended that many crack writers number the scenes in the center of the page and in Roman instead of Arabic numerals. We explained that we did it to make it easier for the director. Most directors know what XVIII is, but 18 is the more common form and more quickly grasped. The Roman numeration is all right in marking the chapters of books, but the director wants to pick up the number quickly when he is working, and if the numerals are at the left hand side in the margin he can catch them much more quickly and at the same time in Arabic he does not have to pause a moment to get the difference between XVII and XVIII. There are several ways of starting and numbering a scene, all of which are good and largely a matter of choice. We give several styles:

1. John's home—John sits smoking—Mary enters—John tries to conceal cigar—puts it in pocket—Mary Smells smoke—takes cigar from John—throws out of window.
   Leader—Unable to smoke in the house, John seeks the park.
2. Park—bench close to camera—John enters—lights cigar—smokes.

This is the scheme we follow, allowing an indentation of five spaces at the left in addition to the natural margin and keeping this clear for scene numbers, leaders and inserts. Another style gives this:

1. John's home.
   John sits smoking—Mary enters—John tries to conceal his cigar —puts in pocket—Mary smells smoke—takes cigar from John—throws out of window.
   Leader—Unable to smoke in the house, John seeks the park.
2. Park—bench close to camera.
   John enters—lights cigar—smokes.

This gives slightly more prominence to the scene, but it also adds as many lines to the script as there are scenes. Lawrence S. McCloskey uses this form.

1 John's home—John sits smoking—Mary enters—John tries to conceal the cigar—Puts in pocket—Mary smells smoke—takes cigar from John—throws from window.
  Leader—Unable to smoke in the house, John seeks the park.
2. Park—bench close to camera—John enters—lights cigar—smokes.

In Mr. McCloskey's form the scene is underlined, the underline starting from the number. Leaders and inserts start at the five indentation, the rest being indented ten spaces. We think that our own form with the scene underlined gives sufficient prominence to the scene. Any of these ways is to be preferred for clearness to.

I

John's home.

John smoking—Mary enters—he tries to conceal his cigar—puts in pocket—Mary smells smoke—takes cigar from John—throws out of window.
LEADER—Unable to smoke in the house, John seeks the park.

II

Park—bench near camera.

John enters—lights cigar—smokes.

Practically all studio writers number at the side because they know that the directors like the side numbers. Since it is no more difficult than the middle numbering, why not do it right?

Plain Silly.

We have said that you can get in touch with the photoplay editor if he likes your stuff and your letters are the right sort, but we are indebted to William Wright, of the Kalem company, for a splendid example of how not to do it. It was addressed to the manager of the Kalem company, and so went to Mr. Wright, instead of to the photoplay department. It is hand written in ink on a sheet of paper from which the business head has been cut, leaving a bob-tailed sheet which is of no regulation size. The top is ornamented with a picture of a daschund-dragon on whose curved back several tiny automobiles disport themselves. Under the letter is a sketch of a demijohn with a snake in the neck, and a comic paper Irishman, with a doggerel verse that the writer probably thought was appropriate to St. Patrick's Day. The text runs:

> I asked you once in plain French and once on my bended knuckles if you would please be so kind as to crack the ice and let me be the biggest star in de woild for the Kalem company, and you didn't even let me know if the wind was blowing west or south. If you don't add this freak you will never keep the kale in Kalem, so get busy and let me know if Easter Sunday falls on Monday or not.
>
> P. S.—What kind of tobacco does Alice Joyce chew?

The way to get next a company is to make good. It cannot be done by showing how crazy you are, nor yet through impertinence.

Like the Hornet.

Make your scripts like the hornet. Put the stinger in the tail. Do not use up your climax before you are half way through the action. Hold it back for the finish of the story where it belongs. We saw today a story that read first rate up to the last seventy-five feet and then it dropped from fast comedy into a cute little love scene that, coming after the faster action, was deadly dull. Pattern after the hornet style of script and put the stinger in the tail. Don't write a snake story and have all the trouble in the front.

The Visual Fact.

If you read in the paper that a man was killed at the corner of Main and Broad streets, it does not make one tenth the impression upon you that witnessing the fact would have done. The one you have seen, the other you have merely read about. Bear this in mind when you write your script and make your facts visual that they may impress more strongly.

Even where you have something that must be told in a leader, you will do well to emphasize that with a short scene, though the scene itself may be absolutely meaningless without the leader.

Suppose that you write that "Ten years later. Elsie has married Jim," and start right in, with this fact established, to show that Tom comes to tempt her. The audience may know that this is Tom and that she is married to Jim, but a five or ten foot scene showing Jim kissing Elsie good bye before he starts to work, will drive home the fact in the leader far better than "Ten years later. Elsie is married to Jim. Tom seeks to tempt her to elope," and the latter part of the leader will take as much film as a short scene.

Too many writers trust to the scene without leader, but the man who uses leader and then drives home the fact with a scene is getting the story over in the best possible way.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

D. F. F.—It is not a crime to ask if a certain actor is married, but it is an impertinence we do not practise to ask ages. In "Private Smith," Sergt. Ross was Edwin Carewe, and Miss Edna Payne the girl.

RUBENA.—Miss Gertrude Bambrick was Bessie in "Frappe Love." You can search us for Eureka. Not guilty, honest.

P. L. W.—Frank Dayton was Daddy Welch in "The Return of Becky."

M. M.—Yale Boss appears in "Newcombe's Necktie," released May 28. He does not appear in the Decoration Day release, which is the release of May 27. Write the advertising department of Thomas A. Edison, Inc., Orange, N. J., for photograph. We do not know about Miss Buckley. Mr. Cruze is with Thanhouser.

COPE—In "The Bred of the West," Tom was Carl von Schiller, Helen, Miss Dolly Larkin, and Jim was Joseph Holland. Crane Wilbur is a charter member of the Screen Club.

E. V. P.—Send a stamped and addressed envelope and we will give you the first address. We cannot supply the second.

W. R. B.—A curse lie upon the parcels post! You are wrong. A blue pencil is not a copying pencil. Shoot over the questions.

CORRECTION—Elmer L. Morrow, and not S. Clifford Smith, played Lane in "The Lure of the Violin," and Bob Worth in "The Struggle." The K. B. Identifier will please take notice.

J. S. N.—In "Human Kindness," Miss Pauline Bush was the girl next door and Miss Jessalyn van Trump the other one.

R. L. M.—Both Mutual and General Film, and probably Universal, exchanges have stories played in blackface, or by real negroes. If you are interested, wait for some coming Lubins. There are four or five comedies coming along played largely or entirely by negroes.

MRS.. G. V.—Your stories would not interest any film company. They do not purchase foreign costume plays, and the second would be more costly than the sketch seems to warrant. Better save your stamps. If you want to sell scripts, write what the manufacturers want, and not what you want to write. We know of no company, other than Keystone, that considers synopses alone.

E. H. O.—Miss Cassinelli has been with Essanay two or three years. We do not recall the paragraph you mention.

C. H. M.—There is only one real answer to your question. Do not write a script with six successive scenes in the same set. If you do you will not be likely to sell it. But you have not six scenes in one set. You have six scenes along different parts of the same trail. You mark these, first: 6—Trail; 7—Another part of trail; 8—Another part of trail, etc. But remember that you do not have to show every foot of the trail. A couple of trail scenes should be sufficient. One scene is one particular part. It would not include the entire trail, but only so much of the trail as the camera can take in at one time.

L. J. M.—We have no line on Pilot regarding the time they hold a script, but they are good business otherwise. Better drop them a line and ask if they ever received the script. We have been advised that the rubber stamp has been abolished. It was due to the newness of the department. You are apt to learn more from rejections than from acceptances. If your stuff barely scraped through, you would keep on writing mediocre stuff, but rejection spurs you to further and more painstaking effort. Try to make your stories more original without getting so original that they are unbelievable.

M. F. M.—There seems to be no rule as to the number of words it is permissible to use in the synopsis of a two or three part story, but you can get a three-part story into 250 words as easily as you can the one part. Remember you do not have to describe every minute detail in the synopses. It is sufficient to give a general idea of the story. If you'll keep that fact in mind, you may not even need the full 250 words, let alone more. At the same time, if you need three or four hundred words to get the story over, it would be better to use them until you learn to condense.

LOIS—There's no use making rules and then breaking them. Glad you understand. The Biograph Identifier has not located the player you want, but is trying. It could not have been Miss Handworth, who was four thousand miles from the Biograph studio this winter.

J. O'B.—We do not know of any company that will accept a half-reel Indian drama. Selig does not make Indian dramas of any sort. Send your story to some company that does make them, and it is probable that your supposed half-reel drama is a full reel.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City.

Projection Department

Edited by F. H. RICHARDSON

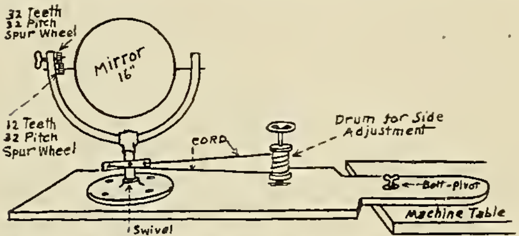
President Shay's Address.

It seems that in setting forth the letter from International President Shay, page 375, April 26th issue, brother Shay's address was not given for which several correspondents have roasted me. Apologies, brothers. The address is Charles E. Shay, Room 605, Gaiety Theater Building, 1547 Broadway, New York City.

That Sunlight Projector.

On page 276, April 19th issue, Mr. C. R. Stewart gave a partial description of his method of projecting moving pictures by means of sunlight. I asked for further information and it is at hand as follows:

> The cross bar is held in place with bolt and wing nut passing through an upright IX, 1-inch piece of brass, which is slotted part way to receive it. This brass piece has a swivel joint at the bottom where it connects with the base plate, and is worked by cords attached to a cross piece, as shown. By turning the drum, the mirror is adjusted as indicated in the sketch—that is, its support is given circular motion; while by turning the pinion gears, it is tilted either way. When I first tried it out, I had a 10 x 14 mirror, instead of a round one. This gave an oblong spot and cut the corners on the aperture. I have four adjustments, but only use two. With them, however, I can follow Mr. Sun any place unless he is gone to his southern home for the winter and gets directly back of the looking glass. I then put another mirror on upright rods on the back of the machine table, a little higher than the round mirror, and reflect the rays from that to the round glass and thence to the machine. I hope this will make everything clear. Before closing, I want to compliment you on the new handbook. It is great, as to its contents; also the bookbinder certainly knew his buisness since you do not have to look for the place you left off if you happen to lay it down.



Bolted on the back of machine table and sets out of window from pivot bolt. Center of mirror in line with reading lamp.

This, Brother Stewart, is all plain enough, but that mirror would have to be slightly concave it strikes me, since you certainly could not do anything with a flat mirror. Given a concave mirror, with an accurately, evenly ground surface, I see no reason why your scheme would not work out all right, though the machine would have to face the east or south for morning projection and the west or south for evening projection, unless you use an auxiliary mirror which would mean a considerable weakening of the light. When I say that the thing would work, I do not wish to be understood as saying it is practical for practical projection in a moving picture theater, though I do believe possibly even that might be done by means of some such apparatus as this in states like Arizona, Colorado and New Mexico, where the sunshine is practically constant every day.

Friend May Is Here Again.

Mr. J. T. May, Atchinson, Kansas, writes:

> I have perfected a motor-drive attachment for the Edison machine. It applies the power to large crank gear 19,068, Fig. 102, page 230 of the handbook. It drives directly on the gear and the belt pulley does not frame with the machine. All wearing parts are standard Edison gears, which can be bought at any exchange. I shall apply for a patent and then send a working model for your examination and approval or disapproval. Now for my customary kick: Why are nearly all licensed films badly blurred? This trouble has been noticed in nearly every film received from the Kansas City exchange during the past two weeks. We run twenty-day service and the same old complaints which were so noticeable at Oklahoma City are to be found here, too. I know the out-of-focus effect is not in the machine, since the Pathe, and one or two other films were perfect. My boss is getting red-headed about it and blames it on me. I have joined Kansas City Local 170. All the boys are first rate fellows and we have a good union.

As to the motor-drive, Brother May, while you may have an excellent device, I would think twice if I were you before going to the expense of a patent. It might pay you, but I doubt it. By the time you figure up the expense of advertising and introducing such a device; particularly if it is only adapted for use on one make of machine, I am afraid you will come out at the little end of the horn. As to the films, I have sent your letter to the General Film Company, with a suggestion that they look into the matter and see what can be done, at least as to the oil and dirt on the films of their Kansas City Exchange. I think it must be the oil that is causing the out-of-focus effect, as no other complaint of this kind have reached me lately concerning licensed films.

Edison Titles and Other Things.

Mr. M. B. Watson, Sedalia, Missouri, says:

> I see you ask for information regarding the sub-titles of Edison films making more noise than the body of the film. I have noticed this several times myself, and so has my manager. I would like also to say that the photography of some of the Essanay and Edison films is so dense that there is difficulty in getting good light through it.

I have referred this matter to the Edison Company for investigation. As to the photography, possibly you are trying to get light through these films without using light of sufficient strength. Some of the Edison and Essanay photography is rather dense, but some of it is intended to be that way and produces a highly artistic effect. You will probably notice that the whites in these films are clear, brilliant and white—just as they should be. As to your complaint concerning non-receipt of handbook, I will look into the matter immediately. The Edison Co. says same stock and perforator is used for sub-titles and body of film, therefore there ought to be no difference in their running.

Charles E. Schneider's Supply House.

Above is a picture of the showroom of Charles E. Schneider's Supply House, Springfield, Mass. Mr. Schneider requests me to say that he is the distributor for Power's Cameragraph for that section of the country. Friend Schneider began the supply business in a very small way. He saw an opening in Springfield, and, while holding down a position as operator, took up the supply business as a side line. Through careful attention to business, coupled with square dealing, he finally reached a point where the operating end of it could be dispensed with. He has now moved into new, commodious quarters at No. 257 Main Street, and devotes his entire attention to the sales of moving picture supplies and to the repairing of projection mechanisms. Brother Schneider is a member of Springfield Operators' Union No. 186, I. A. T. S. E. He is to be seen seated at the second desk, apparently reading a letter from a customer. From the pleased expression on his countenance, we should say the aforesaid customer is ordering at least $2,964.95 worth of goods, cash with the order.

Globe Coloring.

Mr. M. Osborn, Kingsville, Texas., wants a formula for coloring incandescent globes that will not wash off. Brother Osborn will find this formula set forth on page 416 of the Handbook. If he has not a copy of that book, I would advise him to remit $2.50 to The Moving Picture World and obtain one.

Pre-Convention Discussion.

Brother W. G. Woods, President San Francisco Theatrical Federation, and for five years President of San Francisco Local Union 162 (M. P. Operators), sends the following:

> I note your suggestion, May 3rd issue, that locals sending delegates to the coming convention and proposing to introduce legislation for their own benefit and the benefit of the craft in general, should submit same for publication and discussion, in order that other locals might be in a position to indorse understandingly or reject these proposed laws, and so instruct their delegates. I heartily approve of your suggestion, believing such a course to be not only advisable, but necessary, if any concerted action is to be had. It may be difficult to thus secure unity of action on many of the proposed laws, as each local's opinion will no doubt be, to some extent, swayed by conditions in its own locality, while other propositions may meet with the approval of the operators and the disapproval of the Stage Mechanics, or vice-versa. But I believe there is at least one common cause upon which ALL must unite, *the building up of a more perfect organization.* Without going into details concerning the mass of figures I have before me, I believe the operators to be not more than 20 per cent. organized, if they are that. As regards stage mechanics, I am not in a position to speak authoritatively, but was much surprised to learn that their percentage was not larger than it is. I believe the appeal President Shay made at the last convention for better organization, was largely brought about by his great New Orleans fight, which ended in glorious victory, where one of the hardest things he had to contend with was the supply of more or less experienced non-union stage mechanics from adjacent, unorganized cities.
>
> President Shay said in part:
>
> > "The experience met with by your general executive officers during the past year—particularly my own—has proven to me, without any question of a doubt, that if we wish to protect the interests of the locals we now have in affiliation, and increase the power we possess, we must put competent, active organizers in the field. —We must break away from the idea of expecting those cities to come to us—and I warn you now that those cities we allow to remain unorganized are nothing more or less than schools for the education of men to take our places in time of trouble, and if we neglect them we are simply inviting our own ultimate destruction," etc., etc.
>
> With such words, coming from one who knew whereof he spoke, ringing in their ears, what did the convention do? Answer: Raised the per capita tax and—promptly forgot the whole matter; a mistake amounting to a crime, and one which must not be again committed, if we expect to preserve our organization. I say this for the reason that if we continue to neglect the organization of our own craft, other internationals are likely to be more wide awake and do it for us (for themselves, more likely. Ed.), to our everlasting sorrow and disgrace. How best to accomplish this work of organization should be at once taken up by every local in the organization, and some plan be discussed and settled upon, so that concerted action may be had at the convention, and thus real progress be made. And, believing this discussion to be vital to the interests of the organization; also that we have nothing to be ashamed of, or any dark, deadly secrets to hide, why should we not avail ourselves of the medium offered, the Projection Department, and therein set forth our various views? Thus every local in the entire organization will have the opportunity, without one cent of expense to either the international or the union, to acquaint itself with the various plans, discuss them and, selecting that which seems to offer most promise, instruct its delegate to the convention to vote and work for it.
>
> And now permit me to offer a few suggestions which may be found worthy of discussion by the brothers: (A) Eliminate the 1914 convention, thus saving more than $35,000 to the locals and international, and, in its place, call a meeting of the General Executive Board, which can settle small matters, while large ones can be submitted to the membership for referendum vote. The adoption of this plan would call for the election of our officers for a two-year term, or else an election by referendum in the off year. (B) Dispense with four or five of our present nine Vice-Presidents, not that they have not been necessary in the past, or that their work has not been faithfully performed, nor yet that they have not done more than they were paid for, but solely for the reason that the money can better be expended in helping to place active organizers constantly in the field, at full pay. Organizers will not only bring better results in the way of increased numerical strength, but also more than return their cost in added revenue. These organizers should be four or five in number and should be paid not less than $1,800 per year, with reasonably ample expense money, and should be appointed by President Shay (I say Shay, believing that his work during the past two years has been of such value to us that we would be worse than foolish to retire him—provided he will consent to serve again) rather than elected. I name $1,800 as salary because men competent to successfully perform such work can readily command that salary, without experiencing the discomforts of road work. I say they should be appointed, rather than elected, because, if the latter, the positions are apt to be filled with "good fellows," whose only qualification for the job is the fact that they are personally popular enough to scratch up enough votes from unthinking men to secure the job.
>
> A debit and credit account should be kept with each organizer and his work should be closely checked, both as to financial returns and the general effect of his work.

Brother Woods then goes on to explain, at length, his views as to how the organizers ought to be handled, and to give figures and facts proving that they would actually not cost the organization a single penny, in that revenues would be increased as a direct result of their work, more than the entire expense would amount to. But inasmuch as to set forth his argument, excellent as it is, in full, would occupy much space, and inasmuch as I do not believe any thinking man will seriously dispute the proposition that organizers are sadly needed, or that their work would return full value to the organization, I think I will ask Brother Woods to pardon me If I do not print the entire letter. He says, however, that "four organizers in the field for an entire year would cost, in round numbers, $14,000, from which should be deducted $4,000 saved in salary of the four Vice-Presidents dispensed with, whose places would be filled by the organizers." He further says: "I find from the quarterly reports of the Secretary, without going into details, that the end of the present year should see an increase of about 1,600 members, with an increase in income, counting charter fees, of about $4,200 for the year. This is a voluntary, practically unassisted increase, and it is inconceivable to think that it would not be many times greater with the aid of competent organizers in the field."

Right, brother, but in your calculations you fail to take into account the saving of approximately $40,000 if the next convention be dispensed with. By substituting the bi-annual for the annual convention we will lose absolutely nothing in effectiveness, and need not worry over revenue with which to keep four, or even five organizers in the field. I heartily indorse brother Woods' views and would like to see this matter discussed freely. It is of paramount importance, but in order to handle so large a matter the delegates simply *must* study and discuss the ins and outs of it beforehand.

From Hagerstown, Maryland.

Mr. Norman Taschmare, Hagerstown, Maryland, gives news of his city as follows:

> We have three show houses here, two picture and one picture and vaudeville. One house employs anybody who can thread a machine and feed the lamp, to operate. I presume you can imagine what kind of a show they have. We run four eleven-day reels, and I think the brother in Harrisburg uses them next. Guess he finds them in good condition, which is more than I do when they reach me. Sometimes they are torn in two places but not patched, which requires stopping the machine to thread again. Brother Dalrymple's idea, published recently, is good. I want, before closing, to say a good word for the Power's Six A, as well as for its simple little motor-drive attachment. If Brother Fowler, of Ohio, will explain more definitely as to his Six A jump, perhaps I can help him.

It is a strange thing that your manager will stand for the exchange sending you reels in such condition, and it is queer that an exchange will think little enough of its own reputation to send out reels which evidently have not been inspected at all. That particular exchange evidently needs stirring up with a prod-pole. I wish I knew what one it is so I could name it.

As to the Handbook.

Mr. Joe Sher, Hibbing, Minnesota, writes:

> I believe your handbook is beyond praise, therefore will not try to tell you how good it is. I not only read it through once when I got it, but keep on reading it, for I could not get along without it. In my opinion, an operator without the handbook and the Moving Picture World, is like a steam-engine without steam. Also, if all managers would wake up for once and get themselves a handbook, there would soon be better projection all over the country, and no more ushers cutting good men out of jobs; for the simple reason that they, the managers, would know what constitutes a good picture and want nothing but the best. And now for a question: would a half-size lens give a better and clearer picture than a quarter size? We project a 14-foot picture at 84 feet. Is there any way by which the picture could be reduced by about two feet, without getting a new lens?

We appreciate your kind words as regards the book, Neighbor Sher. Naturally we are not going to fight with you on that subject. As to the lens, you could reduce the size of the picture two feet by having a ring made to move the lens combinations farther apart, but the chances are a hundred to one that you would not get a sharp picture with the lens thus remodeled. The best and only scheme is to get a new lens. Probably your exchange would swap lenses with you on a payment of a small bonus. As to the half-size, I do not think you would find much of any improvement, and if you are using an outside shutter machine you might have trouble with travel ghost with the half-size lens.

Stereopticon Flood.

Mr. H. K. Nowlan, Hinton, West Virginia, says:

> In April 26th issue you say you cannot use the stereopticon as a flood. However, I use it to cover an extra large stage with a very short throw as follows: I remove the objective, and run the crater back as far as possible. What is the joke on us all in May 3rd issue? I have a peculiar little trouble of my own. About every four revolutions of the crank there is a come-and-go effect, which only acts on distant objects. I have asked a number of persons if they can notice it and they say they cannot. But just the same it worries me.

As to the stereopticon proposition, I have expressed my views. You get a flood on the back focus of the condenser that way, but it certainly cannot be a very good one. The joke consists in the fact that not only is the lamp connected in the wrong place, but the economizer is connected the same as a rheostat. With an economizer, neither line connects direct to the lamp, but both pass through the economizer. As to the come-and-go effect, I cannot say what it is, unless your film is buckling slightly as it passes over the aperture. But that ought to affect all objects in the center of the picture.

Handbook Errors.

Mr. Chauncey Coleman, of Local 150, I. A. T. S. E., Long Beach, California, says:

> The second edition of your Handbook is a work of great merit. I wish to thank you personally for the information I have secured therefrom.

Brother Coleman then points out a number of minor errors in the book, some of which have already been noted in the department.

We wish to thank him for his kindness, as well as for his appreciation of our work, and to assure him that the errors have been made note of.

Setting the Shutter.

Alfred Fowler, Alliance, Ohio, writes:

> I had a little trouble a month or two ago and I want you to tell me how a machine will cut a film like attached sample. I examined the machine thoroughly and cannot find out what did it. My idlers are not riding on the sprockets at all. I have a method of setting the shutter which is very satisfactory. Thread the machine and frame the picture, then turn the fly-wheel until the dividing line of the picture is exactly half way across the aperture. Now, set the shutter so that the center of its main blade is exactly half way across the lens.

As to the film cutting, it is hard to say what would do it. The cut occurs a little inside the center of the sprocket holes. Some of the uncut sprocket holes show a sharp scratch mark across and some do not. It looks as if there was a very thin knife-edge somewhere, slitting the sprocket holes. The first place I would look would be in the fire traps of the magazines. Such things are sometimes very difficult to locate. Your shutter setting scheme is O. K. with an inside shutter. It can be used with outside shutter also, of course, but the method given in the Handbook is better.

His Medicine and Food.

Samuel McBride, New York City, writes:

> I am not a moving picture operator, but I am nevertheless a constant reader of the department, which forms part of my medicine and food every week. When in trouble, we all deem it wise to consult the editor of the department. Now my whole trouble is I want to make a transparent screen for a street Cinematograph show and I do not know how to accomplish it. Can you make any suggestions, or inform me where I can purchase such a screen? I have everything else planned out for a street motion picture peep-show. The transparent screen is my only difficulty. I have the new Handbook and have had it ever since it came out.

Then, my dear boy, what are you asking these questions for? If you will turn to page 342 you will see how a transparent screen can be made. You will also see that the mirror screen people can supply you with a transparent ground-glass screen. The ground glass screen is the best there is in transparent screens. Address the Mirror Screen Company, Frank J. Rembush President, Shelbyville, Indiana.

Wants to Join.

Pennsylvania asks for instructions how to join the operators' union. I would advise Pennsylvania to communicate with Mr. Charles Shay, whose address is at the head of this week's department.

From New Zealand.

Mr. E. Miles Lamuel, Wellington, New Zealand writes:

> I am not an operator, nor am I connected in any way with the picture business, but I trust I will not prove the less welcome to the department, every word of which I read each week. I have a question to ask: Why is it that an ordinary black and white film projected upon the screen will often show a colored rainbow in spray or falling water? Projection in New Zealand is fair, but conditions in most of the operating rooms would shock you. I was in one the other evening in which there were no spool boxes (magazines—Ed.) in use on the projection machine, the take-up, motor driven, being on the floor underneath the operating table, the film therefore being exposed for its whole length to any chance spark or other means of ignition. This was in an up-to-date theater. Upon my speaking to the manager about it, he said: "Oh, the operators like it that way." Nothing doing for them in the States I guess. In New Zealand there is no test or examination to pass in order to become an operator, with the result that, in many cases, an operator knows next to nothing about his business. Have a copy of your new Handbook which I am greatly enjoying. You are to be congratulated in the avoidance of too technical writing, thereby making the book of as great interest to the outsider as to the manager or operator, for whom the work is intended.

You are welcome to the department, neighbor Lamuel, and I am sure the description of operating room conditions in New Zealand will be interesting to our readers. There can be no colored rainbow effect shown in a black and white film. The colors you see must be due to fault in the carbon setting. Where alternating current is used there is frequently a rainbow effect on the screen, but this ought to show in any light scene as well as on a spray or waterfall. Of course, it is always quite possible that there will be a rainbow effect in a water fall, or anywhere else that there is sunlight and a spray of water, but this would not be reproduced on screen in color. The conditions your describe are very, very bad indeed. No doubt the New Zealand managers will continue this kind of foolish procedure until there is a bad fire, and a lot of people are hurt in the resultant panic. Then the authorities will jump in and enact a lot of stringent laws, going to the other extreme, and causing the managers much useless expense. The managers will then put up a tremendous howl, but, the fact of the matter is, they are simply inviting that sort of thing, and sooner or later they will get it, too.

Correct.

Mr. Travas Rauch, New Orleans, Louisiana, sends the correct solution of the "Joke On Us All." I would like to have a letter from him, or some one else, setting forth conditions in New Orleans, as well as any other matters of general interest.

Some Kickers.

Mr. Frank B. Payne, Adrian, Michigan, writes:

> This is my first attempt to butt in on you. What is your opinion of the enclosed ad? This is a village of 10,000 people and has four shows. We all open from 1:30 to 4:30, and from 6:30 to 9:30. One house runs three reels and two single acts of vaudeville (vaudeville ?*?* you know the type). My manager says he would not book an act of such brush-lot burlesque if he were paid twenty dollars a night to do it. I, myself, think that such stuff certainly ruins the dignity of the house showing it. This is one of those towns where they want grand opera for five cents, and then kick if the added attraction is not a three-ring circus. We have a six day, three reel service, which insures a good, clean-cut show at all times. Inspectors were through here recently and told me that I had one of the finest equipped and safest operating rooms they had seen in a long time, which was, I thought, quite a compliment. Some of those who claim the best projection for the larger cities will do well to look around a little. I am in a comparatively small town, but if I could not put on my work any better than some I have seen in large cities, I would get a long-handled shovel and apply to the street commissioner for work. I know that some crank artists are only looking for quitting time and pay day, instead of for results on the screen. Yes, unfortunately, that is a fact which cannot be disputed. But here the people are educated to real pictures and we cannot hand them junk and rotten projection and get away with it. They go where good projection and rainless films rule, and the place that has neither of these, stands about as much show as the proverbial snow-ball in Gehenna. I project a 12 foot picture at 54 feet, using 40 amperes, 110 volt, a. c., through an old style Fort Wayne compensarc, which, however, delivers the goods. I have not had to touch my machine with a tool of any description, since setting it up last September. I just use the oil can and a clean rag, as is required, but my oil can does not produce a shower bath. I have been in the game since the two-bushel-sack-take-up days, which, I presume, you will remember; but I am still learning something every day. What do you think of a certain place here who paid a real sweet, young boy-child two dollars and fifty cents ($2.50) *per week* all winter, for operating a picture machine? I know this sounds fishy, but nevertheless it is true. What would be the penalty for this were you the judge?

I dunno, brother Payne, just what I would do to that gink, but I believe I would condemn him to work twelve hours a day for one year on a salary of bread and water, but I would limit the water. Maybe he would starve to death before the year was up, which would be well for all concerned. The advertisement you enclose is excellent. I thoroughly agree with you with regard to cheap vaudeville. I have often said that it is worse than nothing at all. The manager who cannot succeed without incorporating such junk in his bill is not likely to succeed to any large extent anyhow. No, brother Payne, that kind of stuff does not *lower* the dignity of the house. It kicks it out the alley door. Very likely, the people of Adrian demand excessive values in their amusement, for the very simple reason that the *Adrian managers have educated them to do so* and—there you are. No, the good projection is not all in the large cities—far from it.

Joining the Union.

Georgia writes as follows:

> Will you kindly publish the correct address of Mr. Charles C. Shay, International President of the I. A. T. S. E.? I am anxious to join a union but, as I am the only operator in this city, population 6,000, I am barred out, because I cannot overcome such rules as that requiring that I have three union men vouch for me and work the required time in another city, so that I can join. If I were in, say Atlanta, and had worked there a required time, I could join with absolutely no trouble, since, even though I say it myself, I am capable in every way, but am unfortunate in being situated as I am. Read up the rules and regulations of the I. A. T. S. E. and you will understand my position. It seems to me something could be done for operators thus situated, but we can do absolutely nothing to help ourselves. I gave it a thorough trial and, of course, failed. Can you not take our side in this matter and give the I. A. T. S. E. a blowing-up for such foolishness? Of course, such laws could be made to cover our cases. I am sure you would have the thanks of very many small town operators if, through your valuable department, you could help the cause of the "lame operator." I am sure you could help us in this matter. As to your Handbook—well, I simply could not do without it.

This matter has been dealt with in the department and I would prefer not to take it up again just now, since I think it would be taken care of by the coming convention. Most emphatically, if you are a competent operator, as you claim to be, and are able to prove yourself to be a man of good character, the organization ought to be able to take you in. There is no reason why you should be barred. There are, however, things to be said on both sides of questions of this kind, but inasmuch as both sides of the matter were pretty thoroughly discussed in this department (and by some they were cussed, without the dis), something like a year ago, I would not feel justified in taking it up again just now, particularly in view of the fact that I understand the convention will take action which will cover this matter in a satisfactory way. I have forwarded your letter to President Shay, whose address is at the head of the department this week.

Quo Vadis—Magnificent.

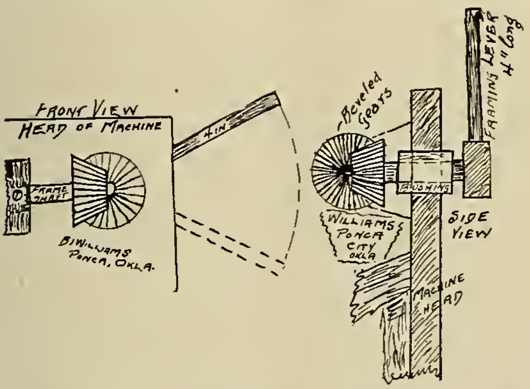
For the first time in all my connection with the moving picture business I have been able to sit through a lengthy moving picture production without finding anything to criticise, or at least the criticisms possible were of such trivial nature as to be practically of no value. Last week I attended the production of "Quo Vadis," at the Astor Theater, on Broadway, from 8:30 until 11 o'clock, with two short intermissions, corresponding to the usual waits between acts in a regular dramatic performance. I viewed the production, which did much to encourage my faith in the future of the moving picture as the permanent form of amusement. The production was put on by operators Thomas Walker and Charles H. Hathaway, both members of Branch No. 2, of Local Union 35, I. A. T. S. E. I take great pleasure in complimenting these gentlemen upon their performance. The light was white, brilliant and magnificently handled. The films were run at the proper speed and there was little or nothing to criticise in the projection. This is indeed a remarkable performance when one considers that it covers a space of two hours and a half, or more than two hours actual running. In all that time there was scarcely a perceptible flaw in the projection.

A Good Idea.

In many instances much trouble has been caused managers in inducing women to remove their hats. You will observe I said *women*. I use the term advisedly, because a *lady* would not think of doing anything else. Recently a ticket of the Astor Theater of New York City, came into my possession and I note on the back of it the following: "This ticket is sold with the understanding and agreement that if a lady uses same, she will remove her hat upon the request of any employee of the management." I see no reason why moving picture theater tickets should not be printed with this clause on the back. It ought not to cost much, if anything extra and certainly would be of value when a dispute arose, as they too often do. But I think it would tend to induce women to remove their headgear and thus eliminate the disputes. The idea seems to me to be a good one.

Changing the Edison Framer.

Brother Bertram Williams, Ponca City, Oklahoma, whom I called down, May 3rd issue, for sending in drawings done in colored ink, now submits sketches, in black, of the way he changed the framing lever of his Edison Exhibition Model. In May 3rd issue letter, my honorable stenographer must bear the blame for an error. Inasmuch as the framing lever is never 14 inches long, it could hardly be "reduced to 14 inches long." It should have read four inches, instead of fourteen. Apologies, brother Williams. The accompanying sketch is self-explanatory, and a framing lever thus placed would undoubtedly be convenient to the operator. We therefore thank brother Williams for contributing the idea.



He Lives to Learn.

Mr. H. F. Hawley, Vincennes, Indiana, writes:

> Have been studying the Handbook ever since it was received. Had a chance to sell it three or four times, but nothing doing. Thought I knew considerable about the moving picture business, but after studying that book I came to the conclusion I still have something to learn. I do not see how any operator can get along without it. I know if I were manager of a theater I would certainly see that my operator was supplied with one. We have just taken over another house here and are trying to put it in first class condition. Have installed a gold fibre screen and a new Power's Six-A machine. The operating room is 10 x 12, with a 12 foot ceiling, and has four 24 inch windows, opening to the air at the ceiling. It is lined with asbestos, but we intend to finish it off with iron and automatic shutters. Project a 16½ foot picture, with 60 amperes of 60 cycle current. Have had a lot of trouble here in the past three months. There is a comparatively small number of people who think we ought not to run on Sunday. We have had two trials but with no verdict. I have a charge against me for Sunday operating. Think my case will come up in the May term. And the funny part of it is, one of the ministers who is fighting us has had me run his machine for him on Sunday. One Sunday night, in particular, they had a break-down and sent for me. I left my show and went over and fixed their machine so they could run. Oh—well this is a funny world. We had quite a time here during the flood. Did not get a shipment from our exchange for over a week, but we ran some old junk there was in town and only lost one night, and that was on account of there being so much water in the boiler room that it put the fires out.

I think we will all have to remove our chapeaux and make a courtly bow to that preacher who is going to try to have you put in jail for operating a machine on Sunday evening, but who sends for you to operate his machine on Sunday and to make repairs on it so that he can run his show. Yep, brother Hawley, it is some queer world, all right. Please present my compliments to the gentleman and tell him, from me, to squat down in his armchair for one hour and fifteen minutes, just keep saving over and over "Consistency, thou art indeed a jewel." I have turned the newspapers you sent, over to the editoral department.

A Substitute for Limes.

Mr. C. E. Lindall, Norfolk, Virginia, contributes the following interesting letter:

> I am mailing you sample of Guil Pastil, the new substitute for limes when using oxy-hydrogen light. I have given it a thorough trial and find I can get fully one-third better light than with the old-fashioned limes, and my gas tanks, which used to serve for six nights, now serve for nine, or even more than that. Guil Pastil is not affected by dampness, and one will last as long as a whole box of limes. I have had two picture shows on the road for a long time, playing week stands. We have good music but no vaudeville. With the class of projection and feature films we give, we have no difficulty in getting fifteen and twenty-five cents admission in the small cities and towns we visit annually. In a town where we have never been before, we may encounter a little kicking about the price on Monday, our opening day, and that night the house might be light, but from then on there is no dissatisfaction about the admission fee, and Tuesday night's receipts show that they have the habit, which they keep for the entire week. With one company I used a dynamo, described in the department a little more than a year ago, and gas with the other in towns where we cannot get electricity. The dynamo gave great satisfaction but was a tremendous bother and expense in transportation. I find Guil Pastil to be such an excellent substitute for electricity that I am now using gas with both companies. This first lot which I imported I have already advertised in The Moving Picture World to sell at exact cost, viz., $1.00 each. I have, however, a larger consignment due early in June, on which I will get a discount, and in that way hope to be repaid for my trouble. The Pastil should be laid down flat instead of set upright, with the ends squarely facing the condenser. Use about two-thirds as much gas as usual, and turn it on very, very slowly, especially the oxygen; if not, small pieces of the pastil are liable to snap off. I have holders coming also. To use the ordinary lime cup, fill the cup about half full of iron washers in order to bring the Pastil near the top, and bend in two of the lips of the cup to form a holder for the Pastil. Just a little ingenuity is essential to turn these tricks. No turning or adjustment of any kind is necessary during the show, but rub the end of the Pastil lightly with sandpaper before using again.

I have not received the Pastil yet, brother Lindall, but when I do I intend to put it in the hands of some of our gas-using contributors for test, if they will kindly send me their present addresses. If the Pastil is all you claim for it, it most emphatically is a very valuable adjunct to the gas users' outfit. Moreover, it will have a large field with traveling exhibitors who are now using generators, which are both costly and unwieldy. You will, however, forgive me, my dear sir, if I am just a little bit skeptical until I have been shown. Your claims are very large. I hope they will be borne out by the facts. But we shall see what we shall see.

Wasted Money.

Columbus, Ohio, sends sample of a wire terminal, upon which he is applying for a patent. Now I am going to do a little plain talking in this connection, although I am well aware that plain talking in matters of this kind is by no means popular, and that what I say will probably not convince either Columbus, or others, that I am correct. However, during the past three weeks there have been three wire terminals submitted, upon each of which a patent has been applied for, and none of which, in my judgment, will ever make any money for the inventor. I say this, notwithstanding the fact that each and every one of these terminals is both from a mechanical and electrical standpoint, good. The fact of the matter is, however, there have been a number of excellent terminals on the market for two or three years, some of them, in my judgment, better than any of the recent samples submitted, yet none of them have returned to their inventor a profit on his investment. Why? Because, in the first place, it is hardly within the range of possibility that the inventor can make and profitably market a device of this kind by itself. Such things are only handled at a profit where a number of things are combined into a supply business which is large enough to stand the cost of advertising. But this is not all. Most of the late moving picture lamps have fairly good terminals, and at least one will soon be on the market which will have a terminal that, I think, cannot be improved upon. The whole thing as I see it, lies right here: Columbus, for instance, may sell some of his terminals—granted, but I do not think he will ever sell enough to make it pay, with at least some chances of his not selling enough to even pay the cost of the patent. Therefore why take the chances, since in no event, I think, will he, or the other patentees of wire terminals make enough to pay for the bother?

Now gentlemen, please accept this in the spirit in which it is meant. I am speaking to you frankly, simply because I do not like to see you spending money on something that will not pay you in the end, or at least which I am very thoroughly convinced will not pay you. My advice to you is, so far as the wire terminals are concerned, drop it.

Comments on the Films

Licensed

"A PERILOUS RIDE" (Lubin), May 22.—A melodrama by Wilbert Melville like many others that he has directed, but with the good points that also are usually found in his work. The good parts are fine and, though we cannot sincerely commend the rest of it, the spectators seemed to like it as a whole. Dolly Larkin, the heroine, certainly earned all her salary. Henry King plays the hero and Joseph Hollan the villain. The photography is fair.

"A WIDOW OF NEVADA" (Essanay), May 22.—A good story produced by Arthur Mackley's company. It is clean and effective, naturally acted and fairly well photographed. The chief weakness of this company is in its sets—we have seen that door with the corn stalks for its trellis and opening into a room of a sheriff's home, and again into the cabin of a railroad workman, several times; in this case it leads into the dining-room of a boarding-house. When that door is pictured from the outside, it is shown without any trellis at all. The story is good and seemed to please.

"INDIAN SUMMER" (Selig), May 22.—A pathetic story of war times by Emmet C. Hall and produced by Lem B. Parker. The hero's memory is temporarily lost after a wound in the head in a battle, and when he is released from the Union prison he doesn't know who he is. His case is quite possible and very sad. He wanders through the South as a tinker and it is not till 1891 that a second knock on the head gives him back his identity and he finds his long-lost sweetheart. It might have been more carefully written and more dramatically worked up; but will go as it is. Herbert Rawlinson, in the leading role, deserves special commendation for his character work and for the stages through which he carries the poor soldier. Eugenie Besserer, in the role opposite to him, also shows the passing years skillfully. The photography is only fair.

"A LADY AND HER MAID" (Vitagraph), May 22.—This is No. 4 in the Belinda Series and, in the first half, it shows only the same qualities that are found in the former pictures; but even this part made laughter. In the middle, it changes and begins to show a real idea. It seemed a pity to us that this should have been treated in just this way; it was worthy of better handling and a comedy was spoiled to make a farce. We find the same players as in the former pictures. Mrs. Breuil is the authoress and Bert Angeles the director.

"THE KICKSVILLE EPICURE" (Biograph), May 22.—A brand new idea with which a lot of good fun might have been made; we got a good many laughs as it was. It shows us a village cop who likes good cooking and a shiftless bum who is a good cook. The cop conspires against the poor man's good intentions with whiskey bottles for the sake of his company in the village caboose.

"CINDERELLA AND THE BOOB" (Biograph), May 22.—We didn't want to laugh at this; we had to. It is a very extravagant burlesque and the fun of it "gets over," will be acceptable, especially where the audience is a little rough.

"GOLD AND THE GILDED WAY" (Melies), May 22.—A picture taken at Gympie in North Queensland. It tells a story that has enough freshness to be welcome, and in new backgrounds that add much to its value as entertainment. The moral is very plainly pointed out when it ends with a scene showing the fruits of dissipation and then a scene showing the fruits of thrift and hard work. We feel that it would have been better with the last two sub-titles left out. The players are all that could be desired, being natural, intelligent and clear-cut in their drawing of character. It makes a pleasing offering that will be widely acceptable, especially in Sunday schools, where the fact that it tells a good story will make it appreciated. The photography is, on the whole, of good quality.

"THE RIGHT OF WAY" (Patheplay), May 22.—A good situation that wasn't really given a fair chance by the director. Its characters are quite conventional and it is acted in a way that keeps it from getting hold of the emotions, from convincing. The photography is very clear, but the backgrounds have nothing artistic in their quality.

"THE DISTRICT ATTORNEY'S CONSCIENCE" (Lubin), May 22.—This two-part special offering does Director Arthur Johnson credit, so that it is a good picture, is certainly implied. It grips strongly, keeps the attention hammered to the screen. The situation is, in the main, conventional; but much more is got out of it than the usual run of pictures would lead one to expect. Then it has been acted with truth and naturalness, but also with abandon. We have never seen Lottie Briscoe to better advantage and, for that matter, seldom even Arthur Johnson. All the supporting characters, Howard Mitchell as the the man who attempts to seduce the attorney's wife and who is shot by Carl Brandt, a working man, and Florence Hackett, his wife, all stand out with real life in their veins. The story turns on whether the man was killed by the attorney's wife, as the attorney fears and as the working-man claims, or by the man, as according to the wife's story. There's a hole in the net here, if one stops to analyze it; but the passion of the action tends to keep him from stopping. On the showing, the man ought to have been shot. Then, as it approaches the climax, it is not absolutely clear until later. This is the one noticeable fault. It should have had another leader, saying, "The prisoner claims that he saw the wife of the attorney shoot the murdered man." The photography, sets and backgrounds are perfect.

"GLIMPSES OF COLORADO IN WINTER" (Edison), May 21.—The best travel pictures give something of the feeling of a holiday outing even to the spectator; their value comes chiefly from the fact that too few of us can travel or get a chance to see the world, except in this way, which is a good substitute. We find in this some fine pictures of Indians and of cliff homes; but we might find others like them, not so vivid, but still like them, in magazines. The photography in part is clear.

"BRAGG'S NEW SUIT" (Edison), May 21.—Another of Charles M. Seay's comedies, with William Bechtel as Bragg, a teller of long stories who is shown up at his club. The spectators seemed to enjoy it and there was a good deal of quiet laughter. This picture is made along the same general lines as the last of the series, but we have not had too many of them as yet and they still go well. Edward O'Connor has the other important role and furnishes a good part of the comedy. Clara Adams and Yale Benner have roles. The photography is clear.

"THE STOLEN MELODY" (Selig), May 21.—Among the regular releases, not counting comedies, this offering seemed to take best with the audience. It is conventional in outline; but is pleasingly acted, fairly well set and photographed, and dramatic. At two or three points, and these the pivotal places from which the story gets its interest, it very closely resembles "The Stolen Sympathy," produced for the Lubin people by Arthur Johnson, a picture which was much better in every way. If the author, Malcolm Douglas, has not seen the former offering, he deserves credit, otherwise not much. Lem Parker produced it with Al Filson in the cast as an old composer whose beautiful melody is overheard by Al Ernest Garcia, a fraudulent musician, who writes it out and sells it for an original composition. The heroine and daughter of the composer, Kathlyn Williams, is the means of bringing him to justice with the help of Harold Lockwood, a publisher. The photography is very good.

"THE CIRCLE OF FATE" (Kalem), May 21.—An old style picture that is decidedly dull. It was plain that the audience took little interest in it. There were newspapers out and there was much talking among the spectators. The backgrounds are fine.

"THE LETTER'S MISSION" (Essanay), May 21.—There is too little freshness in this picture to make a sure or wide appeal. The same players, in the same doorways and very much the same sets, and even in very much the same business, have been seen too often. We found it uninteresting. It was watched by the majority; but there were newspapers out and some talking. The photography is fair.

"COUNSELOR BOBBY" (Vitagraph), May 21.—A very amusing comedy-offering that is sure to please every one who sees it, every normal person. The story is full of freshness and full of humorous situations; but its chief mainstay is the part of Courtenay Foote as played by him. Mr. Foote is indeed an accomplished actor and in this picture he is truly laugh compelling. Florence Turner and Tom Powers play two lovers who are satisfied with each other. Mr. Foote plays the man whom Father (James Lackaye) wants Florence to marry. Paul Kelley plays her small brother. He has a good role too and is convincing and natural in it. He is retained by Tom to aid in his suit to Florence as against Courtenay, who now proves to have a very weak case. Frank Thomas, the author, can take credit with Larry Trimble, the director. The photography is good. A tip-top offering.

"THE PRICE OF SILENCE" (Patheplay), May 21.—A most melodramatic picture that seems unusually strained and unreal. The audience seemed not to take it very seriously.

"THE NOISY SIX" (Selig), May 23.—A picture of sentiment with a child who has a perfect trust in the fatherly care of God for its central character. Such offerings usually find a wide and appreciative following and we think that this one will. The same script might have been made more convincing if it had been acted and conducted with a bit less constraint. There is that in many of its scenes that rather suggests song slides than motion pictures, a tendency either to open with a fixed pose or to work to one and hold it. No one in it acted better than fair. The photography is clear. It was written by O. A. Nelson and directed by Colin Campbell.

"THE MIDGET'S REVENGE" (Vitagraph), May 23.—A pleasingly comical picture made to utilize a number of theatrical "freaks" in a story of a players' boarding-house. It made a lot of laughter and seemed to please. Lord Robert, the midget, plays a woman dwarf perfectly. It was written by Marguerita Bertsch and produced by Bert Angeles. The photography is good.

"GOING TO MEET PAPA" (Vitagraph), May 23.—A rainy day farce with a few scenes that had to be taken in sunshine. It is a rough and tumble offering, but has a comic situation at the end.

"NIGHT BIRDS" (Patheplay), May 23.—A clearly photographed series of owls. It will interest; but we are not told where the specimens came from. We find none that we ourselves have seen in our own native woods.

"THE AILANTHUS SILKWORM" (Patheplay), May 23.—On the same reel with the foregoing is this, illustrating the Ailanthus silkworm, found in the East. We are not told whether this worm can provide silk for manufacture or not. We are left to assume that it can. That picture of it at its weaving is valuable.

"THE BLACK HAND" (Kalem), May 23.—A farce by the Kalem company on the Coast that is, in substance, like others put out by it. There were a number of laughs and it seemed to "go" with the audience. The photography is very clear.

"THE EGYPTIAN MUMMY" (Kalem), May 23.—On the same reel is this, which is also a love story farce, and made laughter. The same players have the characters and it is lively.

"DETECTIVE DOT" (Lubin), May 23.—Frances NeMoyer plays a would-be girl detective who fails until she has forgotten that she is a detective and, as an indignant woman, "gets" a man "wanted" and so pulls down a big reward. The picture made a good deal of laughter and seemed to please the audience. It is a slight piece written by E. W. Sargent and produced by A. D. Hotaling.

"HIS FIRST EXPERIENCE" (Lubin), May 23.—On the same reel is this comedy love story, which also pleased the audience. The bachelor (Leon Brooks) falls in love with the widow in the next house, played by Mae Hotely. Her little boy (Buster Johnson) plays the part of a human cupid. The script is by W. H. Kitchell and was produced by Arthur Hotaling.

"A RACE TO NEW YORK" (Edison), May 23.—This is the last but one of the series showing us what happened to Mary. This number is almost meaningless except to those who have seen the others or read the story and around us in the theater there was some feeling of discontent at continued or part pictures in general. To us, it seemed better than the others in that it gave us more feeling of suspense; it is more commendably written as a melodrama than either of the latest preceding numbers. Edna Flugrath and Herbert Prior come into it as new characters and, of course, the leads are the same. The photography is inferior in most scenes. C. J. Brabin is the director.

"JEALOUSY" (Essanay), May 23.—In this dramatic study, the Essanay company presents and features Doris Mitchell. It is practically a one-part picture, but it is very well played and will appeal strongly to the discriminating and hardly at all to the gallery. We have not noticed Doris Mitchell before and are glad to welcome her to the screen. Without striking beauty of feature, she is human, imaginative, full of a graceful naturalness and personally pleasing. The Essanay people are to be congratulated on this new addition to their forces, the more because audiences are expressing weariness at seeing the same faces in the same combinations too often. Photographically, it is a very pretty picture and will make a tip-top offering in the right houses. Fine camera work deserves notice.

"CUPID THROUGH THE KEYHOLE" (Vitagraph), May 24.—A farce in which a tramp, more cleverly than convincingly, manages to feast unmolested at the table set for a party. The garret door has an outside catch and serves as a trap for most of the family. The picture was to us, for the most part, dull; but we heard a good deal of laughter from the audience. The script was written by L. Reidel and produced by Van Dyke Brooke. William Shea makes a first rate tramp. The photography is clear enough.

"THE OPEN SECRET" (Patheplay), May 23.—A special two-part offering made in France and telling a story of sentiment that is quite Gallic in complexion; but that will be understood by educated Americans and thoroughly enjoyed. We remember a one-reel picture, also made in France, that developed the same situation in much the same way, yet we were entertained by it the second time. It is a well acted picture and full of humorous character touches that brought out a good deal of laughter. The photography is clear and artistic.

"JUST GOLD" (Biograph), May 24.—The photography of this offering is far below the Biograph standard and, perhaps in consequence, our interest suffers. The picture is rather dull from whatever way one looks at it; yet it has the typical Biograph atmosphere and characters. We find the three brothers who leave the ranch to seek gold, which they find, and die; are killed accidentally yet because of their greed. The tender-hearted son, who remains, gets married and is happy, though poor. Most of what takes place around the gold hole doesn't convince strongly. The weakness of the picture is that it stands for something rather than is something and the mind denies the harsh side of it, because, since the author is seen consistently building up a statement of opinion, we, on our part, are led to be critical.

"BRIGHTENED SUNSETS" (Lubin), May 24.—A story of sentiment dealing with two elderly people in a country town and showing us how the sunset of their lives is brightened by a love story. This offering has the kind of feeling that makes a lively appeal to the majority of spectators and we, ourselves, found it interesting; but it cannot be called an artistic picture. In the first place, it would have been better to have had fewer of the neighbors in the opening and in the closing scenes; as it was, its end suggested the last act of "The Little Minister," and seemed old. There was also no need to have the widow (Mrs. George W. Walters), disliked by her neighbors, in fact, this worked against our sympathy for her; it asked for an explanation. The doctor, who always knows more about his neighborhood than most in it, was wisely chosen as her sweetheart; he is well played by Bartly McCullum. The author is Shannon Fife. The photography is below the usual quality of the Lubin Company. A very fair offering.

"A WOMAN SCORNED" (Patheplay), May 24.—A sensational situation, is found in this picture. It is well written in that the material has been worked up to be as effective as was possible and since it does not convince us, this material is not unpleasant as would have been the case otherwise. As an offering, it is fair for it has action; it isn't dull.

"THE TRANSLATION OF A SAVAGE" (Edison), May 24.—Real sarcasm is not common in pictures and this offering is commendable as having a new atmosphere. It is not intended to convince except just enough to make the spectator gasp at the gall of an English cockscomb of an elder son, who marries a rough woman of the Canadian woods, a trapper's daughter, and sends her home to the castle to spite his parents and the class of society he belongs to. He had been jilted and thought that his parents had played a part against him. Sir Gilbert Parker is the author and it was produced by Walter Edwin. Mary Fuller plays the savage young woman to Richard Tucker's aristocratic young man. Gertrude McCoy, Betty Emerson, Richard Ridgley, Barry O'Moore, Bigelow Cooper and Mrs. Wallace Erskine are aristocrats in England. Robert Brower plays the trapper. The sets are commendable and the photography is clear.

"THE INFAMOUS DON MIGUEL" (Kalem), May 24.—Here is a battle picture with a very fair story too. It gives some feeling of suspense and is clear. The battle is the attack of the American forces on San Juan Hill. There have been several pictures of this and of all we have seen, this picture is the best. Where battle pictures are wanted, this will be a fine offering. The photography is clear. Marian Cooper is the heroine, an American girl on a visit to a schoolgirl friend in Cuba at the time of the occupation. She and her friends are captured by the infamous Don (Harry Milarde). The American officer is Guy Coombs, brother of the heroine. It is very well photographed.

"BRONCHO BILLY AND THE EXPRESS RIDER" (Essanay), May 24.—Like other Broncho Billy pictures. The first part seemed tiresome to us, but there were many in the audience who watched it closely. Photographically, it is below the best by this company.

"BUSTER BROWN, TIGE AND THEIR CREATOR, R. F. OUTCAULT" (Essanay), May 20.—A whole reel is devoted to this subject, which, while a novelty and interesting, has a tendency to flag after a half reel. Mr. Outcault carried his part well. The girl who portrayed Buster was clever; Tige was well represented. The picture will be popular in a matinee audience.

"THE LEOPARD TAMER" (Selig), May 20.—A very short comedy showing how a brave leopard trainer was transferred into a timid husband. Rather weak.

"THE TATTLE BATTLE" (Selig), May 20.—On the same reel is this story of a riot started by two quarreling children and quelled only when a hose was turned on to all the people in the neighborhood.

"THE GOOD IN THE WORST OF US" (Edison), May 20.—There are good situations in this drama produced by the company which recently was in the West. Betty Harte has the role of the mother of a child which falls into the hands of two fugitives from justice, who are being hunted by a posse of which her husband is one.

"IN THE TYROLESE ALPS" (Eclipse), May 21.—A very short picture.

"THE CHICKEN INDUSTRY, CAUTANCES, FRANCE" (Eclipse), May 21.—Besides showing pictures of the raising of chickens and how poultry is packed for market there are other views of barnyard animals. On the same reel.

"BIG GAME AT THE LONDON ZOO" (Eclipse), May 21.—The third subject on this reel. It will interest.

"KIDNAPPING FATHER" (Lubin), May 20.—The best part of this picture is the ending, which is well worked out. The story is not logical at all times. Edwin Carewe has the role of a son who marries in spite of his father's prohibition, and when compelled to go to work obtains a job as chauffeur. Later, when his father is his fare, he kidnaps him and holds him a prisoner until the bride releases him, wins his gratitude and also his blessing.

"THE AMATEUR LION TAMER" (Vitagraph), May 20.—Hughie Mack has a part in this comedy which should be conducive to reduction of weight. He is made a goat, but he makes many laughs. There are some sure-enough lions and they have a lean and hungry look as well as a decidedly ferocious aspect. The escape of the lions from their cage is convincingly carried out. The recapture of one of the lions is a rare bit of realism in which there is no trace of comedy. A good picture.

"A JOCKEY FOR LOVE" (Patheplay), May 20.—Max Linder in this picture has an experience in training down to arrive at a proper weight for a race. He substitutes for a jockey. He has an experience in a bath, in which the temperature seems to be what it is said to be—180 degrees. He is stripped to the waist and you can see the perspiration. He wins the race, though, and the girl. Fair comedy.

"THE CITY OF RAUEN, FRANCE" (Patheplay), May 20.—On the same reel is this fine scenic.

"THE STILL VOICE" (Vitagraph), May 24.—The title refers to conscience and is a good introduction to this strong picture of the conflict in a man's soul between a long-cherished desire for revenge and the memory of his wife's dying plea to forgive. Sidney Drew plays the leading character with forceful truth ably supported by Tefft Johnson, as the man whom he hates. Rose Taply plays the wife; Edith Story, the daughter, and on the other side, is S. Rankin, as the son of the man's enemy and the lover of Edith. Dorothy Kilgour and Rogers Lytton have good parts. All do good work. The photography is of high quality; the story is clear enough to be effective and the offering commendable as a worth-while show.

"RELIGION AND GUN PRACTICE" (Selig), May 26.—There was some reading of newspapers while this offering was on the screen. It tells a conventional Western story in backgrounds that have been used often and has no new characters or new players. There is little convinging action and the photography is wretched. The author is A. W. Corey and producer, William Duncan.

"A VICTIM OF HEREDITY" (Kalem), May 26.—A so-called scientific picture, based on a misapprehension, viz., that the daughter of thieves will inherit a propensity to steal. The picture seems to us to have very little that can entertain a normal spectator; it is rather repellant. The sub-titles are poor and keep it from being clear. The photography is fair and some of the sets very pretty; but the story is not strong. Alice Hollister plays the heroine, daughter of a thief, herself a thieving housemaid whom a doctor, played by James Vincent, cures by a sudden shock and then seems to fall in live with.

"UP AND DOWN THE LADDER" (Vitagraph), May 26.—A farcical love story that is not new nor very convincing. In fact it is one of the weakest of Larry Trimble's productions that we remember seeing. Florence Turner and Courtenay Foote have the leads, but even they haven't been able to put life into it. The scene-making and photography are good; but the script, by Mrs. Breuil, is merely of the commercial, routine kind, far from equal to her really good work. Miss Turner applies for the job of housekeeper to Courtenay Foote, a book worm, and in disguise so that he will think her gray-haired. It turns into a love story, of course.

"DANCES OF THE AGES" (Edison), May 26.—We can not forbear deploring the needless spoiling of this beautiful picture. It gives us a baker's dozen dances by thoroughly competent artists whose grace-filled motions are like nothing so much as music. They are presented as in a dream by double exposure, and are in themselves a joy forever. But, along the table on which their feet keep tune, a dozen men, called dancing masters, but who know nothing of harmony or motion, interrupt continually with jarring discord. It is too bad. Yet, for the shards of poetry that remain in it still, it is a commendable offering; and perhaps, as teaching a needed lesson, the contrast of beauty and ugliness, will make it more effective. J. S. Dawley produced it.

"THE REWARD OF SERVICE" (Lubin), May 26.—From the way this picture started out, we expected a fine offering; but it soon fell into insincerity and became so unconvincing that it was tiresome. There is hardly any truth in it; it is one of the weakest Lubins that we have seen in a long time. Even the photography of those scenes that were taken in Washington is not up to standard. A part of it gives a chance to show glimpses of the White House, the Army Building, etc.

"HIGHBROW LOVE" (Biograph), May 26.—A very rough farce-comedy that is entertaining and made laughter. In it, a young swain gets a letter from his sweetheart, in which she refers to her "beloved Samuel Johnson." It would have been all right if big Sam Johnson, the blacksmith, hadn't lived in the neighborhood.

"THE TRIMMERS TRIMMED" (Biograph), May 26.—On the same reel with "Highbrow Love," is this tramp farce, full of comical action such as we often find in the pictures Dell Henderson makes. It is longer than the former and made more laughter per foot. The characters, their make-up, facial expression, and other eccentricities are what make it go.

"PATHE'S WEEKLY" May 26.—The photography of the weekly topical is not so clear of late as might be. The items this week are worth better camera work. We have some views of Adrianople soon after the taking of the city and some views of Janina, the Albanian city captured by the Greeks. The portraits include the distinguished men who recently met to discuss "universal peace," and a picture of the Siamese prince, accredited to the Court of Spain. The view of the fifteen hundred athletes as they started in the twelve mile foot race, held recently in New York City by the New York Mail, is perhaps the best thing in the number. The Chicago and the St. Louis baseball teams are also included.

Independent

"AN EYE FOR AN EYE" (Gaumont), May 6.—A story of a pretty stenographer in a big store in France. She is loved by both the manager and the assistant manager, who betrays his superior in order to win the girl. She loves the former and systematically leads on the latter until he has ruined himself to buy her the gems she demands, and in the end, she betrays him to the police. The main thread of the story is clear, but there is much in it that is obscure. It is well acted and beautifully set; but the story leaves an unpleasant taste in the mouth.

"THE EYES THAT COULD NOT CLOSE" (Gaumont), May 20.—A hand-colored film. There are beautiful scenes and costumes of the Middle Ages. The story is none too clear; to many it will be incoherent.

"FOR TWO PINS" (Gaumont), May 22.—An amusing comedy. The husband, insisting that his wife conform to the new law and wear a guard on her hatpin, meets refusal. He pretends the uncovered pin hits him in the eye. His wife pretends to sprain her ankle.

"THE IDOL OF BONANZA CAMP" (Nestor), June 4.—A melodramatic story in which the leads are taken by Alexander Gaden, Edna Maison and Harry Von Mater.

"THE HELPING HAND" (Ramo), June 11.—This is a good story. It is about an ex-convict who is taken into the house of a minister. The minister has a son who falls into bad company and loses money gambling. Banknotes the son abstracts from a drawer are taken from him by the ex-convict, and in his possession before he can replace them they are found by the minister. There are some good situations as the truth is revealed. Jack Hopkins has the role of the ex-convict. Will Davis that of the son. The part of the minister is well taken.

"I'M NO COUNTERFEITER" (Ramo), July 9.—Here is a right good comedy. It is of the rural sort, and by no means is this the easiest to put over. Will Davis directs the picture and plays the lead. Miss Guion, as the sheriff's daughter, contributes to the fun. Jack Hopkins is the rube who is rejected by the girl and tries to make trouble for the city fellow who is his successful rival. A flirtation starts in the city, but is shortly transferred to the country. The best of the comedy is in the "business," which is unhackneyed and fresh. The picture will go over good, both in the city and the country.

"THE WORTH OF MAN" (Ramo), June 25.—This is a rapid-fire drama or rather melodrama, and it covers considerable ground. Some of the scenes are well photographed. The picture is ordinary.

"BATTLE OF SAN JUAN HILL" (Bison), June 3.—A two-part feature offering, giving scenes often full of action that suggest very well the landing of the United States forces on the Island of Cuba in 1898, and the charge up to the block house at San Juan. The story is desultory and not perfectly clear. Perhaps it even drags against the battle scenes which might have been better without it. There are places where the picture shows a lack of care that is not wholly excusable. This is noticeable in the costumes of both soldiers and civilians. The offering stands well on its action in the battle and in all the last scenes. The photography is clear enough.

"SECRET SERVICE SAM" (Imp), May 26.—A two-reel subject by Edward Hall. The photography in this is generally good, but there is just a touch of burlesque about the acting in places which robs the production of suspense. International intrigue is the main motive and toward the close there are some brisk, exciting scenes. Jane Fearnley appears as the foreign spy, who assumes the part of a scrub woman in order to steal the treaties in manuscript form. Wm. E. Shay is the secret service man who follows up the crime. In the matter of clues and general detective work, the plot is a little weak. As a whole, it ranks as an average two-reel offering.

"BILLY'S HONEYMOON" (Gem), May 27.—The young married couple, played by Billy Quirk and Violet Horner, are pursued by the mischievous friends from one hotel to another. Their efforts to escape observation, carrying a dog and numerous band-boxes, afford considerable amusement to the observer.

"THE FAITH HEALER" (Eclair), May 28.—This two-reel offering will appeal particularly to thoughtful observers of a religious temperament. It shows how time and circumstance conspire to bring a thoughtless man and an infidel to belief in the Bible. Two love stories are interwoven with the plot. J. W. Johnston appears to advantage in the role of the faith healer, and Guy Hedlund as the unbeliever. Barbara Tennant has the leading feminine part. The photography is very attractive throughout; there is plenty of action of a sincere, convincing nature and the closing scenes are quite impressive.

"THE HEART THAT SEES" (Imp), May 29.—In this, King Baggot assumes the part of a great oculist, with a hunch back. He wins the love of a blind girl, but does not tell her of his affliction. Later it develops she can be cured and he performs the operation. She still retains her love for him in spite of his deformity. A story of simple plot, none too new, but nicely acted and well pictured.

"ANIMATED WEEKLY, NO. 63." May 21.—The Harvard-Princeton rowing crews, Secretary McAdoo, eight thousand children at play in Central Park, Mayor Alexander reviewing the police force of Los Angeles, the Peace Congress at Washington, auto races at Melbourne—these are among the leading views in this week's number of the weekly.

"HOOKED" (Crystal), June 1.—Frenchy changed the candy boxes on hubby in order to create trouble with the latter's wife, but the wife, discovering this, turns the joke on Frenchy. A half-reel comedy of average merit.

"CLANCY, THE MODEL" (Crystal), June 1.—The Irish model, dressed up as an Indian, becomes intoxicated and goes on a rampage, creating considerable amusement of the slapstick order. On same reel with above.

"A ROMANCE OF THE RAILS" (Frontier), May 29.—A clean, lively railroad story, in which the young fireman gets into many troubles in his love affair, but comes out all right in the end. The photography is very good, as a rule, but there were traces of static trouble in a few places. An entertaining release.

"MARY'S ROMANCE" (Crystal), June 3.—One of the best comedies we have seen for some time, with Pearl and Chester in the leads. The scenes are laid on a farm and the rural effects are attractive. The plot is not new, as it is the old story of the girl being attracted by a stranger from the city, but it holds the interest nicely through an entire reel.

"FLOSSIE VISITS BAR U RANCH" (Frontier), May 31.—Good, clear photography and an entertaining little comedy throughout. The daughter of the ranchman coquettes with the men to her heart's content till Flossie arrives and starts competition. The two pretty girls had on entirely too much makeup. A good comedy reel.

"THE MAN WHO TRIED TO FORGET" (Nestor), June 11.—A film story of compelling interest. The hero falls in love with a lady vampire, who is already married to a gambler. She tries to bleed the hero, but after writing her a check he discovers the truth and gets his money back. He goes West and later saves his partner from a similar fate at the hands of the same pair. The two leading men were good and the girl siren gave a very creditable performance indeed. A fine offering of its type.

"FAITHFUL SHEP" (Reliance), June 4.—Another dog story of a rather conventional sort, but which nevertheless gets over nicely. The dog is a smart Shepherd and he brings little Runa home in her wagon when the search party is looking for her. A pleasing number.

"HEARTH LIGHTS" (Reliance), May 26.—This film story runs along in an entertaining manner. The artist in the city exhibits the paintings of an acquaintance in the country and claims credit for the latter's work. The girl in the case meets the country artist and reveals the truth in a dramatic manner at the art exhibit. Pleasing, without being particularly strong.

"ITALIAN LOVE" (Reliance), June 2.—A typical lower West Side story of the New York Italian section. Irving Cummings appears as Luigi, who marries the daughter of the fruit dealer. Antonio's appearance on the scene brings about jealousy and the exciting duel with knives is stopped just in time to avoid fatal results. The characterizations are fair and the direction very good.

"WHEN LUCK CHANGES" (American), June 2.—This film story has good Western atmosphere, but the scenes are a little jerky. The plot concerns a young prospector, who has been grub-staked by a gambler's wife. Later, the gambler is killed and Jim meets with good fortune, which leads him to marry the young widow. Fairly strong.

"THE WISHING SEAT" (American), June 5.—A very pretty and attractive comedy. The young authoress gives a house party, inviting half a dozen couples. They pair off and desert her every evening. But she sits in the "Wishing Seat" and wishes for a nice young man. A moment later a young artist falls from the rocks above, at her feet. The ending might have been a little stronger, but the film is original and well worth while.

"A DIXIE MOTHER" (Broncho), June 4.—This two-reel film tells a graphic story of warfare. The leading characters are a mother and son. Dick proves a coward in his first battle and runs to his nearby home. The mother, to save him, shoots herself in the arm and pretends the house was attacked by guerillas. Dick is later shot accidentally by his own father during an engagement. The fighting is sharp and spirited and the interest is not allowed to lag anywhere in this double number.

"A TRUE BELIEVER" (Kay-Bee), June 6.—Another two-reel war story. The old minister is deposed and a younger man put in his place.

The new minister acts as a spy. Both of these parts are very well taken. There is also an interesting little girl character and it is through her that the old minister is saved from death when he is suspected of betraying his friends. The younger minister confesses, as a result of seeing the little girl pray for her aged friend. The war scenes in this are of typical excellence and it is a successful offering of the kind.

"VIA CABARET" (American), June 7.—Vivian Rich and Wallace Reid are the principal players in this film story. The girl is violinist in a cabaret and he marries her against his father's wishes. 'Later, he bimself plays for the cabaret and another man attempts to invade his home. The story is not very strongly developed and has a hurried ending.

"HER FAIRY GODFATHER" (Majestic), May 27.—The hired girl is refused permission to go on a picnic. She has a dream in which she sees herself driving away in a chariot, dressed in silks, with the policeman on the beat acting as her godfather. A very slight plot.

"LIFE AMONG THE NAVAJOS" (Majestic), May 27.—These views of life among the Navajo Indians are very interesting. We see them dancing, and the storm effect is very pretty. The blanket making is also worth while. On same reel with above.

"LEGALLY RIGHT" (Majestic), May 25.—Here is a rather novel working out of the old situation in which the girl must live with her uncle and be married under the same roof with him in order to inherit her father's property. Her uncle is put in jail and she and her lover are married in the jail and live there till the legal time has expired. Rather interesting, but the story is a little confusing in places.

"A VICTIM OF CIRCUMSTANCES" (Thanhouser), June 1.—This is a very good comedy offering. The prominent man finds out how easy it is to be wrongly suspected of crime. He is thrown in jail and his photographs and Bertillion measurements taken. The young reporter who loves his daughter saves him. An amusing offering.

"A PULLMAN NIGHTMARE" (Thanhouser), May 25.—A comedy reel, showing a father and son and mother and daughter traveling on a Pullman car. The children are very young and hold a juvenile flirtation. The boy dines on welsh rarebit and ice cream and later has a terrific nightmare, in which he is seen saving the passengers from six train robbers and other heroic deeds. A delightful little comedy, though the ending was a trifle overworked.

"HELP! HELP! HYDROPHOBIA" (Keystone), June 5.—Some mad dogs and a scared fat boy combine to bring about a series of wild happenings in this half reel. Trained Boston bulldogs are employed to good advantage in this.

"HE HAD THREE PASSIONS" (Keystone), June 5.—The fat boy again appears in this. The milking scene will not appeal to refined audiences. There is not much motive to the story, which appears on same reel with above.

"BARNEY OLDFIELD'S RACE FOR LIFE" (Keystone), June 2.—This company of funsters again comes under the wire a winner in this hilarious burlesque. Ford Sterling, the villain in the piece, ties Mabel to a railroad track and steals a locomotive from the train with which to run over her. Six policemen go on a handcar and Mack Sennett and Barney Oldfield, in a racing auto, go to the rescue, arriving, of course, in time to save Mabel. The villain, in rage, chokes his fireman to death and shoots the six policemen. Good burlesque, without objectionable features.

"OWANA, THE DEVIL WOMAN" (Nestor), June 6.—A pleasing variation of the usual Indian tale, in which the "Devil woman" converts the hero into a beautiful spotted pony. The Indian girl remains true to her lover. The pony unties a rope from his own feet and later rescues the girl in a manner that will please children in the audience in particular. Later, the villainous Indian and the Devil woman are killed, which breaks the spell and restores Mona her lover in his natural form. An attractive change in Indian pictures.

"DOLLY AND THE BURGLAR" (Powers), June 4.—This is a nice little story with which to freshen up a heavy programme. The child loves her dolly so much that she takes papa's money box out of the safe and locks dolly in. When the burglar opens the safe and finds nothing but a doll he is disgusted and smashes it on the floor. But of course father is so pleased over the situation that he buys the girl another doll. A clever play.

"MEN WERE DECEIVERS EVER" (Gaumont), June 12.—Good comedy finely photographed. There are many fine scenes of ocean shore. The story is of a wife who is jealous, apparently with sound reason and determines to leave her husband. He pursues her and owing to an accident to her automobile overtakes her. The comedy comes in when it is learned that the only inn in the neighborhood has but one available room, to which the estranged couple are forthwith escorted. The reconciliation is slow, but apparently sure. The husband puts about the couch where the wife is to sleep a large screen. After the couple have kissed and made up the two are shown waving their hands good-night to the camera. The clock in the inn office points to the hour of 12 when they make their first appearance the following day. Before the reconciliation takes place there are several happenings which by many will be construed as suggestive.

"THE MAN IN THE SICK ROOM" (Solax), May 16.—There are in this picture several good situations. The story is of a doctor, unsuccessful in love, who goes down and out. As a burglar he enters with intention to rob the home of the husband of his old sweetheart. The husband is away. When the wife is unable to get a doctor on the telephone for her sick child she discovers the burglar, who ministers to the sick little one. He is found by the returning husband. At the end of the picture there is a scene where the little one is shown at one end of a wire, in her home, talking with the rehabilitated doctor, shown in his office at the other side of the screen. Between the two scenes are flashed the messages that pass between the two. It is very pretty.

"THE PROFESSOR'S TRAVELING ADVENTURES" (Great Northern), May 24.—This is doubtless intended for a comedy; it would be difficult to understand how it could interest a child or adult.

"THE KNIGHT OF HER DREAMS" (Nestor), June 13.—An old situation furnishes the basis of a delightful picture contrasting the days when knighthood was in flower with reality as we find it. The courtly scenes are a dream of a romantic girl and in them she and her friends play the same her real love story, only better. All this has been done before, but never more successfully or amusingly. The offering is full of entertainment and will be liked by all kinds of spectators. The photography is clear and the scenes have often much beauty.

"THE SPRING IN THE DESERT" (Nestor), June 9.—There is some good photography in this Indian picture and the forepart of it is strongly presented. Ortega has visions of the civilization described to him by the white man and leaves Mona to go to college. The pale face boys put up a theft on him and he starts to walk home in disgust. The weak part of the story is its ending. Mona, for some unknown reason, poisons the water in the spring and her lover dies. Seeing this, she and her pony also drink and die; but the pony did not lie still and rather spoiled the effect.

"THE KING CAN DO NO WRONG" (Rex), June 12.—A three-reel romantic drama, written by Lois Weber and with herself and Phillips Smalley in the leading roles. As a rule, the settings are adequate, though not sumptuous. The acting is very intelligent, and while some of the characterizations might have been improved upon, the story is one which holds the attention strongly. Herrick, the faithful soldier, sees both his wife and daughter fall a prey to the king and his son. Many observers will feel that he should have sacrificed his regard for king and country to maintain his personal honor. The story is consistent and retains its hold upon the observer till its tragic close.

"THE PLAYTHING" (Victor), May 30.—Mae Gordon plays well in this picture the role of a confidential secretary determined to rob her employer, through winning his love if possible; that failing, she with the aid of the man she really loves takes the money from the safe. James Kirkwood, who produces the picture, also plays the employer. The story is well told. Most of the incidents occur at a ball and reception given at the home of the employer, and the scenes are well staged.

"HE RUINS HIS FAMILY'S REPUTATION" (Eclair), June 1.—This is one of "Their Only Child" series of cartoons. It will make a lot of fun.

"ALL ON ACCOUNT OF AN EGG" (Eclair), June 1.—On the same reel as the foregoing is this comedy staged in Pawnee City, Oklahoma. It goes over.

"HIS MAGIC HAND—HY MAYER" (Imp), May 31.—Some laughable subjects drawn on the screen. Good stuff.

"THE MAGNETIC MAID" (Imp), May 31.—French farce which will make much amusement in some houses.

"THE SHADOW" (Rex), June 8.—Otis Turner produces a pronounced melodrama. It will strike some observers as if too much stress is laid on the fact that the business man had in former years been a gambler—in other words, that there is hardly sufficient justification for the blackmailer holding up the man he had known in other days. The picture is well staged and will hold throughout. Bob Leonard and Margarita Fischer have the leads.

LEON GAUMONT IN NEW YORK.

Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont, and one of the two leading film manufacturers of Europe, is at present in New York. Mr. Gaumont has brought with him his talking pictures, which have been so long popular at the Gaumont Palace in Paris, and also the Gaumont natural color motion pictures, which have been making such a hit at the Coliseum in London and at the Gaumontcolor in Paris. A private demonstration for the benefit of the trade is being arranged.

ART THEATER, STAUNTON, VA.

J. W. Myrtle, manager of the Art theater, 119 East Main Street, Staunton, Va., was the first man to build a picture theater in this city—the President's birthplace. The Art is the most up-to-date moving picture and vaudeville house in the city. The pictures are changed daily. Mr. Myrtle has two Edison projection machines in his operating room. He says that business with him could not be better and that he could not get along without the Moving Picture World.

Manufacturers Advance Notes

"FAITH OF A GIRL" (Lubin).

The loyalty and love of a woman for a man, no matter what he has been, is beautifully demonstrated in this excellent Lubin photoplay, and the reward that follows is richly merited. The shadow of a past crime may darken a man's life, but nothing stimulates the resolve to do right in the future as the faith of a woman. The picture employs the pick of the best players in the Lubin Studio.

When Jim Farley took Laura Mills away amid showers of rice on the honeymoon, Mr. and Mrs. Mills were proud of their handsome son-in-law but he had had a past that he tried to bury. He had done things against the law and the happy couple had hardly left the door steps, when two detectives appeared and told the family that they wanted Jim Farley. The officers followed the couple to the hotel in the big city and there told Jim he was wanted for "a job" which took place six months ago. Farley kissed his beautiful wife and she went back to her parents, who denounced her husband, and Laura refusing to hear words against him left the home to find employment. She secured an engagement in the office of Richard Starley, but her employer was attracted and one evening tried to embrace her. She was horrified and showed a locket with the picture of herself and her husband. Starley ashamed, then became her friend. One day visiting the jail to see Jim a fire broke out, there was a panic, Jim battled with the flames and rescued the warden's little son, both were badly burned and taken to the hospital. When convalescent, the warden and Starley set to work to get Jim's freedom for bravery, and they succeeded restoring Farley to the arms of his faithful wife.

Scene from "The Faith of the World" (Lubin).

PICTURES IN CHINA.

Pathe Freres seems to have the run of the business in the three moving picture houses in Shanghai, China. The pictures are rented to the exhibitors on weekly rates, which vary from $62.50 for Class A pictures, per week, down as low as 5/10ths of a cent per meter for Class C. In addition to the three regular theaters there are a number of outdoor shows in operation during the summer when the weather permits.

Harold Shaw received many congratulations on his new alliance as managing director of the London Film Company. Harold has a host of friends. Their regret at his severance of intimate associations is mitigated by the feeling that he is tackling a man's job and that he is the man for the job. He sailed May 31.

"THE MASTER CRACKSMAN" (Reliance).

The scenario of this two reel feature was taken from the magazine story of the same name by Stephen Allen Reynolds.

Robert Thatcher invents a device for the protection of safes and vaults. Needing money to educate his son, he sells his patent for a few thousands to the Thomas Corporation. Later, he discovers a flaw in the invention and sets about to perfect it. When he attains this, he offers it to the Thomas people for its full value, $50,000. This is refused and he dies alone and in poverty. His boy returns from college, learns the truth and swears to avenge his father. He learns the weakness of the Thomas System and with his sweetheart's help manages to break into every safe so protected. The papers are filled with stories of the mysterious cracksman who steals nothing. Parr, the detective, gets Robert one night as he is breaking into a bank. He listens to the boy's story and his sympathy is enlisted to such an extent that he brings Thomas to terms and sees that the boy gets an interest in the business created by his father's invention.

Scene from "The Master Cracksman" (Reliance).

Pretty Irene Howley, playing Madge, the girl who dresses as a boy to become her sweetheart's assistant, is very pleasing. Irving Cummings as the son, and Ralph Lewis as the father, do good work. Others in the cast are Alan Hale, E. P. Sullivan, George de Carlton, George Siegman and others.

Oscar C. Apfel directed this exceptionally clever picture which was released May 31st.

MENSTRUM GETS C. B. KLEINE'S OPTICAL BUSINESS.

C. B. Kleine, the veteran optician and moving picture supply man, has transferred his business to Henry Menstrum, who has been foreman of the business for many years. Until recently the business was located at 19 East 21st Street, New York, but it has been removed to 385 Sixth Avenue, between 23rd and 24th Streets. A full supply of moving picture accessories, stereopticons, projecting machines, etc., will be carried.

DIRECTOR EDWARD WARREN MADE IT.

In a review of the Solax feature picture, "Kelly From the Emerald Isle," published in last week's issue of the Moving Picture World, our reviewer credited the production of the picture to Madame Blache. Advice from the Solax studio is received to the effect that Madame Blache did not direct the production of this excellent picture, but that the credit is due to Edward Warren, who produced "Beasts of the Jungle," "Dublin Dan" and several other Solax features.

"SHEP, THE HERO" (Majestic).

Shep, the handsome and well-known acting dog, proves, in this film, that he possesses almost human intelligence. His work with beautiful little Runa Hodges is wonderful.

When only a puppy, Shep runs away and is found by an old cab driver, who cares for him. Later, in poverty and illness, Shep remains the old man's only friend. One day, on his way to the village to get medicine for his master, the dog comes upon Baby Runa, who has been caught in the railroad tracks and cannot free herself. Seeing her danger, he runs up the track and stops the oncoming train by barking. The child is saved and Shep and his master, with their old horse, given a comfortable home in the country for the rest of their happy days.

Scene from "Shep, the Hero" (Majestic).

Charles Hoskins makes an unusually effective character study of the old cab driver. Other players are Ethel Phillips, Paul Scardon and Thomas R. Mills. This picture was directed by Lawrence McGill and was released on May 20.

OLDEST SHIP IN A RELIANCE PICTURE.

While making a picture dramatization of "Half a Chance," the well-known novel by Frederick Isham, Producing Manager J. V. Ritchey of the Reliance found himself face to face with a difficulty that seemed impossible to overcome. The story deals with events that took place during the era when Great Britain was exiling prisoners to Australia and part of the action is on board one of the old convict ships of that period.

Manager Ritchey was just about despairing of finding a ship that could be made to look like the genuine article when he located a real "hell-ship" at his very door.

The Success, which lies moored in the Hudson River, is an old convict ship which carried thousands of the one hundred and sixty-five thousand convicts that left English ports while that disgraceful system of transportation lasted—a ship which in the days of her activity carried eighty pairs of handcuffs and three hundred basils with chains to torture the miserable convicts who were forced to make the entire voyage in irons.

The convict ship Success is said to be one of the oldest boats afloat, as her timbers were laid down in Moulmain, British India, in 1790. She is built of teak wood throughout and, in spite of her 123 years of active service, made the voyage across the Atlantic last year—under her own canvas—a trip which took ninety-six days.

The weird old hulk with its rows of gloomy dungeons and its paraphernalia of punishment and torture fitted into the Reliance dramatization of "Half a Chance," as if the book had been written with this very ship as a background.

The picture will be presented in two reels on Saturday, June 14th.

"THE FATAL GROTTO" (Itala).

Gun-powder smuggled and gun-powder exploded plus the gamut of human emotions are the stirring motives of the Itala "Big Film," "The Fatal Grotto." Good old filibuster days on the coast of Italy when plot and counterplot shook the Roman throne is the time and place of the drama. The story, however, does not deal with the intrigues of dynasty, but with the kingdom of the human heart.

It is a well-adapted version of the old dramatic theme of a father coerced by a villain who "knows too much" into acceding to the villain's demands for a daughter's hand. Of course, like all well regulated villains, his plots and plans a la the way of mice and men, "gang aft aglee."

The villainous one makes his demands upon the father of the beautiful daughter so offensively brutal that the father, to destroy forever the smuggling evidence holding him in the bad man's power, determines to blow up the cavern and with it the "goods" the sinister person has "on" him. The father, however, does not reckon upon the curiosity of young folks who, when they see a mysterious opening into the bowels of the earth, are bound to explore it. It happens, therefore, that when the father has ignited the fuse which leads to a powder keg in the cave, he doesn't know that his daughter and her well beloved are going to be buried in the rocky wreckage, neither does he realize that in destroying the cave he is also destroying the formidable enemy who would become his son-in-law.

Trouble is imminent between the bad man and the accepted lover in the sombre grotto when the powder ignites and all goes up in smoke and all comes down in real hard rocks. The cave is inundated by the force of the explosion which diverts the course of a creek, and the daughter and her sweetheart have the time of their lives, and almost of their deaths, in keeping from under the rising flood.

A healthy drama is this and one that will satisfy the craving of the mind for good, clean excitement. There is a thrill in almost every flicker of film, though there will be no need of the censor's ruthless hand. It is two good lively reels of action, acted well and photographed consummately. If you have nothing to do see it. If you have something to do see it anyhow.

"THE GOVERNOR'S DOUBLE" (Patheplay).

The film featuring a double exposure provokes no end of comment and speculation among the witnessing audiences as to just how the peculiar effect is obtained. This discussion is a good thing for the exhibitor, as it starts tongues wagging about the film and then about the theater in which the film was shown. The spectators at the first exhibition of the film tell their friends to see it and soon the exhibitor is displaying the S. R. O. sign. The exhibitors who booked "The Compact," the story in which Crane Wilbur played two parts, will testify to the truth of this statement, as the requests to decide bets as to whether or not Crane Wilbur had a brother, were voluminous.

Scene from "The Governor's Double" (Patheplay).

"The Governor's Double," a two reel Patheplay which will be released June 13th, is another of these much discussed features and for the information of exhibitors, (they may tell their audiences or not as they wish), Paul Panzer plays both Governor Garland and his double, the convict who found himself welcomed to the Governor's office while the Governor was secretly in prison getting an idea of prison conditions, and who decided to keep up the deception, even going so far as to attempt to marry the Governor's fiancee.

The double exposures, which are, of course, perfectly accomplished, are not the only features of this feature film. The settings are truly a work of art and for the proper atmosphere the state capitol at Albany, New York, has been used. The story is a strong one made very plausible and it has a punch that is entirely unexpected. The acting of the leading characters, Paul Panzer and Pearl Sindelar, as well as the company supporting them, is worthy of special mention. The film will be released June 13th.

CORRESPONDENCE

NEW ENGLAND.

GEORGE W. ALLEN, an exhibitor of New Bedford, Mass., is ill at St. Luke's Hospital of that city. Mr. Allen is suffering from appendicitis. A bunch of exhibitors, using General Film Service, collected a nice sum of money, and sent a very beautiful bouquet of flowers to Mr. Allen, with a card reading: "From the Bunch," all of which goes to show that exhibitors in this section have a real brotherly spirit to one another.

Moving Picture "fans" who seek wholesome amusement, and wish to see exciting incidents portrayed in the hunt of wild animals of the African jungle, as well as to gain a lesson in natural history, welcomed the return of the Paul J. Rainey African hunt reels, which returned to Tremont Temple, Boston, a week ago. These pictures had a long run at Tremont Temple last summer. Prices are up to 75 cents.

The late theater trains which were put on the Boston & Maine, New Haven, and Boston & Albany railroads last February, may be discontinued because of lack of patronage. Whether this will effect the business of Boston photoplay theaters is an open question. The Railroad Commission has the matter of continuance under advisement, and it is probable it will discontinue the service, although nothing definite has been decided upon.

A recent incorporation is Cubberly, Inc., of Malden, Mass. Messrs. Carle P. Cubberly, J. Frank Williams and Frank E. Drew, are the officers of the concern, which filed papers, with $5,000 paid in. A first class, modern theater will be built by Cubberly, Inc., to be devoted to vaudeville and photoplays.

The Star Picture Company, of Eastport, Me., filed its certificate of incorporation last week, with a capital of $10,000. The promoters are: William Hicks, of East Machais; William E. Buck, of Eastport, and A. D. McFaul, of Machais.

Plans were submitted to the inspector of buildings in Malden, Mass., last week, for a new theater, to cost approximately $55,000, and to be located on Main street, just north of City Hall. The plans have been carefully gone over by Mayor Schumakers and others. The building is to be of brick construction, and will be fireproof, and thoroughly modern in every respect. The cost of the building will be $40,000, in addition to the cost of the theater. Malden theater-goers usually avail themselves of the Malden Auditorium, which is one of the finest theaters in Massachusetts. Indeed the Auditorium was built too extravagantly for the size of Malden. The proposed theater will have to be particularly fine if it is to compete with the Auditorium.

The first motion pictures of the Boston Chamber of Commerce party sailing for South America were exhibited at B. F. Keith's Theater, Boston, last week. Many members, prominent Boston business men, are easily recognized in the reel, which made it of much local interest.

James E. Moore, who formerly managed B. F. Keith's Theater, Portland, Me., is no longer operating his moving picture theater at Biddeford, Me. Mr. Moore was anxious to leave Biddeford, and availed himself of an opportunity to give up the lease on the theater.

B. F. Keith's Hippodrome Theater, Portland, Me., now playing programs of vaudeville and pictures, will start on its summer policy of stock-company attractions on June 2. The Hippodrome will return to the regular policy in the fall.

Messrs. Gray and MacDonald, of Lewiston, Me., have secured a lease on the Cape Theater, and will start to give programs of vaudeville and pictures, on June 23. The Cape Theater had formerly been devoted to dramatic and stock company attractions, but there is no reason why a success cannot be made with photoplay programs, as the Cape is well located and of modern construction.

There's romance in the Salem, Mass., moving picture theaters! The local dailies told this week how D. F. Healy, of 277 West 128th Street, New York, and Grace F. Hartnett, of Salem, became acquainted while the latter was singing in a Salem photoplay house, and were married in New York last week.

Matt Saunders, formerly in charge of S. Z. Poli's Wilkesbarre, Pa., theater, and also of the Poli Theater, New Haven, Conn., is now in charge of Poli's new theater at Bridgeport, Conn. This is somewhat in the nature of an honor for Mr. Saunders, as Mr. Poli's Bridgeport theater is considered the finest and most modern house on this circuit, with a seating capacity of 3,300. The new Poli is doing a capacity business with vaudeville and picture programs. The Plaza Theater, of Bridgeport, is now managed by Mr. H. Reichenbach, as Mr. Saunders cared for this house until recently.

Salem, Mass., is getting loads of free publicity, and Mayor John F. Hurley (plus moving pictures), is the cause. The Mayor claims he put the "Sale" in Salem, and asserts he played before the moving picture camera for the purpose of boosting Salem; and at the request and suggestion of the Board of Trade. There is some talk of "recall" for the mayor, and whether an attempt will be made to recall Mr. Hurley or not, his action in rescuing his high silk hat from his own "burning house," for the edification of moving picture patrons, has made staid, old, Puritanical Salem sit up and take notice.

The Columbia Theater, Bath, Maine, has been leased by the Burt & Burt Company. Some needed alterations and improvements are contemplated by the new owners, after which the Columbia will be operated as a photoplay house, no vaudeville being used according to present plans.

Adams, Mass., is not a particularly large city, but it is assured of having a large and up-to-date theater in the near future, to be devoted to vaudeville and photoplays. E. K. Peck, a local attorney, and Mr. William B. Plunkett, a prominent manufacturer of cotton goods, are behind this new project. Plans are now being made by E. S. Osteyee, of Pittsfield, Mass., calling for a theater to seat 800 persons. The new theater will be along the same general lines as the Union Square Theater, Pittsfield, Mass., which was designed by Mr. Osteyee. The new theater should do very well, provided the right sort of programs are given. The house will probably be ready for its opening by early fall.

Richard E. Henderson, of Wells River, Vermont, has just purchased the Pavilion Theater at Barre Vt. Mr. Henderson now owns five theaters, and operates three others under lease. The Pavilion Theater is a first class, modern house, in every way, and is counted as about the best playhouse at Barre. Mr. Henderson will give vaudeville and picture programs, and it is safe to predict will do a paying business, as all the Henderson houses are winners, due to efficient management.

Manager H. A. Chenoweth, of the Shawmut Theater, Blue Hill avenue, near Grove Hall, Boston, is making a distinct success of his work. The Shawmut is doing a capacity business, due to the able direction of "Chene." Feature pictures, such as Sarah Bernhardt in "Queen Elizabeth," and unusually good vaudeville acts, are turning the trick. Manager Chenoweth has inaugurated song demonstrators' contests, which are proving very interesting to the audiences. One would have to go far before finding a better conducted house than the Shawmut.

Gordon's Olympia Theater, Boston, has finished its first year, and it was a mighty successful one, without any question. Vaudeville and licensed pictures have done very well by the beautiful Washington street theater, which is one of the finest and most luxurious theaters in the country. On anniversary week an unusually large program was offered, and, as a special attraction, the unique lecturer, Geoffrey L. Whalen, gave a most interesting discourse on the feature picture, "A Tale of Two Cities." Manager Commerford is greatly pleased with the Olympia's showing in its first year, and remarks that he intends to keep things up to their present high standing at his house.

William H. Stevens, manager of Keith's Theater, Lowell, Mass., for the last two seasons, has resigned to accept a position as manager of the Thurston-McCormick Company, which is playing in New England. Manager Stevens is a great favorite with the trade in this section, and carries with him the best wishes of his many friends in his new venture.

S. Z. Poli, the head of the large string of New England theaters, playing vaudeville and picture programs, together with Mrs. Poli, has started on a pleasure trip to Mt. Clements, Michigan, making the journey by automobile.

William Rohan will again be seen as manager of Forrest Lake at Palmer, Mass., which will open on May 30, after which the theater will remain closed until June 16, the start of the regular summer season.

The New Broadway Theater, which opened last week at Springfield, Mass., is playing stock company attractions, but it is expected that vaudeville and picture programs will be in order by early fall. H. I. Dillenback is general manager of the Broadway, and Daniel D. Scullen is manager. The Broadway is a large, modern and thoroughly fireproof theater, and is in opposition to the local Poli Theater, at Springfield.

Ralph Ward, manager of the Opera House, Lowell, Mass., reports that the Kinemacolor pictures of the Panama Canal, and Balkan War, did a very satisfactory business for him the week of May 5.

On May 1, Manager L. V. Colby opened the Columbia Theater, Taunton, Mass., to the public with a program of vaudeville and pictures. The Columbia has been very carefully altered and redecorated. No expense has been spared to put the Columbia in the class of modern theaters. A stage and balcony were added. Manager Colby reports that business has picked up greatly, and he feels that the new Columbia will easily be able to secure its share of the trade.

New Hampshire and Vermont exhibitors, attention! President Neff, of the Motion Picture Exhibitors' League of America, would like to hear from you if you are a live-wire, progressive moving picture exhibitor.

The Scenic Temple, Boston, continues to do its share of the business, month in and month out. Just now, the Scenic presents an appearance of general attractiveness, with its potted plants and ferns, and Springtime decorations. With competition very keen, the Scenic does as well as ever, and its high class appearance unquestionably accounts in good measure for its well sustained patronage.

The Globe Theater, Boston, playing vaudeville and picture programs, has inaugurated its regular summer season prices of 10 and 15 cents. The Globe does a very nice business.

On May 14, Massachusetts exhibitors saw their pet "hour bill" go down to defeat at the hands of the Senate. This body spent the last part of the day on the bill to extend the time of exhibiting films from 20 minutes to one hour, and to limit the projection of kinemacolor films to 20 minutes, which was defeated two weeks ago. By a vote of 14 to 7, reconsideration prevailed. Senator Blanchard, of Somerville, Mass., moved the reconsideration of the vote, whereby the Senate on April 24, amended the bill to substitute 45 minutes for one hour. A spirited debate ensued, with the result that the "hour bill" championed by the Massachusetts branch of the Exhibitors' League, was again rejected by voice vote. The Senate claims that it is against public health as well, perhaps, as public morals, for the films to run longer than 20 minutes, without five minutes of some other form of amusement being given. This law practically kills the multiple reel for the State, and, of course, the possibility of feature pictures is greatly lessened by the enforced five minute wait, between reels. The exhibitors have Senator Horgan, of Boston, to thank, in great measure for the death of the bill. The Senator waxed unusually eloquent, and made an impassioned (and absurd) plea for the retention of the present 20 minute law. The Senator's arguments fell on favorable ears, which tells the story in a nut shell.

Manager Frank, of Marcus Loew's latest Boston theater, the St. James, states that he now has the trade coming his way, and that good programs of vaudeville and photoplays are all that is needed to make this house a money-maker.

F. G. Spencer, an amusement promoter of Canada, and controlling a string of thirteen theaters devoted to vaudeville and motion pictures, is about to renovate his St. John theater. Mr. Spencer is to build an entirely new front for this house, and expects to get his plans made by a Boston, Mass., concern. B. F. Keith is soon to open a theater, nearby to Mr. Spencer's house, and the latter is now preparing for the new competition.

It is rumored that the Globe theater, Boston, is on the market, but the report has not been verified, although it come from a reliable source. The Globe formerly was a "legitimate" theater, but for many months has been offering vaudeville and photoplay programs. It is considered to be doing a satisfactory business, but trade is not as brisk there as it was before the Olympia opened nearby.

A license for a moving picture theater has again been granted at Woburn, Mass. Mr. John Finn managed to have the license granted, but not until he had worked on it for some time. Lyceum Hall has been secured by Mr. Finn. Woburn has had no photoplay theaters recently, owing to the action of the mayor, who suddenly cancelled the licenses, which the theater owners could not get re-instated although they went to court over the matter.

A recent incorporation is Koen Brothers, Inc., of Salem, Mass., of which John E. Koen, William H. Koen and Joshua B. Merrill, are the officers. Koen Brothers are very widely known in this territory, and operate the new Federal Theater at Salem. The concern is incorporated for $65,000.

Presbyterian churches in New England have announced that the Presbyterian Board of Publication and Sunday School Work is prepared to introduce moving picture machine into Sunday schools. This is a very pleasing piece of news, and shows that the Board realizes the moving pictures can become a powerful ally in teaching the story of the Bible.

With the opening of the Broadway theater, in Springfield, Mass., the Goldstein Brothers' Amusement Company, added another theater to their long chain of houses in this territory. Besides the new Broadway theater, this enterprising concern controls and operates the Plaza theater, Springfield, Bijou theater, North Adams, Mass., the Plaza theater, Northampton, Mass. New Opera House Westfield Mass., New Opera House, Exeter, N. H., and the Bijou theater Hampton Beach. The firm also runs park resorts at Mountain Park, Holyoke, Mass., and Hampton Beach, Hampton, N. H. In addition to all these houses, Goldstein Brothers own a number of small theaters, devoted to programs of photoplays and songs. At the head of the entire circuit, is H. I. Dillenbeck, a very capable and energetic executive, who knows his business thoroughly.

The Pastime theater, Lawrence, Mass., is closed and will not reopen until the middle of August. This is a picture house managed by William White. Manager White intends to keep his opera house, of that city open the entire summer, as this theater usually does a capacity business, with large programs of vaudeville and pictures.

Keith's theater, Lowell, Mass., has a new manager, in the person of Benjamin Pickett, who should make a good showing in his new position as he has been connected with Keith's for the past two seasons.

Manager Mosher of Keith's Hippodrome theater, Portland, Me., has made arrangements to offer stock company attractions starting June 2. The Hippodrome will continue to play vaudeville and pictures, as soon as the hot weather is over.

The Gaiety theater, Springfield, Mass., reopened to the public on May 5, after having been closed, while it was thoroughly overhauled and generally improved. Reports state that business has improved greatly since its opening. The Gaiety now presents a modern appearance and should get its share of the trade.

Messrs. Fisher & Reed, proprietors of the Opera House, Newton, Mass., celebrated the anniversary of the opening of their theater on May 14, in a highly fitting manner. The Newton Hospital was given the entire receipts on that day and this action of Fisher & Reed created any amount of favorable comment. The mayor of Newton, Charles E. Hatfield, publicly thanked the concern for its generosity. The Newton Opera House, as a general thing, plays to capacity business, with vaudeville and picture programs and this anniversary week was no exception to the general rule. The house is well managed, and is conducted along up-to-date lines. It is always a mighty good plan to give a day's receipts to some charitable institution, on a special occasion, like this one, as the results in the good will secured are of great value to a moving picture theater, especially if situated in the smaller towns.

It looks very much as if Springfield, Mass., is to have another theater, in the near future. The Hampden Realty Company has about decided to erect a large theater at the corner of Bliss and Main Streets, and plans are now being made which call for a modern and thoroughly fireprof theater to seat 1,500 persons. The new house will be devoted to the exploitation of vaudeville and pictures. Although Springfield has a number of photoplay houses, yet the proposed theater has an unusually good location, and should get its share of the available trade.

S. Z. Poli has leased the new theater which P. D'Esopo is about to build on the old City Hotel property, in Hartford, Conn. The theater will be a vaudeville and photoplay house, and will be one of the finest theaters in Connecticut. Mr. Poli's chain of New England theaters is growing steadily, with a new addition almost each month.

The Globe theater, Boston, playing vaudeville and picture programs, has inaugurated its "summer prices," which are: 10 cents for all seats from 10 in the morning, until 6 at night, and 10 and 15 cents for all seats after 6.

The National theater, Boston, a Keith house, playing vaudeville and pictures, has started on its summer schedule, which calls for three shows daily. The National expects to remain open during the entire summer, as business is holding up in good shape.

The regular monthly meeting of the Massachusetts branch of the Exhibitors' League, which was postponed twice, is now definitely called for Tuesday, May 20, at Lagrange Street "Headquarters" It is believed that some important matters will be given attention at this meeting, which will be reported in these columns, next week.

The Mutual Film Corporation's Boston offices sent exhibitors in this section a special invitation to an advance showing of the New York Motion Picture Company's "Battle of Gettysburg," at the Back Bay theater, Dartmouth and Columbus Avenue, Boston, on May 20, at 2 p.m. The Mutual folks confidently expect that the "great $75,000 production" will create a real sensation among exhibitors.

Starting Monday, May 19, the Gaiety Theater, Washington Street, Boston, a burlesque house, inaugurated a supplementary season of moving pictures. The Gaiety plans to show only exclusive feature subjects and a real "thriller" was secured for opening week, "The Gunmen of New York." Four shows will be given daily, two shows each afternoon from 1 o'clock till 5, and 2 in the evening from 7 o'clock till 10.30. The Gaiety has played picture programs during several summer seasons, and usualy did well, as the theater is one of the best appointed houses in Boston and has a good location. "Capturing Wild Animals" was another feature for opening week.

Theatrical employes from all over New England convened at Lincoln Hall, Fitchburg, last week to attend the semi-annual convention of the New England district of the International Theatrical Employes. F. H. Abbott, president of the Fitchburg organization, extended the address of welcome. Charles T. Shea, of New York, international president. George E. Rock, of Worcester, Mass., international vice-president; John J. Barry, of Boston, state president, all made addresses. International President Shea presided, and W. W. Dillon of Fall River acted as secretary. The convention was attended by 47 delegates, representing 31 lodges. On the second day of the convention, managers of theaters were admitted at a smoke-talk.

James P. Baxter, of Portland, Me., has returned to that city, after a trip through Japan, and denies that he intends to erect a new theater to be devoted to vaudeville and picures, on the corner of Congress and High Streets. The rumor still persists, however.

Manager George A. Wardwell, of the Kincaide Theater, Quincy, Mass., reports excellent business, with programs of Mutual films. Mr. Wardwell intends to keep his theater open all summer, unless trade should take an unexpected slump, which is unlikely, to judge from present business.

Moving picture theaters are open on Sundays at Lawrence, Mass., in spite of the efforts of a number of local clergymen, who did their level best to have the theaters closed. The "Lawrance Critic," in an extremely able article does not mince words and remarked that the clergymen did not give the matter thorough consideration. It is certainly going beyond the line of religious duty to deprive the public of its Sunday relaxation and amusement. The "Critic" also remarks that the moving picture films and theaters are amply regulated by strict State law. "The liberty of the residents of Lawrence to go where they will on any day within the law, may be placed in jeopardy, if the clergymen persevere in their efforts," says the "Critic." The moving picture interests of Lawrence recently held an important conference with Mayor Scanlon, when the latter outlined the situation regarding Sunday shows, and urged the moving picture exhibitors to co-operate with him, and the ministers' association in elevating the industry to the highest possible plane in Lawrence. The mayor suggested at this meeting, that the large signs outside the theaters be taken in on Sundays, and also put it up to the managers to be unusually careful in the selection of subjects for Sunday exhibition. To all this, Lawrence moving picture exhibitors heartily agreed, and now everything is going smoothly in Lawrence, as far as motion pictures are concerned. Mayor Scanlon deserves the sincere respect of moving picture interests for his manly and sensible stand on this question of Sunday shows, as the clergy were particularly active, using every means at their command, to force His Honor to close the photoplay houses on the Sabbath. The "Lawrence Critic" also did much to help the exhibitors gain their point.

The G. W. Trainer Manufacturing Company, with offices at 39 Pearl Street, Boston, reports that they have installed a number of asbestos curtains and operators' booths, in the New England territory during the last month. The concern, has issued a very instructive booklet for any house thinking of having any work done, requiring asbestos.

The R. D. Marson Moving Picture Company, Boston, reports that it has installed a Power's Cameragraph No. 6A, in the Casino theater, New Bedford, Mass.

Manager Eslow, of the Boston offices of the Mutual Film Corporation, opened headquarters at Waterville, Me., to take care of his growing trade in that section, only to be closely followed by the General Film Company, which is now opening an office at Bangor, Me., as a distributing depot for licensed exhibitors in that state. Suitable quarters have been secured at 123 Franklin Street, from John R. Graham. G. N. Sporcey, of Boston, has been delegated to take charge of the Bangor office. The writer understands that the building is fireproof and well adpated to the needs of a film exchange.

HENRY.

LOUISVILLE.

THE National Picture Company, of Louisville, has begun work on its new moving picture house in Crescent Hill, residents of that section having withdrawn their objections. The "Crescent," as the new house is to be known, will contain 600 seats. A feature of the theater will be a pipe organ. The Novelty Theater, of Louisville, is the only one now in existence in the Kentucky metropolis which uses a pipe organ, and this feature has been largely responsible for the success of that house. Daniel L. Martin, who is well known in theatrical circles through his connection with the National Association of Theatrical Producing Managers, has been secured as manager of the National Moving Picture Company, and will make his headquarters in Louisville, after June 1. Mr. Martin is credited with the first production of "Parsifal" in English. The National is now negotiating with a property-owner for a new motion picture house on Fourth avenue. The National will probably either build the house itself or secure a long lease on the structure. Plans are under way for securing a theater in Owensboro, Ky. A theater now in operation will be taken over, or a new house erected, according to officers of the National.

Several representatives of film-producing companies were in Louisville on Derby Day, May 10, and took motion pictures of the thirty-ninth running of that turf classic.

H. S. Gilbert, who will manage the new airdome at Shelbyville, Ky., was a recent visitor in Louisville. Mr. Gilbert announced that the airdome, located at Seventh and Washington streets, would be in operation about June 1. The Shelbyville Airdome Company recently was incorporated to operate the house. A seating capacity of 500 will be had by the amusement men. Moving pictures will form the program. Only six days of the week are to be used, the company having decided to remain closed on Sundays.

The palace theater, owned by Simon Switow, is to be sold by that exhibitor, who shortly will leave for Richmond and French Lick, Ind., where his uncle, M. Switow, now is erecting houses. Each of the new theaters will have a seating capacity of about 500. Simon Switow will have the management of both. The palace, located at Shelby and Rupp streets, was purchased by Mr. Switow only about three months ago. It has a seating capacity of 320.

Miss Ophelia Cummins, the popular cashier at the Majestic theater, is back at the window after spending a couple of weeks on her vacation.

A presentation of "Cleopatra," at the Novelty theater, attracted big crowds recently, the regular admission price of ten cents being in force for the five-reel Vitagraph feature.

Fred Dolle, of the Broadway Amusement Company, of Louisville, has been besieged by inquiries since the appearance of the picture of the Ideal theater in the Moving Picture World. Many exhibitors throughout the country are considering the erection of new houses, and the Ideal made such a favorable impression that the prospective builders are seeking inquiries from associates with experience. The Louisville man was deeply impressed with the results of the description and photograph of the Ideal, which indicated that the World goes into the hands of exhibitors everywhere.

Caufield & Shook, Louisville photographers, who recently entered the motion picture field, recently have taken a number of pictures of interest. All of the productions of Caufield & Shook are incorporated in the Mutual weekly. The sinking of the steamer "Sam Brown," in the Ohio river, near Louisville, was recorded by Canfield & Shook, as were flood scenes around Louisville in April. The photographers, however, were unable to get views of the Derby, another company having that privilege tied up.

The opening of Fontaine Ferry, Louisville, a summer park, on May 11, produced no visible decrease in attendance at moving picture theaters. With thousands of visitors in the Kentucky metropolis for the races, business was rather better than otherwise, and exhibitors are not alarmed over the advent of the park season.

Arch Smith will open his airdome in Owensboro, Ky., in a few days, being engaged in reconstructing the theater. Independent service is to be used, four reels a day being the program. Mr. Smith will close the Novelty theater, which he also owns, as soon as the airdome is ready for business. A new front and other changes have been made in the house.

George A. Bleich, a well known Kentucky exhibitor and one of the officers of the Kentucky Motion Picture Exhibitors' League, will shortly open a new house, the "Princess," at Owensboro, Ky. Mr. Bleich has leased a room hitherto used as a pool hall and has begun improvements. The Princess will be ready for business early in June, according to present plans. It will seat about 400 people and cater especially to shoppers, being located in the business district.

The Rex theater, of Princeton, Ky., has been moved several doors south. Owner R. M. Dunn secured a lease on a larger building and has transferred all equipment. The change was made without loss of time, continuous performances being given.

The South Broadway Amusement Company has been incorporated at Lexington, Ky., with a capitalization of $2,000. The incorporators are B. P. Anderson, W. E. Bass, L. M. Land, and others. The company will operate a moving picture house.

Joseph & Joseph, Louisville architects, are now receiving bids for a new ventilating system to be installed in the Majestic theater. Work will begin as soon as the contract is awarded. The Majestic will operate without cessation during the work.

The old project of erecting a moving picture or vaudeville theater in the rear of the Atherton building, at Fourth and Chestnut Streets, Louisville, has bobbed up again, and those interested are trying to sell stock for the purpose. The venture is not looked on with favor by many amusement men because of the big price asked for the property by the present owners. It is planned to buy the site outright and erect a theater, with the entrance through a Fourth Avenue store, now vacant. The same proposition has been put forward several times in the past by various persons, but has never gained any great impetus.

The Avenue theater will be closed shortly to make way for a new five-and-ten-cent store. Morton Shaw, who has operated the Avenue as a moving picture theater, is now contemplating the opening of another house. He is looking over a number of sites and will probably open another theater shortly after the Avenue is turned over to the new lessees.

The opening of B. F. Keith's Louisville theater as a summer house, with an admission price of ten cents, has been so successful that the policy will probably be maintained for the remainder of the summer. Three performances are given daily, including one matinee and two evening performances. Moving pictures and vaudeville form the program, and the Keith theater has played to good crowds.

G. D. CRAIN, JR.

THE inspiring achievements of a man who does not hunt in a desire to slay, but rather to preserve; who enters the jungle armed not with weapons for slaughter, but with science's greatest weapon for education, the motion picture camera, are recorded

FEATU

EX-PRES. THEODORE ROOSEVELT

America's most distinguished hunter of big game, says:

"In moving pictures of wild life there is a great temptation to fake, and the sharpest discrimination must be employed in order to tell the genuine from the spurious. My attention was particularly directed toward Mr. Kearton's work, because of its absolute honesty. His views of the charging lion, in which several natives are trampled and torn by the infuriated beasts, are wonderful—really wonderful."

NATIVE

IN THE HEART OF

The World's Most Daring Animal Photographer Face to

Capt. Cherry Kearton is world-famed as the greatest living explorer of the jungle and the
Capt. Kearton secured these pictures after years of patient and courageous labor, and

STATE RIGHTS NOW SELLING! (AND THEY ARE!)
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THRILLING ANIMAL SERIES

"Capt. Cherry Kearton's Wild Life and Big Game IN THE Jungles of India and Africa"

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LION HUNT
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Press Comments that Should IMPRESS

"No description suffices to give any real idea of these fascinating pictures. They must be seen to be believed."—*London Morning Post.*

"The most thrilling pictures you can possibly imagine."—*London Telegraph.*

"Exceptional moving pictures of big game, obtained as the result of remarkable patience and courage."—*N. Y. Telegraph.*

Face with Savage Animals in Borneo, India and Africa

most responsible authority of the life and habits of the monarchs of the animal kingdom.
risked his life to bring these thrilling scenes before the eyes of the civilized world!

A COMPELLING VARIETY OF MAGNETIC LITHOGRAPHS, AND DETAILED AUTHORITATIVE LECTURE TO - - - **INSURE SUCCESS!**

A LIVE WIRE!

Times Building NEW YORK CITY

“A REGIMENT OF TWO”

TWO gay husbands enlist in the 13th Regiment to be sure of “a night off” once a week. Two or three people are let into the secret, the daughter of one and her fiance. Jack Brent, the latter being a genuine member of the 13th. All goes well until the regiment is ordered to the front. Although they march away with the others, the husbands go on a fishing tour. Later, they learn through a newspaper report that the regiment has been wiped out in battle. The plot thickens. Home they go, changing their fishing clothes for regimentals, and before their respective wives, pose as the sole survivors. The report proves to be false, and there are further complications when Brent and the cook’s sweetheart, Conrad, also a member of the 13th, return from the front. Quick wit on the part of the husbands saves the day.

Vitagraph, Two Reels. Released June 11th, 1913.

“THE FINAL JUDGMENT”

THE story opens in the Klondike. Two young men from the East are in love with Edna Wallace. She accepts Brandon. A few years go by and we see McCormack, the friend and rejected suitor, attempting to rescue Brandon from drink and ruin. They quarrel and McCormick is wounded in a pistol fight. Brandon escapes to New York with his child. His wife follows.

The scene then shifts to the Metropolis. McCormack is now a newspaper editor. One morning he confronts Brandon robbing his apartment. The latter dies of heart failure from shock. He leaves behind a letter which enables McCormack to locate the missing son. In the role of a “Cub” reporter he covers a big fire and rescues his mother from the burning building. The reunion in the hospital later, with McCormack present, is as touching as it is beautiful.

Essanay, Two parts. Released June 9th, 1913.

SPEAKING ABOUT MULTIPLE-REEL FEATURES

THERE is a special reason why every multiple-reel feature in General Film Service is released as such. Some so-called features are merely single reel stories “padded” to fill more than a thousand feet of film. Not so, however, with General Film features. In every case the story must *require* more than a thousand feet to tell clearly or it is not accepted in the form of a multiple-reel. A favorite trick with some producers of features ? is to use certain big scenes, as for example, a battle in a war drama, in several different pictures. Such films don’t appear in General Film Service. Every scene is made especially for the feature of which it is a part and is used for that feature alone.

Making superior features takes time, patience, hard work and money. At present the manufacturers represented in General Film Service are producing all they can handle without bringing down their standard of quality, and this they are not willing to do nor are we anxious that they should. Patience and care are the watch words in their studios. To produce a certain film which will be released soon over 23,000 feet of negative stock were consumed, and yet the finished product is just under 2,000 feet in length ! The features illustrated on this and the opposite page represent an average General Film Service multiple-reel program for a week. Every one of the four is a sure enough “hit”—easily worth twice

"THE GOVERNOR'S DOUBLE"

GOVERNOR Walter Garland decides to investigate the report that the convicts in the State prison are subjected to inhuman treatment. His friend, Judge Howe, arranges to sentence him to prison with the understanding that he is to be released in thirty days. The judge is stricken with apoplexy and dies. Meanwhile Pete Brown, a convict, the governor's double, who has been pardoned, takes his place in the executive office. The deception is continued right up to the eve of the day when Garland was to marry. The latter, learning of the judge's death, tries to convince the warden that he is the governor. Failing, he manages to escape.

Making his way to the church, he halts the ceremony that would have united his sweetheart and Pete Brown. Explanations are hastily made and the true lovers are made man and wife.

Patheplay, Two Reels. Released June 13th, 1913.

"The Tragedy of Big Eagle Mine"

MORTON, a lone settler, meets with an accident and is nursed back to life by Laughing Water, an Indian girl, whom he later marries. Five years pass and a child comes to brighten the primitive home. Morton forsakes his wife, taking the child East with him. Laughing Water is ostracized by her tribe and becomes a wanderer.

Twenty years later, Morton and his son, now a successful engineer, are in the West. Laughing Water's father, Big Eagle, thirsting through the years for revenge, dynamites the mine which the Morton party is exploring and all lose their lives. Laughing Water begs for the body of her son, which she carries to the rude cabin where he was born.

Kalem, Two Parts. Released June 7th, 1913.

as much as the amount you are asked to recognize as "just as good." Don't take our word for it that General Film features are better—make your own comparisons, bearing in mind while doing so that you can get them in *regular service* with single reels of the same age—*no extra charge.*

To be released immediately after the four features illustrated are the following:

June 14—"Alone in the Jungle"—Selig—2 reels
June 16—"The Rival Engineers"—Cines-Kleine—2 reels
June 18—"The Weaker Mind"—Lubin—2 reels
June 20—"A Brother's Loyalty"—Essanay—2 reels
June 21—"Mary Stuart"—Edison—3 reels

The superiority of General Film features is reflected in General Film Service single reels—another condition which has contributed so largely to the success of the General Film Company. A complete list of current single reels will be found on another page of this issue, under the heading "Calendar of Licensed Releases."

GENERAL FILM COMPANY

200 FIFTH AVENUE, NEW YORK CITY

Distributing offices in the principal cities

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JUNE 2nd, 1913.

BIOGRAPH—The Ranchero's Revenge (Drama) ......
EDISON—Professor William Nutt (Comedy) 1000
KALEM—The Bandit's Child (Drama) 1000
LUBIN—A Woman's Heart (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 23 (News) ....
SELIG—When the Circus Came to Town (Com.-Drama)1000
VITAGRAPH—What God Hath Joined Together (Dr.)..1000
CINES—When a Woman Loves (Special 2-part Drama)2000

TUESDAY, JUNE 3rd, 1913.

CINES—The Irony of Fate (Drama)..................1000
EDISON—Right for Right's Sake (Drama)............1000
ESSANAY—Let No Man Put Asunder (Drama).......1000
LUBIN—A Jealous Husband (Drama).................1000
PATHEPLAY—Dredges and Farm Implements in the West (Agriculture) ....
PATHEPLAY—A Market in Kabylia, Algeria (Commerce) ....
SELIG—The Flag of Two Wars (Drama)..............1000
VITAGRAPH—Bunny as a Reporter (Comedy)........
VITAGRAPH—Three to One (Comedy)...............

WEDNESDAY, JUNE 4th, 1913.

ECLIPSE—The Armadillo (Zoological) 500
ECLIPSE—Delivering the Goods (Comedy).......... 500
EDISON—Some Spots In and Around Los Angeles, Cal. (Scenic) 350
EDISON—Don't Worry (Comedy) 640
ESSANAY—The Value of Mothers-in-Law (Comedy)..1000
KALEM—When Fate Decrees (Drama)..............1000
PATHEPLAY—The Saving Lie (Drama).............
SELIG—The Law and the Outlaw (Special—2 parts—Drama) 2000
SELIG—Woman—Past and Present (Comedy-Drama)..1000
VITAGRAPH—A Modern Psyche (Drama)............1000

THURSDAY, JUNE 5th, 1913.

BIOGRAPH—Slippery Slim Repents (Comedy)........
BIOGRAPH—Just Kids (Comedy) ....
ESSANAY—The Last Shot (Drama)...................1000
LUBIN—Bob Builds a Chicken House (Comedy)......
LUBIN—Kate, the Cop (Comedy)......................
MELIES—Native Industries of Java (Industrial).......1000
PATHEPLAY—What the Good Book Taught (Drama)
SELIG—The Suwanee River (Drama)..................1000
VITAGRAPH—The Heart of Mrs. Robins (Com.-Dr.).1000

FRIDAY, JUNE 6th, 1913.

EDISON—Mercy Merrick (Drama) 1000
ESSANAY—Phillip March's Engagement (Comedy)....1000
KALEM—The Terror of Conscience (Drama)..........1000
LUBIN—The Penalty of Jealousy (Drama)............1000
LUBIN—The Accusing Hand (Special—2 parts—Dr.)..2000
PATHEPLAY—Birds and Animals of Brazil (Zoology)
PATHEPLAY—Tananarive, Madagascar (Travel)......
SELIG—An Embarrassed Bridegroom (Comedy).......
SELIG—Manila Normal and Public Schools (Edu.)....
VITAGRAPH—The Butler's Secret (Drama)..........1000

SATURDAY, JUNE 7th, 1913.

BIOGRAPH—A Timely Interception (Drama)........
CINES—Orbetello and Environs (Travel).............. 250
CINES—The Ring (Drama) 750
EDISON—While John Bolt Slept (Drama)............1000
ESSANAY—Broncho Billy's Capture (Drama).........1000
KALEM—When Women Are Police (Comedy)........
KALEM—Percy's Wooing (Comedy) ....
KALEM—The Tragedy of Big Eagle Mine (Special—2 parts—Drama) 2000
LUBIN—The Great Pearl (Drama)....................1000
PATHEPLAY—Get-Rich-Quick Billington (Comedy)...
VITAGRAPH—The Forgotten Latchkey (Comedy)....1000

ADVANCE RELEASES.

MONDAY, JUNE 9th, 1913.

BIOGRAPH—Jenks Becomes a Desperate Character (Comedy) ....
BIOGRAPH—Red Hicks Defies the World (Comedy)..
EDISON—Othello in Jonesville (Comedy) 1000
ESSANAY—The Final Judgment (Special 2-part Dr.)..2000
KALEM—The Rube and the Boob (Comedy) ....
KALEM—The Scheme of Shiftless Sam Smith (Com.)
LUBIN—The Legend of Lovers Leap (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 24 (News) ......
SELIG—Sweeney and the Fairy (Comedy) 1000
VITAGRAPH—The Bachelor's Baby; or How It All Happened (Drama) 1000

TUESDAY, JUNE 10th, 1913.

CINES—(Title Not Reported) ....
EDISON—Two Little Kittens (Drama) 1000
ESSANAY—The Shadowgraph Message (Drama) 1000
LUBIN—Violet Dare, Detective (Drama) 1000
PATHEPLAY—Max's First Job (Comedy) ....
PATHEPLAY—The Chateau of Chenonceau, France (Architecture) ....
SELIG—Dad's Little Girl (Drama) 1000
VITAGRAPH—Cutey Tries Reporting (Comedy) 1000

WEDNESDAY, JUNE 11th, 1913.

ECLIPSE (Title Not Reported) ....
EDISON—Beau Crummel and His Bride (Comedy)....1000
ESSANAY—The Star (Comedy) 1000
KALEM—The Pawnbroker's Daughter (Drama)........1000
PATHEPLAY—His Lordship's Romance (Comedy)....
SELIG—The Rose of May (Drama)....................1000
VITAGRAPH—His House in Order; or The Widow's Quest (Drama) 1000
VITAGRAPH—A Regiment of Two (Special—2 parts—Drama) 2000

THURSDAY, JUNE 12th, 1913.

BIOGRAPH—The Well (Drama)......................
ESSANAY—Cinderella's Gloves (Comedy).............1000
LUBIN—Nearly in Mourning (Comedy)..............
LUBIN—The Professor's Predicament (Comedy).......
MELIES—The Stolen Claim (Drama)..................
MELIES—Views of Samarang (Scenic)...............
PATHEPLAY—The Artist's Dream (Comedy).........
SELIG—The Fate of Elizabeth (Comedy).............
SELIG—The Birth of a Butterfly (Zoology)...........
VITAGRAPH—His Tired Uncle (Comedy)............
VITAGRAPH—Capers of Cupid (Comedy).............

FRIDAY, JUNE 13th, 1913.

EDISON—Along the Nile (Scenic)....................1000
ESSANAY—The Mysterious Stranger (Comedy-Drama)1000
KALEM—Brought to Bay (Drama)....................1000
LUBIN—Papita's Destiny (Drama) 1000
PATHEPLAY—Athletics in France (Sports)...........
PATHEPLAY—Places of Interest in Colorado (Travel)
PATHEPLAY—The Governor's Double (Special—2 parts—Drama) ....
SELIG—The Jealousy of Miguel and Isabella (Drama)..1000
VITAGRAPH—An Infernal Tangle (Drama)..........1000

SATURDAY, JUNE 14th, 1913.

BIOGRAPH—Death's Marathon (Drama)..............
CINES—(Title not reported).
EDISON—Apples of Sodom (Drama).................1000
ESSANAY—The Ranch Feud (Drama)................1000
KALEM—The Gypsy's Brand (Drama)................1000
LUBIN—The Wine of Madness (Drama)..............1000
PATHEPLAY—For Mayor—Bess Smith (Comedy)....
SELIG—Alone In the Jungle (Special—2 parts—Dr.)..1000
VITAGRAPH—Does Advertising Pay (Comedy).......1000

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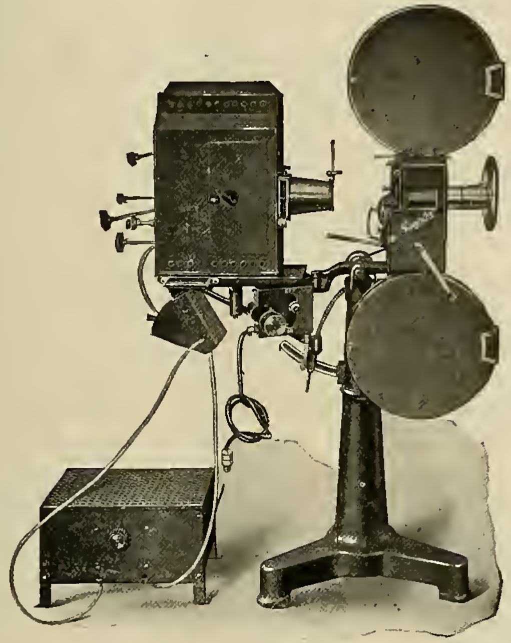

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JUNE 1st, 1913.

CRYSTAL—Clancy, the Model (Comedy)
CRYSTAL—Hooked (Comedy)
ECLAIR—He Ruins His Family's Reputation (Comedy)
ECLAIR—All On Account of an Egg (Comedy)
REX—The Boob (Comedy-Drama)

MONDAY, JUNE 2nd, 1913.

IMP—Just A Fire Fighter (Comedy-Drama)
NESTOR—A Mixup in Bandits (Comedy)
GEM—Billy in Armor (Comedy)

TUESDAY, JUNE 3rd, 1913.

101 BISON—The Battle of San Juan Hill (3-part Drama)
CRYSTAL—Mary's Romance (Drama)

WEDNESDAY, JUNE 4th, 1913.

NESTOR—The Idol of Bonanza Camp (Drama)
POWERS—Dolly and the Burglar (Comedy)
ECLAIR—Why? (3-part Drama)
UNIVERSAL—Animated Weekly No. 65 (News)

THURSDAY, JUNE 5th, 1913.

IMP—Self Accused (Drama)
REX—The World at Large (Drama)
FRONTIER—The Pillar of Peril (Drama)

FRIDAY, JUNE 6th, 1913.

NESTOR—Owana, The Devil-Woman (Drama)
POWERS—Why Grand-Daddy Went To Sea (Com.-Dr.)
VICTOR—The Kidnapped Train (Drama)

SATURDAY, JUNE 7th, 1913.

IMP—Pen Talks by Hy. Mayer (Novelty)
IMP—The Count Retires (Comedy)
101 BISON—The Spirit of the Flag (2-part Drama)
FRONTIER—The Ranch Girl and The Sky Pilot (Com.)

ADVANCE RELEASES.

SUNDAY, JUNE 8th, 1913.

CRYSTAL—The New Typist (Comedy)
CRYSTAL—Black and White (Comedy)
ECLAIR—The Spider (Zoology)
ECLAIR—He Could Not Lose Her (Comedy)
REX—The Shadow (Drama)

MONDAY, JUNE 9th, 1913.

IMP—The Comedian's Mask (2-part Drama)
NESTOR—The Spring in the Desert (Drama)
GEM—Hearts and Flowers (Drama)

TUESDAY, JUNE 10th, 1913.

101 BISON—The Grand Old Flag (2-part Drama)
CRYSTAL—False Love and True (Drama)

WEDNESDAY, JUNE 11th, 1913.

NESTOR—The Man Who Tried to Forget (Drama)
POWERS—Mrs. Lacey's Legacy (Comedy-Drama)
ECLAIR—When Light Came Back (2-part Drama)
UNIVERSAL—Animated Weekly No. 66 (News)

THURSDAY, JUNE 12th, 1913.

IMP—The Higher Law (Drama)
REX—The King Can Do No Wrong (3-part Drama)
FRONTIER—The Call of the Angelus (Drama)

FRIDAY, JUNE 13th, 1913.

NESTOR—The Knight of Her Dreams (Comedy)
POWERS—The Strength of the Weak (Drama)
VICTOR—Sincerity (Drama)

SATURDAY, JUNE 14th, 1913.

IMP—The War of the Beetles (Novelty)
IMP—Hy Mayer's Cartoons (Novelty)
101 BISON—The Capture of Aguinaldo (2-part Drama)
FRONTIER—The Twins of "Double X" Ranch (Com.)

Mutual Film Corporation Current Releases

SUNDAY, JUNE 1st, 1913.

MAJESTIC—The Fraternity Pin (Drama)
THANHOUSER—A Victim of Circumstances (Comedy)

MONDAY, JUNE 2nd, 1913.

AMERICAN—When Luck Changes (Drama) 1000
KEYSTONE—Barney Oldfield's Race for a Life (Com.)
RELIANCE—Italian Love (Drama)

TUESDAY, JUNE 3rd, 1913.

MAJESTIC—The Queen of the Sea Nymphs (Drama)
THANHOUSER—The Runaway (Drama)

WEDNESDAY, JUNE 4th, 1913.

BRONCHO—A Dixie Mother (2-part Drama)
MUTUAL—Mutual Weekly No. 23 (News)
RELIANCE—Faithful Shep (Drama)

THURSDAY, JUNE 5th, 1913.

AMERICAN—The Wishing Seat (Drama) 1000
KEYSTONE—Passions—He Had Three (Comedy)
KEYSTONE—Help! Help! Hydrophobia! (Comedy)
MUTUAL—Willy and the Captain's Horse (Comedy)
MUTUAL—A Child's Day (Child Science)
PILOT—For Old Time's Sake (Drama)

FRIDAY, JUNE 6th, 1913.

KAY-BEE—A True Believer (2-part Drama)
THANHOUSER—The Caged Bird (Drama)

SATURDAY, JUNE 7th, 1913.

AMERICAN—Via Cabaret (Drama) 1000
RELIANCE—The Mad Cap of the Hills (Drama)

ADVANCE RELEASES.

SUNDAY, JUNE 8th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—Miss Mischief (Comedy)

MONDAY, JUNE 9th, 1913.

AMERICAN—California Poultry (Domestic Animals)
KEYSTONE—The Hansom Driver (Comedy)
RELIANCE—His Uncle's Heir (Drama)

TUESDAY, JUNE 10th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—The Snare of Fate (2-part Drama)

WEDNESDAY, JUNE 11th, 1913.

BRONCHO—An Indian's Gratitude (Drama)
MUTUAL—Mutual Weekly No. 24 (News)
RELIANCE—Annie Laurie (Drama)

THURSDAY, JUNE 12th, 1913.

AMERICAN—Hearts and Horses (Drama) 1000
KEYSTONE—The Speed Queen (Comedy)
MUTUAL—Gontran, A Snake Charmer (Comedy)
MUTUAL—Gathering and Preparation of Tea in Indo-China (Agriculture)
PILOT—When a Girl Loves (Drama)

FRIDAY, JUNE 13th, 1913.

KAYBEE—The Boomerang (3-part Drama)
THANHOUSER—(No Release this Date)

SATURDAY, JUNE 14th, 1913.

AMERICAN—Reward of Courage (Drama) 1000
RELIANCE—Half a Chance (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, JUNE 2nd, 1913.

DRAGON—Comrades (Drama)

TUESDAY, JUNE 3rd, 1913.

GAUMONT—The Heart Humane (Drama)

WEDNESDAY, JUNE 4th, 1913.

SOLAX—The Hopes of Belinda (Comedy)
GAUMONT—Gaumont's Weekly No. 64 (News)

THURSDAY, JUNE 5th, 1913.

GAUMONT—A Passing Cloud (Drama)

FRIDAY, JUNE 6th, 1913.

SOLAX—Gregory's Shadow (Drama)
LUX—By the Aid of Wireless (Drama)

SATURDAY, JUNE 7th, 1913.

GREAT NORTHERN—Where Is Doggie? (Comedy)
GREAT NORTHERN—Loch Lomond (Scenic)

ADVANCE RELEASES.

MONDAY, JUNE 9th, 1913.

DRAGON—The Ace of Hearts (Drama) 1000

TUESDAY, JUNE 10th, 1913.

GAUMONT—The Honor of Lucrece (Drama)

WEDNESDAY, JUNE 11th, 1913.

SOLAX—Matrimony's Speed Limit (Comedy)
GAUMONT—Gaumont's Weekly No. 65 (News)

THURSDAY, JUNE 12th, 1913.

GAUMONT—(Title Not Reported)

FRIDAY, JUNE 13th, 1913.

SOLAX—Her Mother's Picture (Drama)
LUX—Engulfed (Drama)

SATURDAY, JUNE 14th, 1913.

GREAT NORTHERN—An Unwelcome Wedding Gift (Comedy-Drama)

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Serving A FEATURE PROGRAM EVERY DAY upon an EXCLUSIVE BASIS. The Multiple Reel features are unequalled by any other program. (See list below.)

RELIANCE	"Half a Chance"	June 14	AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"The Boomerang" (3)	June 13	KAY-BEE	"Will o' the Wisp"	Apr. 25
KAY-BEE	"A True Believer"	June 6	BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Dixie Mother"	June 4	BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"The Master Cracksman"	May 31	RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"A Child of War"	May 30	KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"Drummer of the 8th"	May 28	BRONCHO	"The Grey Sentinel"	Apr. 9
THANHOUSER	"Carmen" (3)	May 27	KAY-BEE	"With Lee in Virginia"	Apr. 4
AMERICAN	"Ashes of Three"	May 26	BRONCHO	"The Sinews of War"	Apr. 2
KAY-BEE	"The Miser"	May 23	RELIANCE	"The Judge's Vindication"	Apr. 2
BRONCHO	"The Sea Dog"	May 21	THANHOUSER	"Cymbeline"	Mar. 28
KAY-BEE	"For Love of the Flag"	May 16	BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"A Slave's Devotion"	May 14	BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Big Boss"	May 14	RELIANCE	"The Vengeance of Heaven"	Mar. 19
THANHOUSER	"The Marble Heart"	May 13	KAY-BEE	"The Sergeant's Secret"	Mar. 14
MAJESTIC	"Children of St. Anne"	May 6	BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"A Black Conspiracy"	May 2	KAY-BEE	"The Lost Despatch"	Mar. 7
RELIANCE	"The Bawler Out" (3)	Apr. 30	BRONCHO	"The Barrier"	Mar. 5
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30	RELIANCE	"The Man from the Outside" (3)	Mar. 5

THE GAUMONT REGULAR RELEASES

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HERE ARE SOME OF THE GOOD ONES COMING SOON:

June 12	MEN WERE DECEIVERS EVER	1 Sheet Posters
June 17	MIXED PICKLES and BY THE SAD SEA WAVES	1 " "
June 19	THE GREAT UNWASHED	1 " "
June 24	THE DEMON OF DESTRUCTION	1 and 3 " "

and the Motographic Marvel

THE GAUMONT WEEKLY

GAUMONT COMPANY, Flushing, New York

SPECIAL

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The Gaumont Company will issue during the week of June 1st, a splendid special of limited length covering the royal wedding in Berlin of Princess Victoria Luise to the Prince of Cumberland.

Wire Your Orders

GAUMONT COMPANY

FLUSHING, NEW YORK

Helen Gardner
in
The Wife of Cain

An Original Romance of the Primal

In Three Parts
Written and Directed by Charles L. Gaskill

Ready for Delivery not later than June 10

(Excerpt from Genesis, Chap. IV.)
13 And Cain said unto the LORD,
My punishment is greater than I
can bear.
14 Behold, thou hast driven me
out this day from the face of the
earth; and from thy face shall I
be hid; and I shall be a fugitive
and a vagabond in the earth; and
it shall come to pass, *that* every
one that findeth me shall slay me.
15 And the LORD said unto him,
Therefore whosoever slayeth Cain,
vengeance shall be taken on him
sevenfold. And the LORD set a
mark upon Cain, lest any finding
him should kill him.
16 ¶ And Cain went out from the
presence of the LORD, and dwelt in
the land of Nod, on the east of Eden.
17 And Cain knew his wife; and
she conceived, and bare Enoch:
and he builded a city, and called
the name of the city, after the
name of his son, Enoch.

Territory now being reserved.

If you are interested better wire or write at once.

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HAMLET
with Miss Gardner in the title role.

Produced by Helen Gardner's own company of players in her studio at Tappan-on-the-Hudson, New York

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LICENSED FILM STORIES

CINES.

INTERESTING SCENES ABROAD—Lararello (Boric Acid Works)—(May 31).—First a panoramic view of the works is displayed showing the perforation of the ground in order that vapor containing boric acid may escape. To illustrate the force by which the vapor escapes a basket placed at the mouth of one of the pipes is thrown to a height of 200 yards. The process of evaporation and condensation follows and is concluded by disclosing the method of measuring its pressure under various conditions.

Volterra.—Many views of this picturesque little town are displayed. The ancient Etruscan walls which surround the town are first shown. The Gate la Porte de l'Arc which is the most ancient follows. Monuments and edifices of the Medieaval Period come next, including the Cathedral consecrated by Pope Callistee 11, in A. D. 1120. This town is noted for its industry of working alabaster which process is fully illustrated.

The River Giuba.—This river whose beauty has made it famous has again been chosen for a series of beautiful views along its banks. They are in colors and as you travel along you are enchanted by the beauties of nature which meet your eye.

WHEN A WOMAN LOVES (Special—3 parts—June 2).—This story involves two political factions, one of which is led by the Duchess Charlotte. She is greatly beloved by Count Hubert, one of the constituents of her party.

Marco Flamma, also a young enthusiast of the cause, while publicly addressing a street crowd, is arrested. Shortly afterwards, Flamma is placed on trial and among sympathetic spectators the Duchess is found conspicuously interested in his case. As Flamma makes his impassioned plea from his cell inside the court room, Charlotte becomes so enraptured with his speech and personality that she falls in love with him and determines to secure his release. In this she is successful and later requests him by letter to call upon her. Marco complies and during his visit, she proclaims her love for him and is very demonstrative in her explanation. He resents her advances, whereupon she dismisses him from the house.

In the meantime the Duchess scorns Hubert's love. Through a clever ruse she obtains a letter from Hubert showing Flamma had sworn to put to death the Prime Minister. Immediately the Duchess enlists the services of one of her male attendants, who, about the hour when the murder is to take place, approaches Flamma from behind, and kidnapping him, brings him to the palace of the Duchess, where he is confronted with the Duchess and Luciana, his charming fiancee.

The story ends by the Duchesa committing suicide with the dagger with which Marco Flamma had intended to put to death the Prime Minister and the uniting of the hands of Marco Flamma and Luciana.

THE IRONY OF FATE (June 3).—Hubert loves Blanche, the daughter of the Duke of Monterbo, and for sometime their wedding has been looked forward to by intimate friends. But Hubert meets Helen, a beautiful sister of one of his friends, and she immediately supplants Blanche in Hubert's affection. Reluctantly he writes a letter to Blanche, telling her that it is best that they break their engagement. Blanche receives the letter and is heartbroken.

About this time Jules Card, an artist, arrives at the villa of the Duke for a visit. He and Blanche are often seen together and she confides her story to him. Their continued friendship ripens into love on Jule's part and he asks her to be his wife. Sending him a note, Blanche explains that she has for him nothing more than the highest respect, but if he is satisfied with that, she would accept him. They are married, and although apparently happy, Blanche cannot forget her former love.

Hubert now married to Helen, is out for a climb in the Alps when he becomes afflicted with mountain sickness and falls over the cliff. Blanche and Jules passing in that vicinity hear his cry and rush to his aid. He is found in a critical condition and at her request is brought to their home. Here figuratively speaking, Hubert is cast at the feet of the girl he cast off. Helen, anxious about her husband's absence, goes in search of him and is met by Blanche who brings her to Hubert's bedside. Jules does not learn of Hubert's identity and Blanche promises Hubert that she will say nothing of their former love affair for the sake of Helen. However, Helen tells Blanche how happy she is with Hubert and the picture closes as we see the supreme happiness of one girl and the dejection of the other.

THE RING.—(June 7).—Gaston, bidding good-bye and pledging eternal fidelity to his wife, leaves her and his child for another country of greater opportunities. Gaston almost immediately succeeds to the road of fortune. Back home his daughter is seriously ill and his poor wife, reduced to meager circumstances, is obliged to toil hard for a livelihood.

After some years Gaston returns to his native land, but cannot find any trace of his wife, poverty having driven them out of the old home. Established in business, he employs a secretary who is engaged to a poor, but charming young girl. Gaston, one day, sees this girl leaving a pawnshop, and compelled by curiosity he stops and inquires what she has disposed of. To his great surprise he finds it is the ring he had given to his wife as a parting gift. He escorts her to her home where he is once more with his wife and daughter, and where supreme happiness thereafter reigns.

ORBETELLO AND ENVIRONS (June 7).—Here you are shown panoramic views of the towns and embankments, the ancient walls which surround them, and the Port of Ercole with Mount Afgantaria in the background. It is altogether a most interesting series of landscapes.

ECLIPSE.

THE INDELIBLE STAIN (May 28)—Florence is a charming young girl, who, through her own discretion, falls under the influence of a gang of marauders and thieves. While she is sitting at a table with a friend in the Imperial Hotel, she becomes involved in a discussion and is requested by the proprietor to leave. Lord Ellis comes to her assistance and afterwards escorts her to her hotel.

That night Florence receives a letter from Sharpe, one of the gang, instructing her to join them at the Four Oaks, as she is wanted to assist in a new scheme. Creeping down the stairs about one o'clock, she is detected by a bellboy who demands the payment of her bill. Lord Ellis coming in at that hour agrees to pay it for her and she leaves. She meets the gang and at first opposed to their plans, is finally persuaded to take part in it.

Lord Ellis next day proceeds to his country home. Unbeknowing to her, the residence which they are about to rob is that of Lord Ellis', and as he sits and thinks of the beautiful young girl he is greatly surprised at finding her in his garden. Mistaking her object in coming for that of thanking him for his assistance or perhaps for a love adventure, he asks her in. Florence does not dare to tell him the truth and while they are talking a noise is heard and Ellis drawing a revolver goes to investigate. The robbers are frightened by the shots and take flight.

Falling in love with each other, Lord Ellis and Florence are happily married. However, their honeymoon is short-lived, for again the grim spector of the past appears, when one of the gang threatens her with exposure providing she does not leave. Rather than return to the other life again she prefers death, and throws herself over the cliff where her heartbroken Lord finds her lifeless.

DELIVERING THE GOODS (June 4).—Percy volunteers his services to an aged couple to deliver a piano, which they had purchased, to their home. He enlists the aid of a helper and they set themselves to the task. The piano experiences many mishaps before its arrival, and ludicrously falls apart from its rough treatment as the picture closes.

THE ARMADILLO (June 4).—The armadillo is a queer little animal in South America. Its body is covered with a bony flexible shell, and in many respects resemble animals of other species. Its nose resembles that of a rhinoceros, and its mouth that of a pig; its claws are long and powerful and by their aid it can bury itself in a few minutes. Being a nocturnal animal, the Armadillo searches for food at twilight and feeds principally on worms, insects and roots. Sometimes digging its home in an anthill, it does not stop until the ant hill is completely destroyed. Some species are more carnivorous than others and devour the semi-putrid carcasses of wild animals. It is naturally a timid animal, but it is not difficult to catch, and although becoming accustomed to captivity very quickly it takes advantage of the first opportunity to gain its liberty.

BEHIND A MASK (June 11).—Jack North, a young artist, while touring South America, meets with a queer experience while out sketching. An apparition appears to him of a beautiful young girl in a reclining position, and he is about to sketch her when a man emerges and draws her away. He is Don Ramon Valdez, her guardian and tutor, who afterwards reproaches the Indian servant for allowing Lola to leave the villa. Jack having become curious, returns the next day and he and Lola are about to engage in a conversation when Valdez again appears and removing Lola's veil shows Jack a horrible face disfigured with black marks.

Disappointed the artist goes back to his hotel and soon afterwards received a mysterious letter, asking him to save a woman from distraction by being present at the Governor's Ball. Attracted by the mystery of the adventure, Jack accepts the invitation and disguised under a domino meets Lola, who to his surprise is now a beautiful woman. In fact, to avenge herself from her master's brutal treatments, the Indian girl who had disfigured Lola on Don Ramon's orders years before, had used artifices only known to her to restore the girl's beauty.

Valdez infuriated at not finding Lola at home rushes to the ball, but during the while, Jack has wrapped himself in Lola's domino, and when the tutor arrives he mistakes the painter for his pupil and drags him home. There the tables are turned. Valdez asks the supposed Lola to sign a schedule bequeathing all her fortune to him and Jack signs the paper. Seeing the young man's name, Valdez unmasks him, but Jack draws a revolver and keeps the scoundrel at bay until Lola and friends of the artist arrive and overpower Valdez. Thus saved by Jack's courage, Lola warmly thanks him with a kiss.

LUBIN.

THE LEGEND OF LOVERS LEAP (June 9).—Fleet Wing, the flower of the Huachos, is loved by Wambau, a warrior of the same tribe. Although a mighty warrior, Wambau is rejected by the chief when he asks for the hand of his daughter, Pakeau's reason for refusing being that Wambau is poor and the chief wishes to marry his daughter to a rich suitor. In the meantime Wolf Fang, the wealthy chief of the Crow Tribe, comes into the neighborhood to visit Wickuama, the great medicine man, to have him make medicine to bring the game back which has disappeared from his tribal hunting grounds. Wolf Fang, while at the medicine man's lodge, meets and is infatuated with Fleet Wing; he determines to possess her, and, going to the village of the Huacho chief, induces him to accept ponies and blankets in exchange for the hand of his daughter. Wambau and Fleet Wing call on the medicine man to aid them; he proposes a horse race, the winner to possess Fleet Wing. Wolf Fang wins the race and takes Fleet Wing away to his tribe. Finding that her heart is still with Wambau, Wolf Fang visits the medicine man for medicine to make him invincible. Wambau influences the medicine man and Wolf Fang is given a sleeping draught. Wambau accepting this opportunity and tying the love token of Fleet Wing on his arrow, shoots it into the tepee where she is held prisoner. While the spell still holds Wolf Fang, Fleet Wing escapes with Wambau and when recovering from the drug Wolf Fang finds her gone. He declares war on the peaceful Huachos, exterminating the tribe, driving Wambau and Fleet Wing before him to the brink of a precipice where rather than fall into the hands of Wolf Fang, Fleet Wing and Wambau cheat him by leaping to their death.

VIOLET DARE, DETECTIVE (June 10).—The local police and detective forces are completely baffled by a daring cracksman, who, seeming to possess accurate knowledge of the officer's plans, evades with ease all traps set for him. The chief of police enlists the aid of Violet Dare, an expert amateur, who will take up interesting cases for love of the game. She decides that the cracksman is too clever to be caught by any ordinary means, as he leaves no clue whatever. It is therefore necessary to invent some novel method against which he will not be on guard. It happens that Violet's sweetheart, a secret service officer, captures a lot of excellent counterfeit dollar bills. Violet induces him to loan her the bills and to keep secret the news of the capture. She says nothing to the police of her plans. She arranges with a merchant, her uncle, to make a window display of the $5,000 in counterfeit money,

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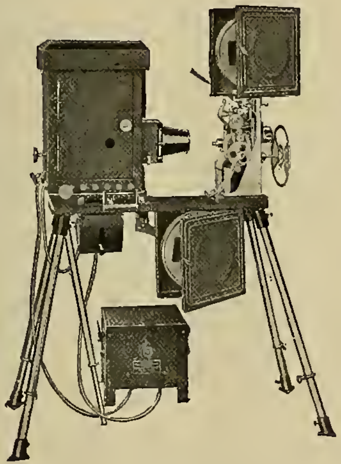

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THOMAS A. EDISON, Inc., 239 Lakeside Avenue
ORANGE, N. J.

and this display attracts much attention. The counterfeit bills, and no other money, are placed in the safe at night and no watch is kept on the place. As Violet calculated, the safe is robbed that night. The robbery is reported to the police, but the fact that the bills were counterfeit is not disclosed. The counterfeit bills are deposited in a bank by the thief. The cracksman, not suspecting the genuineness of the bills and not dreaming that they could form a clue, makes no efforts to cover his tracks. Violet soon has the man "wanted" for burglary. The finding in his possession of all the remaining counterfeit bills proves his guilt. The thief's success in evading the regular police traps is explained by the fact that he is a civilian clerk at police headquarters, and has been familiar with all the police plans to catch him. Violet is duly congratulated and rewarded. The following day all the credit is given the police department much to Violet's amazement.

NEARLY IN MOURNING (June 12).—Clarence Kelly, a young business man, arrives home one night with a terrible jag on. His wife scolds him severely and Clarence leaves in a huff and resolves to go to a Turkish bath to spend the night. He gathers a bunch of his chums and they all agree to the proposition and figure out a good time. During the night Kelly's office building is burned down and Mollie, reading of the fire in the morning paper, hurries to the scene, where she hears that Clarence has probably perished. Her agony is awful and returning home, she immediately proceeds to adopt mourning. She drapes her beloved husband's picture with black ribbon, and digging out all the black articles of dress she can find, proceeds to make herself up as near like a widow as possible. Clarence, having spent a glorious night with his friends at the bath, pulls himself together and goes home to make up with wifey. The evidence of mourning startles him, and when Mollie sees him enter she thinks that it is a ghost. Explanations follow and the cloud of mourning passes away and gives place to the sunshine of a happy future, as Clarence resolves "Never again."

THE PROFESSOR'S PREDICAMENT (June 12).—Professor Silas Bingle, a staunch temperance advocate, starts out on a crusade against the demon "drink." He stops in front of a saloon and the first to emerge therefrom is a son of Erin, Pat Lafferty, with a kettle of beer. Bingle follows him and takes the can of foaming beverage away from him and dumps it over the fence, where it falls accidentally in the hat of Dusty Dawkins. Dusty is about to drink when the temperance lecturer reaches over the fence with his cane and upsets the beer all over him. He again stations himself in front of the saloon, where a young fellow coming out bumps against him and knocks him down. He loses his eye glasses in the altercation which follows, and, being very nearsighted, meets with several unpleasant happenings. But in the end virtue triumphs and receives its reward.

PAPITA'S DESTINY (June 13).—About the year 1830, there lived in a small village in Southern California, Papita, daughter of the widow Francesca. They were very poor and when Papita fell in love with Pedro, a handsome but equally poor young man, Francesca took matters into her own hands, and, without even consulting Papita, gave her consent to a marriage contract between her daughter and Alvarez, the wealthiest man in the village. Manuel, a crippled saddler, also loved Papita. He had loved her since she was a child when he had danced her on his knee. His love was that of an elder brother, and Papita, still scarcely more than a child, confided everything to him. To pacify her mother, Papita married Alvarez, and, before very long, his cruel nature asserted itself. Despairing for her child's future, Francesca realized, too late, the mistake she had made, and one night, after Alvarez had been particularly cruel to Papita, both Pedro and Manuel visited Francesca; and, as Papita entered her mother's house, she said, in a burst of passion, "Oh, I wish he were dead." Both Pedro and Manuel decided that one of them must relieve Papita from the cruelty of Alvarez, but Pedro's strength of will was not equal to the task. Manuel, however, with the almost fanatical love for Papita burning within him, decided to secure her freedom, and later that night, he accomplished his purpose. When Papita returned to her home, she found Alvarez dead. Believing Pedro had committed the act, she took the blame upon herself and was taken to prison. Manuel learned of her arrest and sent word to the padre, declaring himself guilty of the crime. On the strength of his confession, Papita was set free and a search made for Manuel, who, in the meantime, had attempted to cross the desert without water. His weak body could not stand the strain, and he passed on to a higher judge to answer for his earthly sins.

THE WINE OF MADNESS (June 14).—Failing to find a position, Walter Darrell complains to his wife about the condition of affairs. In looking over a newspaper he reads an advertisement of cheap farm land in the South, and decides to investigate. The following morning he bids his wife good-bye and upon his arrival at the office of the real estate, the agent meets him, and a lease is signed for a farm.

Some time later, in clearing the place, he is hurt by a tree stump which he had just set off by a blast. Juan and Corella, two wandering folks of a tribe of the Spanish type, are nearby. Corella is rejecting Juan's love as they witness the accident. Leaving Juan hurriedly, Corella rushes to the stranger. Helping Walter to his feet she brings him to her mother's shack, where the two women treat him kindly. Juan is aroused to a fit of jealousy and confronts Corella with reproaches for the kindness shown Walter. Turning a deaf ear upon him, she enters the shack again and resumes her talk with Walter. Leading him out, they sit on a bench where Corella pours forth her love for him, which Walter repulses; but he is yet helpless and unable to communicate with his wife. In the interval, the chief of police receives a letter from Walter's wife asking information. Calling an officer, he goes to hunt up the man. The officer happens on Corella's shack and she informs the officer that Walter is somewhere about working. Corella, feeling she is about to lose Walter, returns to the shack and once again pleads her love. Turning her away gently, he tells her of his intention to leave shortly and go to his wife. Shortly afterward she is talking to her mother and sends her off to gather some loco weed. Mrs. Darrell calls on the chief, and, with the officer, is sent to the shack. The old mother, having gathered the weeds, is brewing them as Juan rushes in and notifies Corella of Walter's wife and the officer's approach. This inspires her to give Walter the loco in a glass of wine, and she begs him to take it as a last farewell. As he finishes drinking, Walter dashes out of the shack and rushing wildly down the road, sees the officer and his wife. He lunges forward to grab his wife as the officer, receiving a blow from Walter, is thrown to the ground, stunned. Juan is attacked, and in the scuffle Walter extracts the dagger from Juan's belt. He once more makes an attack upon his wife, but weakening, as the effect of the weed is now losing its influence, and dropping the dagger, he stands bewildered. Juan, who has recovered, picks up the dagger and in rage is about to strike at Walter, when Corella, who had followed, rushes in, and in warding off the blow Juan intends for Walter, receives it herself, falling dead. Juan rushes off, crazed with grief. Walter, who has aimlessly wandered away, is brought back by his wife. Mrs. Darrell having witnessed the scene, directs the officer after Juan. That night Juan, who is frightened and crazed, is finally rounded up in front of Corella's shack where he is begging admittance and crouching in the doorway in prayer.

SELIG.

SWEENEY AND THE FAIRY (June 9).—Sweeney, the hod-carrier, having disposed of the contents of his dinner pail, sits down in the shade to doze away the remainder of the noon-hour. When he sleeps, a fairy appears and touches him with her wand. In a transformation he awakens in affluence, and in a dress-suit as he appears in "Sweeney and the Million." The fairy disappears and Sweeney swaggers down to his swell residence and is met by the letter-carrier, who gives him a large bundle of important-looking letters. The first one he opens informs him that the million dollars lost in the poker-game is coming back to him by parcel post. It requires a strong man to deliver this package. Mrs. Sweeney, "all dolled-up," meets him at the door. He fires out the footman and the other servants. They open the package and are flooded with bank notes of large denominations, and they proceed to hide it in bundles all over the place. Their next appearance is at the function in Mrs. Gandergilt's palatial drawing-rooms. The guests are playing bridge, and when Sweeney comes in on the arm of his friend patrolman McGlone, it raises a commotion, as they fear a "pull." Sweeney calms their fears by giving his guardian a large roll and sends him on his way. Mrs. Sweeney takes a hand in "bridge," and her consort invites all the non-playing men to the buffet. Sweeney gets drinks on a table and falls off. Whereat he is exceedingly angry and swashes everything in range, including a waiter carrying a large tray of glasses. In the interim Mrs. Sweeney has an altercation with the hostess and upsets a card table. The Sweeneys indignantly take to their automobile, visit flower shops and purchase millinery. In the latter place she buys a $250 hat that looks like a floating island, and shuts out all the lines of sight in the cabaret. Sweeney goes to sleep in spite of the commotion, and then is awakened from his dream by the cry for "mortar, mortar"—with the blowing of the whistle.

DAD'S LITTLE GIRL (June 10).—The daughter of Mr. and Mrs. Raymond, against the wishes of her parents, marries John Morton. They disown her and she drops out of their lives. The Mortons do not prosper in a worldly way, but a daughter is born to them and they are happy until death invades the home and takes the mother. John Morton continues the struggle alone, caring for his daughter. The wealthy Raymonds finally learn of the existence of the child, and become obsessed with a desire to possess her, and bring her up as a lady. They advertise to learn of her whereabouts, and this comes to the attention of Morton. In the depths of despondency he consents to the sacrifice, as an opportunity for the girl. Their lawyer prevails upon him to make the change. Rose Morton, when in her new and luxurious surroundings, pines for her dear old dad. Good luck favors Morton and an invention suddenly brings him a fortune. His first thought is to get possession of his beloved child. At this time he receives a telegram announcing her illness. The attendant physician announces the only thing that will save her life to be the presence The sight of him restores the ailing girl and the of her father. John Morton arrives just in time. Raymonds are reconciled to him.

THE ROSE OF MAY (June 11).—A romantic young author, wearied with the rush of a prosaic age, who loves the open, accompanied only by his flute, starts on a spring tour through the rural regions. In his wanderings, disguised as a gypsy fortune teller, he sees a lovely girl and makes her acquaintance. In reading her happiness, he mentions the rover with the magic flute, to quicken her interest. Having inspired the thought, he goes on his way, discarding his disguise. The next day the fair one hears the luring love note of the flute, and follows it to the forest. There she finds a dark, handsome young stranger sleeping. She gazes a moment, spell-bound, then flees. The sleeper is awakened and follows her. Eventually they become lovers; but the maid's father will have nothing to do with a flute player. Strangely enough this newspaper man is a publisher, and in financial trouble. A wealthy friend comes to his relief, who seeks in marriage the hand of his daughter. The young author betakes him to his desk and writes a romance entitled, "The Rose of May." He offers it anonymously to the publisher, and it becomes top-listed as "a best seller." A year passes, the girl, stung by his seeming forgetfulness, is about to accept the elderly suitor, when she hears the sound of a distant flute. Again the lovers meet, but this time to part no more, for the proud parent, now made wealthy by the man who plays with a pen as potentially as he does skillfully with a flute, is very desirable.

THE FATE OF ELIZABETH (June 12).—Amy Tucker is discovered by her parents reading an advertised novel called "The Fate of Elizabeth." Her father appropriates it, and a few days later, when detained at home by a cold, he picks up the book and finds it so interesting he hides it under his pillow for further reference. His wife finds it there, is duly shocked and conceals it in another place. Bridget, the cook, observing her mistress' interest in the book, takes it up and hides it in a place she knows about. She is so interested that she tears out pages and conceals them in her dress. Indeed she becomes so absorbed that she breaks a lot of crockery, and finally drops the book on the head of a passing tramp to escape discovery by her mistress. The various members of the Tucker family, observing that a dramatization of the novel is to be presented at a neighboring theater, all prepare to take in the opening night, each trying to keep it secret from the other. The various parties are horrified and astonished in turn to see the others while trying to conceal their own identity. Mr. and Mrs. Tucker make such a commotion at meeting that the policeman takes them to the station to explain before they are allowed to return home. Amy, the daughter, who saw the play, is at home asleep when her parents arrive.

THE BIRTH OF A BUTTERFLY (June 12).—A fascinating, instructive picture.

THE JEALOUSY OF MIGUEL AND ISABELLA (June 13).—Husky Jack Walters loves Vira Greenley, but she has a secret admirer in the fiery Mexican, Miguel. She, Vira, has not encouraged this dark and passionate gallant, but he seems to be keeping constant company with the green-eyed monster. His sweetheart, Isabella, is so vexed over his infatuation that she, being equally jealous, arranges with her father, Pedro, a Mexican outlaw, to get Vira out of the way. This redoubtable terror never does things by halves, and gets both Jack and Vira in his power, locks them in a hut and sets it on fire. Miguel puts in an appearance and rescues Vira, leaving Jack to the mercy of the flames, and, with a woman's change of heart, Isabella drags the unconscious Jack out of the burning hut to spite Miguel. Jack finally captures the outlaw and wins a large reward..

VITAGRAPH.

THE BACHELOR'S BABY; or HOW IT ALL HAPPENED (June 9).—Left destitute by the death of her young husband, Ethel Wynne lives with her old nurse, Hester O'Brien, a laundress. During the day Ethel works as a clerk in a toy store, leaving her babies in the care of Hester, and in the evenings, helps out by doing ironing and housework. One day, while she is at the store, Harley Clarke, a wealthy bachelor, comes in with a group of boys and lets them select whatever toys they fancy. It is his birthday, and, seeing the children hungrily eyeing the window display, he has decided to celebrate the day by treating them. Ethel is very much impressed by Mr. Clarke's evident kindliness, and after he has left the shop, she gets his name and address from Mayme, the girl who waits on him. When she arrives home, she finds Hester very sick and is obliged to call a doctor, who has her taken to the hospital. Ethel is now in a sorry plight. She has no one to take care of the baby while she is away at work, and no means of supporting herself at home. Having just paid Hester her week's board, she has no money whatever, and is in despair.

Noticing a batch of curtains addressed to Harley Clarke, who is one of Hester's customers, Ethel decides to place the baby in with them, thinking that such a kind-hearted man will surely look after the little child. She does this and the bundle is accepted at the house without question.

Broncho Headliners

Scene from "A Dixie Mother"
Two reel feature, June 4

AN INDIAN'S GRATITUDE

One reel, June 11

A One-Reel Subject Which Could Easily Have Been Made a Two-Reel Feature. A Thrilling Indian Drama, with Big Battle Scenes and Sensational and Dramatic Incidents.

Through trickery and cunning, the Sioux chief gets a herd of ponies from the Cheyenne brave, on promise of his daughter's hand. Protesting, the Cheyenne is attacked, and is saved from death by Lieut. Randall, after he has been thrown over a cliff. The Indian is deeply grateful, and later, after his tribe have wiped out the Sioux in a sensational battle, he saves the life of the Lieutenant's sweetheart when her stage coach is attacked, and is shot by mistake by the Lieutenant as he is carrying the girl to safety. The death scene of the Indian is pathetic.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

THE HANSOM DRIVER

June 9

Mabel's husband is a hansom-cab driver. She imagines herself neglected, and listens to the honeyed words of a tempter, and finally agrees to elope with him. A boy is sent for a cab, and innocently gets the husband. The elopers rush into the cab without noticing the driver, and he is unaware of the identity of the passengers until he glances in the mirror and sees what is going on. The tempter receives a good beating, and Mabel repents of her action.

On the same reel is a short educational subject showing the feeding time of alligators.

THE SPEED QUEEN

One reel, June 12

Nellie's father is a judge, afflicted with a sort of St. Vitus dance. He forgets his medicine, and feels an attack coming. Nellie drives to the far-off country home in her auto to get the medicine, pursued by her two lovers —bicycle cops—one, a vengeful suitor, and the other hoping to save her. Terrific speed is shown by the daring trio, together with laughable comedy incidents.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
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MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

THE BOOMERANG

Three reels, June 13

A Wonderful War Drama, with Awe-Inspiring and Sensational Scenes of Battle, Showing How a Man's Perfidy Caused His Undoing at the Crisis of His Life.

Lieut. Calhoun wins the love of Virginia Chester, and persuades her to marry him secretly. His command is sent to a distant post, and the Colonel's daughter falls in love with him. He sacrifices Virginia on the altar of his ambition, and advises her to get a divorce. This letter reaches her as she has given birth to a boy, and the shock kills her. The boy grows up and is sent to a military academy. During the Civil War Calhoun has become a General, and the boy remains in the Northern army awaiting an opportunity to wreak his vengeance upon the man who so cruelly treated his mother. The opportunity comes on the eve of a great battle, and the boy keeps the Confederate army advised of every move the Northern officers make, with the result that the Confederates win a great victory. Calhoun is captured, but his release is secured by Colonel Chester, Virginia's father, who then compels Calhoun to fight a duel, in which the latter is killed.

ONE, THREE AND SIX
SHEET POSTERS

N. Y. Motion Picture Corp.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

The next day, while looking through the paper, Ethel notices an advertisement for a nurse, inserted by Clarke. She answers it and gets the place, thus becoming foster-mother to her own baby. All goes smoothly in the Clarke household until the suspicions of Sarah, Clarke's housekeeper, are aroused, and she goes with the tale to her master. Clarke does not believe the story, but goes straight to Ethel and asks her for the truth. Ethel, who has fallen deeply in love with Clarke, fears that her disclosure will separate her from her baby, but none the less she tells him everything.

Her pitiful tale touches the heart of Clarke, already strongly drawn to her, and he will not let her go away. He insists that the baby now belongs to him, she shall belong to him also, and become his wife and mistress of his household.

CUTEY TRIES REPORTING (June 10).—Small brothers are the bane of love affairs. The inimitable Cutey, reporter on a country paper, is courting Ethel Clark, the daughter of the editor. He has a lively time with her small brother, Tommy, who insists on queering him. The editor declares that unless Cutey brings in some live news he will be fired, and, furthermore, will not be allowed to call on Ethel. Cutey is at first despondent, but eventually decides that it is up to him to manufacture some live stuff. One night he robs a country bank, and next day, when a reward is offered for the recovery of the money, he announces his intention of winning it. He goes out into the country and daubs his clothes with dirt. Then he returns and tells a tale of terrific conflict with a burly burglar in a cave, and how he forced the thief to give up the money. Cutey is given the reward.

Tommy, who had seen the little performance in the fields, comes along and claims a share in the proceeds. He is given 25c on condition that he holds his tongue. Cutey is fearfully disgusted when Mr. Clark declares that the affair was a matter of luck, and tells him to do something better. This time Cutey decides on a bomb outrage. He manufactures a dummy bomb from a basket ball, and throws it into a grocery store. Then he rushes in, bravely seizes the flaming bomb and bears it off to a place of safety. Tommy, however, is watching him and follows him. He sees Cutey cut and burn his coat, fire a gun to simulate the supposed explosion of the bomb, and return limping to the store, where he is greeted as a hero. Mr. Clark greets Cutey kindly and takes him in to Ethel, who clasps her brave boy to her heart.

Tommy comes along presently, and demands hush money. Cutey, believing that he is now quite safe, declines to give anything to the boy, so he rushes off to his father. He promises to expose Cutey's bluff for a consideration of fifty cents, which he gets, and then tells the whole story. Mr. Clark is at first furiously angry with Cutey, but at last decides that, anyway, the young man has an inventive turn of mind and so offers him another chance. Tommy, who thinks he has landed a nice little graft, beats it to the nearest soda-fountain.

HIS HOUSE IN ORDER; or THE WIDOWER'S QUEST (June 11).—The house of Charles Duckworth, a widower, has long been kept by his sister, Florence, who comes to him one day and tells of her engagement to Jack Manning, an old friend of her brother's. Florence advises him to marry again, and, after giving him excellent reasons why he should do so, tells him of several girls that might make him a suitable wife.

When his little daughter, Nell, is brought in later by her governess, Alice Harding, he asks her how she would like a new mother. Nell is enthusiastic and leads forward the governess, suggesting that she would make the best mother in the world. Alice is very much embarrassed, but laughs off the affair. The widower goes out to make a series of calls upon various young ladies, looking for one that would make a suitable mother for little Nell. As he passes out he notices Alice sitting by the fire with Nell, telling her some pretty bed-time stories. As soon as he has gone, the servants prepare to spend a jolly evening, dressing up in the clothes of their master and his sister, and organizing an impromptu dance in the hallway.

Duckworth calls first upon Kate Barnes, but does not stay long at that house; the young lady is altogether too lively and skittish to suit his taste. Then he calls on May Holmes, but finds her far too languid. Gladys Phillips, another girl, is bookishly inclined, and lacks an affectionate nature, while Margaret Cummins, upon whom he calls last, absolutely lacks culture, smokes cigarettes and generally shows that all she wants is a good time. Duckworth thinks of little Nell by the fireside with her governess and hurries away home.

The servants are enjoying a regular carousal, and make so much noise that they wake Nell and her governess, who is sleeping in a chair beside her. Alice goes downstairs and attempts to stop the racket, but they tell her to mind her own business. In the midst of it all, Duckworth enters.

The servants all rush downstairs, leaving the widower with his daughter and her little governess. Duckworth sees how Nell and Alice love one another, and takes them both in his arms. He has found the right mother for his child. His quest is ended.

HIS TIRED UNCLE (June 12).—Hearing that his nephew, Fred Nolan, is engaged to marry a widow, Uncle John Bunny sends for him and declares that if he does not give her up he will not get a cent of his uncle's money. Bunny's prejudice is simply against widows in general, as he has not met the lady in question, but none the less, he quite means what he says. Fred confides with his chum, Joe Tripp, and together they plan to put one over on the obstinate old gentleman. Tripp invites a crowd of people to a week-end party, among them, John Bunny, and, unknown to him, also the widow. Bunny and the widow are thrown together, but he does not seem very susceptible to her charms. He is tired and sleepy and would much prefer taking a nap to talking with the most charming lady in existence. After a while, he gets away from her and tries to snatch forty winks in the conservatory. It is no use, the young folks soon drive him out of there. He tries the drawing-room and is again obliged to decamp. At last, in desperation, he goes upstairs, and entering the first bedroom he reaches, which happens to be the widow's, he throws himself down and at once enters the land of nod.

Seeing him when she enters the room, the widow rushes off in consternation and calls to Fred and Joe to turn him out. An idea strikes them. Waking Uncle John they tell him that he has compromised himself and must at once marry the lody. Bunny is very much disturbed, but cheers up considerably when his nephew offers to take his place and so save him from a disagreeable situation. Hastily giving Fred and the widow his heartfelt blessings, he rushes away, to everyone's amusement, and resumes once more his interrupted slumbers.

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THE CAPERS OF CUPID (June 12).—The shortsightedness of two swains and the coyness of their lady partners is the means of bringing them all into trouble. The four people, two of whom are black and two white, get mixed up and in the resultant trouble, all are hauled to the police station. Their amusing adventure binds their hearts closely together and the maids become quite willing to accept the kisses they had refused.

AN INFERNAL TANGLE (June 13).—Coming home to supper one evening, Luigi tells his wife that a new couple is moving into the same tenement house that they live in. Vincenza greatly admires the moustache of her new neighbor and speaks of this to her husband, who laughs at her scornfully, but becomes very jealous of the man, Biaggio. Later in the day, when Vincenza is coming home with the groceries, she meets Biaggio on the steps of the house, and speaks to him for a few moments. Angelica, the wife of Biaggio, is looking out of the window and sees her husband talking with this strange woman, and she, in turn, also becomes jealous. The talk is rudely interrupted by Luigi, who returns home and angrily orders his wife into the house. There is quite a lively time in both apartments, as a result of the little meeting on the doorstep.

Owing to his hasty temper, Luigi loses his job and is unable to find another. He and his wife are almost on the point of starvation when Mrs. Thomas, a wealthy district visitor, comes to the house. She finds Vincenza alone, and, after hearing her story, leaves her some money, which is placed on the table. A sneak-thief, passing up the stairway, sees the money through the open door, and steals it after Mrs. Thomas leaves. Vincenza screams for help and is heard by Biaggio, who is coming up the stairs. He rushes to her aid. He struggles with the thief and obtains the money, which he returns to Vincenza. As he leaves the room he is seen by Luigi, who follows him upstairs and accuses him of an intrigue with his wife. Angelica overhears the accusation and rushes down to the room of Vincenza, of whom she is insanely jealous. In each apartment a terrific struggle takes place, in the one between the two men, and in the other between the two women.

In the midst of it all, Mrs. Thomas enters. She has lost a ring and has returned to see if she had dropped it there. She soon explains the true state of affairs and the two families agree to forget their disputes and become the best of neighbors.

DOES ADVERTISING PAY? (June 14).—Financially, the firm of Montague & Pipps, lawyers, is not a success. The two young men have but three dollars between them and are in despair. Suddenly Montague gets an idea. "What the firm needs," he declares, "is advertising." He goes out and returns later with a huge wad of bills, which he shows to his astounded partner. Most of it, he explains, is stage money. There is only eight real dollars in the lot, the three that he started out with and a five-spot that he has borrowed. They go out and commence to flash their roll in restaurants and cigar stores. The business men who see it are convinced that the two young lawyers must be doing well and consequently are worthy of their business. In this way, Montague & Pipps become the legal agents of two real estate brokers and a member of the stock exchange, Mr. Silas Whipple, whose daughters the two young fellows have long admired from a distance. Later, they meet the two girls in the park and a miracle is again performed by the roll. The girls change their haughty attitude to one of extreme affability and the two boys have a great time with them.

On one occasion, when Montague is out collecting money for one of the firms for whom he is doing business, he is set upon by an indignant man who gives him the credit of a foolish prank really played by a mischievous schoolboy. He has his hat smashed in, his eyes blackened and looks a dreadful sight. Instead of mourning his misfortune, however, he sees the chance for getting some more free advertising. He claims that he has been set upon by thugs and robbed of three thousand dollars and some loose change that he was carrying to the bank. The newspapers are full of the case, and seeing the account, the Whipple girls visit him at the hospital and bring him flowers.

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The net result is that Montague & Pipps each marry one of the girls, and having got so much advertising, the firm becomes one of the most prosperous in the city.

A REGIMENT OF TWO (Special, 2 parts, June 11).—Ira Wilton and his son-in-law, Harry Bennet, resort to the subterfuge of telling their wives that they are members of the Thirteenth Regiment in order to be sure of having a night off each week, that night being Friday night, for then the regiment drills. They substantiate their deception by bringing into their little game Laura, Ira's daughter, and her fiancé, Jack Brent, a genuine member of the Thirteenth. Their deception runs along nicely until one Friday night, when the men have gone to the club, their wives find the invitation, and are just about to start out when they discover that the water pipe has burst. Laura informs the men by telephone what is discovered, and warns them to come home. They arrive and find that the kitchen and dining room are flooded, and, after all has been given a good soaking, Lord Dudley, an admirer of Laura, manages to stop the flow of water. Just as the trouble concerning the flood has subsided, Jack Brent arrives home and tells the men that the Thirteenth has been ordered to the front. The husbands, seeing a good chance to take a little vacation, purchase soldiers' clothing and fall in behind the Thirteenth Regiment as it passes their wives, but slip out as soon as it is out of sight. They then go to the barn, where they substitute their soldiers' habilaments for civilian clothes and then make all possible haste to the lake, where they intend to spend a little vacation. But their vacation is short-lived, for one day they see in the newspapers that the entire Thirteenth regiment has been wiped out. They hurry home to the old barn, where they get into their regimentals as quickly as possible, not forgetting, however, to add a few rents here and there, to make it appear as if they have had a terrible struggle at the front and in escaping. When they arrive home they observe that Mrs. Wilton's brother has returned from the West and had promised to take care of the "widows." In reply to Lena's (the fat cook's), question concerning her lover, Conrad, they were just about to tell her that he died with her name on his lips, when in come Conrad and Harry Brent, with the news that the newspaper report was all wrong. Ira and Harry fix it up with Conrad, and Jack, desiring to keep on the right side of the old man, tells the women that the men had a terrible fight, and brother Tom forgets about asking questions when a couple of good cigars are shoved into his mit.

KALEM

THE BANDIT'S CHILD (June 2).—Bob North spends his last cent to reach the Bar X ranch, where he expects to find work and when he learns it is impossible to secure employment he becomes desperate. One misfortune follows another and Bob becomes an outlaw, while his wife, in a distant city, struggles to earn a living by sewing.

Mrs. North, unable to learn anything concerning her husband, suffers many vicissitudes and finally answers an advertisement for a school teacher in the West. By strange fate she makes her home at the same ranch where her husband applied for work.

A series of lawless acts attributed to the bandit, cause the authorities to become particularly vigilant and at length Bob's trail is discovered.

Mrs. North's little girl wanders away from the ranch and is lost in the mountains. In his flight Bob discovers the little one and carries her to his retreat. The child becomes ill and Bob determines to take her to a doctor at all hazards. He shaves off his beard, places the child in a sack and starts for the village. A deputy encountering Bob on the highway is suspicious and gives chase. Just as he is about to capture the outlaw, the wife, who has been searching for her child, sees the affair and through a subterfuge effects Bob's rescue.

Establishing a new home, Bob sets to work with a will and makes ample restitution for his unfortunate past.

WHEN FATE DECREES (June 4).—Dick Lowell, a young millionaire, proposes to Jane Hallowell, only to learn that she has given her promise to James Douglas. Unknown to Jane, Douglas is an adventurer and lives by his wits.

Brokenhearted, Lowell goes on a hunting trip and meets with a serious accident. He is brought home and the doctor informs him he has but a few days to live. Lowell sends for Jane and asks her to make his dying hours happy by becoming his wife. He explains that it is his last request and will enable her to enjoy his fortune when he has gone.

Jane, in perplexity, seeks the advice of Douglas, who, to her amazement, heartily agrees. The girl is blinded by the love she bears the adventurer and consents to the marriage, which takes place at the injured man's bedside.

In the meantime Lucy Randall, who has assisted Douglas in various enterprises, demands money. Douglas puts her off by assuring her that she shall want for nothing, once he gains control of Lowell's fortune.

Through Jane's tender care Lowell begins to improve and his recovery is assured. Instead of being glad, he is in despair. Jane appreciates his predicament and realizes the depth of his love. Finally she determines to renounce any allegiance to Douglas and her course is made easier when she sees further indications of his intimacy with Lucy.

THE TERROR OF CONSCIENCE (June 6).—Singing to the accompaniment of her uncle Pietro's street piano, Carmela, a beautiful Italian girl, attracts the attention of Paul Baron, a young actor. One day he befriends her when the domineering Pietro becomes vicious, and takes her in his automobile to a sanitarium, where she is tenderly cared for. The actor's frequent visits result in a romance and Carmela becomes his wife.

The next year Baron plays an engagement in the town where Pietro makes his home. The old Italian, abandoning the street piano after the loss of Carmela, has become a street peddler and when he discovers his niece with her husband, his crafty mind conceives a scheme to rob her of the jewels which she wears. He writes a pitiful note, stating that he is in ill health and wishes her forgiveness before he dies.

Carmela, suspecting nothing, falls into the trap and is decoyed to Pietro's cabin. When she discovers his plot a struggle ensues and she falls to the floor, unconscious. Thinking he has killed the girl, Pietro is conscience-stricken and wanders about the street.

It is a hot day and Baron, appearing in a matinee performance of Richelieu, steps to the stage door. The ignorant Italian passes the theater, and mistaking Baron for a priest, pours out his confession. The actor hastily changes his clothing, while an understudy prepares to take up the role of Richelieu. A police officer is summoned and Pietro conducts the party to his cottage, where it is discovered that Carmela has not been seriously injured.

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WHEN WOMEN ARE POLICE (June 7).—Higgins, a young police officer, is suspended for sleeping while on duty, and Jennie Lee is sent to cover his beat. Jennie determines to make good and has a series of adventures which test her courage, but she comes out with flying colors. Fatty Jones, who has been celebrating with some friends, spies the young officer and asks her to assist him home. Jennie is inclined to protest, but Jones insists that it is her duty. Complications arise when Mrs. Jones sees the pretty young woman helping her husband to his residence.

Officer Higgins, plotting vengeance, is the means of Jennie's undoing by placing a mouse in her pathway. She blows her whistle and Higgins, who has been reinstated, hastens to her rescue. That evening, when both are off duty, Higgins proposes and Jennie decides to resign from the force.

PERCY'S WOOING (June 7).—Percy Rosebud, a dainty young creature, is an ardent suitor for the hand of Nellie Gray. In a very curt note Nellie informs him that she can only marry a "manly man," and Percy sets forth to establish a reputation for bravery. He notices a statement in the newspaper that a noted wrestler, "The Terrible Swede," is training for his match with Tabasco. For a liberal consideration the wrestler consents to a private exhibition in which Percy is to become the victor. The performance is given and Percy is acclaimed a hero. The scheming Swede decides to extort money from Percy by threatening to expose him, but Percy turns the tables and makes good his new reputation.

THE RUBE AND THE BOOB (June 9).—Bill, a stake-hand with a circus, is called upon to lead the parade when the drum-major is suddenly taken ill. He is equal to the task and as he struts down the street he fascinates Jennie, a country girl, who has come to town with her sweetheart, Bob, to see the show. Jennie insists upon following the parade to the show grounds, where Bill tells her he will meet her after the performance.

Jennie returns to her disconsolate lover, who states that he will secure some lemonade for their lunch. In making the purchase, Bob sees Bill carrying water for the elephants. He hastens back for Jennie, that she may see the roustabout in his true vocation. Bill flees in terror when the couple approaches, but he cannot escape the vengeance of the rube, who demonstrates that the boob makes a fine target at the "three-throws-for-five" stand.

THE SCHEME OF SHIFTLESS SAM SMITH (June 9).—Shiftless Sam Smith receives a shipment of potatoes, but is too lazy to plant them. A brilliant idea occurs to him and he scatters about the village, notes which read that a treasure is buried on his lot. Several husky individuals, full of greed for gold, visit Sam's place and dig up the ground.

Three months later the potatoes are flourishing. It happens that a gang of street laborers discaver one of Sam's old notes, which has been buried, and a second party of the avaricious wreck the shiftless one's crop before he can drive them away.

THE PAWNBROKER'S DAUGHTER (June 11).—Manuel Dreyfus, a dignified old pawnbroker, sends his daughter to college, where she meets Edward Marshall, a wealthy young Gentile. They become very fond of each other and Dreyfus is ill at ease when he sees that Aaron Stern, the young man whom he hopes will become Esther's husband, is disregarded.

Edward's mother loses heavily at the whist club and her husband refuses to pay her debts. She pawns her necklace with Dreyfus. Later Dreyfus receives a note from Edward, asking him to bring Esther and meet the family. He does not inform his daughter of the visit which Mrs. Marshall has paid his place, heavily veiled, but he recalls the address on the pawn ticket.

Dreyfus and Esther make the call and find the Marshalls rude and indifferent hosts. To relieve the embarrassment, Edward takes Esther for a walk. The girl realizes that she can never marry a Gentile and so informing Edward, she goes home to meet Aaron, to whom she has promised to give an answer.

Mrs. Marshall becomes so insulting that the old pawnbroker takes the necklace from his pocket and returns it to her. He then goes home and finds a note from his daughter, stating that she has gone

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to be married. Thinking that Esther has eloped with the Gentile, Dreyfus flies into a passion. His rage subsides when the happy girl returns with her husband—Aaron.

BROUGHT TO BAY (June 13).—Jim Madden, a young ranch owner, is sorely in need of funds. He attends a dance with his sister, May, and Steve Bonner, their manly young foreman, who is in love with May. Although Steve warns him against Pete Frawley and Joe Temple, horse rustlers, Jim insists upon associating with them, stating that he is old enough to take care of himself. The horse rustlers persuade him to assist them in stealing some horses from the Bar X ranch. He accepts a sum of money from the unscrupulous men and induces May and Steve to remain at the dance.

Jim and the rustlers steal five colts and brand them in his corral. They are forced to leave hastily and one of the horses is left behind. Steve returns from the dance and sees the freshly branded colt. He immediately suspects Jim, but determines to save him for his sister's sake. He heats a branding iron, and is changing the brand when the owner of the Bar X and his cowboys come upon him. They are about to deal roughly with him when Jim, stricken by remorse, confesses his part in the crime. During the excitement caused by this announcement Jim is shot and seriously wounded. May is attracted by the shot and bears him home on her horse, while the cowboys ride after the rustlers. After an exciting chase they overtake the two men and bring them to justice.

Later we see Jim well on the road to recovery and determined never again to wander from the straight and narrow path.

THE GYPSY'S BRAND (June 14).—Dr. Allen, spending his vacation at a summer hotel, wanders into the woods and meets Robar, a gypsy girl. They become very friendly and the intimacy which arises incurs the jealousy of Romaine, a gypsy, who hastens to inform the chief of the band. The chief spies upon the couple and later punishes Robar by branding her on the forehead. By the brand, Robar will always be held in disgrace and must be the servant of the band.

The doctor has arranged to elope with Robar and when she fails to appear, he steals to the camp and finds her sitting in the moonlight, suffering from the torture of the brand. He secretly conducts her to the hotel, where he discovers that he can remove the mark.

Allen and Robar are married and go to the city. Romaine follows, and forcing his way into the doctor's house, demands the young woman by right of the brand. When Robar appears, Ramaine finds to his amazement that the mark has disappeared.

Several years later the doctor and his wife, with their little boy, visit the country. It happens that the same band of gypsies is camping nearby. The mother and child walk through the woods and stop at a spring, where the boy plays in the mud. In his play he makes upon his mother's brow a mark similar to the old brand. Two gypsies pass and discover the apparently branded woman. They force Robar to accompany them to the camp and she is about to be dealt with severely, when the husband arrives on the scene and convinces the gypsies of their mistake.

ESSANAY.

THE FINAL JUDGMENT (Special—2 parts—June 9).—The first part of this photoplay opens in Klondike country, two years after the great gold rush of 1897. In one of the many little mining camps, which have sprung up, we find Frank McCormack, an ex-newspaper man, and his friend, Carl Brandon, a prospector. Knowing that Brandon has caught the gambling fever and fearing for the future of his friend, McCormack suggests that they invest their money in a small restaurant and lunch room, which they subsequently purchase from Edna Wallace. Ascertaining that the girl wants to return East, and knowing that McCormack loves the girl as much as he does, Brandon proposes and is accepted. Five years later we see that the demon, "Drink," has a firm grip on Brandon and he neglects his wife and business. McCormack endeavors to rescue him. Some time later Brandon has a serious quarrel with his wife and accuses her of trying to elope with McCormack. That night he steals his four-year-old son, William, but is overtaken in the wilderness the next day by McCormack, who had promised the hysterical wife that he would go and try to bring back the boy. The two men meet, and, in the struggle that follows, Brandon shoots McCormack. Believing that he has killed his friend, Brandon, with his son, makes all haste to Dawson. The wounded man is found by two prospectors, is cared for and two weeks later returns to the mining village only to learn that Mrs. Brandon has left for the United States in hopes of finding her husband and son.

Fifteen years later, McCormack, returning from his office in a large New York daily, of which he is the night city editor, has no sooner seated himself in the parlor of his home, when he hears a noise in the library. He investigates, armed with a revolver, and discovers Brandon, unkempt and ragged, who drops dead almost immediately, thinking that he had seen an apparition of McCormack. Through a letter in the dead man's pockets, McCormack learns that William Brandon is well cared for at a military academy. A month later William is apprised of his father's tragic death and given a place on the editorial staff as a reporter. He, however, fails to make good and is advised by McCormack to try some other means of livlihood. Just then the telephone bell rings and a reporter asks for assistance in order to get a good factory fire story where hundreds of women are imperiled. William is assigned and at the scene of the conflagration, he forgets his duty as a reporter and hurries to rescue a woman who has fainted on a fire-escape. Seeing that escape down the staircase and the elevator is impossible, they again resort to the fire-escape, which is now being licked by great tongues of flame. They are finally rescued by the firemen and rushed to a hospital. Several hours later McCormack comes to the hospital to see the young man and the woman he had rescued. When he sees the woman lying on the opposite cot, he draws back in bewilderment. It is Edna Brandon. The boy had rescued his mother and he did not know it. The story comes to an end with McCormack apprising the two of their relationship.

THE SHADOWGRAPH MESSAGE (June 10).—Yuma, a deaf and dumb Mexican, teaches Dan Morgan, a cowpuncher, the sign language. That night, Morgan wins several hundred dollars in a game. Hugh Haines follows Morgan to his home to secure the money. Yuma watches Haines. Haines enters Morgan's shack and hides behind the curtain. Morgan discovers the shadowgraph message on the window shade, which tells him that a man is hiding in the room. Morgan captures him, and takes him to the sheriff. Yuma is rewarded by Dan's gratitude.

THE STAR (June 11).—Pauline Deverau, a premier danseuse, gives her last performance in the ballet at the theater De Luxe. Clarence Inbad, a ballroom type, thinks he is in love with her, and tries to the best of his ability to meet her. The doorman at the stage entrance ousts him. Pauline later goes to work in a restaurant to get local color for a dramatic part she is to play the following season. Clarence Inbad frequents the restaurant, and finally persuades Pauline to keep an engagement with him. The funny and embarrassing situations that Clarence goes through, are exceedingly interesting. Just see it.

CINDERELLA'S GLOVES (June 12).—Millie Wilson, a simple country girl, comes to New York, with a valise, bird cage and a note for her aunt, asking her to take care of her, her mother having died. She reluctantly takes in the daughter of her sister, installing her in the kitchen. One night, Millie is hurriedly sent to the residence of a society woman with a Cinderella costume. The lady scolds Millie and sends her back with the dress. The girl sits on the adjoining stoop, afraid to go home. The husband of the society lady, sees Millie and pities her in her plight. He gives her the money for the dress, and tells her to go to the mask ball herself. Millie has a great time at the ball, where she meets her Prince Charming. At twelve o'clock Cinderella (Millie) flies from her lover. Prince Charming tries to find his Cinderella. The rest is too good to tell. Just see it.

THE MYSTERIOUS STRANGER (June 13).—Too much business worry makes Ralph Jones brutal to his wife. Dr. Frederick Chillbrook, a hypnotist, is called into consultation by Mrs. Jones. Chillbrook later hypnotizes Jones into thinking that his wife is fond of another man. Jones sees the vision of the man embracing his wife. Every place Jones goes, he sees this man, whether it is in his office, his home, in a taxicab, or elevator, this man haunts him. The mysterious stranger finally makes Jones promise to pay more attention to his wife and treat her civilly. The novel experiment proved to develop into happiness for Mrs. Jones.

THE RANCH FEUD (June 14).—Desperate tactics are usually used in a feud. Broncho Billy's father determined to soothe his passion with revenge, starts out after John Mackley. Broncho Billy persuades his father to keep cool. Mackley, however, gets his revenge by shooting his daughter's sweetheart, Broncho Billy. On his knees Broncho Billy crawls to his home, where his father takes him in, and sends for a doctor. The doctor informs the father that the only thing that will save his son is a reconciliation. Mackley is finally persuaded to allow his daughter to see Broncho Billy. Broncho Billy recognizes her. Both fathers agree to end the feud.

EDISON

PROFESSOR WILLIAM NUTT (June 2).—Professor William Nutt, a vegetarian, while lecturing on the evils of eating animal food, meets Mr. Hastings, an old schoolmate, who invites him home to dinner. It happens to be on a Monday, and Mrs. Hastings is obliged to do her own washing, the washerwoman having left in a huff. She is horrified when she sees her husband and the professor coming, and an accident happens which renders the little food she has left in the house unfit to eat. Not wanting to disappoint the professor at not having a good meal, the wife advises her husband of the accident and both, unknown to the professor, hurry from neighbor to neighbor getting eatables. They succeed in obtaining quite a nice menu, consisting of roast chicken, etc., but when the professor is escorted to the table he refuses everything and takes from his pockets his meal, which consists of six peanuts,

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Excerpt Detroit Journal, May 20th

Greek Tragedy and Sarah Bernhardt in the Movies.

The Detroit Opera House gave itself over to the "movies" Monday, presenting an elaborate picture version of "Oedipus Rex," the Greek tragedy, and Mme. Sarah Bernhardt in "The Romance of an Actress," a convenient name for the longer tragedy, "Adrienne Lecouvreur," one of her favorite vehicles. M, Mounet Sully appeared as Oedipus, so that the histrionic treat was a double one. How peculiarly fitted for camera acting is the work of the French school is forcefully impressed by these films. So accurate and careful is the pantomime that never does there seem to be any obscurity. The Greek tragedy is given on a scale impossible on the regular stage and for that reason is, perhaps, more effective visually than the stage revivals it has recently had. The films for these productions are particularly clear and do not annoy the eye with the cloudiness which is too often a characteristic of a "movie" drama.

Excerpt Detroit Free Press, May 20th

Detroit—Bernhardt and M. Mounet Sully in Movies.

Detroiters are this week afforded an opportunity to enjoy the work of two of the foremost artists of the French stage. The assertion that the opportunity will prove a source of enjoyment is made unequivocally, for it is doubtful if ever in the history of photoplays has anything superior to the pictures being shown at the Detroit Opera House this week been seen locally. The films are remarkably clear, and in their presentation there is an agreeable absence of the blurring that so frequently mars attempts of this sort.

A double bill is the offering, with Mme. Sarah Bernhardt, foremost tragedienne of her race of whom America has knowledge, and M. Mounet Sully, the great French tragedian, dividing the honors. Mme. Bernhardt presents, via the camera, an adaptation in abbreviated form of "Adrienne Lecouvreur," for convenience sake during the present tour entitled "The Romance of An Actress." Right here it may prove of passing interest to turn aside long enough to record the fact that it was this same play which Mme. Bernhardt chose to open her first American tour, which occurred at Booth's Theater, New York, in November, 1880.

Excerpt Chicago Tribune, May 12th

Greek Tragedy in Fine Moving Pictures.

By Percy Hammond.

These moving pictures at the Studebaker are proud and patrician, representing the film aristocracy. Their dignified reels show Madame Sarah as Adrienne Lecouvreur in a drama of her own making, and M. Mounet Sully in "Oedipus Rex," both of them unusual subjects for the photographer. Nowadays at the theater one speaks of Essanay or Selig in discussing the production, instead of Belasco or Frohman, and, perhaps, comments critically about the steadiness, the sharpness, and the clarity of the representation. The Studebaker exhibit thus is a Hecla show, if that trademark signifies anything to the moving picture public, and it is wonderfully steady and clear. In fact, it is the best photography the drama can boast, so vivid and so substantial is its reproduction of the incidents involved.

Excerpt Detroit Times, May 20th

Detroit Opera House.

The proverbial ability of the French people to use the motions of bodily activity as a secondary means of expression is developed to a high degree in their stage folk, making them ideal actors for photoplays of the best drama. Representations of the best that they can offer are being shown this week in the Detroit Opera House.

The first of two numbers on the program is a presentation of Mme Sarah Bernhardt's company in the unhappy romance of the famous actress, "Adrienne Lecouvreur," and the other is taken from the Comedie Francaise with M. Mounet Sully, the great French tragedian, taking the leading role in "Oedipus Rex."

Adrienne Lecouvreur, played by Mme Bernhardt, is the favored rival of the powerful Duchess de Bouillon for the love of Maurice de Saxe, and her struggles to escape the machinations of the duchess are graphically portrayed.

The death scene is the one which has made the play one of the most famous of the Bernhardt repertoire. It is said to be her favorite. From it she chose the fable of the two pigeons to speak when as a young and ambitious actress without backing except her ability she made application for admission to the conservatoire of the Comedie Francaise.

THE HECLA FILM CO., 1555 Broadway, New York

three walnuts, four prunes and a raw carrot. Husband and wife look at each other, unable to know whether they should swear or laugh.

RIGHT FOR RIGHT'S SAKE (June 3).—District Attorney Stanton is in serious danger of defeat in the impending election unless something happens to change the tide of public opinion. When things look blackest, his political manager, Boss O'Grady, discovers bribery in the ranks of the opposition.

Stanton devotes all his energies to the prosecution of the supposedly guilty Morton, who has been picked out as a scapegoat for his party. On the last day of the trial, evidence is placed in Stanton's hands absolutely proving Morton's innocence. Urged by ambition and the entreaties of Boss O'Grady, Stanton suppresses this evidence.

Nora, Morton's daughter, appeals to Stanton's wife, who is sympathetic but unmoved, until she accidentally stumbles on the suppressed evidence. Immediately she realizes that the whole fabric of her life's love has been shattered. The man she honored and respected has become degraded in her eyes, and when husband and wife confront each other with the truth, he tries to win back her respect and honor by paying Morton's fine out of his own pocket.

But how little he realizes that this makes no difference in the eyes of the woman who loves him. A great gulf looms between them. He tries to explain to her that it is only a part of the great political game, but it is something finer and bigger than that that stands between husband and wife.

The next morning they part, she to wait until the man she loves understands that respect is part of a true woman's love. Not until some time later do they meet again; the husband has made complete restitution and once again Alice stretches out her arms to the man she loves.

SOME SPOTS IN AND AROUND LOS ANGELES, CAL. (June 4).—In this picture we get some beautiful views of Los Angeles and its environs, principally among which is Pasadena, known as the city of flowers. Unique statues that represent familiar scenes in the old fairy tales, such as "Hansel and Gretel," and others, in Busch's Gardens at Pasadena, also come under the eye of the camera. We also get glimpses of natural history life.

DON'T WORRY (June 4).—Mr. Mortimer is detained at his office one evening, and his wife, one of the worrying kind, imagines that he has been set upon by desperadoes, struck down by an automobile and badly mangled and brought to a hospital, where they mistreat him. She again vainly tries to get him on the telephone, but as the repairman has the wires disconnected, she cannot reach him. She is about to let her mind launch off into another phantasy when her husband comes home safe and sound and tells her everything.

MERCY MERRICK (June 6).—When Mercy Merrick left the refuge in London, where she had heard words of comfort that put her again on the right path, she thought she had turned her back forever on the old life and all that might remind her of it.

From the refuge she had gone to South Africa as a nurse during the war and while there met Grace Rosebury, the daughter of General Rosebury, who had come for temporary shelter to one of the field hospitals. The general's daughter was wet and cold. Mercy loaned her a nurse's uniform. The two girls, during their brief acquaintance, became good friends, and Grace Rosebury told Mercy that she was going to England to stay with friends of her father, whom she had never seen, and that it had been arranged that she was to marry one of the nephews of the house.

Suddenly a shell hit the hospital and a flying splinter struck Grace Rosebury on the head. In the confusion that followed, the surgeon, seeing her in a nurse's uniform, mistook her for a nurse, and after a rapid examination, pronounced her dead. An opportunity had arisen and Mercy could not resist the temptation. She had never known happiness and Grace had never known misery.

She took Grace Rosebury's effects, and declared herself to be the general's daughter. She arrived safely in England, and was received with open arms by Lady Janet Roy and her nephew. She soon won her way into the hearts of all the family, but her happiness could not last. She must be found out sooner or later.

One of the first people she met at the house of Lady Janet Roy was Julian Grey, the pastor of the refuge. He remembered her at once, but she denied all knowledge of him. To make matters worse, she fell in love with him and he with her, despite her nominal engagement to Lady Janet's nephew. The crisis came when the real Grace Rosebury, who was not dead, arrived on the scene and denounced Mercy as an imposter.

Everyone immediately turned against Mercy except Julian Grey, who loved her and offered her his care and protection.

WHILE JOHN BOLT SLEPT (June 7).—John Bolt, a wealthy manufacturer, is a helpless paralytic, who has lived a selfish and grasping life. To him comes a visitant, who, in a vision, makes him see how wrongly he acquired a valuable invention. When he awakens from the vision he sends for the workman from whom he acquired the invention, and, by making restitution by a large sum of money, he regains the use of his right arm. The second time the visitant comes, Bolt is drawn into another vision where he sees how he let his tenants live in a disease-breeding alley, and how he had the clergyman, who appealed to him for better conditions, removed from the parish. By correcting this evil he regains the use of his left arm and the upper part of his body. In the third vision the visitant shows Bolt how mean he had been to his wife and when he awakens from this vision he yearns for her. Learning from the visitant of her husband's relenting ways, Mrs. Bolt goes to him to see him rise from his invalid chair and take her in his arms.

OTHELLO IN JONESVILLE (June 9).—James Reginald Whitestone, an actor of the barn-storming order, being unable to pay the rent, is thrown out on the street. He goes to a country town and succeeds in getting board with the Jones family in exchange for giving their daughter, Tillie, dramatic lessons. Seeing that Tillie yearns to be a great actress, the family decides to give a performance of Othello at the village opera house, with Tillie and Whitestone as the leading characters and the rest of the family in minor parts. Tillie's acting is so unusual that she is ordered to stop by Whitestone. His actions are misjudged by the audience, who begin to throw vegetables at him. Tillie's career is thus nipped in the bud and Whitestone is obliged to pay for his board bill with manual labor.

TWO LITTLE KITTENS (June 10).—Arnold Graves falls in love and marries Lettie, his mother's seamstress. For marrying beneath his station he is told to leave the house. Five years later, Lettie, now a widow, returns to her mother-in-law's house for aid, but is refused. Just about this time Mrs. Graves is going to Europe, and, while riding in her automobile to the station, she sees a little boy with two kittens which he is going to drown. The note that she sends by her chauffeur to the housekeeper to care for the little kittens, proves an opportunity for him to substitute the little children in place of the kittens. Some time later the housekeeper sends a letter with a photograph of the children, saying that "the kittens" are getting along nicely. In the meantime, Lettie manages to get a position as chambermaid in the same hotel that Mrs. Graves is stopping after her return from abroad, and, in cleaning out the room, sees the photograph of her children. The loss of a brooch in Mrs. Graves' room throws suspicion upon Lettie, and, after a trying experience, it leads to a reconciliation with her mother-in-law.

BEAU CRUMMEL AND HIS BRIDE (June 11).—Kitty Perkins is married to Beau Crummel, the village dude, by the Justice of the Peace. As they are coming out of the office of the Justice, they see Kitty's father approaching, and, surmising that he is going to punish them, run away and finally seek shelter in a hotel, where they register under an assumed name, in order to throw the old man off the scent. Kitty goes shopping and upon returning, finds that she has forgotten the number of the room and the fake name. In order to locate the room, she tries first one and then the other. The disturbed guests are resenting the intrusion, when the situation is relieved by the appearance of Beau. The climax is reached when Kitty's father appears. They slam the door in his face and climb down the fire escape, only to be arrested for sneak thieves at the bottom of the ladder and taken into the office of the hotel. There they nearly collapse when they are confronted by Kitty's father, who, to their surprise, is not at all displeased, but on the contrary, gives them his blessing. Beau and Kitty look very foolish and are thoroughly disgusted with themselves for all their manufactured trouble.

ALONG THE NILE (June 13).—Ungainly water-wheels and pumps that may have been startling and new in Moses' day, queer, ineffective plows, drawn by camels and oxen, white-sailed fishing craft clustered together on the river like a flock of great gulls, huge pyramids and the ruins of royal temples, impress us forcibly with the strange, half oriental, half barbaric civilization which was the mother of our modern attainment.

Best of all are the people, tall Mohammedans, with white hats and flowing robes, on their way to the Hammam Baths, Copts, or Native Christians, splendid looking Bedouins from the desert, and tall, supple native women filling their water jars at the river bank.

All this is typical of the Egypt of old. We are no less struck with the evidence these pictures give us that Egypt is something else than a mummified museum of antiquity. Automobiles and street cars are greatly in evidence and palatial tourist steamers plough their way through the muddy waters of the Nile. Typical of modern progress is the great dam at Assouan, a marvel of engineering ingenuity of which exceptionally interesting views are shown. The strange medley of barbarism and civilization shown on this reel gives it an unusual interest that can hardly fail to make it popular.

APPLES OF SODOM (June 14).—George Lawrence and his mother live in a nearby town in a modest sort of way, George earning money by writing. His chum, Philip Crane, comes down on week-ends to call and it is on one of these trips our story starts.

Unknown to his mother, George has written a

Feature Films For Sale

	Reels	Price
DeCamarone (Italian drama)...........	3 "	$110
Veiled Prophet (Persian drama).......	3 "	125
Twice Struck in Heart (Episode of Ital. Turkish War)........................	2 "	85
Siege of Petersburg (Civil War drama).	2 "	90
Rival of Cardinal Richelieu (Hand colored drama)............................	2 "	40
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Grotto of Torture (Hindoo drama—hand colored)	2 "	40
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The Blighted Son (society drama)......	3 "	80
Tormented Existance (interesting photoplay)	2 "	60
A Gambler's Chance (society drama)..	3 "	100
The Fate of Two Brothers (melodrama).	3 "	100
Madeleine (exciting war drama).......	4 "	125
Past That Returns (Italian drama)....	3 "	100
Sicilian Love (village tragedy)	3 "	100
Noble Lie (sensational drama)........	3 "	100
Zigomar vs. Nick Carter (great detective story)	3 "	100
Unknown Mother (drama from life)....	3 "	100
Tragedy of the Desert (Arabian drama).	2 "	75
Life in Gay Paris (very interesting)....	2 "	50
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play, "The Apples of Sodom," and on this occasion when Crane comes to visit, he reads the play and Crane, more than pleased with it, promises to take it to the city and try to sell it to a manager.

Poor George is ailing with a severe cough, which causes his mother many an unhappy moment of worry. On the day Crane returns to the city, George is overcome and dies, trying with his last breath to tell his mother of the play.

Crane returns to the city, reads the play, sees its worth and just as he plans what to do, receives a message of George's death. Sending a wire of condolence, he returns to the play. Why not claim it and change the author's name? This he does.

The play turns out to be a big hit, and royalties flow into Crane's pocket. We see Crane in the box at the opening made to say a few words, and in his home receiving the checks from his manager. Guilty at heart, he tries to ease his conscience by sending a check to Mrs. Lawrence, not speaking of the play.

More than surprised at receiving a letter and the check from Crane, Mrs. Lawrence decides she must go at once and return it. She arrives in the city the night Crane is giving a dinner party. She goes to his home, but finding him out, makes up her mind to go and see him at the dinner. Just as the dinner is at its highest, Mrs. Lawrence's card in handed to Crane. He can hold out no longer. He must tell the truth.

Meeting her in the hall, he begs her, as she is trying to speak of the check, to come to the dinner. For his sake she goes, and he confesses. The guests slowly go and Mrs. Lawrence forgives, as only mothers can.

MELIES.

THE STOLEN CLAIM (June 12).—(Produced in Australia).—Rhodda, an old prospector, has been nursed through an attack of fever by Harry Murray, a young miner. In gratitude, he shows him a bag of rich specimens and marks on a map directions to find the reef from which they came. While Harry is absent getting food for the old man, the specimen bag, with the paper in it is stolen, also Rhodda's watch. The thief is a working miner named Hurley. When Harry returns to the cottage, Rhodda is overcome by the shock of the robbery and dies. He bequeaths the claim to Harry.

A few days later, Jack Murray, the young miner's brother, arrives by train on the goldfields. By the same train comes a capitalist named Cuthbert, with his wife and their daughter, Hilda. Jack Murray has become friends with them on their way up. Also on the train is Colonel Baylor, a gentleman miner, who proves to be an associate of the working miner, Hurley.

Hurley tells the colonel of a rich discovery he has made—really the dead prospector's claim. The colonel takes in Cuthbert as an associate to provide money for operations.

Meanwhile, young Harry has told his brother Jack of the rich find, and of the robbery, and declares he remembers Rhodda's directions well enough to locate the claim. The two parties start almost at the same time for the same goal, nobody but Hurley knowing the fact. They camp near each other on the night before the place will be reached, and in the evening the Murrays visit the other camp, during which time Hurley steals off to their camp and drugs their coffee in the billy can.

The two brothers do not awake until midday, to find the others gone ahead. They follow, only to find the colonel and Hurley in possession of the claim. Jack Murray, however, tackles them in a fight, and Rhodda's stolen watch is found in Hurley's belt pouch. The colonel disclaims all knowledge of the theft and voluntarily renounces his rights to the claim, and Hurley is allowed to go free by similarly surrendering the property. The Murrays are congratulated by Cuthbert and his daughter.

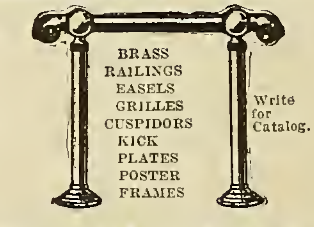
VIEWS OF SAMARANG (June 12).—An interesting scenic of one of the three great commercial centers of the island of Java, showing daily scenes in the Chinese quarter of the city; a Malayan funeral, with all its pomp, ceremony, and oddity; and the teakwood industry.

BIOGRAPH.

JENKS BECOMES A DESPERATE CHARACTER (June 9).—Peter Jenkins is the meek and servile husband of his better half. He lurks at home with her, tying the ribbon on the family cat. These fireside propensities are too much for Mrs. Jenkins. She gives him a dollar and tells him to go and be a regular man. She wants real paint. Jenks surprises her fondest hopes, but she decides that after all, the family cat acts as a good leverage.

RED HICKS DEFIES THE WORLD—(June 9).—Hard as nails and as strong winded as a gale in March, Red Hicks may have been a bit "chesty," but he was in perfect trim. The town depended on the champion, O'Shea, the fighting Irishman, to make soft putty of the world famous pugilist, but on the day of the fight there was no O'Shea. The supposition was he did not have the price; and other domestic difficulties interfered. O'Shea's trainer, however, solved the problem and Red Hicks found his Waterloo.

McKENNA



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THE WELL (June 12).—Success is often coveted instead of honestly earned. Through honest effort the farmer was enjoying the fruits of his labor. A large irrigation well was among his new acquisitions. Therein his designing helpers held him prisoner while they left with his wealth and his daughter. There is an old saying, however, that an evil purpose always defeats its own end by some committing act.

DEATH'S MARATHON (June 14).—The self-centered man, ever confident of his success, wins in love over the more sensitive friend. Assurance and success come naturally. Overwhelmed by the game of chance, it is significant that he takes his defeat with less philosophy than most men. To him it is utter failure—the end of all.

His incompatible nature causes him to carry his rash act to the climax, nor can others prevent.

PATHEPLAY.

PATHE'S WEEKLY, NO. 23, 1913 (June 2).—New York, N. Y.—The New York Civic Parade is composed of 30,000 men, representing all the activities of the great municipality, and in marching order forms a line six and a half miles long.

Mecklenburg-Schwerin, Germany.—The King and Queen of Denmark visit the Court of Schwerin.

Dallas, Texas.—The caravan having been formed, the Imperial Council of the Arabic Order of Nobles of the Mystic Shrine make a pilgrimage to the Oasis of Dallas in the Texas desert, where there is much feasting on dates, figs and the milk of goats.

San Leandro, Cal.—The bicycle race for the Pierce Cup is won by the New Century Team.

Seward, Neb.—The second tornado to visit Nebraska sweeps through this city, killing nine people and causing $200,000 property damage.

St. Louis, Mo.—Rev. Dr. Lansing Burrows, Rev. Dr. Edward O. Dargan and Rev. Dr. Oliver Fuller are among the six thousand delegates attending the National Convention of Southern Baptists held here.

Paris, France.—The pannier is still much in vogue in the midsummer dresses. Hats show no sign of change from the present modes.

Comic Section.—Jeff finds a purse and falls for an old gag.

And Many Others.

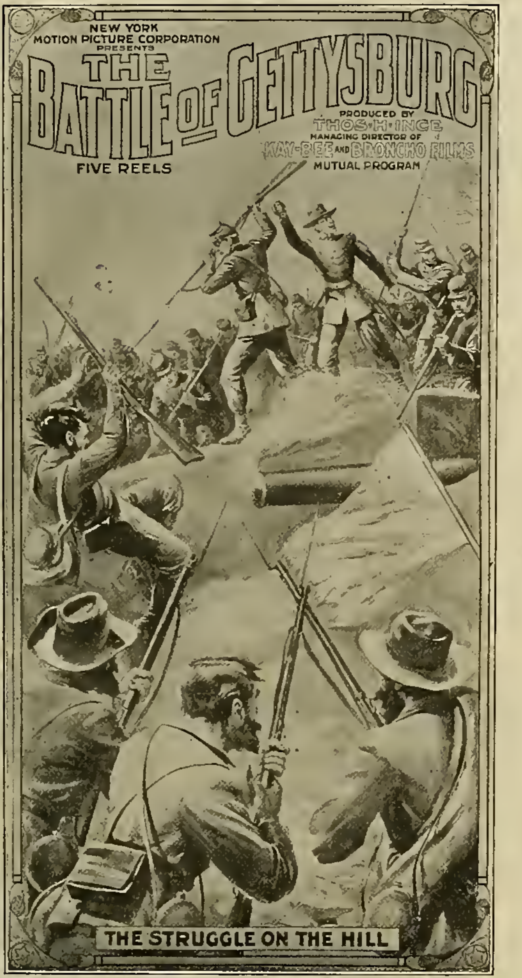
MAX'S FIRST JOB (June 10).—Max Linder's behavior when he applied for a job as a Pathe Freres moving picture actor, was such a good joke on him that it was decided to make a film of the event, and accordingly, Max was called upon to play the lead. He was serious for once in his life, when he offered his services, and to see Max serious is really amusing. The first film for which he posed was "Mr. Henpeck," and the rough deal he received, caused Max to forget that he was acting, and he turned suddenly upon one of his co-workers, whose duty it was to abuse him, and a rough and tumble fight ensued. The belligerents could not be parted until a stream of water was turned on them, and as soon as he could speak through anger and water, Max resigned, but reconsidered his decision later on, as his many admirers well know.

THE CHATEAU OF CHENONCEAU, FRANCE (June 10).—A fine specimen of Renaissance architecture which has the added attraction of being built on stone piers across the river Cher.

HIS LORDSHIP'S ROMANCE (June 11).—Percy Fitznoodle, in charge of Murphy's glove counter, one day saw, at a distance, the girl of his dreams. He dreamed of her instead of attending to the customers, and a floorwalker fined him $6.00. Percy was feeling rather blue when he went to lunch, but he met Tom Burke, a stout Lothario, who was feeling rather blue himself, because he was not progressing very well with a love affair. Burke offered to pay Percy liberally if he would pose as Lord Fitznoodle and put in a good word for Burke with the latter's girl. Percy agreed and accompanied Burke to a lawn party where he learned that the girl Burke was anxious to win was the girl of his own dreams. Instantly he forgot his contract with Burke. After the party was over the girl found out that Percy was a gay deceiver, and to teach him his place, she went to Murphy's ostensibly to buy a pair of gloves. She succeeded in hurting Percy's feelings, but as he fitted the gloves their hands met, and in a short time their lips met too.

THE ARTIST'S DREAM (June 12).—Charley Heckler, the artist, was called away from a party to furnish a drawing which he had agreed to supply. He finished his drawing, partly, and to stimulate his imagination, he laid down. He soon fell fast asleep, and while Charley slept, the dog in the drawing came to life with an appetite that just had to be appeased. A string of frankfurters, also in the drawing, attracted him. A mouse appeared and endeavored to share the meal with the dog. After a lively chase the mouse disappeared and then a flea called the dog's attention to the fact that he had a tail. The antics of the dog in pursuit of the flea are the biggest laugh ever.

ATHLETICS IN FRANCE (June 13).—The International Congress of Gymnastic Sports, recently held in France, provided an opportunity to make an unusually fine film. We have taken advantage of this opportunity, and as a consequence, are able to show the sensational drill of the Paris fire de-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partment, featuring a race up the side of a house, without any assistance from ladders or ropes, or anything of the kind. Then, in the women's class, upwards of a thousand of the expert gymnasts go through their various exercises in perfect unison. In the men's gymnasium class the feats are more difficult and more daring. There are other scenes too numerous to mention, but which, combined with those already recorded, make as interesting a picture as one would wish to see, not to mention its educational value.

PLACES OF INTEREST IN COLORADO (June 13).—A travelogue of Colorado, showing the most interesting features of the city of Denver, and concluding with a short and delightful trip through the royal gorge, a beautiful specimen of Nature's handiwork.

FOR MAYOR—BESS SMITH (June 14).—Mrs. Bess Smith was a widow, and a suffragette. When election time drew near the "Votes for Women" advocates nominated her for mayor against Joe Jones, the machine candidate. After one encounter with the suffragists, Jones was treated so roughly that he decided to pay Mrs. Smith to withdraw. When he called, the ladies fixed up a scheme on him by which he made his proposition to a phonograph record, as well as to the nominee; then they told him what had happened. Joe, a widower, told his son, Joe, Junior, of what had happened and Joe offered to help him. Joe, Junior, was in love with Bess Smith, Junior, and when Mrs. Smith was coming home from a mass meeting, she met Joe, Senior, and invited him into her home. When they entered they found their respective son and daughter in each other's arms. Mrs. Smith stormed and raged at this new complication, but finally gave the children her blessing. Joe Jones, the elder, thereupon proposed to Mrs. Smith, and she decided that in case she lost the office it might be a good thing to be the wife of the mayor.

THE GOVERNOR'S DOUBLE (Special, 2 parts, June 13).—Governor Walter Garland, a conscientious executive, receives a complaint from a committee of reformers that the convicts in the state prison are subjected to inhuman treatment. The governor decides to investigate, and accordingly goes to his friend, Judge Howe, requesting the latter to have him arrested under a fictitious name, and sentenced to five years' imprisonment, then, after thirty days have passed, release him on a writ of habeas corpus, thus permitting the governor to investigate the prisons without the officials being aware of his presence.

The governor's last executive act is the pardoning of Pete Brown, a lifer, whose attorney, James McDonald, is the governor's personal friend. The plan works well, no one knowing of the arrangement except the judge and the governor himself. Within a short time, the absence of Governor Garland creates a sensation. No one knows his whereabouts and the papers feature the fact that the twenty-fifth of June is the date set for Governor Garland's wedding with Miss King, who is also ignorant of her lover's whereabouts. After the thirty days have elapsed, Judge Howe prepares to issue a writ that will free the governor, but a sudden stroke of apoplexy paralyzes his heart and he dies almost instantly. The governor, in his cell, cannot understand the judge's silence after the thirty days have elapsed. Brown, the ex-convict, visits Albany to thank the governor for pardoning him. His facial characteristics are such that he is immediately shown into the governor's chamber and asked to explain his disappearance. Brown is mystified, but soon decides that if people believe him to be the governor, he will not tell them the truth. He satisfactorily explains his absence and the papers are again full of news of the Garland-King wedding.

On the eve of the wedding, Garland, in his cell, is almost frantic when he receives a newspaper that informs him of Judge Howe's death. He tells the warden that he is the governor. The warden smiles and orders him back to work with the gang. Desperate, Garland breaks for the open. He compels a passing chauffeur to hurry him to the city and storms into the church in his convict garb, where, with a wild "I forbid," he halts the ceremony. When Garland tells his story, the best man, who is Attorney McDonald for the first time recognizes his client, Pete Brown, and the bride, with the two men before her, quickly decides which man is her lover.

PICTURE THEATERS PROJECTED.

Philadelphia, Pa.—Joseph Jndovich is about to build a moving picture theater, 60 by 120 feet, on a lot 100 x 120 feet, at the southeast corner of Second and Oxford streets, recently purchased by him. The remainder of the lot, 40 by 120 feet, is to be reserved for an open-air exhibition of moving pictures.

Pittsburgh, Pa.—W. F. Hammel, Jenkins Arcade Building has invited bids for a one-story moving picture theater to cost $8,000.

Dayton, O.—Samuel Gedman and Jacob Breman have let the contract to F. T. G. Weaver & Son for a moving picture theater and store building. The brick work is under way.

Philadelphia, Pa.—John D. Allen is designing a large moving picture theater at the intersection of Fifty-fourth and Parrish street and Haverford avenue, for C. White and Brother.

Aurora, Ill.—J. Sherer, 255 Downer place, is to build a moving picture theater here during the summer. When completed, the building will be leased to W. J. Mullen, 289 Lake street.

New York City, N. Y.—Aaron Rosenstein, 4 East 107th street, has received bids for a two-story moving picture theater to cost $35,000.

Brooklyn, N. Y.—Taffelistein & Walsauer, 621 Sutter avenue, have plans in progress for a moving picture theater to cost $2,500.

Springfield, Mass.—John A. Hudson, 381 Main street, has started plans for a one-story moving picture theater to have a seating capacity for 1,600.

Newark, N. J.—Mrs. Julia A. Schultz has received bids for a one-story moving picture theater to be built in this city during the coming summer.

Pittsburgh, Pa.—J. P. Clark, Empire Building, has received bids for an addition to his theater, to cost $8,000.

Homestead, Pa.—Homestead Amusement Company have plans in progress for a one-story moving picture theater to cost $9,000.

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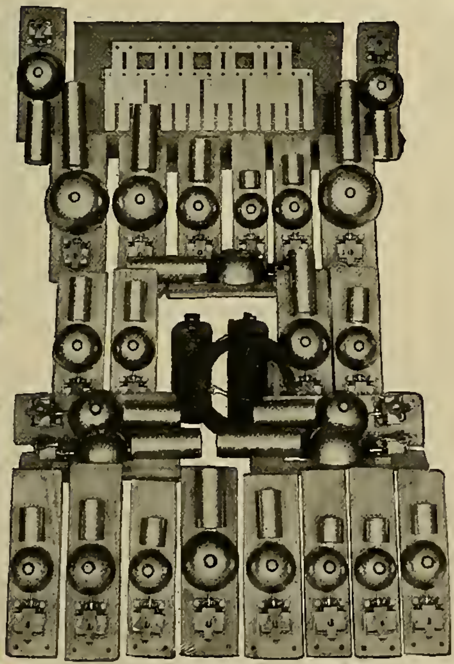

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BISON.

THE GRAND OLD FLAG (2 parts—June 10).—Don Lopez had tried to remain faithful to the Spanish King and crown, until the cruelty of Weyler had driven him to side with the downtrodden insurrectos and with money and influence furnish them with arms. Ametza, his dark-eyed, beautiful daughter, is courted by El Donza, who, by courtly manner and courtesy, has covered his identity as a Spanish agent from the father and won liking from Ametza. About this time a terrific storm on the sea throws two American soldiers of fortune on the beach of Cuba near the home of the Lopez. Ametza by chance sees them and getting aid rescues them. Ametza's attentions to the Americans causes El Donza to swear vengeance against them, and his anger is added to by a good American thrashing from Harold Logan.

Going back to the Spanish camp, he gets his henchmen and determines on an attack of the Lopez home. A skirmish occurs and the timely action of Ametza saves Harold from death, but her father and sister fall victims of Donza's vengeance. Ametza and the two soldiers of fortune escape from the Spanish and reaching the rocky shore, see the grand old flag fluttering from an American gun boat. The officers see the signal of distress made by them and send a small detachment ashore.

Meanwhile El Donza has reached the shore, being told of the Americans' escape by a Spanish spy and pursues the Americans. The marines land, but are insufficient to cope with the Spanish. The battle results in the capture of Harold, Sherman and Ametza, who are taken to prison.

In prison the Americans are offered the choice of being branded with a hot iron, or allegiance to the Spanish flag. Sherman is branded, but ere the iron reaches Harold, Ametza sets the prison on fire and the guards rushing to subdue the flames, the Americans escape. Reaching the American scouts, they are conveyed to the American camp. A battle is imminent and a Spanish scout reports to El Donza, who has escaped the flaming prison, their line of march. The Spanish dig pitfalls; but the Americans, by chance, change their route and attacking the Spanish from an unlooked for quarter, rout them and El Donza falls a victim to his own pitfalls. Harold raises Old Glory to the accompaniment of American cheers, over the Spanish block house, and Ametza and victory are his.

IMP.

THE COMEDIAN'S MASK (2 parts—June 9).—King Baggot is a comedian out of work. He finds it very difficult to get a job, but finally secures a position as principal comedian with "The Girl from Wayback" company. King is devotedly attached to his wife and child, but his wife is very vain and shallow, and accepts the attentions of Basil Graham, the foppish tenor of the company, who, while professing friendship for King, takes every opportunity of flirting with King's wife. This is done to such an extent that it arouses the attention of the stage-hands, with whom King is a great favorite. On the opening night, King scores a great triumph. He has left his child in the dressing room and she is playing with some poison King had been using for a burn on his arm. King finds it in her possession and hurriedly takes it from her, showing her the danger of playing with it.

King is very much hurt by the coldness of his wife's manner. His child strays from the dressing room to the side of the stage, and, whilst her father is on the stage, she plays with the button on the door of the wing, making it necessary for King to exit behind the other wing, where he discovers his wife in the arms of his false friend. They do not see him, and, brokenhearted, he goes to his dressing room and takes the poison, determining to end it all. He rushes back to the stage for his last scene and his wife and the tenor determine to elope. They are hastily leaving the theater when King, at the finish of his scene, as the curtain falls, drops with agony to the stage. The manager frantically goes before the curtain and asks if there is a doctor in the house and one comes forward, and King's child shows the doctor the poison bottle. The doctor calls for an antidote, which is instantly produced by one of the property men. The doctor gives it to King who is anxiously watched by the crowd in their stage garb and motley, for the sign of life. The child in the meanwhile has strayed outside and shown her mother the poison, and, when she realizes the terrible truth, she runs from her would-be lover and goes to her husband's aid. Somewhat disgusted the tenor follows her, and when she finds that King is recovering she begs him to forgive her, realizing that it is the comedian she has loved after all. The husband and wife are united.

THE HIGHER LAW (June 12).—Violet Horner, arriving at a little mining village to take charge of the school, is insulted by a drunken miner. The mine superintendent comes to her rescue and knocks the drunkard down. A year later, Vi and the superintendent are married and living happily. Calvin (the drunken miner), has never forgotten the punch in the face, and one day while slouching around the mine he sees the paymaster arrive and enter the office with the superintendent. Calvin plans to get the money. He makes a few futile attempts to shoot the superintendent, but is always thwarted.

The superintendent starts home with the money. Calvin follows him deciding to shoot him and get the money at the first chance. As the superintendent is about to enter his house he is shot in the back. He calls to his wife; she drags him into the house and slams the door in Calvin's face. Furious, Calvin starts to shoot through the door. Unable to get in, he starts to pry open the shutters.

Inside the house, Violet, while trying to staunch the blood from her husband's wound, turns and sees Calvin attempting to break in the shutters. She runs to the kitchen and returns with a kettle of boiling water which she pours through the bottom of the shutters and scalds Calvin's hands. Furious, Calvin decides to try another entry and mounting the steps leading to an upper floor, he starts to smash the window.

Violet hears the smashing glass, she thinks, and calling their dog (whom they have been sending to the grocery store), she writes a note calling for help, and giving it to the dog she sends him out the back door and to the store.

The dog arrives at the store, the miners, who are hanging around, read the note and jumping in an open wagon which comes on at this time, they dash off.

Calvin after smashing down a couple of doors, gets into the room where Violet is with her husband. He gets the cash box containing the money and is about to get out of the window when he is struck by a flash of lightning. The house takes fire: Violet drags her husband out of danger.

Outside the miners rush on in time to see Vi drag her husband out of the flames. One of the boys goes inside and returns with the cash box, and tells them that Calvin is dead. All bare their heads and offer up a prayer for thankfulness to God.

REX.

THE KING CAN DO NO WRONG (3 parts—June 12).—In one of the smaller European kingdoms there dwells a man who is dominated by and imbued with the idea that the King can do no wrong. The man is a trusted and faithful commander in the King's army, and he has a young wife and a baby girl. The monarch sees the wife and takes her away from his subject, and the man sees but the wrong in his helpmate and not in his king.

He takes the baby girl and a trusted serving woman away into the fastness of the mountains and the girl grows to young womanhood entirely ignorant of the world and its ways. In time the king's son hears of the ravishing beauty of the maiden and does not rest content until he has her hiding place spied upon and seeks her in person. The girl sees a man for the first time and a handsome youth at that. She is an easy victim and returns with him to the court, where she rails at her father for shutting her off from the joys and pleasures she is having. He, heartbroken, beats the serving woman and finally forces her to make a "loving cake" the same as she had done to reward the girl when forgiven for her little faults. The father doctors the cake and the serving woman takes it to the girl and induces her to eat it in order to show that she is forgiven. The daughter dies at the feet of the prince, but the king and the prince live and forget—for "The King Can Do No Wrong!"

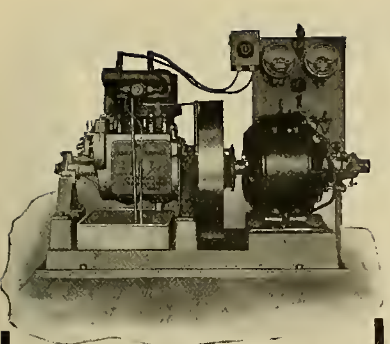
THE PRETENDER (June 15).—Occupying a menial position as maid to the Warrentons, an ostentatious family whose chief ambition is social recognition and the marrying of their daughter to a man of money, Betty cherishes a secret ambition to be a lady just once. This opportunity is granted her unexpectedly when the Warrentons close their summer home and leave for two months visit to the seashore. The servants are given a vacation for that period. Bowing to the temptation, Betty draws her savings—amounting to $500, and decides to make one supreme effort to realize her dream. She slips away in secret, renews her wardrobe, and registers at a renowned beach resort hotel. Blessed with physical beauty and carriage, liberally enhanced by her carefully selected wardrobe, her dainty appearance captivates the guests at the hotel, likewise engendering an air of romantic mystery. Bert Royal, considered in social circles the catch of the season, becomes interested in Betty, particularly so when she deliberately snubs him, which is in direct contrast to the snobbish attention displayed by other marriageables. It is only after marked persistency that friendship is permitted which unconsciously merges into the romantic. The Warrentons meanwhile have received a social tip that Bert Royal is at this hotel and all engagements are cancelled in order to likewise register, they believing their daughter eligible to a possible engagement. Betty, with Bert at the time, sees the approach of her employers and hastily leaves, packing her belongings and slipping away before Bert discovers the fact. He promptly packs and follows in a wild, but persistent attempt to locate her. Consternation reigns at this unexpected change on the part of the guests. A few months later the Warrentons are entertaining and Betty occupies the same position as maid. At a dinner it is discovered that there are thirteen guests at the table, and, in order to pacify the superstitious, Mrs. Warrenton, unable to resort to other method, compels Betty to don her daughter's gown and dine to offset the fateful number. An envious impression is created as she enters, but as they prepare to dine she is stricken dumb with amazement to discover among the guests her seaside friend, Bert Royal, he at the same time calling her by name in unfeigned surprise and pleasure. Casting aside dignity, Betty dashes in mad flight from the dining room, followed by the persistent Bert Royal, who at length captures her, listens in amusement to her tearful confession and—well, the story ends as all would have it.

CRYSTAL.

FALSE LOVE AND TRUE (June 10).—Professor Toscani, an instructor of music, has as one of his pupils Miss Grace Roberts, a very wealthy heiress. He plots to get some of her money and writes to an Italian friend of his to come to his home. There they play that the professor shall introduce Tony as an Italian count and have him win Grace's heart and money, dividing the spoils between them. The plan works out and the handsome Italian engages himself to Grace. Some time later, Grace receives a letter that a new will of her uncle has been found, in which she has been disinherited and leaving his entire estate to a missionary fund. The poor girl is nearly heartbroken over the loss of her home and property. She seeks comfort in the professor. He tells Tony and Tony compels the professor to give him money. He goes away. The professor writes a note, purporting to come from Tony telling Grace that he has been compelled to go back to Italy and promising to return for her. The poor girl goes to town and seeks and finds employment. She rooms at a boarding house. There she meets Fred Keen, a detective. Fred falls in love with her and proposes marriage to her. She tells him she is engaged to another man. One day, a package is left for Grace in Fred's room. He takes it up to her but she is not there. He notices the picture of the bogus count and recognizes in him a crook for whom he has been looking. Grace returns and informs Fred that the original of the photograph he is looking at is the man she is engaged to. Fred decides to look him up. Tony, meanwhile has sought his old haunts, and during an altercation at cards, shoots a man. Fred hearing the shot, rushes to the saloon from whence the noise emanated and finds Tony struggling to get away. Fred arrests him. He is taking him to the station house when they meet Grace on the street. She confronts him and he admits that he is an old time crook and that his pretentions of royalty and protestations of love were sham. He is dragged off to jail. Later, Fred renews his suit, and Grace, awakening to the depths of his pure, true love, after experiencing the shock of her affair with the bogus count, accepts him.

AN EXPENSIVE DRINK (June 15).—Hubby is addicted to the use of liquor and refuses to stop drinking same despite his wife's pleadings. After business he invariably visits the saloon and keeps his wife waiting for him for supper. One day she buys a bottle of Cura-Lusher, which is guaranteed to cure all craving for liquor. That evening, hubby brings home a new bottle of whiskey and wifie immediately doctors it with the Cura-Lusher. Hubby drinks some and immediately detects that there is something wrong. He thinks the saloon keeper swindled him and immediately goes over and has the bottle changed for real whiskey. Wifie puts some of the cure into the coffee, thinking that the best way to cure hubby of the habit. Hubby's boss calls that afternoon on a friendly visit and unsuspectingly wifie invites him to have a cup of coffee. They all drink and the real liquor has the usual effect. The boss makes love to his employe's wife and tries to kiss her and hubby throws him out the window. The result is that he loses his job, but when wifie explains her reason for doping the coffee it is the means for making him swear off and he vows never to drink again.

HER JOKE ON BELMONT (June 15).—Belmont is a flirt. He is riding around town on a bicycle. A doctor who has forgotten his bag, telephones his sister to bring it to him. This she does and Belmont seeing her and being smitten with her beauty, follows her. She notices him following her and is angry, but pays no attention to him. After delivering the bag to the doctor, she returns home. Belmont still following her and while looking admiringly at her is thrown from the bicycle and hurt. She enters the house and Belmont mistaking her for the doctor, goes in after her. She decided to play a joke on him and treats him. She tells him that he has a hole in his head and uses some red ink to prove it. She then shaves



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his hair off leaving it totally bald. She then pastes court plaster on his head in such a way that it spells the word "FOOL." She then chases him out and he goes home. Taking off his hat he sees the joke that has been played on him and he rushes back. There he is met by the young lady who laughs at him and by the doctor himself who having arrived home, also enjoys the joke. Belmont seeing that he can get no satisfaction, runs wildly from the house, bemoaning the loss of his hair and determining never to flirt again.

FRONTIER.

THE CALL OF THE ANGELUS (June 12).—Rafael and Pablo are so strongly attracted to Carmelita that each desires her to be his wife. Carmelita does not care to choose between them, for, while she likes each and has coquetted with each, she is not in love with either. The young men are prosperous ranchers and call frequently upon Carmelita, her mother being present at the calls to preserve the quaint southwestern proprieties. One day as Pablo comes from the house of Carmelita, he meets Rafael at the gate and their jealousies burst forth in a quarrel. Nothing serious comes of it at that time, but the seed has been implanted and later it bursts and grows.

The bitterest break comes when Rafael interferes with the laborers who are at work irrigating Pablo's fields. He holds that the water is his, not Pablo's, while the laborers believe just the opposite. Under the leadership of their majordomo they put up quite a pretty fight, in which Rafael is aided by a party of his own ranch laborers. Pablo learns of the fight and presses home a quarrel with Rafael, who to tell the truth, hardly needs to have it pressed home.

The young men agree to fight a duel and go to an open field behind a church for the purpose. There Rafael wounds Pablo; he is overcome with remorse and makes efforts to help the stricken man, but is met with curses. Pablo tells him that the angelus, which at that moment rings forth from the church, can never afterwards be heard without his thinking of the dying man on the field behind the church. Rafael is convinced that he has killed Pablo, and feels that he must flee the country to escape the penalty of his crime.

He is not content to leave Pablo alone, however, and stops at the church to leave a note summoning the priest to aid Pablo. The priest gets this and shortly starts for the field of honor. Before he gets there, however, Pablo has sufficiently recovered from the wound, which is not so serious as he had thought, to crawl away. He crawls to Carmelita's home and there the girl and mother take him in and the girl nurses him back to health.

While Pablo convalesces Rafael is far away, working on a cattle ranch. Daily he hears the angelus and daily the curse of the supposedly dying Pablo rings in his ears. Finally as he passes a roadside shrine one day he hears the call again. He stops and prays before the little shrine. As he prays there comes to him the solution of his troubles; he determines to return and confess his crime, standing the punishment and attaining forgiveness, if possible.

Along the weary road back to his home he walks and late that afternoon he stands again outside the church door where he left the note to the priest. He calls the padre and begins a confession. The good priest lets him tell the whole story, then he tells him that Pablo did not die from the wound inflicted in the duel, but that he is recovering at Carmelita's.

Thither go priest and repentant. There they find Pablo and Carmelita, whose feeling has ripened into love. Rafael asks and receives the forgiveness of Pablo, and as the angelus rings out again he joins the hands of the girl he loves with those of the man she loves and who also loves her, as behind them the priest recites a benison.

VICTOR.

SINCERITY (June 13).—Jim, who thinks that his associates care for him only for his wealth, resolves to assume the appearance of poverty, and go into the country to search for sincerity. A poor girl, Gertrude, on the death of her mother. A confided to the care of an aunt, who treats her harshly and makes a menial of her. Jim goes to the aunt's farm and secures employment. He is deeply impressed by the beauty of Gertrude's character, and thinking he has found his ideal, proposes to her. The aunt forces Gertrude to reject Jim and discharges him. On leaving the farm Jim encounters a band of tramps, and, unobserved by them, overhears them plan to rob the aunt's house. He reaches the house in time to prevent the robbery. Touched by the bravery and devotion the aunt consents to Jim's marriage to Gertrude. So Jim finds his ideal, Gertrude is happy, and the aunt is astonished on learning that her niece is to marry a rich man.

NESTOR.

THE SPRING IN THE DESERT (June 9).—Mona, a beautiful Indian girl, and daughter of the Chief, had given all her passionate love to Ortega, a brave. The old chief takes the attachment with stoic indifference. The young Indian couple are wrapped up in each other until the white man comes. Ortega and two warriors are hunting. They see the prairie schooner without the sign of life. They approach with Indian caution and find a man, a woman and a child lying within. The woman and child had gone to join their maker. The man has a spark of life left. They work over him and Ortega fetches water from the life saving spring. They take the man back to the Indian camp and nurse him back to life. Mona finds two books in the wagon and the man surprises Ortega and Mona pouring over them. Ortega is fascinated. The pictures of Eastern activity and invention fill his brain, and Mona's heart sinks and she tries to get rid of the man and the books. The man goes, grateful and somewhat amused, and the spirit of civilization having entered Ortega's soul, he follows and enters a college. Mona, even with his promise to return constantly in her mind, broods and her primitive hatred for the whites takes possession of her.

Ortega does well. His brain is abnormal, and in due time he writes a brilliant thesis. His roommate sees it and determines to make it his own. He and another youth plot and so arrange matters that Ortega is accused of theft. He hotly denies the charge, but seeing he is not believed, shakes off the white man's shackles and starts back to his tribe and Mona.

In the meantime, the girl's character has undergone a change and believing Ortega has gone from her life, awaits a chance to wreak her vengeance upon the whites. The squaws avoid her and even the medicine man is afraid of her. She often rides out alone with her faithful horse, and one day sees two prospectors taking a drink in the spring where the hated white man was revived. She gets her quiver of arrows and dips the arrowheads in rattlesnake poison, and going to the spring, contaminates the water with the arrowheads. She awaits some definite result and sees, with fiendish satisfaction, a man approach the spring garbed in the white man's apparel. He drinks, staggers and falls. She goes to gloat over her work and finds her lover, Ortega, dying. Turning, she sees her horse drinking from the fatal spring. The faithful animal falls beside her, and bereft of friends and reason, the wretched girl leans down, and smiling at the green water—drinks.

THE MAN WHO TRIED TO FORGET (June 11).—Richard, a young man of moderate means, is infatuated with the adventuress, Stella. The woman is the wife of Robert Kelton, a gambler, but Richard believes her to be a woman of beautiful, unsullied nature. He takes her home and introduces her to his mother, and eventually gives her a ring and other handsome pieces of jewelry, and proposing to her, is accepted.

Kelton is in hard luck. The cards will not run right for him, and he and Stella are up against it. He persuades her to call Richard up and get him to come to her and then to get all the money she can from him. She does this and he promises to come at once. Stella and Kelton clear the room of cigarettes and cards and put them quickly in the inner room.

Richard arrives and Kelton hides behind the curtains. Richard listens to Stella's tale of woe and makes out a check to her for a large amount. He kisses her impulsively and starts off. He remembers that he has forgotten his check book and goes back for it. He hears and sees Kelton and the woman he thought so much of gloating over his simplicity, and in mortification and anger he tears the check up and goes.

Thoroughly disillusioned, he goes West and engages in mining. Years pass and things are adjusting themselves, when a young fellow, Jim, stumbles upon Richard's cabin. He is all in. Richard takes him in and attends to his wants and persuades him to stay with him. They become great friends and Richard makes him a partner. Some months go by and Jim continues to write to that little girl he left behind him and to enjoy the society of his friend.

They take turns in going to town for provisions, and one day Jim's turn comes and he starts off. Arriving in town, he is attracted to a new gambling house. He enters and sees Stella and Kelton, who are running it. Stella quickly gets him in her toils and her new victim is well bled and takes the opportunity to take her for a ride and proposes to her.

Richard, who is worried about the lad, follows him to town and sees him with Stella. He follows them to the gambling house and when the game is in progress, steps in and denounces the couple. Jim goes with him, thoroughly broken up, but youth-like, he soon recovers. Richard persuades Jim to go back home to the girl, who receives him with open arms. The gamblers depart for fields anew and Robert lights his pipe and takes it all like a philosopher—even if a rather sad philosopher.

THE KNIGHT OF HER DREAMS (June 13).—Evelyn and Eddie are lovers, but her parents have other plans for her and refuse to consider Eddie, who is only a clerk in a hardware store, as a possible son-in-law. They make all arrangements for Evelyn to wed Si Quibs, a prosperous farmer. Finding Evelyn obdurate, her parents lock her in her room until the day of the wedding. Reading her favorite book, Evelyn falls asleep and dreams she is back, living in the days of knights and armor and such things. Eddie is, of course, in her dreams—a gallant knight, who hews down without hesitation all the guards and others who attempt to stop the rescue of his sweetheart.

Evelyn is awakened by being called to make ready for her wedding. Eddie tells his tale of woe to a sympathizing friend, and together they succeed in eloping with Evelyn. Eddie and his sweetheart find the minister out, but his wife hides the elopers until the irate parent and Si drive up in a buggy. When Father Brown and Si drive up to the minister's house searching for Evelyn, she and Eddie slip from the side of the house and climb hurriedly into the buggy and are away before their pursuers can overtake them. They meet the minister returning from the prayer meeting and a hurried but nevertheless very binding ceremony is performed.

UNIVERSAL.

ANIMATED WEEKLY, NO. 64 (May 28).—**Baseball, St. Louis vs. Brooklyn.**—The Cardinals and Dodgers play an exciting game at Ebbets Field, Brooklyn, N. Y. "On the Outside looking In."

The Mystic Shriners parade at Dallas, Texas.

Who's Who in the Cabinet—Secretary of the Interior Lane, receives a delegation from Congress. Speaker Champ Clark.

Queen Mary of England receives a bouquet from the Lady Mayoress of Woolwich.

Rosillo's World-Famed Flight from Key West, Florida, to Havana, Cuba, is made in two hours and twenty-five minutes.

The Wheels of Commerce, A non-Explosive Can—A remarkable demonstration—pouring gasoline into fire around tanks filled with gasoline.

Corn Belt Athletic Meet—A number of events take place at Springfield, Ill.

The "Province"—The greatest French super-dreadnought is launched at Lorient, France.

Races at Melbourne—This classic Australian event is won by "Balzac."

Scotland vs. Wales—The Lacrosse Championship is won by the Scots at Corseth, Scotland.

A Non-Sinkable Lifeboat—Tests made of a new life-saving craft under government inspection—near Washington, D. C.

What's What in New York, The Stock Exchange, Broad and Wall Streets.

Lord Mayor of London opens the Half-Million Dollar Groveland Park.

Who's Who in Pictures—Jean Acker.

ECLAIR.

WHEN LIGHT CAME BACK (2 parts, June 11).—Sam Scribner is caught making love to Muriel Hale, by her father, who is also Sam's employer. Sam is discharged. The lovers prepare to elope, but are discovered leaving Muriel's home by her father. Mr. Hale, thinking them to be burglars, draws his pistol. When he learns that it is Sam and Muriel he throws the pistol aside and grapples with Sam. The pistol, striking the floor, discharges and wounds Mr. Hale. He then demands Muriel's letters. Sam turns over his wallet and leaves. In the wallet is some money, and Mr. Hale throws the wallet and the money after him, but Sam does not stop for it.

Two tramps find the money and fight over it. One throws the other over an embankment to his death. Sam boards a train, determined to leave the city. The train is wrecked, Sam is injured and loses his memory. He is taken to a hospital and regarded as insane. Meanwhile, Mr. Hale discharges one of his servants. The body of the dead tramp is found and identified by the wallet found on him as Sam Scribner. The discharged servant informs the police that Scribner's suit-case can be found hidden under a couch in Hale's home. Hale is tried and sentenced to die for the murder of Scribner. Sam, in the hospital, reads a news account of Mr. Hale's approaching execution. His memory returns and he endeavors to leave the hospital on the instant. The guards interrupt him and he gives them a desperate battle. Without money he has a difficult journey, begging and stealing rides on motor cars. He arrives at the governor's office and finds Muriel there pleading for her father. The governor tries to get the death-house by telephone, but fails. The condemned man is about to be placed in the electric chair. The governor calls a motor and the three hasten to the prison, arriving just in time to save Mr. Hale's life. Mr. Hale, in gratitude, places his daughter's hand in Sam's and takes the young man back into his employ.

MUTUAL FILM CORPORATION.

AMERICAN.

CALIFORNIA POULTRY (June 9).—The picture opens with some views of model housing, shows incubator eggs three days from hatching, chickens one day old with some splendid views of California's largest hatchery, having a capacity of 165,000 chickens. The process of feeding and a group of 2,000 expensive white leghorns make interesting di-

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"FAITHFUL SHEP"

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versions. A number of leghorns all of which have have world prizes are included. All this occurs in the famous Petaluma district.

The scene of action now switches to the Pasadena district, long noted for its tremendous chicken facilities. This district caters to Los Angeles and vicinity and makes enormous shipments eastward. The Anthony poultry plant is a model of its kind. Here we find the finest specimens extant, including barred plymouth rocks, buff orphingtons, partridge wyandottes, white wyandottes, buff wyandottes, white plymouth rocks, black minorcas, Rhode Island Reds, Light Brahmas, black Langshans, and many others. Other fowl comes in for consideration, too, and some delightful pictures were obtained of White Muscovy ducks, Burt's White Mammoth Pekin ducks, Mammoth Bronze turkeys, a prize-winning Golden pheasant, Chinese, Golden and Ring Neck pheasants, some varieties of Brahma cockerels and a numberless variety of other fowl. The picture winds up with "The Ultimate Consumer," two very happy darkies making the most of a fried chicken.

HEARTS AND HORSES (June 12).—Bessie received a note from Uncle Dan along with a pony and was more than delighted with the handsome gift. Her sweetheart, Bill Walters, grew quite peeved at the way in which Bessie forgot him for her horse.

Some days later Bessie's father, the sheriff, received a note that horse thieves were operating in his vicinity. He notified Bessie to watch carefully over her new pony and Bessie alert to the possibility, promptly rode to town to obtain a strong lock for the barn. She returned and handed it to Bill, asking him to attach it. But Bessie had been overseen by the horse thieves, who promptly laid plans to capture the horse. Bill, receiving the lock from Bessie, tucked it in his pocket and went into the corral to brood over her lack of interest in him. That night Bessie's horse was stolen. Bill, conscience-stricken, went to her father the sheriff and at his request was made a deputy. Then Bill started for the border.

The following day he crossed into Mexico and was present at a horse sale. He recognized Bessie's horse and bought it, tendering a check in payment. This the bandit refused to cash. Then Bill, having arranged with the local sheriff to have a strong posse on the American side of the border, asked him (the bandit) to come across to the American bank where he would cash the check. This the bandit agreed to do. On the American side, Bill pulled his gun and a bandit was caught—but only for just one moment. The secret band of thieves, lying close by, rushed upon the American. A fast fight and a long chase followed before the thieves were finally rounded up.

THE REWARD OF COURAGE (June 14).—Henry sat about the country club golf grounds and mooned with himself over a bad ankle. When Grace Wallace and her mother arrived, he was chagrined to note that Grace readily went off with Jim Wilde, whom Henry detested. Henry couldn't dance, but could sit so as to see Jim dance with her. In desperation, he finally asked her to go motoring with him. Grace gladly consented, Jim overheard and going ahead to the garage, destroyed Henry's carbureter. Henry caught him, just as he was leaving and a wrangle occurred. Later, Jim asked Grace to go canoeing with him and Grace, peeved at Henry's delay, consented. Just as they were stepping in the canoe, a messenger arrived with a telegram. Jim read it, frowned and tore it in half, tossing the pieces aside. It read "Come home or send money immediately. Your wife and child both very ill. Dr. Debbins."

An hour later, Henry hobbled down to the beach and found a portion of the telegram. He carefully tucked it away and after a hunt, found the other piece. Some time after that, moodily strolling along the beach, he saw Jim attempt to kiss Grace. Over went the canoe and in the struggle that followed, Jim repeatedly pushed Grace under the water that he might be saved. Forgetting his ankle, Henry sprang into the surf, rescued Grace and brought her safely to shore. He put her into Jim's car and at once they motored away, leaving a shivering and disconsolate would-be lover howling after them on the beach and threatening suit for running away with his car.

Two days later Henry called. Leaving Grace for a moment she affectionately put his coat to her lips when out fell a part of the telegram reading "your wife and child very ill, etc." Bessie cried for an hour. When Henry returned, he learned the cause and quickly discovered the other part of the envelope containing the address of James Wilde.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 21 (May 21).—New York City.—8,000 girls dance in Central Park.

Amesville, La.—Big oil tanks afire. The town threatened.

Chicago, Ill.—Effect of the new ordinance compelling the automobiles to park in the center of Michigan Boulevard.

Rio da Janeiro.—Entire pier submerged by a giant tidal wave.

Williamsport, Pa.—Egg rolling party organized by Boy Scouts.

Fraunstein, Bavaria.—The annual spring parade is held despite a heavy snow storm.

Brenham, Texas.—Capt. J. H. Warden, the only American aviator who has ever participated in actual warfare, makes a sensational flight at the May festival.

Washington, D. C.—Secretary of War Garrison reviewing the High School Cadets.

The Fashion in Berlin and New York.

New York City.—The Evening Mail modified marathon race.

Champoeg, Ore.—Old settlers and their children celebrating the 70th anniversary of civil government of the Pacific Northwest.

Bartlesville, Okla.—The Eagles parade.

Washington, D. C.—Opening day of the Horse Show.

Baltimore, Md.—Three big buildings completely destroyed by fire.

New York City.—Mayor Gaynor is present at the unveiling of the monument to Carl Schurz.

Capt. Mosquito—The spring muskekeer.

MUTUAL EDUCATIONAL.

PETRONILLA WINS THE GREAT STEEPLECHASE (May 22).—When Petronilla finds her husband has been thrown in the great race, she refuses to give up and mounts the "favorite" herself, despite her rotund build, which allows her to tip the beam at well over two hundred pounds. It is a great race, with many obstacles, and there are dozens of screamingly funny situations. Petronilla sticks to the saddle, however, and finally she does come through a winner.

RIVERS OF INDO-CHINA (May 22).—In this travelogue subject, we have glimpses of the Far Orient. The very peculiar boats of China are shown, as well as the methods of handling freight, to and from the shore.

GONTRAN, APOSTLE OF PEACE (May 29).—Gontran believed in peace. In fact, he so strongly believed in it that he wanted to go out and make public speeches on the subject. When he made his first appearance as the "friend of man," he proved his sincerity by giving most of his belongings, such as watch, shoes, etc., to the various members of the crowd about. But before the meeting was over, there was a small riot, and the result was that our friend, Gontran, found himself buried under the debris of the broken platform, chairs, etc. It was a great mixup and a decided proof that all the people do not believe in peace. When Gontran finally reached his home, he decided that after all, what he would enjoy more than anything else, would be the peace and quiet of his own fireside. He made up his mind to allow the rest of the world to take care of itself.

GLIMPSES OF HAWAII (May 29).—This very interesting travelogue gives us some unusual and entertaining views in this island possession of Uncle Sam. We are shown through the city, glimpses are given of the big plantations which make the islands very valuable and various native types are studied at close range.

WILLY AND THE CAPTAIN'S HORSE (June 5).—Laura is pretty. She is also impatient. At her window, she glanced up and down the street to see if her handsome captain who was to take her for a horse-back ride could be seen. The children, playing in the street, noticed her impatience, and being well aware of the cause of it, they decided to play a good joke on her. The captain finally arrrived with the horses, and leaving a boy in charge of them, entered the house. While the captain was busy loving and caressing the young lady within, the boys on the outside were not idle, and Willy, the leader of the mischievous band, dug up a very clever idea. Seeing that the boy left to mind the horses had fallen asleep, Willy proceeded to replace the captain's horses with two wooden ones. Soon the young lady came out in her riding habit prepared to take a nice ride. Picture her amazement at seeing two dummy horses instead of the thoroughbreds she expected. She turned furiously upon the captain, suspecting him of playing the trick on her, and administered a good beating, driving him from her presence. Willy and the other children had a good laugh on the side.

A CHILD'S DAY (June 5).—When Lily was three she was certainly a sweet baby. She plainly showed her appreciation for the innocent joys which have been afforded her since her sojourn into this world. Awaking, there was an angelical smile on her pretty little face. Leaving her bed the lovely child, happily took her morning bath, and never losing an opportunity for amusement proceeded to organize a hunting and fishing party in her tub. It was now time to dress, so Lily donned her immaculate little garments, and went into the garden and gathered some of the beautiful flowers that grew there, afterwards arranging them artistically in beautiful vases. Having been occupied all day, our dainty little lady decided to prepare a copious lunch with which to build that hearty little body and prepare for more of her varied labors. At twilight, Lily, like the little birds, returned to her nest, and having prayed to Him, imploring His guardianship over her, she fell asleep.

GONTRAN, A SNAKE CHARMER (June 12).—Poor Gontran! Maltreated by his wife and worried sick by an irascible mother-in-law, he led a very miserable existence. Happening to see a young lady charming a serpent by the aid of the sweet strains of a flute, a bright idea entered his mind. If "music" charms serpents, why wouldn't it tame his mother-in-law? Inquiring of the young snake-charmer what method she employed to tame her serpent, and what melody she used, he went forth and purchased an enormous musical instrument. The experiment proved a grand success and at the conclusion of our story, the former nagging wife and the ferocious mother-in-law were completely subdued and Gontran reigned once more as master of his home.

GATHERING AND PREPARATION OF TEA IN INDO-CHINA (June 12).—The leaves are gathered four times a year, the tea prepared from the first or Spring gathering being the most delicate in color and flavor. The leaves are heated in drying pans, then rolled by hand on a wooden table, and at the end of three or four hours they are tossed about and beaten by the hand until they become soft. The two classes of tea, green and black, are each subdivided into a variety of kinds, known in commerce by particular names.

MAJESTIC.

THE FRATERNITY PIN (June 1).—The president of the fraternity in the girls' college was very pretty, and her family was rich, but the reason why she was the most popular girl in college was not the possession of wealth or good looks, but because she was instinctively the protector of the friendless.

There was one shy little country girl who regarded the college idol with mingled awe and admiration. She was timid and retiring, and her lot in college would have been a very lonely one if the fraternity's president had not taken pity on her. A firm friendship sprang up between the two. The college leader helped her protege with her studies and even was instrumental in securing the girl's election to the fraternity.

The country girl left college and married a rich man, who died a few years later, leaving her independently wealthy. The widow had many handsome jewels, but the one she prized most was a little gold pin, the emblem of her membership in the college fraternity. The pin was missing one day and the widow, thinking that she might have lost it in the street, telephoned to the police. Soon word came that the pin had been found and she hastened to the police station to claim it.

The lost pin was not hers, but it was the emblem of the same college fraternity. The woman who had been arrested when she attempted to pawn it, stood nearby in the custody of a policeman, her face averted. The widow, anxious to know who the owner of the pin could be, stepped forward and gazed into the prisoner's face. Their eyes met and the wealthy woman recognized in the unfortunate the college favorite of years gone by, the fraternity president who had been her friend. Misfortune had come upon her, her parents and fortune had been swept away, and she had failed in the battle of life.

The ragged woman and the lady of fashion left the station together, and the "most popular girl in college" found a home and loving care with her former protege. She was proud and did not want to accept any favors, but her protests were silenced by a loving kiss from her benefactress and a reminder that they were both sisters of the same fraternity and sworn to aid one another. And so the friendship which had begun in college ripened in after years into lasting love.

THE QUEEN OF THE SEA NYMPHS (June 3).—The young guest of the summer hotel decided that it would be easy to acquire a reputation as a hero. He did it through the aid of a poverty-stricken newspaper man who agreed to act as his press agent. In this way he became famous as a life-saver when the fact was, that he could hardly swim at all.

His ruse was so successful that all the young women admired him. Among them was a girl admired by a young college boy, who resented his boastful rival. And he vanquished him, too, through the aid of "The Queen of the Sea Nymphs."

Did you ever hear of this fairy creature? She demonstrated that the "hero" was very much overrated, as a life-saver, and made him such an object of mirth that he was driven from the hotel, leaving the field clear to the college boy.

When you see "The Queen of the Sea Hymphs," you will at once realize why it is a laughable disgrace to be beaten in a water race with her, even though one is not a life-saver.

THANHOUSER.

A VICTIM OF CIRCUMSTANCES (June 1).—He was a model of correctness and propriety, and when his daughter told him that she wanted to marry a young reporter, he at first refused his consent. Later he relented, but it must be admitted that he still had forebodings. They were fulfilled one day, for his son-in-law-to-be became, as he regarded it, notorious. The young man endeavored to interview one of the city's financial lights, was arrested for attempting to take the great man's portrait, and rival reporters wrote it up as a great joke. His explanations that he had been immediately set free were lost upon the prim old man, who declared that technically he was a jail bird, and that there was absolutely no excuse for any person to fall into the hands of the police.

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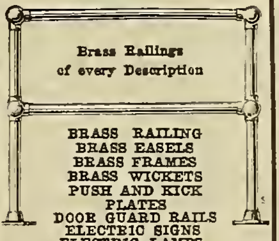

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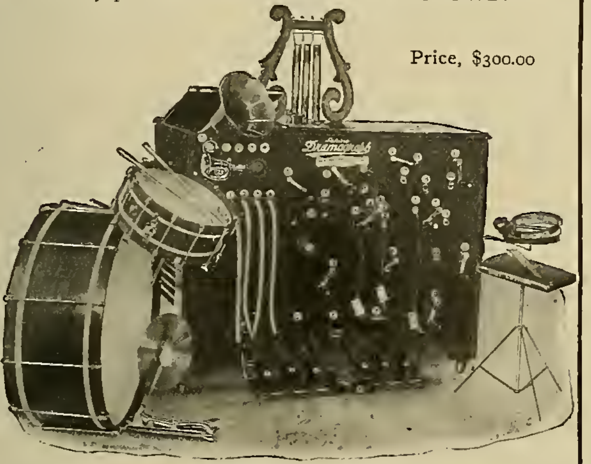

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One morning a few days later, the stern parent went out for a stroll. Around the corner galloped an excited individual, who thrust a watch and chain in his hand and then rushed off. The recipient started after him, and the next moment was pounced upon by several men who declared he was a daring pickpocket, who had been plying his trade on the streetcar. Explanations were laughed at, and the respected householder was marched to the station. There he was photographed for the Rogues' Gallery, inspected by masked detectives, and underwent all the trials and privations of the third degree. Fortunately for him the reporter dropped into the station, and curiosity lead him to request an interview with "the daring pickpocket." The meeting was a shock to both of them, but the prisoner speedily found the advantage of having a newspaper man in his family. His explanations were listened to, the real criminal was speedily captured and the respectable citizen set at liberty with profuse apologies. He had learned his lesson, however, and withdrew all opposition to his daughter's marriage, telling the young couple that he now knew that even the most innocent man may be a victim of circumstances.

THE RUNAWAY (June 3).—The average youngster, who lives in a comfortable home with a father and mother ready to gratify every wish, is far differently situated from little boys whose home is an orphan asylum, where they are cared for with scores of others, and are promptly disciplined for any infraction of the rules.

The authorities of some institutions are very kind to their young charges, but the superintendent of a certain little country orphanage was a very penurious man, and the children confided to his care were badly cared for and frequently punished when they did not deserve it. One of the children, a manly little boy, resented the harsh treatment he received and escaped from the asylum. A traveling peddler took a liking to the child and the boy became his companion on his wanderings.

The boy was the grandson of a wealthy farmer, his mother having made an unfortunate marriage and left her parents' roof many years before. Soon after the child disappeared from the asylum, the grandparents received word that their daughter, from whom they had never heard, had died and that her little son was in the country asylum. The grandparents hastened to the asylum, warmly thanked the superintendent for his care of the child and told him that they intended to reward him handsomely for the care of their grandson. The superintendent was avaricious. He knew that the old couple had never seen the boy, so he brought another of his little charges to them and persuaded the grandparents that he was their daughter's son. The rejoicing couple took the boy to their home.

One day, the little "grandson" strayed away from the farmhouse and started to investigate the well. He leaned over too far and fell in. The child undoubtedly would have been drowned if a boy who was driving by on a peddler's wagon had not come to the rescue. He dropped down the well, lifted the dripping little boy from the water, and the farmer, who had arrived on the scene, turned the windlass until both children were drawn up to safety. The amazement and the joy of the grandparents was great when they found that the manly little stranger was their own grandchild. As for the other little fellow, they had learned to care for him so much that he became the other boy's little brother. Both boys lived happily on the farm and soon forgot that they had ever been inmates of an asylum.

THE CAGED BIRD (June 6).—The beautiful young princess was weary of the formality and ceremony that encompassed her. She had read many books and from them had gained the idea that she would be far happier as a simple peasant than as the daughter of a king. Even when it came to her marriage, she sadly reflected, there was no romance, for her father had arbitrarily contracted an alliance for her with a neighboring prince.

The princess was taking her drive one day and was sadder than ever. She saw a wedding procession issue from a neighboring cottage, and pityingly watched the mother of the bride, as she turned into her lonely house. In a field the princess noticed a young farmer, and she thought that the romance which had been denied her might come into her life. By the time she had returned to the castle she was pitying herself exceedingly, and had decided to be a caged bird no longer.

The princess secured a peasant's gown, and, well supplied with money, stole away from the palace, as she thought, forever. Before going she opened the cage of her pet canary and watched him fly away happy at his new found liberty.

In the life outside the castle the princess found she was handicapped by her ignorance. She gave alms to a crippled man, and he scandalized the community by spending it in riotous living. She met the young farmer and he horrified her by roughly kissing her. She procured a home with the mother of the bride and her money was stolen by that depraved old woman. Disillusioned, the princess returned to her castle. Just outside its gates she came upon the little bird she had set at liberty. It, too, had found itself unfitted for an adventurous life. Strange, fierce birds had attacked it, and the little canary was feebly trying to return to the castle, when its mistress came along.

The bird was glad to be placed in its gilded cage again. The princess was glad to return to her old life, marry the prince, who was really a very decent young chap, and retain the place which her birth and breeding entitled her to fill.

RELIANCE.

ITALIAN LOVE (June 2).—Rosa, the belle of Little Italy, is beloved by Luigi, a bootblack. But her heart is with Antonio, in Italy, to whom she sends enough money to bring him to America. When Antonio comes, instead of being faithful to Rosa, he spends most of his time in the wine shops of the quarter. One day Rosa finds him flirting with another girl. This so angers her that she turns on him and refuses to have anything more to do with him.

He comes to explain, but she will not relent. Seeing Luigi's faithfulness, she accepts him. They are married and live happily for a time. Then one day, Rosa loses a locket bearing her picture, and Antonio finds it. In a wine shop he shows it to Luigi, claiming Rosa gave it to him. There is a quarrel and arrangements are made for a duel. Rosa hears of this, and, with her father and a policeman, arrives in time to prevent the fight. As Luigi turns to Rosa, Antonio makes a lunge at him, but Rosa throws herself in front of her husband, receiving the knife thrust into her arm. Antonio is taken into custody and Luigi attends to his wife, who isn't so very badly hurt. Her explanation about the locket wipes out the faintest suspicion from his heart and all is peace again.

FAITHFUL SHEP (June 4).—When Runa's big sister marries, she takes the little girl with her to the new home. Things go on smoothly for a time, but later, big sister and her husband are entertaining a great deal, and give a great many parties, and so, in consequence, haven't much time for Runa, who, left to the maid's care, feels rather neglected.

One day she runs away and is lost in the woods. Shep her faithful pet, follows and finds her unable to get up, as she has sprained her ankle. He hurries home, and although he barks loudly, no one heeds him—for all are out searching for the lost child. He manages to get into the harness of his little cart and drags it out to the child. She lifts herself into it and Shep takes her home.

That night, when dog and child kneel down to say their prayers, big sister is there to hear them and to assure the little girl that she is not in the way, but a very necessary part of the little household.

THE MADCAP OF THE HILLS (June 7).—Tess and Nell live with their father in a little cabin in the hills. Phil Carey, a mountaineer, is in love with Tess, who returns his affection, but delights in teasing him. Kingston Ford, a handsome stranger, comes to the hills to hunt, and overtaken by a storm in the woods, asks shelter at the cabin. Tess immediately loses her heart to the stranger, and he, tempted with the chance of flirtation with a pretty girl, makes ardent love to her. She believes his intentions to be honest and neglects Phil, her true sweetheart. But the sweet, serious face of Nell, the elder sister, attracts his fickle fancy also, and, one day, finding her asleep in a leafy bower, he plays the part of Prince Charming and stoops over and kisses her. Nell is fascinated by his manner, and allows him to caress her. Tess happens upon the tryst and is heart-broken at his perfidy. The lover, happening along, also sees the two together, and in a rage, confronts the stranger, accusing him of abusing the girl's hospitality in a despicable way. He raises his gun to shoot, but the agile young Easterner quickly disarms him and he is hurled to the ground, his head hitting a sharp rock. He is unconscious. Believing him dead, Ford becomes terrified, and while Nell goes for help, he flees to the woods. At the cabin he comes upon Tess weeping. Terrified at his own danger, he gives no thought to her tears, but gives her an account of the quarrel and then asks her to save him. In the meantime, Nell finds the sheriff and her father and they start out to find Ford. They first restore Phil to consciousness and then in rage go after the stranger. Tess at first refuses to help him, but the sight of the approaching posse and her lover's plight soften her and she hides him. When the men arrive she acts in an unconcerned manner, and feigns surprise at the news of Phil's being wounded. They ask her whether she has seen Ford and she says no. They depart. Tess then liberates her lover, and when he tries to embrace her, she bids him go, having given him some of her father's clothes in which to escape. He changes them under a tree in the woods. A few weeks later, Tess comes upon them, and taking them up, she accidentally drops a letter out from his coat and her curiosity overcoming her, she picks it up and reads it. It is a letter from another girl, begging him to return to her. She then realizes the baseness of the man, and, thoroughly disgusted at the thought of him, she takes the clothes and walks to the stream to throw them into the water. Phil, now entirely recovered from his wound, had followed her and has seen all that has happened. He thinks she has gone to the water to end it all, and rushes after her to save her. He begs her not to take her life, and she laughingly reassures him that she hadn't intended to do anything of the sort. Phil's love overcoming him, he cannot resist, and again declares his love for her. And Tess now willingly accepts the man who has so truly loved her.

BRONCHO.

AN INDIAN'S GRATITUDE (June 11).—The Sioux Indian chief and his daughter, Starlight, trick the Cheyenne brave into believing that Starlight will marry him, and her father gets a herd of ponies. Protesting against the injustice, Swiftwind is attacked by the Sioux, and thrown over a precipice, but is saved from death by the arrival of Lieut. Randall, who carries the Indian to the fort and sees that he is restored to health.

Swiftwind is very grateful. Later, his tribe attacks the Sioux, and annihilate them in a thrilling hand to hand fight. Intoxicated with their success, the Indians attack a stage coach, in which is Lieut. Randall's fiancee, coming from the east to marry him. A sharp battle takes place, in which the stage escort is killed or driven away, and Martha becomes a prisoner. Swiftwind recognizes a picture of Lieut. Randall in a locket she is wearing, and tries to save her, carrying her in his arms to a place of safety. Randall, who has been knocked unconscious, recovers his senses and sees the redskin with Martha in his arms. Taking careful aim with his revolver he brings the Indian down, and is horrified when he learns the true situation. The soldiers arrive and Swiftwind is taken to the fort, where he dies in an affecting scene, freely forgiving Lieut. Randall.

KAY-BEE.

THE BOOMERANG (3 parts—June 13).—Virginia Chester visits her Aunt Betty, who resides near an army post. Lieut. Calhoun falls in love with Virginia, and after a whirlwind courtship persuades her to marry him secretly. Helen Brassey, the daughter of the Colonel, is in love with Calhoun, and gets her father to help her win the lieutenant's affections.

The Colonel holds out glowing pictures of promotion and a great future, and regrets his mariage to Virginia. She has managed to conceal her marriage from her father, extending her visit upon various excuses, and Aunt Betty aids her in the concealment. The birth of a boy makes her secret marriage a serious consideration, and she telegraphs Calhoun to come to her, he having been removed to a distant post. He wires back advising her to get a divorce, and the shock kills her.

Aunt Betty raises the child and sends it to a military school, giving it her name. Twenty years elapse, and the youth is a graduate of a military academy. On her death-bed Aunt Betty tells him the story of his birth, and John burns with a desire to avenge his mother. The war breaks out and he secures a lieutenancy under Calhoun, now a general. On the eve of a great battle, John keeps the southern army advised of every move made by the northern officers, by means of a telegraph wire he has tapped, and the northern army is completely outwitted and ambushed. The confederates win a glorious victory, and capture General Calhoun. Colonel Chester, Virginia's father, releases Calhoun, and forces him to fight a duel, in which Calhoun is killed. The meeting between General Calhoun, his son and Colonel Chester is one of the most dramatic situations ever seen in moving pictures.

KEYSTONE.

THE HANSOM DRIVER (June 9).—Mabel's husband is a hansom cab driver. After a quarrel Mabel imagines herself neglected, and listens to the honeyed words of a tempter, and finally agrees to elope with him. A boy is sent for a cab, and the innocent youth calls the husband. The vehicle drives up and the couple run into it, their identity unnoticed by the driver, and they, absorbed in each other, not noting the man on the seat. Hubby glances into the mirror reflecting the interior of the cab, and the fun starts. A comical fight takes place between the two men, and the would-be home breaker is soundly thrashed, and penitent Mabel is taken back to her husband's arms.

THE SPEED QUEEN (June 12).—Nellie's father is a judge, afflicted with a species of St. Vitus dance. When he feels an attack coming on he takes a dose of medicine which always brings relief. One day he forgets the medicine, and feeling the attack coming on he sends Mabel home for the medicine. She jumps into her auto and drives like the wind, pursued by two bicycle cops. One of the cops is a rejected suitor, and he hopes to catch her and arrest her, for spite. The other cop is the accepted lover, and he rides to save her. Amusing situations are shown, while the trio are riding at terrific speed. Mabel is arrested, but is released upon the plea of her sweetheart.

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the men in the district is stricken with cholera. He is brought into the hospital, which is then isolated. There is a wireless installation in the building, and the doctor soon learns that the disease is rapidly spreading. Naturally anxious as to the safety of his daughters he willing accepts the offer of two officers, who are about to proceed into the interior to experiment with wireless telegraphy, to take charge of the girls, who will thus be removed from chance of infection. The caravan starts on its journey and reaches its destination in safety, and the doctor is glad to receive a message that every one is in good health. But alas! the germ of the disease was lying dormant, and the younger of the officers is soon dangerously ill. Captain Dancy, the leader of the expedition, implores the girls to leave for home, in charge of his solitary white man servant, but they refuse, preferring to stop and nurse the sick man. Very soon Captain Dancy is also stricken, and the two girls have their hands fully occupied in nursing the sufferers. Mary, the elder of the two girls, has learned the Morse Code, and communicates the sad news that both the officers are at death's door. This terrible news, is, however, destined to be followed by still graver. A man-eater, attracted by the signs of human beings in the neighborhood, makes an assault on the little party. The girls and the devoted man-servant fire upon the beast repeatedly, but do not succeed in seriously injuring him. Whilst the man-servant is keeping the ferocious animals at bay, Mary wires to the hospital that death is staring them in the face, for soon their last cartridge will be spent. A messenger is dispatched by the agonized father. But alas! he falls into the hands of the bandits, and it is only after passing through a terrible experience, that he is able to free himself from their clutches. He arrives on the scene just as the lion is springing on his defenseless prey, and with unerring aim he is able to stretch the savage beast in the dust. Turning his attention to the suffering men in the tent, he injects a life giving serum in their forearms, and we have little doubt that they will thus be snatched from the jaws of death.

GAUMONT.

THE LIGHT THAT KILLS (May 27).—Mrs. Smithson, a widow, takes a strong interest in Dr. Louis Jordan, whose application of electric rays discovered by him have been successful. Though Jordan has achieved many cures by his "A" rays, he has been attacked by the powerful penetration and his left hand has already begun to wither. As no one else can apply the treatment with the same safety that his own expert knowledge commands, the scientist continues his labors with heroic sacrifice.

Mrs. Smithson acknowledges her love for the scientist. She suggests that others should continue his practice, that he should spend the rest of his life in health and happiness. Feeling that life holds something sweeter for him, Louis Jordan makes over the plan of his work to his pupils, preparatory to his departure to a warmer climate.

As he is about to join Mrs. Smithson, a poor woman implores him to treat her son, who has been given up as a hopeless case. Failing to persuade her that his pupil can effect the great cure, the master undertakes the operation himself, knowing well that the rays which saved in one case are fatal to himself. He realizes that to abandon his work for the sake of his own personal happiness is to be false to science, and is an indication of weakness.

When the operation is over, he writes to Mrs. Smithson, asking her to forgive him for not seeing her again. The professor expresses that it will be an ample reward, if, when she returns next summer, she will drop flowers in the places he used to love.

Within the year the professor has gone the way of the heroes who sacrifice their lives in saving their fellow-creatures. When the woman he loved returns to the scene of his labors, she learns that his noble spirit has been inherited by his favorite pupil, who takes the blooms she brings and puts them in the "places he used to love."

A PROBLEM IN REDUCTION (May 29).—Leander is worried about his appearance. He fears that if he continues to grow east and west and back and forth, that he will resemble a crowd. When he has his picture taken, he is charged for a group. He hears of an institute where they guarantee to triumph over triple chins, bay windows and slipped chests. One can lose almost any part of yourself here, including part of your bank roll.

Leander's mysterious absences caused his wife, Lulu, to become jealous. She searches for evidence. She receives a telegram from him, saying that he can't come home for dinner that night as he will have a business engagement. She finds in his desk a letter, signed "Madame Camille." It reads that she will be delighted to see him and that she is always home at dinner time.

Lulu goes to the address marked on the letter. On being admitted, she sees her husband's hat, cane and overcoat on the rack. She is told by the maid that Madame Camille is now attending to a "gentleman" and is asked that she wait her turn. Lulu persuades the maid to show her into the finishing room, wherein Leander is losing part of his personality. She is convulsed with laughter as she watches the masseur reduce the avoirdupois of his ample dimensions. Whereupon jealousy vanishes and 75 per cent. of Leander returns to his 100 per cent. of Lulu.

GREAT NORTHERN.

WHERE IS DOGGIE? (June 7).—Sam is a stout, jolly old soul and his friend Billy is equally good natured. Sam's wife is the proud possessor of a bull pup, which, by way of variety she has christened Doggie. A crayon portrait of the latter adorns the wall of the dining room and Doggie is permitted, against Sam's protest to partake of his meals at the family table. Doggie, however, tires of the attentions that are being showered upon him by his mistress and takes advantage of the first opportunity to go out on a tour of exploration. Sam and Billy are commissioned to find him and return him to the family fold and much against their will they set forth. They meet several friends and for the time being, the dog is forgotten and when they resume their quest, they are jollier than ever under the influence of the good things of which they have partaken. They encounter dogs of all sorts and breeds and attempt to capture them and, of course, get themselves into trouble with the owners of the animals. There are many encounters and in the end the friends become separated, each chasing a different dog. Sam returns to his home with a blackened eye and badly ruffled. He finds his good wife asleep in a chair and removes his shoes in order to make his way unheard to his bedroom. This, he succeeds in doing, and he falls asleep and dreams of dogs galore. In the meantime, his friend Billy has captured Doggie and the last we see of him is when Sam's wife and Billy carefully place the pup on the bed with the slumbering dog hunter. It is left to the imagination what his feelings are when he awakes.

SOLAX.

MATRIMONY'S SPEED LIMIT (June 11).—Billy Brown is a broker. He has lost his fortune and is ruined. He decides to break off his coming marriage to his wealthy sweetheart. She offers him money; he refuses; she returns him his engagement ring. Billy leaves; she is heart-broken. Suddenly she thinks of an idea to make Billy marry her and recuperate his fortune. She sends him the following telegram:

"Your aunt died out West, leaving you a fortune, providing you are married by 12 o'clock on Wednesday, June 18th. CLAY LAMBERT,
Attorney-at-law."

Billy turns to look at the large clock and finds it is 15 minutes to 12. It is Wednesday, June 18. He has only 15 minutes to marry or lose a fortune. He dashes away after looking at his watch. In the meantime, his sweetheart has gone to a clergyman's house, and they get into an auto and speed away to Billy's office, only to find, when arriving there, he has left. Billy, in the meantime, meets a lady acquaintance, drops on his knees and starts proposing to her. She runs away. He has five minutes to get married. He rushes down the street, looking for a woman. Billy's sweetheart is shown after coming from his office in her auto jumping up and down, urging the chauffeur to speed faster to find Billy. Billy sees a veiled woman on the street and starts to propose. She lifts her veil, showing her to be a negro. He decides he can't get married by 12 and win the fortune, and so will commit suicide. He gets in middle of street, and auto is coming in his path, he turns his back and waits. The auto stops against him, he turns, and his sweetheart and clergyman are in it. He dashes to auto, gets in, shows telegram. They are married, one minute to 12. His sweetheart confesses she sent the telegram. Billy at first is angry, but finally gives in to a happy ending.

HER MOTHER'S PICTURE (June 13).—Joseph Bleeker, a hardy, honest, rural type, lives with his daughter in a home made rather unhappy by the absence of a mother. The death of Mrs. Bleeker has made her husband downcast in spirit and all his daughter's attempts to liven him up are unavailing. About the picture of his wife, which is prominently hung in the centre of the living room wall, crystallize all his thoughts and dreams. In some intangible way, this picture guides the destiny of the family. This is forcibly illustrated by a little love affair of his daughter, Marian, who elopes with a metropolitan actor. She comes back after she is deserted, and only the spirit of the picture of her mother, prevents her unforgiving father from turning her away.

KINEMACOLOR.

PARSON JIM'S BABY (2 parts).—When Parson Jim invaded Hoot Owl, Ariz., he found the saloon and dance hall the principal industries. Starting a revival in the latter place, he rouses a spark of religion lying dormant in the breast of Molly Brandon, wife of the "bad man" of the camp. When he is driven out and Molly follows him like a dutiful wife; she leaves her little daughter in the care of one good Parson Jim.

With the little girl, the Parson starts proselyting until finally, after fifteen years, he has driven out his bitterest rival, the rum-seller, and converted the dance hall into a church. There the whole reclaimed community of Hoot Owls gathers for worship—not noting the worn and weary woman who slips into a rear pew.

But after benediction, while Parson Jim is bidding "goodnight" to his happy parishoners, the organ in the suposedly empty church begins playing "Lead, Kindly Light." Recalling that only one person in camp knew that hymn when he started his revival fifteen years before, Parson Jim returns to find that his "lost sheep has returned to the fold."

Judge of the rejoicing when the long-lost mother clasps "Parson Jim's Baby" in her arms, and the concluding picture shows her final resting place in the "God's Acre" which has replaced the "Bad Man's burying ground."

ICE SKATING AT MURREN, SWITZERLAND.—Skaters will be especially interested in this film which shows society assembled at Murren for the winter sports, including Mrs. Asquith, the wife of the prime minister of the United Kingdom, and her children. In the opening picture a snow plough is seen clearing the ice ready for the skaters. The skaters adjust their skates and an exhibition of the art is given. Mrs. Asquith and her son take a ride in a chair, fitted with runners, and then we see the two children skating. Curious displays of fancy skating are then given. A long line of people skate hand in hand, two people waltz, and two children in fancy customes give a sprightly display.

TOBOGGANING IN SWITZERLAND.—This is an exhilarating picture of the sport of tobogganing as practiced on the mountain slopes in Switzerland. In the opening scenes those taking part in the sport are journeying by funicular railway as far as that curious means will take them: the rest of the journey is made on foot. One of the first parties to make the descent has labelled itself "Rag-Time," a concession to the mountain craze. The toboggans dash past the camera at high speed, being kept to the track by the banks of snow which line the course.

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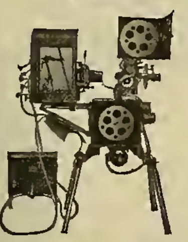

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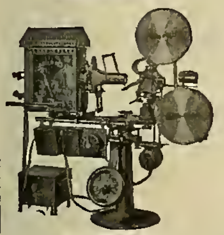

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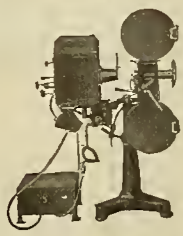

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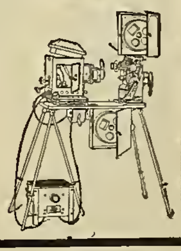

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INDEPENDENT RELEASE DATES

AMERICAN.

May 26—Ashes of Three (2 parts—Drama)....2000
May 29—On the Border (Drama)..............1000
May 31—Her Big Story (Drama)..............1000
June 2—When Luck Changes (Drama)......1000
June 5—The Wishing Seat (Drama)........1000
June 7—Via Cabaret (Drama)................1000
June 9—California Poultry (Domestic Animals).1000
June 12—Hearts and Horses (Drama)........1000
June 14—Reward of Courage (Drama).......1000

AMBROSIO.

Apr. 6—For His Sake (2 reels—Drama).....
Apr. 12—Auto Suggestion; or the Crime of Another (2 reels—Drama).............
Apr. 19—Child Labor Traffic (2 parts, Drama)..
Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...

BISON.

May 6—The Indian's Secret (2 parts, Drama)
May 10—The Northern Spy (2 parts, Drama)
May 13—The Toll of War (3 parts—Drama)..
May 17—In the Secret Service (2 parts—Drama)
May 20—The Stars and Stripes Forever (3 parts—Drama) ....
May 24—Under Fire (2 parts—Drama)........
May 27—Love, Life and Liberty (2 parts—Dr.)
May 31—The Honor of the Regiment (2 parts—Drama) ....
June 3—The Battle of San Juan Hill (2 parts—Drama) ....
June 7—The Spirit of the Flag (2 parts—Drama) ....
June 10—The Grand Old Flag (2 parts—Drama)
June 14—The Capture of Aguinaldo (2 parts—Drama) ....

BRONCHO.

May 7—The Way of a Mother (2 parts, Dr.)
May 14—A Slave's Devotion (2 parts—Drama)
May 21—The Sea Dog (2 parts—Drama)....
May 28—The Drummer of the Eighth (2 parts—Drama) ....
June 4—A Dixie Mother (2 parts—Drama)..
June 11—An Indian's Gratitude (Drama).....

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 5—The Shark God (Drama).............1000
May 12—Hawaiian Love (Drama)...............
May 19—The Leper (Drama).................

CRYSTAL.

June 3—Mary's Romance (Drama)..........
June 8—The New Typist (Comedy)..........
June 8—Black and White (Comedy) ....
June 10—False Love and True (Drama)......
June 15—An Expensive Drink (Comedy)......
June 15—Her Joke on Belmont (Comedy)....

DRAGON.

May 12—The Outcast (Drama) 1000
May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—The Ace of Hearts (Drama)..........1000

ECLAIR.

May 28—The Faith Healer (2 parts—Drama)..
June 1—He Rules His Family's Reputation (Comedy) ....
June 1—All On Account of An Egg (Comedy)..
June 4—Why? (3 parts—Drama)............
June 8—The Spider (Zoology)................
June 8—He Could Not Lose Her (Comedy)..
June 11—When Light Came Back (2 parts—Drama) ....

EXCELSIOR.

Apr. 7—Temperamental Alice (Comedy-Drama)
Apr. 14—The Moving Picture Girl (Drama)....
Apr. 21—The Man from the City (Drama)......
Apr. 28—The Surveyors (Drama)..............
May 5—Brothers All (Drama)...............

FRONTIER.

May 22—The Stage Driver's Chivalry (Drama).
May 24—Where Wits Win (Comedy)..........
May 29—A Romance of the Rails (Drama)..
May 31—Flossie Visits Bar U Ranch (Comedy)
June 5—The Pillar of Peril (Drama)..........
June 8—The Ranch Girl and the Sky Pilot (Comedy) ....
June 12—The Call of the Angelus (Drama)..
June 14—The Twins of "Double X" Ranch (Comedy) ....

GAUMONT.

May 14—Gaumont's Weekly No. 62 (News)..
May 15—Sweets to the Sweet (Comedy)......
May 17—(An Educational and Topical Subject)
May 20—The Eyes that Could Not Close (Drama) ....
May 21—Gaumont's Weekly, No. 63 (News)...
May 22—For Two Pins (Drama)..............
May 24—(An Educational and Topical Subject)
May 27—The Light that Kills (Drama)......
May 28—Gaumont's Weekly, No. 64 (News)...
May 29—A Problem in Reduction (Comedy)....

GEM.

May 13—Billy's Adventure (Comedy)..........
May 20—Billy Plays Poker (Comedy)..........
May 27—Billy's Honeymoon (Comedy)........
June 2—Billy In Armor (Comedy)............
June 9—Hearts and Flowers (Drama).......

GREAT NORTHERN.

May 10—Her First Love Affair (Comedy—Drama) ....
May 10—The Hartz (Science).....................
May 17—The Three Comrades (Drama)........
May 24—The Professor's Traveling Adventures (Comedy) ....
May 31—The Suffragettes (Comedy)...........
June 7—Where is Doggie? (Comedy).........
June 7—Lock Lomond (Scenic)................

IMP.

June 2—Just a Fire-Fighter (Comedy-Drama)
June 5—Self-Accused (Drama) ....
June 7—Yen Talks by Hy Mayer (Novelty)....
June 7—The Count Retires (Comedy)........
June 9—The Comedian's Mask (2 parts—Drama) ....
June 12—The Higher Law (Drama)..........
June 14—The War of the Beetles............
June 14—Hy Mayer's Cartoons (Novelty)......

KAY-BEE.

May. 2—A Black Conspiracy (2 parts, Drama)
May 9—Past Redemption (2 parts, Drama)...
May 16—For Love of the Flag (2 parts—Drama)
May 23—The Miser (2 parts—Drama)........
May 30—A Child of War (2 parts—Drama)....
June 6—A True Believer (2 parts—Drama)..
June 13—The Boomerang (3 parts—Drama)..

KEYSTONE.

May 29—The Gangsters (Comedy).............
June 2—Barney Oldfield's Race for a Life (Comedy) ....
June 5—Passions! He Had Three (Comedy).
June 5—Help! Help! Hydrophobia (Comedy).
June 9—The Hansom Driver (Comedy)........
June 12—The Speed Queen (Comedy).........

LUX.

May 16—A Mighty Hunter (Comedy).......... 495
May 16—Pat Moves to Diplomatic Circles (Comedy) 495
May 23—Playing with the Fire (Drama)..... 987
May 30—The Dog and the Goat (Drama)...... 641
May 30—Pat, the Electrician (Comedy)...... 355
June 6—By the Aid of Wireless (Drama)....1000
June 13—Engulfed (Drama) ....

MAJESTIC.

May 20—Shep, the Hero (Drama)..............
May 25—Legally Right (Drama) ....
May 27—The Fairy Godfather (Drama) ....
June 1—The Fraternity Pin (Drama)........
June 3—The Queen of the Sea Nymphs (Dr.)

MUTUAL WEEKLY.

Apr. 30—Mutual Weekly, No. 18 (News)....
May 7—Mutual Weekly, No. 19 (News)....
May 14—Mutual Weekly, No. 20 (News)......
May 21—Mutual Weekly, No. 21 (News)......
May 28—Mutual Weekly, No. 22 (News)......

MUTUAL EDUCATIONAL.

May 22—Petronilla Wins the Great Steeplechase (Comedy) ....
May 22—Rivers of Indo-China (Geographical).
May 29—Gontran, Apostle of Peace (Comedy)
May 29—Glimpses of Hawaii (Scenic)........
June 5—Willy and the Captain's Horse (Comedy) ....
June 5—A Child's Day (Child Science).....
June 12—Gontran, a Snake Charmer (Comedy)
June 12—Gathering and Preparation of Tea in Indo-China (Agriculture)........

NESTOR.

May 28—A Double Sacrifice (Drama)...........
May 30—Be It Ever So Humble (Drama)......
June 2—A Mix-Up In Bandits (Comedy)....
June 4—The Idol of Bononza Camp (Drama)...
June 6—Owana, the Devil Woman (Drama)..
June 9—The Spring in the Desert (Drama)..
June 11—The Man Who Tried to Forget (Drama) ....
June 13—The Knight of Her Dreams (Comedy)

POWERS.

May 28—Cheating (Comedy) ....
May 30—The End of the Trail (2 parts—Drama)
June 4—Dolly and the Burglar (Drama)....
June 6—Why Grand-Daddy Went to Sea (Comedy-Drama) ....
June 11—Mrs. Lacey's Legacy (Comedy-Drama)
June 13—The Strength of the Weak (Drama).

PILOT.

May 1—The Song of Songs (Drama).........
May 8—The Crucible of Love (Drama).......
May 15—Tony, the Tenor (Drama)...........
May 22—School Days (Comedy)...............
May 29—The Governor's Romance (Drama)....
June 5—The Power of the Sea (Drama)....
June 12—For Old Time's Sake (Drama)........

RELIANCE.

May 24—Runa and the Black Hand (Drama)..
May 26—Hearth Lights (Drama)............
May 28—A Texas Feud (Drama)............
May 31—The Master Cracksman (2 reels—Drama) ....)
June 2—Italian Love (Drama)...............
June 4—Faithful Shep (Drama).............
June 7—The Mad Cap of the Hills (Drama)..
June 9—His Uncle's Heir (Drama).........
June 11—Annie Laurie (Drama).............
June 14—Half a Chance (2 parts—Drama)....

REX.

May 29—The Tourist and the Flower Girl (Drama) ....
June 1—The Rooh (Comedy-Drama)...........
June 5—The World at Large (Drama)......
June 8—The Shadow (Drama)...............
June 12—The King Can Do No Wrong (3 parts—Drama) ....
June 15—The Pretender (Comedy-Drama).....

SOLAX.

May 28—The Henpecked Burglar (Comedy)....
May 30—The King's Messenger (Drama)......
June 4—The Hopes of Belinda (Comedy)....
June 6—Gregory's Shadow (Drama).........
June 11—Matrimony's Speed Limit (Comedy).
June 13—Her Mother's Picture (Drama).....

THANHOUSER.

May 23—In Their Hour of Need (Drama)......
May 25—A Pullman Nightmare (Comedy)....
May 27—Carmen (3 parts—Drama) ....
May 30—(No release this date.)
June 1—A Victim of Circumstances (Comedy)
June 3—The Runaway (Drama) ....
June 6—The Caged Bird (Drama)...........

VICTOR.

May 9—The Unknown (Drama)..............
May 16—A Fair Exchange (2 parts—Drama)..
May 23—Good for Evil (Drama)...............
May 30—The Plaything (Drama)...............
June 6—The Kidnapped Train (Drama)......
June 13—Sincerity (Drama).....................

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, E anay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

May 24	Just Gold (Drama)	
May 26	Highbrow Love (Comedy)	
May 26	The Trimmers Trimmed (Comedy)	
May 29	A Dangerous Foe (Drama)	
May 31	His Mother's Son (Drama)	
June 2	The Ranchero's Revenge (Drama)	
June 5	Slippery Slim Repents (Comedy)	
June 5	Just Kids (Comedy)	
June 7	A Timely Interception (Drama)	
June 9	Jenks Becomes a Desperate Character (Comedy)	
June 9	Red Hicks Defies the World (Comedy)	
June 12	The Well (Drama)	
June 14	Death's Marathon (Drama)	

CINES.

(G. Kleine.)

May 10	The People of Somaliland, East Africa (Manners and Customs)	300
May 10	Excess Baggage (Comedy)	400
May 10	Beautiful Lake Como, Italy (Physical Geography)	300
May 13	Willie's Alarm Clock (Comedy)	780
May 13	Relics of Ancient Rome (Travel)	220
May 17	A Woman's Influence (Drama)	820
May 17	Gulf of Togulio, Northern Italy (Scenic)	180
May 20	Red Wine (Drama)	1000
May 24	Exceeding the Time Limit (Comedy)	300
May 24	The Maid and the Yarn (Comedy)	300
May 24	Curing a Would-Be Aviator (Comedy)	400
May 27	Borrowed Plumage (Comedy)	
May 27	The Champion Fixer (Comedy)	
May 27	In Somaliland (Scenic)	
May 31	Interesting Scenes Abroad (Travel)	1000
June 2	When A Woman Loves (Special—3 parts—Drama)	2500
June 3	The Irony of Fate (Drama)	1000
June 7	Orbetelo and Environs (Travel)	250
June 7	The Ring (Drama)	750

ECLIPSE.

(G Kleine.)

May 21	In the Tyrolese Alps (Travel)	175
May 21	The Chicken Industry (Industrial)	400
May 21	Big Game (Zoological)	425
May 28	The Indelible Stain (Drama)	1000
June 4	The Armadillo (Zoological)	600
June 4	Delivering the Goods (Comedy)	500
June 11	Behind a Mask (Drama)	1000

EDISON.

May 17	A Concerto for the Violin (Drama)	1000
May 19	By Mutual Agreement (Comedy)	1000
May 20	The Good in the Worst of Us (Drama)	1000
May 21	Glimpses of Colorado in Winter (Scenic)	315
May 21	Brigg's New Suit (Comedy)	685
May 23	A Race to New York (Being the Eleventh Story of "What Happened to Mary" (Drama)	1000
May 24	The Translation of a Savage (Drama)	1000
May 26	Dances of the Ages (Novelty)	975
May 27	An Unwilling Separation (Drama)	1000
May 28	Newcomb's Necktie (Comedy)	1000
May 30	The Honor of a Soldier (Drama)	1000
May 31	An Almond Eyed Maid (Drama)	1000
June 2	Professor William Nutt (Comedy)	1000
June 3	Right for Right's Sake (Drama)	1000
June 4	Some Spots In and Around Los Angeles, California (Scenic)	350
June 4	Don't Worry (Comedy)	640
June 6	Mercy Merrick (Drama)	1000
June 7	While John Bolt Slept (Drama)	1000
June 9	Othello In Jonesville (Comedy)	1000
June 10	Two Little Kittens (Drama)	1000
June 11	Beau Crummel and His Bride (Comedy)	1000
June 13	Along the Nile (Scenic)	1000
June 14	Apples of Sodom (Drama)	1000

ESSANAY.

May 24	Broncho Billy and the Express Driver (Drama)	1000
May 27	The New Sheriff (Drama)	1000
May 28	On the Job (Comedy)	1000
May 29	Their Baby (Comedy)	1000
May 30	The Good in the Worst of Us (Drama)	
May 31	Alkali Ike's Misfortunes (Drama)	
June 3	Let No Man Put Asunder (Drama)	1000
June 4	The Value of Mothers-in-Law (Comedy)	1000
June 5	The Last Shot (Drama)	1000
June 6	Phillip March's Engagement (Comedy)	1000
June 7	Broncho Billy's Capture (Drama)	1000
June 9	The Final Judgment (Special—2 parts—Drama)	2000
June 10	The Shadowgraph Message (Drama)	1000
June 11	The Star (Comedy)	1000
June 12	Cinderella's Gloves (Comedy)	1000
June 13	The Mysterious Stranger (Comedy-Drama)	1000
June 14	The Ranch Feud (Drama)	1000

KALEM.

May 24	The Infamous Don Miguel (Drama)	1000
May 26	A Victim of Heredity (Drama)	1000
May 28	Captured by Strategy (Drama)	1000
May 30	The Widow from Winnipeg (Comedy)	
May 30	The Comedy Team's Strategy (Comedy)	
May 31	John Burns of Gettysburg (Drama)	1000
June 2	The Bandit's Child (Drama)	1000
June 4	When Fate Decrees (Drama)	1000
June 6	The Terror of Conscience (Drama)	1000
June 7	When Women are Police (Comedy)	
June 7	Percy's Wooing (Comedy)	
June 7	The Tragedy of Big Eagle Mine (Special—2 parts—Drama)	2000
June 9	The Rube and the Boob (Comedy)	
June 9	The Scheme of Shiftless Sam Smith (Comedy)	
June 11	The Pawnbroker's Daughter (Drama)	1000
June 13	Brought to Bay (Drama)	1000
June 14	The Gypsy's Brand (Drama)	1000

LUBIN.

May 13	The Padre's Strategy (Drama)	1000
May 15	Longing for a Mother (Drama)	1000
May 16	Breed of the West (Drama)	1000
May 17	Retribution (Drama)	1000
May 19	Margaret's Painting (Drama)	1000
May 20	Kidnapping Father (Drama)	1000
May 21	The District Attorney's Conscience (Special—2 parts—Drama)	2000
May 22	A Perilous Ride (Drama)	1000
May 23	Detective Dot (Comedy)	400
May 23	His First Experience (Comedy)	600
May 24	Brightened Sunsets (Drama)	1000
May 26	The Reward of Service (Drama)	1000
May 27	Doing Like Daisy (Comedy)	1000
May 27	The Yarn of the "Nancy Belle" (Com.)	
May 28	Love and War in Mexico (Special—2 parts—Drama)	2000
May 29	The Romance of the Ozarks (Drama)	1000
May 30	Faith of a Girl (Drama)	1000
May 31	Lone Dog the Faithful (Drama)	1000
June 2	A Woman's Heart (Drama)	1000
June 3	A Jealous Husband (Drama)	1000
June 5	Bob Builds a Chicken House (Comedy)	
June 5	Kate the Cop (Comedy)	
June 6	The Accusing Hand (Special—2 parts—Drama)	2000
June 6	The Penalty of Jealousy (Drama)	1000
June 7	The Great Pearl (Drama)	1000
June 9	The Legend of Lovers Leap (Drama)	1000
June 10	Violet Dare, Detective (Drama)	1000
June 12	Nearly In Mourning (Comedy)	
June 12	The Professor's Predicament (Comedy)	
June 13	Papita's Destiny (Drama)	1000
June 14	The Wine of Madness (Drama)	1000

MELIES.

May 8	A Trip Through the "North Island" of New Zealand, from Auckland to Wellington (Travel)	1000
May 15	The Black Trackers (Drama)	
May 22	Gold and the Gilded Way (Drama)	1000
May 29	The Foster Brothers (Drama)	
May 29	Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)	
June 5	Native Industries of Java (Industrial)	1000
June 12	The Stolen Claim (Drama)	
June 12	Views of Samarang (Scenic)	

PATHEPLAY.

May 22	The Right of Way (Drama)	
May 23	Night Birds (Zoology)	
May 23	The Ailanthus Silkworm (Nat. Hist.)	
May 23	The Open Secret (Special—2 parts—Comedy-Drama)	
May 24	A Woman Scorned (Drama)	
May 26	Pathe's Weekly No. 22 (News)	
May 27	Bull Fight in France (Sporting)	
May 27	In the Forest of Cochil China (Lumbering)	
May 28	The Fugitive (Drama)	
May 29	White Lies (Drama)	
May 30	The Spider which Lives in a Bubble (Zoology)	
May 30	Transportation Methods in Java (Transportation)	
May 30	The Human Vulture (Special—2 parts—Drama)	
May 31	The Squawman's Awakening (Dr.)	
June 2	Pathe's Weekly, No. 23 (News)	
June 3	Dredges and Farm Implements in the West (Industrial)	
June 3	A Market in Kaloylia, Algeria (Manners and Customs)	
June 4	The Saving Lie (Drama)	
June 5	What the Good Book Taught (Drama)	
June 6	Birds and Animals of Brazil (Nat. Hist.)	
June 6	Tananarive, Madagascar (Travel)	
June 7	Get-Rich-Quick Billington (Comedy)	
June 9	Pathe's Weekly, No. 24 (News)	
June 10	Max's First Job (Comedy)	
June 10	The Chateau of Chenonceau, France (Architecture)	
June 11	"His Lordship's" Romance (Comedy)	
June 12	The Artist's Dream (Comedy)	
June 13	Athletics in France (Sports)	
June 13	Places of Interest in Colorado (Travel)	
June 13	The Governor's Double (Special — 2 parts—Drama)	
June 14	For Mayor—Bess Smith (Comedy)	

SELIG.

May 20	The Tattle Battle (Comedy)	
May 20	The Leopard Tamer (Comedy)	
May 21	The Stolen Melody (Drama)	1000
May 22	Indian Summer (Drama)	1000
May 23	The Noisy Six (Drama)	1000
May 26	Wamba, a Child of the Jungle (Special—2 parts—Drama)	1000
May 26	Religion and Gun Practice (Drama)	1000
May 27	The Girl and the Judge (Drama)	1000
May 28	The Wordless Message (Drama)	1000
May 29	The Ex-Convict's Plunge (Drama)	
May 29	Scenes in Manila (Travel)	
May 30	The Woodfire at Martin's (Drama)	1000
June 2	When the Circus Came to Town (Comedy-Drama)	1000
June 3	A Flag of Two Wars (Drama)	1000
June 4	The Law and the Outlaw (Special—2 reels—Drama)	2000
June 4	Woman—Past and Present (Edu.)	1000
June 5	The Suwanee River (Drama)	1000
June 6	An Embarrassed Bridegroom (Comedy)	
June 6	Manila Normal and Public Schools (Education)	
June 9	Sweeney and the Fairy (Comedy)	1000
June 10	Dad's Little Girl (Drama)	1000
June 11	The Rose of May (Drama)	1000
June 12	The Fate of Elizabeth (Comedy)	
June 12	The Birth of a Butterfly (Zoology)	
June 13	The Jealousy of Miguel and Isabella (Drama)	1000
June 14	Alone in the Jungle (Special—2 parts—Drama)	2000

VITAGRAPH.

May 24	Cupid Through the Keyhole (Comedy)	1000
May 24	The Still Voice (Special—2 parts—Drama)	2000
May 26	Up and Down the Ladder (Comedy)	1000
May 27	Tricks of the Trade (Comedy-Drama)	1000
May 28	Cutey Plays Detective (Comedy)	1000
May 29	The Only Veteran in Town (Drama)	1000
May 30	A Husband's Trick (Comedy)	1000
May 31	One Can't Always Tell (Comedy)	
May 31	If Dreams Came True; or Who'd Have Thunk It (Comedy)	
May 31	The White Slave (Special—2 parts—Drama)	2000
June 2	What God Hath Joined Together (Drama)	1000
June 3	Bunny as a Reporter (Comedy)	
June 3	Three to One (Comedy)	
June 4	A Modern Psyche (Drama)	1000
June 5	The Heart of Mrs. Robins (Comedy-Drama)	1000
June 6	The Butler's Secret (Drama)	1000
June 7	The Forgotten Latchkey (Comedy)	1000
June 9	The Bachelor's Baby; or How It All Happened (Drama)	1000
June 10	Cutey Tries Reporting (Comedy)	1000
June 11	His House in Order; or the Widow's Quest (Drama)	1000
June 11	A Regiment of Two (Special—2 parts—Drama)	2000
June 12	His Tired Uncle (Comedy)	
June 12	Capers of Cupid (Comedy)	
June 13	An Infernal Tangle (Drama)	1000
June 14	Does Advertising Pay? (Comedy)	1000

GENERAL FILM CO. FEATURE RELEASES.

May 3—The Diamond Miniature (2 parts), Patheplay.
May 5—A Midnight Bell (2 parts), Selig.
May 7—The Deerslayer (2 parts), Vitagraph.
May 9—The Cheyenne Massacre (2 parts), Kalem.
May 10—A Girl Spy in Mexico (2 parts), Lubin.
May 12—The Japanese Dagger (2 parts), Eclipse-Kleine.
May 14—Her Masked Beauty (2 parts), Patheplay.
May 16—The Vampire of the Desert (2 parts), Vitagraph.
May 17—The Battle for Freedom (2 parts), Kalem.
May 19—Into the North (2 parts), Essanay.
May 21—The District Attorney's Conscience (2 parts), Lubin.
May 23—The Open Secret (2 parts), Patheplay.
May 24—The Still Voice (2 parts), Vitagraph.

AMERICAN SLIDE & POSTER CO.

549 1st NATIONAL BANK BUILDING, CHICAGO

Have everything to advertise a moving picture and anything you get from them is all right. Licensed posters, slides of every description, photos of the players, one-sheet posters of licensed players—in fact, everything. Orders filled same day as received. Enclose money order or draft with all orders.

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DROP TICKETS HERE

Our Ticket Chopper is the Best Protection in the World. In Fact, It's a Necessity Wherever Tickets Are Sold.

DISHONEST Ticket Sellers and Ticket Takers HAVE NO CHANCE when our chopper is used, as all tickets dropped into it are cancelled or cut up by a turn of the side wheel, so that they cannot be sold again. Tickets, however, are not mutilated so badly that the numbers cannot be read.

The Chopper is a protection also to honest ticket men. It removes temptation. Equipped with a foot lever instead of wheel if desired.

In construction, the mechanism is simple, strong and accurate. The chopping rollers are of best tool steel, die-cut, and never fail to work properly.

This chopper will permit the door-keeper to handle fully ***50 per cent. more patrons*** than is possible with old system of taking by hand.

Finish: Cabinet is of finest golden quartered oak, mission or mahogany, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or, if desired, all metal parts heavily nickel plated. Glass is best polished French plate, quarter inch thick. Size: 46x12x12 inches. Weight (boxed) 150 lbs.

TERMS: F. O B. our offices, one-third with order, balance on arrival.

PRICE: Chopper $50. Foot Lever (extra) $10. Nickel Trimmings (extra) $5.00

Photoplay Security Ticket Box

DROP TICKETS HERE

BUILT expressly for those who do not require the more expensive "Chopper." Tickets are deposited by patrons upon entering. Of same construction as Photo-Play Ticket Chopper, minus the defacing mechanism. In place of same, Security Ticket Box has trap, which when tripped by attendant drops all tickets into chamber below, this being secured by locks. - - - - - **PRICE, $35.00**

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Good piano players command big salaries and pack the house. Complete course with special music for Fights, Indian, Chinese and Fire Scenes, etc., for only $1.00. Can't be beat for the price. Send money order only. Write at once to

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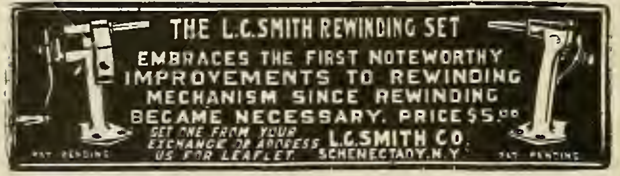

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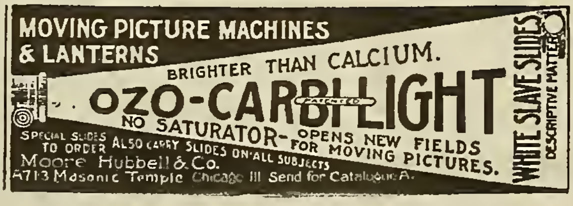

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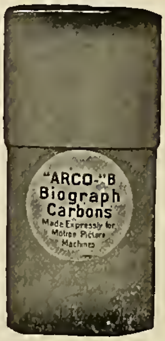

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Florodora	3 "	"	75.00
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Secret Service Steve	3 "	"	200.00
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Can you afford to be without them?

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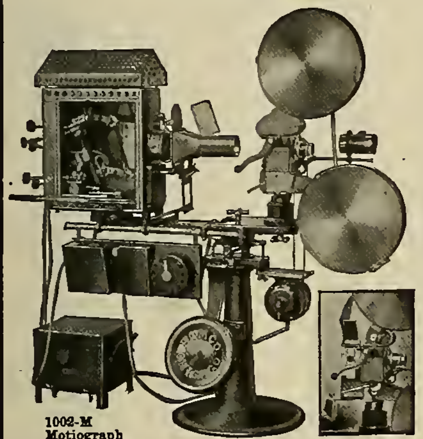
THE APPROVED MACHINE FOR MOTOR DRIVE



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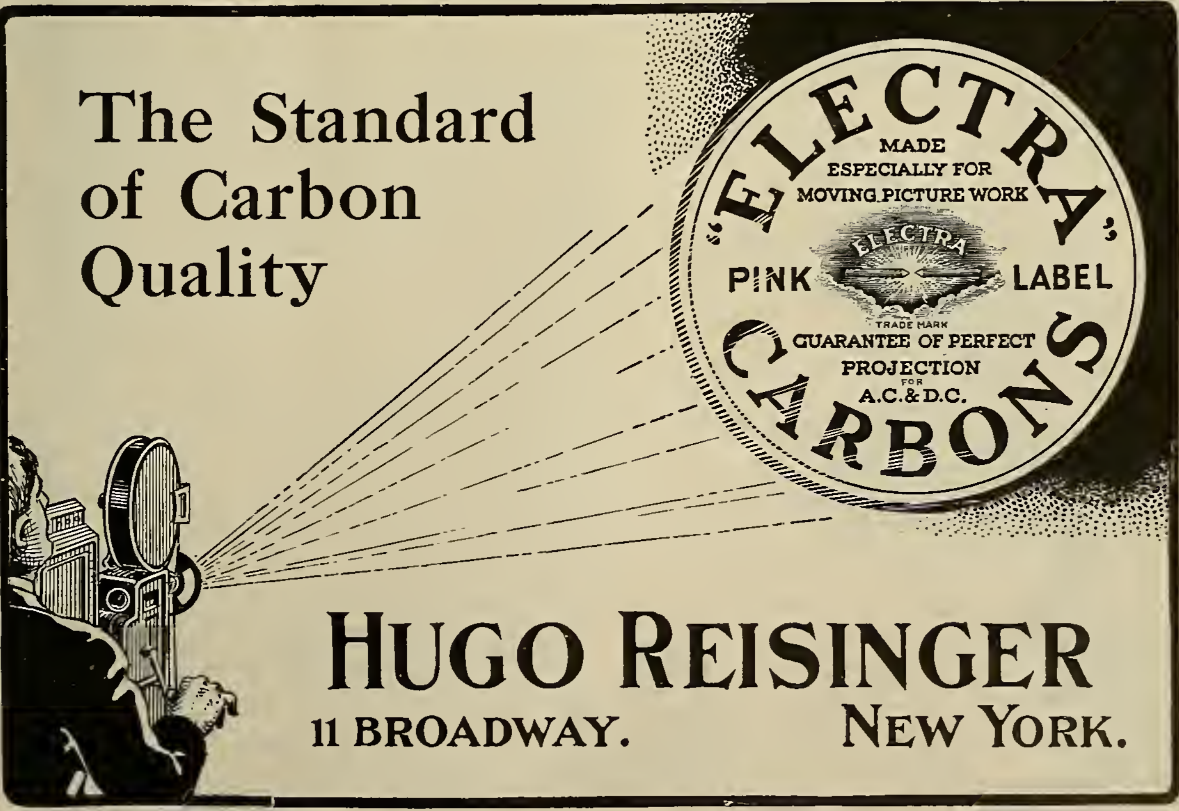

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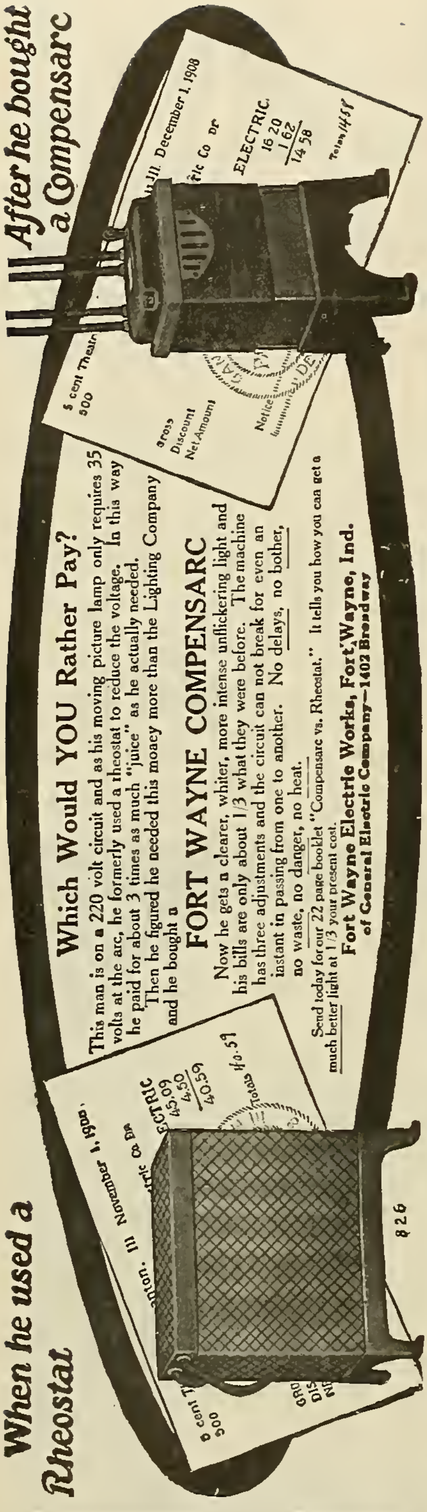

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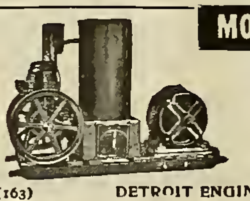

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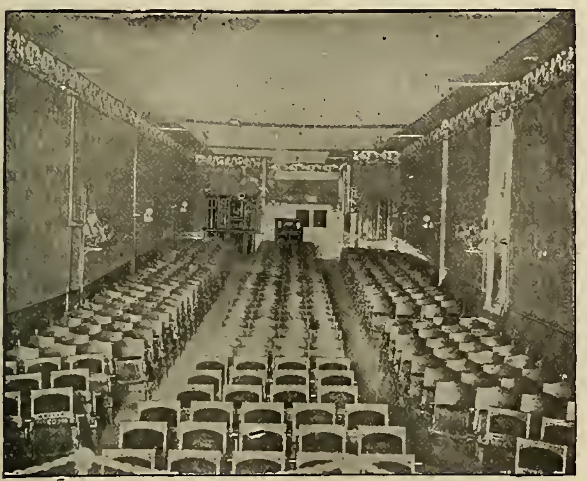

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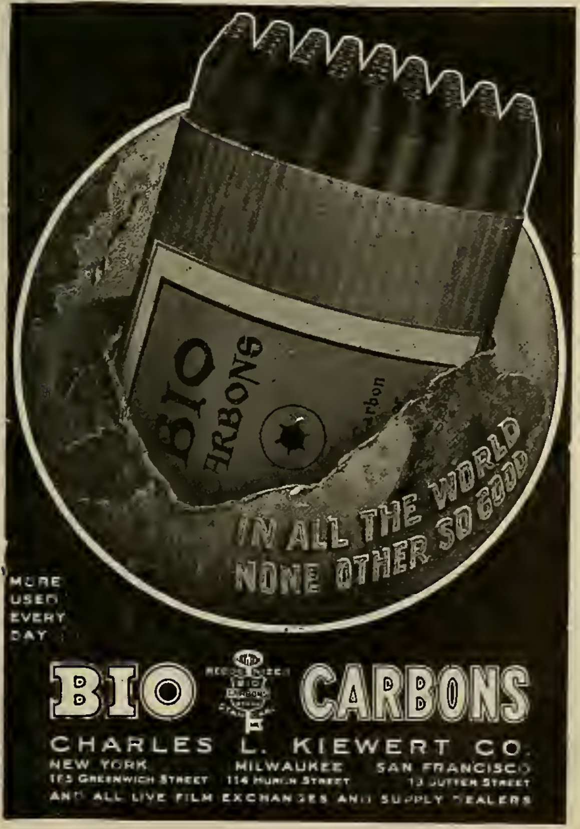

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That's What They All Say

Mr. J. H. Hallberg, Newburgh, May 22, 1913.
36 East 23rd St., New York.

Dear Sir:

I thought it might interest you to know that we did not get your A.C. to D.C. Economizer connected until 5:00 P. M. yesterday and, therefore, did not have any opportunity of testing it out before the performance, but when the current was turned on everything worked to perfection, and the results were more than satisfactory. It made the Kinemacolor pictures remarkably clear and steady.

Yours very truly,
(Signed) F. M. TAYLOR, Mgr. Academy of Music.

I have equipped more complete motion picture theatres in the United States than any other individual—Exhibitors have paid me retainers to act as their consulting and advisory Engineer to prepare plans and specifications for new theatres and for reconstruction and improvement of projection, lighting, ventilation, seating, etc., in old theatres. Why do exhibitors pay me for advice? Why do exhibitors place their orders with me for complete equipments? Because I have had more experience than anyone else in working out the intricate problems of projection with special reference to perfect illumination. You know that your picture is your whole show. I know how to make that picture stand out on your screen clear, bold, brilliant and lifelike. It requires experience to do this. I am at your service. I have hundreds of letters like this:

J. H. Hallberg, Oakland, Cal., May 16, 1913.
36 East 23rd St., New York.

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We are about to open our own circuit of houses and want the latest and best of everything in each one of them.

Hallberg's name attached to anything is an approval amounting to almost a guarantee, hence our interest in your output.

Yours very truly,
(Signed) KEHRLEIN KINEMA CIRCUIT,
Per Oliver Kehrlein.

They Have Confidence in HALLBERG

I want to help you, Mr. Exhibitor, to improve your picture or to equip your new theatre. My price is no more than that of any other reliable distributor, and I am sure that my experience and advice, which is free to my customers, is worth many dollars and is of more value than confidential, special, would-be discounts, cut prices, etc., used by some of my competitors in pulling unwary exhibitors into their fold.

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STEEL FRAME
THEATRE CHAIRS
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Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

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Also seating for Out-of-door use. Address Dept. W.

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No more trouble with saturator hanging on outside of tank, it cannot tip over

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The Leader, having the saturator inside of the tank, requires 25% less oxygen to evaporize the ether and owing to its simplicity, lightness and compactness, it is claimed by all large traveling companies, small town theatres, first-class dealers and all other users as the only and best calcium light for moving picture and stereopticon work

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Send Floor Sketch for Free Seating Plan.

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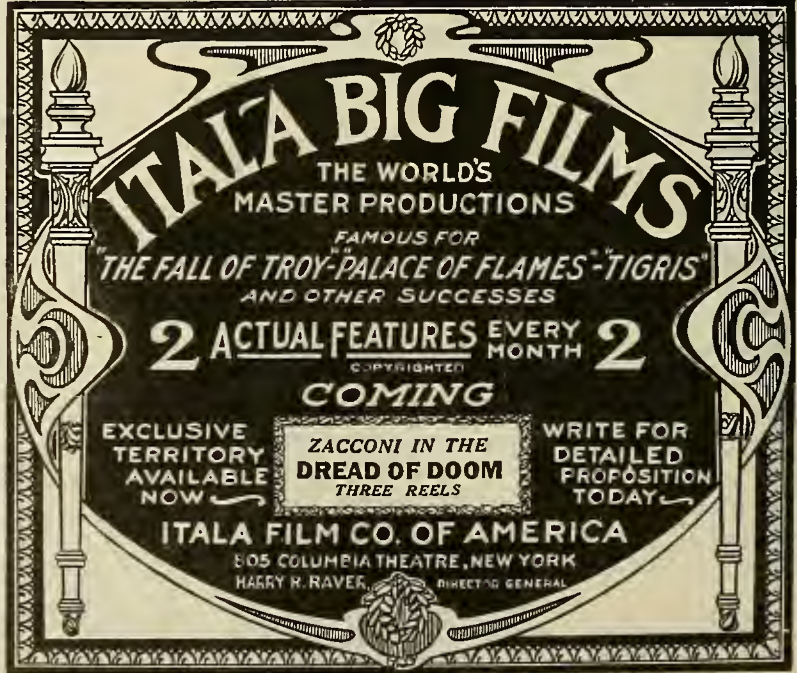

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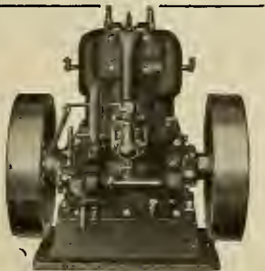
High grade engines with automatic throttle governors and Schebler carburetors giving a reliable and steady power for electric light service. Get our 40-page catalog and special picture show engine folder. Complete dynamo and plant ready to connect to picture machines. Ask for proof of their unequalled success.



2 cylinder, 6-8 H. P.
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Name	Length	Make	No. of Posters	Price
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Vengeance of Vira	2000	Milano	50-2 "	75.00
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The Crisis	2000	Bison	50-2 "	75.00
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Zigomar vs. Nick Carter	3000	Eclair	50-3 "	75.00
Mystery of Notre Dame	2500	Eclair	50-3 "	60.00
Vengeance of Fate	2000	Bison	30-2 "	60.00
Golden Wedding	1800	Ambrosio	10-2 "	30.00
Lieutenant's Last Fight	2000	Bison	24-1 "	40.00
The Iron Hand	2500	Gaumont	10-2 "	60.00
A Soldier's Honor	2000	Bison	24-2 "	50.00
The Flooded Mine	2000	Clarendon	30-1 "	60.00
Builders of the Empire	2300	K-B	50-3 "	80.00
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Over 2,000 films, all makes, with poster, for $5.00 per reel up. Send for list of Bargains. Nothing but the best for the money. Complete Films from title to finish.

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A SLIDE COMPOUND.

You can make beautiful colored slides in one minute. The quickest, easiest and best way to make announcement slides. One can will make about 400 slides.

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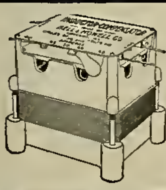

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ALWAYS MAKES GOOD

Means are provided for five points of amperage adjustment, 40, 45, 50, 55, 60.

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MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.

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EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance Screen to Rear of Auditorium..............................

Ceiling Height..............................

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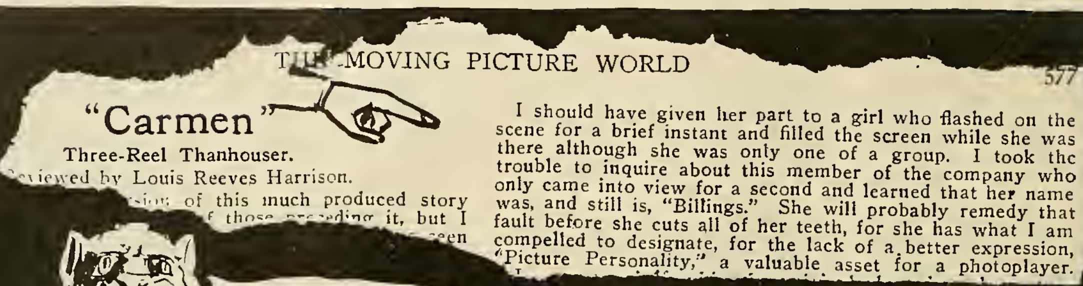


THE MOVING PICTURE WORLD 577

"Carmen"

Three-Reel Thanhouser.

Reviewed by Louis Reeves Harrison.

sion of this much produced story f those preceding it, but I een

I should have given her part to a girl who flashed on the scene for a brief instant and filled the screen while she was there although she was only one of a group. I took the trouble to inquire about this member of the company who only came into view for a second and learned that her name was, and still is, "Billings." She will probably remedy that fault before she cuts all of her teeth, for she has what I am compelled to designate, for the lack of a better expression, "Picture Personality," a valuable asset for a photoplayer.

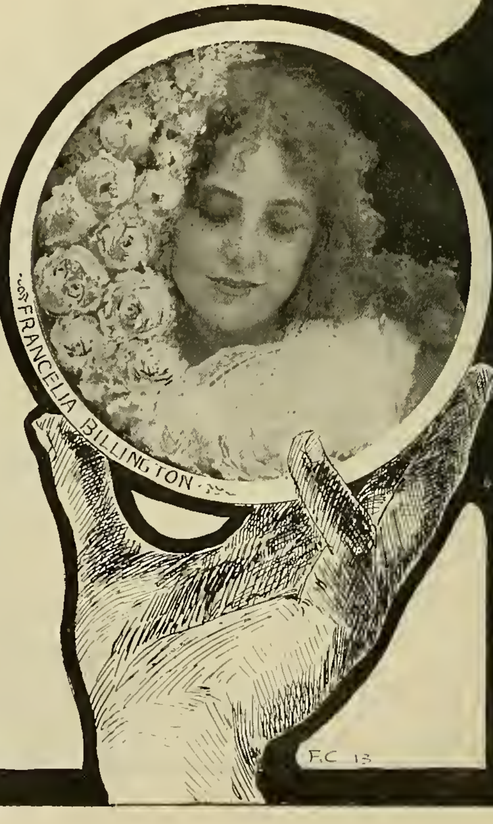
See the Girl the Critic Discovered for New Majestic!

Louis Reeves Harrison, who gave limelight to the "Biograph Girl" and other film notables **before all other critics,** spoke so glowingly of **FRANCELIA BILLINGTON** that we signed her quick for New Majestic. See her in **"THE FRATERNITY PIN"** (date below) and see what a ten-strike we made. See **ANN DREW** in that picture, too. You'll just adore the Majestic Girls!

It's Two Mighty Good New-Majestics We're Handing You!

The first story we call "THE FRATERNITY PIN," and release Sunday, June 1. The second is "THE QUEEN OF THE SEA NYMPHS," released Tuesday, June 3. You'll get BOTH, of course!

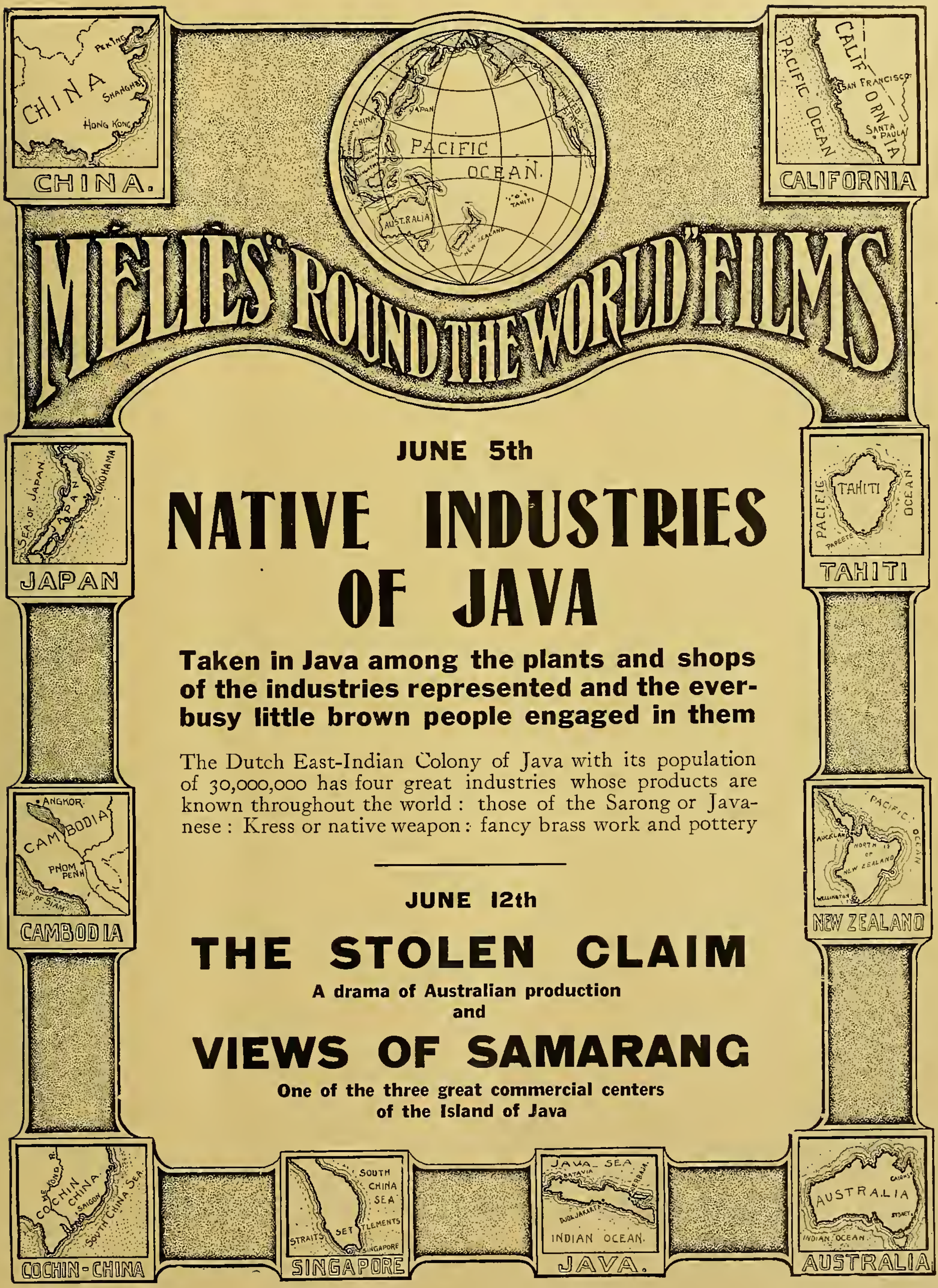
We meant every word we said in last week's big bold ad. We DO want your opinions! If "FRATERNITY PIN" isn't as good as we think it is, "KICK" TO US. Or, if you like it, TELL US WHY. If you don't like "QUEEN OF THE SEA NYMPHS," kick on THAT. If it appeals, give us the reasons. We are doing our mightiest to make the very best pictures in the entire Mutual list. We can only succeed by KNOWING FROM YOU how our work is progressing. There is no use for us to strike a "*right* line" of subject, UNLESS YOU TELL US WE'VE STRUCK IT. And by the same method of KNOWING FROM YOU we can keep dead away from the "*wrong* line" of subject—the subject that doesn't tend to INCREASE the attendance at your house.



MAJESTIC MOTION PICTURE COMPANY

C. J. HITE, Producing Manager

BUSINESS OFFICES, New Rochelle, N. Y.
STUDIOS, Brooklyn Heights, Los Angeles, Cal.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CALIFORNIA
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COCHIN-CHINA
SOUTH CHINA SEA
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MÉLIÈS "ROUND THE WORLD" FILMS

JUNE 5th

NATIVE INDUSTRIES OF JAVA

Taken in Java among the plants and shops of the industries represented and the ever-busy little brown people engaged in them

The Dutch East-Indian Colony of Java with its population of 30,000,000 has four great industries whose products are known throughout the world: those of the Sarong or Javanese: Kress or native weapon: fancy brass work and pottery

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JUNE 12th

THE STOLEN CLAIM

A drama of Australian production
and

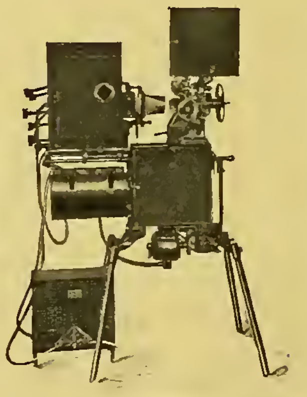
VIEWS OF SAMARANG

One of the three great commercial centers of the Island of Java

WHAT IS OUR LOOP SETTER?

It is an important exclusive feature found only in

POWER'S
Cameragraph No. 6A



THIS exclusive patented device places POWER'S in a class by itself. By its means, the machine becomes automatic in its adjustment and maintenance of the lower loop, which instantly reforms itself without stopping machine.

¶ It prevents film breakage, keeps film always in motion, and does away with interrupted pictures and a dark screen.

¶ All this at very slight additional cost.

¶ In ordering, please state if loop setter is desired.

¶ If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

Our sales represent over sixty-five per cent. of the entire moving picture machine output of the Western Hemisphere

CATALOGUE G WILL GIVE COMPLETE DETAILS

NICHOLAS POWER COMPANY

88 and 90 Gold Street -:- New York

Leading Makers of Motion Picture Machines

Vol. 16, No. 11 June 14, 1913 Price, 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "The Lion's Bride" (Vitagraph).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

While Baby Slept
TCO
F.C.

THE PLAYERPOSTER

Solves the Problem of the Posterless Show

When the posters don't come in with the "show," it's some pickle your in, isn't it? F'rinstance, there's that Thanhouser reel you naturally wanted to play up. NOW, IF YOU HAD THE PLAYERPOSTERS YOU COULD STICK UP THE ONES OF THE "LEADS" IN THE REEL YOU'RE SHOWING and know the reel was advertised. Order a bunch of your exchange TODAY and stop poster-worrying.

The Thanhouser 3-a-Week

SUNDAY, JUNE 8

MISS MISCHIEF

A corking comedy of the countryside, featuring Muriel Ostriche. Watch her play side-splitting tricks on EVERYBODY.

TUESDAY, JUNE 10

WHILE BABY SLEPT

How a snake escaped from a circus wagon and invaded a peaceful home. See Riley Chamberlin in his portrayal of the helpless "grandpa."

FRIDAY, JUNE 13

HIS SACRIFICE

A tense drama of the best Thanhouser heart-interest type, with Harry Benham in the leading role. Observe closely the sacrifice and the reason for it.

THANHOUSER FILM CORPORATION

NEW ROCHELLE, NEW YORK

Coming! Sunday, June 15: "The Head of the Ribbon Counter," a story of the modern department store, and Tuesday, June 17: "The Snare of Fate," a Lonergan heart-interest drama in two reels.

FIVE-A-WEEK

Essanay

W.M.Young

Everybody Wants an "ALKALI" IKE Doll

They're Going Fast! *Write To Us Today!*

Released Tuesday, June 17th.

"ANONYMOUS LOVE"

A clever comedy with unique and hilarious situations. If you want to please your audiences, wish this one on them.

Released Wednesday, June 18th.

"HILDA WAKES"

One of those screamingly funny comedies that puts your audiences in convulsions. It's a dandy.

Released Thursday, June 19th.

"THE RUSTLER'S SPUR"

A novel and sensational Western drama in which a sheriff sacrifices his love for his duty. He gets her in the end, however.

Released Friday, June 20th.

"FEAR"

A powerful drama that holds your interest throughout the entire play. Demand this.

Released Saturday, June 21st.

"'ALKALI' IKE AND THE HYPNOTIST"

(With Augustus Carney, the "Gibraltar of Fun.")

For a laugh-getting, side-splitting Western comedy, this one is superb. You know the drawing quality of "Alkali" Ike pictures? Then book this one. Your audiences will be sure to like it.

Special!!! Released June 20th *Special!!!*

"A BROTHER'S LOYALTY"

(In TWO PARTS.)

FEATURING FRANCIS X. BUSHMAN

"A BROTHER'S LOYALTY" TELLS THE STORY OF FRATERNAL CONSTANCY, DEVOTION AND SACRIFICE THAT QUIVERS WITH HUMAN APPEAL FROM START TO FINISH. ITS POWERFUL PORTRAYAL OF CHARACTER AND ITS MASTERLY PRESENTATION OF SCENES FROM THE CRIMINAL HAUNTS OF A GREAT CITY PLAY UPON THE HEART STRINGS OF HUMAN EMOTIONS WITH AN ELOQUENCE OF APPEAL THAT RENDS THE VERY SOUL. "A BROTHER'S LOYALTY" IS A GENUINE MOTION PICTURE MASTERPIECE—A THRILLING PHOTOPLAY THAT THROBS WITH STRONG SENTIMENT AND POWERFUL PATHOS IN EVERY VIRILE AND VIVID SCENE. ORDER YOUR SPECIAL NOVELTY DESCRIPTIVE PHOTO-CARDS TODAY. THEY WILL INCREASE YOUR BOX-OFFICE RECEIPTS. $3 A THOUSAND. SPECIAL ONE, THREE AND SIX SHEET POSTERS NOW READY. WRITE US.

THE MOST ARTISTIC POSTERS MADE are distributed by us. Three sheet posters of all our Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. THE PUBLIC ARE WISE. DEMAND NEW, CLEAN POSTERS. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

No film concern on earth has gone into the feature production business on such a tremendous, wholesale scale as the Universal! Put that in your pipe!

Universal features are NOT PADDED. We are constantly cutting three-reelers down to two reels; and two-reelers down to one reel, in order to give you quick, sharp, snappy features, bristling with action. Our stories and titles are the strongest money can buy. There is no attempt to skimp or save on productions. Money is lavished on them to give you the best features in the world.

And each feature is accompanied by the necessary variety of stunning posters—enough to plaster your whole house-front if you like. If you're not getting Universal features, you're missing the biggest hits in the business. Go to your nearest Universal exchange and make immediate arrangements to book the Universal program. DON'T WAIT TILL IT'S TOO LATE!

COMING! — 40 Big Features — COMING!

(TO BE RELEASED AT THE RATE OF FOUR, FIVE OR SIX EVERY WEEK)

"The Eye of Buddha"	3R.
"Fortune's Pet"	2R.
"The Fallen Angel"	2R.
"The Occupation of Manila"	2R.
"The Powder Flash of Death"	2R.
"The Sorrows of Israel"	3R.
"The Fakir"	2R.
"In Love and War"	2R.
"The Battle of Manila"	2R.
"Below Decks"	2R.
"Women and War"	2R.
"Nihilist Vengeance"	2R.
"Marriage for Money"	2R.
"Uncle Tom's Cabin"	3R.
"Robinson Crusoe"	3R.
"Annie Laurie"	2R.
"The American Spirit"	2R.
"Beauty and the Beast"	3R.
"The Spell"	2R.
"Pelleas and Melisande"	3R.
"Fair Play"	2R.
"Morgan's Treasures"	2R.
"Two Little Waifs"	2R.
"Robespierre"	3R.
"The Capture of Aguinaldo"	2R.
"The King Can Do No Wrong"	2R.
"The Grand Old Flag"	2R.
"The Comedian's Mask"	2R.
"The Spirit of the Flag"	2R.
"The Battle of San Juan Hill"	3R.
"The Head Hunter"	2R.
"The Menace"	2R.
"The Law Breakers"	2R.
"The Grit of a Gringo"	2R.
"The Great Circus Catastrophe"	3R.
"The Governor's Daughter"	2R.
"Captain Kidd"	2R.
"The Buccaneer"	3R.
"Under the Black Flag"	2R.
"When Mob Was King"	2R.

UNIVERSAL FILM MANUFACTURING CO.

1600 Broadway, New York City

"The Largest Film Manufacturing Concern in the Universe"

California

Nevada

Arizona

The California Film Exchange Announces Its Universal Contract!

Statement by M. L. Markowitz to Exhibitors of the Far West:--"After making seven special trips from California to New York, I have at last got what I was after—a two year contract with the Universal Film Mfg. Co., giving me exclusive right to the famous Universal Program in CALIFORNIA and NEVADA and also the right to furnish theatres with this splendid program in ARIZONA. I am going to give western exhibitors the greatest film service in America. I have had an advance view of the big features and single reels to be released by the Universal during the next few weeks and I say, without the danger of contradiction, they are the finest pictures in the history of the business. Remember, the California Film Exchange now has an EXCLUSIVE contract with the Universal and it is a case of FIRST COME, FIRST SERVED! I will buy enough reels to handle all the business you see fit to give me!

California Film Exchange

M. L. Markowitz, Pres. and Gen. Mgr.

Offices in San Francisco and Los Angeles

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CRITICS SAY:

KELLY From the EMERALD ISLE

with the Popular **BARNEY GILMORE** is full of thrill and punch

Moving Picture World says:

All the sensational feats will make the audience wonder how the players dared risk their lives. All the characters (always excepting the villains) will make a strong appeal. The bluff, good natured bigness of Barney Gilmore, himself, is full of suggestion of an honest, true heart in his brawny chest. It is just the big arms of him that will fit around the neck of a pretty colleen, like Sheilah. And Sheilah, too, with her black curls and pretty, coy ways, fits into the story with distinct charm. The gallery will be attracted by her. The photography is excellent throughout.

The Morning Telegraph says:

Barney Gilmore, with his pleasing personality as Gerald Kelly, a rollicking, care-free Irish lad, dominates this film completely and the result is very pleasing. Film personality is far rarer than stage personality, but Mr. Gilmore's buoyant self fairly radiates from the screen. Blanche Cornwall makes a very entrancing little Sheilah MacGuire, Kelly's sweetheart, while Joseph Levering is the villainous Doolin, Kelly's would-be Nemesis.

Good "bits" are frequent. A balky donkey is made to drag a go-cart in the right direction by hitching him in the shafts wrong-end-to. Then Kelly goes down a rope over precipitous cliffs, about 80 feet high, with his sweetheart hanging on his neck.

The biggest "punch" comes in the scene where Kelly is bound to a railroad track in front of an oncoming train. With a mighty effort he clears himself of his bonds, leaps on the cowcatcher as it hangs over him and lies there kicking, but safe, as the train rushes past. Either this is a great piece of cutting, back-away stuff, or Barney took an awful chance with his life. Whatever it is, it is scary enough on the screen to suit anybody.

ADVERTISING MATTER

Includes two kinds of one-sheets, two kinds of threes, six-sheets, lobby photos, heralds, announcement slides and booklets

READY FOR SHIPMENT EARLY IN JUNE

Regular releases for the next two weeks:

June 18—"Romeo In Pajamas"..One-Reel Comedy.
June 20—"Strangers from Nowhere"..................................One-Reel Drama.
June 25—"The Merry Widow" / "The Dynamited Dog"..........................Split-Reel Comedies.
June 27—"The Message to Heaven"....................................One-Reel Drama.

Solax Company

LEMOINE AVE., FORT LEE, N. J.

STATE RIGHTS

THE big desk in the office in which this ad was prepared is littered with a flattering number of inquiries from state-right buyers interested

Ex - President Theodore Roosevelt, who met Capt. Kearton in the jungle, has this to say of his remarkable work:

"In motion pictures of wild life there is a great temptation to fake, and the sharpest discrimination must be employed in order to tell the genuine from the spurious. My attention was particularly directed toward Mr. Kearton's work because of its absolute honesty. His views of the charging lion, in which several natives are trampled and torn by the infuriated beasts, are wonderful—reolly wonderful!"

feat

NATIVE LI

IN

HEART OF THE

THERE have been anim
tures, and they can be
the Cherry Kearton films,
traordinary series is so real
interest, that the spirit of
into the film. These films
ican Museum of Natural
Zoological Society, the Na
and the American Museum
sess a vast and lasting educ

The newspapers have accord
nomenal motion pictures. Nat
them unsolicited approval. The
being dull — (the usual fault
sational without being brutal.

STATE RIGHTS

Complete variety of compelling lithographs,

WIRE AND THA

ARAB AMUSEMENT CO.,

ADOLPH ZUKOR'S IMPRESSIVE ANIMAL SERIES

"Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of India and Africa"

IN

uring

ON HUNT

THE AFRICAN JUNGLE

al pictures and animal pic- divided into two classes, — and the others! This ex- istic, so overpowering in the jungle has been breathed are endorsed by the Amer- History, the New York tional Geographic Society at Washington, and pos- ational value.

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The cheerful figure to the right is a chief of that Warrior race, the Masai, who hunt and kill lions as their ancestors have done before them for a thousand years, armed only with spear and shield.

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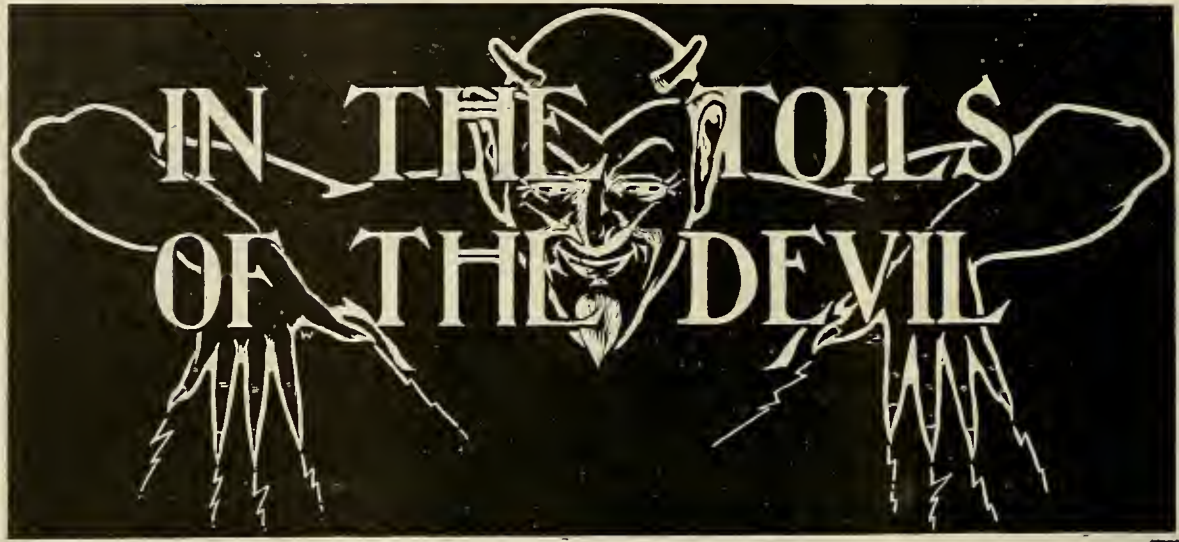

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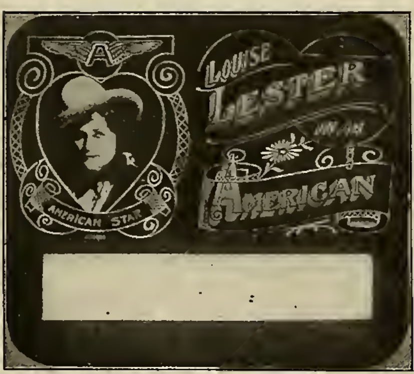

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"SOUL OF A THIEF" (In 2 Reels)

(Release Monday, June 16)

A delightful story of a thief's reformation. A two-reel of absorbing interest, following clearly the devious windings of an intricate plot of love and strange adventures.

"UNWRITTEN LAW OF THE WEST"

(Release Thursday, June 19)

Strong Westerns with dramatic climaxes, heart-interest stories that interest and hold, grow scarcer daily. This is an exception in gripping, thrilling Westerns with a distinct "punch" an audience will feel.

"MARINE LAW"

(Release Saturday, June 21)

The political Boss and the Mayor were in cahoots to marry the Mayor's daughter to the "Boss." They blocked all avenues of marriage, apparently, but one—yet the young couple outwitted them most cleverly. A laughable, amusing story.

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"ALONE IN THE JUNGLE"

"THE RIVAL ENGINEERS"

GENERAL FILM SERVICE

SCHEDULE OF MULTIPLE-REEL FEATURES

"ALONE IN THE JUNGLE"

Selig drama in two reels—Released Saturday, June 14, 1913.

A story of love and daring in the jungle of tropical South Africa. The introduction of a lion hunt is an incident of the story, second only as a thrill to the attack on a young girl by a beast crazed from a bullet wound. Real lions—none of your "prop" animals—are used. A film that will make your patrons hold onto their seats right up to the finish.

"THE RIVAL ENGINEERS"

Cines-Kleine drama in two reels—Released Monday, June 16, 1913.

This tale of the rails involves two engineers, one a surly chap, Stanley Novelli, and the other, Jean Galetti, a "hail fellow, well met." Stanley plots Jean's death and nearly brings it about. The latter, running an engine the brakes of which have been "fixed" by Stanley, runs down a gang of workmen. Jean is imprisoned, but later is released and re-united with his family, while Stanley meets the tragic death of a suicide.

"THE WEAKER MIND"

Lubin drama in two reels—Released Wednesday, June 18, 1913.

Another story involving two engineers, but this time in a different way. One is addicted to drink. The other attempts to save him from ruin, and eventually is successful. Bob Glore, "the weaker mind," fascinated by the wiles of Reina Loeb, a drunkard's daughter, sinks deeper and deeper into the mire of dissipation, but the influence of his friend is strong enough to bring him back to the path of right living. A story with a strong moral.

"A BROTHER'S LOYALTY"

Essanay drama in two reels—Released Friday, June 20, 1913.

A "red blood" drama, featuring Francis X. Bushman in the dual role of Paul, the clergyman, and Hal, the erring brother. Hal becomes involved with a gang of counterfeiters, and when punishment is to be meted out Paul changes places with him. While attempting to carry on Paul's work, Hal strikes a clue that leads to the arrest of the counterfeiters, and, in the fight that follows the discovery, is mortally wounded. He clears his brother and all ends well. Photographically and dramatically, one of the best films ever released.

"MARY STUART"—Edison, three reels. Released June 21, 1913.
"THE SNARE OF FATE"—Vitagraph, three reels. Released June 23, 1913.
"THE STRUGGLE"—Kalem, two reels. Released June 25, 1913.
"A VILLAIN UNMASKED"—Eclipse-Kleine, two reels. Released June 27, 1913.
"THE TRAPPER'S MISTAKE"—Patheplay, two reels. Released June 28, 1913.
"THE PENALTY OF CRIME"—Lubin, two reels. Released June 30, 1913.
"THE TIGER LILY"—Vitagraph, two reels. Released July 2, 1913.
"SHENANDOAH"—Kalem, three reels. Released July 4, 1913.

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"THE WEAKER MIND"

"A BROTHER'S LOYALTY"

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A blood curdling romance of the dangerous, animal infested jungleland of Africa. See Bessie Eyton's astonishing portrayal of the most daring and gripping role ever enacted by a motion picture actress. Absolutely without a parallel. See the real lion hunt, the swim for life, the rescue, etc., etc. This is the feature that exchange managers "raved" over. Its like will never be seen again.

RELEASED AS A TWO REEL SPECIAL ON JUNE 14th

SELIG NATURE REPRODUCTIONS LEAD THE FILM WORLD

June 16th—WHEN LILLIAN WAS LITTLE RED RIDING HOOD. Fairy story vitalized. On reel with **SHOOTING THE RAPIDS OF THE PAGSANJAN RIVER IN THE PHILIPPINE ISLANDS.** Educational.

June 17th—TAMING A TENDERFOOT. Comedy of western life, in which the eastern fop gets his.

June 18th—MRS. HILTON'S JEWELS. A drama showing how a woman's vanity came near proving fatal.

June 19th—THE GOLD BRICK. A comedy of the country. An ambitious reporter attempts to get a feature story by selling a genuine gold brick.

June 20th—THE FIGHTING LIEUTENANT. A romance of Mexican warfare. On reel with **FANCY POULTRY.** Educational.

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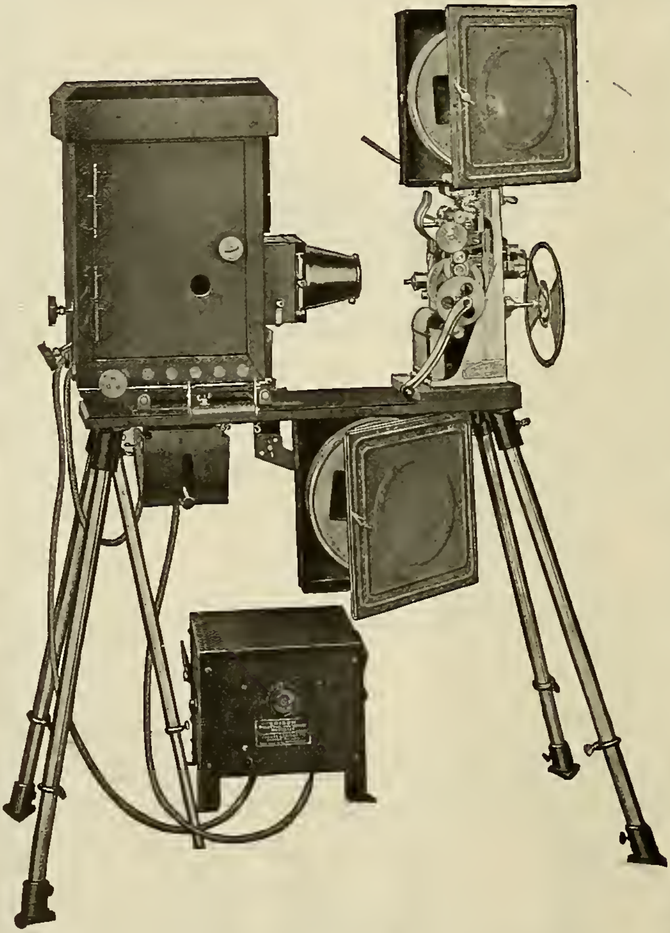

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Price with 25-40 Ampere grid type Rheostat, $250.00. Ask for Form 2397 and a copy of the Edison Kinetogram.

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ARE YOU ON THE ALERT FOR THE UNUSUAL?

MARY STUART

In THREE REELS **Released June 21, 1913**

Is as different from the average multiple reel production as daylight is from darkness. It represents a tremendous amount of study and research, a painstaking attention to little details of costumes and settings. The result is a finished product.

The love, self-sacrifice, pathos, bitter hatred, intrigue and tragedy which sway the emotions of the great characters in this famous struggle, afford a magnificent opportunity for intense dramatic action. The suspense is sustained until the executioner poises his gleaming axe above the fair white neck of Mary Stuart.

Book this film early and order your three and six sheet posters from the Armstrong Lithograph Co.

Coming EDISON Releases

HER ROYAL HIGHNESS

Comedy-Drama (1,000). Released Monday, June 16.

The little Princess, being but eleven years of age, is bored by the attentions of many servants and tired of her luxurious toys. She runs away, to the consternation of the royal household, but is found making mud pies with two ragamuffins.

THE TWIN BROTHERS

Both Brothers Played by One Man.

Drama (1,000). Released Tuesday, June 17.

The twins love the same girl, but she marries the more sober of the two, who assaults a blackmailer. The rejected drunkard nobly submits to arrest in his brother's place, they both appear in court pleading guilty, but the man is not injured as they supposed and they are released.

CIVIC PARADE, NEW YORK CITY

Descriptive (350). Released Wednesday, June 18.

HE WOULD FIX THINGS

Comedy (650). Released Wednesday, June 18.

He simply cannot mind his own business and is always "butting-in." But the climax comes when he volunteers to stop a leak in the kitchen. While he is clinging to the burst pipe and deluging himself with water, the plumber enjoys a smoke down cellar. Then he simply turns the water off.

THE EVIL THEREOF

Drama (1,000). Released Friday, June 20.

The son of a department store owner, by his attention to one of the girls, who is ill and very poor, forces his father to realize that low wages open his employees to temptations. His fears in this case are groundless, but the lesson is well learned.

THOMAS A. EDISON, Inc. 239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

"THE PENALTY OF CRIME"

SPECIAL—TWO REEL

MONDAY, JUNE 30th

A powerful melodrama in which an attractive girl, influenced by a couple of crooks, engages in a job to rob a jewelry trunk on the train, but falls in love with the victim. She, however, is forced by her companions to continue the plot, but it turns out to be a failure. The robbers' auto is pursued by the jeweler and others, and chased down the embankment of a river. Fielding, the jeweler, rescues the girl, one of the crooks is instantly killed, and the other confesses the whole plot, also tells of the girl's opposition to the job and her love for the jeweler, who in turn forgives her and makes her happy.

"A HERO AMONG MEN" Special—Two Reel Wednesday, July 9th

A powerful strike story in which heroism turns madness into peace and harmony for all.

FIVE RELEASES EACH WEEK

"VIOLET DARE, DETECTIVE" 1000 feet Tuesday, June 10th

Clever work of a female amateur detective.

"NEARLY IN MOURNING" 400 feet Thursday, June 12th

A funny farce that will be a hit.

"THE PROFESSOR'S PREDICAMENT" 600 feet Thursday, June 12th

A wonderful prohibition farce.

"PAPITA'S DESTINY" 1000 feet Friday, June 13th

A very dramatic story of the Mexican border line.

"THE WINE OF MADNESS" 1000 feet Saturday, June 14th

The effect of the deadly drug Loco.

"BOB BUILDS A BOAT" 400 feet Monday, June 16th

Another of Bob Thompson's blunders.

"SILENCE FOR SILENCE" 600 feet Monday, June 16th

Clever farce on Sunday morality.

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VITAGRAPH

"THE BACHELOR'S BABY" Or "HOW IT ALL HAPPENED" *Comedy-Drama* **Monday, June 9th**

It happened to be somebody else's baby. He adopts it, marries its mother and makes it his own. Strange how it happened.

"CUTEY TRIES REPORTING" *Comedy* **Tuesday, June 10th**

He manufactures his own news, and wins the prize against the opposition of the girl's father and the interference of her little brother.

"HIS HOUSE IN ORDER" Or "THE WIDOWER'S QUEST" *Comedy* **Wednesday, June 11th**

He meets all kinds, gives up in despair and finds the right kind of a wife awaiting him at his own house. Her little girl knew it all the time.

"HIS TIRED UNCLE" "THE CAPERS OF CUPID" *A Pair of Comedies* **Thursday, June 12th**

1. Women have lost their charms. Bunny's nephew comes to his rescue and everybody wakes up. 2. Cupid plays odd pranks on two spoony couples.

"AN INFERNAL TANGLE" *Comedy-Drama* **Friday, June 13th**

Foolish suspicions lead to a serious quarrel between two families. The outcome is a laughable one, although it comes near being a tragedy.

"DOES ADVERTISING PAY" *Comedy* **Saturday, June 14th**

Two young fellows make it profitable with three lonesome dollars and a lot of nerve. They marry a couple of wealthy girls and start on the high road to success.

NEXT WEEK SIX-A-WEEK

"THE SILVER CIGARETTE CASE"—Brilliant Drama
Monday, June 16th

"THE COMING OF GRETCHEN"—The Only One
Tuesday, June 17th

"THE DROP OF BLOOD"—Eureka Wednesday, June 18th

"BUNNY'S DILEMMA"—Comedy Thursday, June 19th

"DELAYED PROPOSALS" "YOKOHAMA FIRE DEPARTMENT" Comedy and Topical Friday, June 20th

"'ARRIET'S BABY"—Drama Saturday, June 21st

SPECIAL FEATURE COMEDY, "A REGIMENT OF TWO," IN TWO PARTS, BY ANTHONY E. WILLS; RELEASED WEDNESDAY, JUNE 11th.

SPECIAL FEATURE, "THE SNARE OF FATE," IN THREE PARTS; RELEASED MONDAY, JUNE 23rd.

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The Detective's Trap

Stolen jewels are found in a satchel purchased at a sale of unclaimed baggage. A resourceful detective succeeds in tracing and apprehending the thieves.

Released Monday, June 23rd *Special 1 and 3-Sheet Posters*

The Knight of Cyclone Gulch

A timid sheriff effects the capture of a bad man in a most unusual manner.

(On the Same Reel)

Curing Her Extravagance

The husband tries many ingenious schemes to curb his extravagant wife's expenditures.

Released Wednesday, June 25th

The Cloak of Guilt

Miss Alice Joyce in a novel drama

A young woman is unjustly suspected of robbing her employer. Later a broken perfume bottle is the means of exposing the guilty party.

Released Friday, June 27th

Out of the Jaws of Death

The rascally overseer makes a daring attempt to secure possession of the plantation, and imprisons his rival in an old steamboat, which takes fire. His victim is about to despair when a thrilling rescue is effected.

Released Saturday, June 28th *Special 1, 3 and 6-Sheet Posters*

The Struggle

A Powerful Drama of Capital and Labor in Two Parts

Special Release Wednesday, June 25th. Special 1, 3 and 6-Sheet Posters

Kalem Company

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THE FILM INDEX
MOVING PICTURE WORLD
EXHIBITORS' GUIDE

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The index for this issue will be found on page 1190.

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, June 14, 1913

Facts and Comments

A NOTE in a recent issue of the Moving Picture World regarding the activities of the Vermont State Board of Health elicits the information that the Board of Health of the State of New Jersey is a close second in the work of educating the public by the use of the motion picture. Under the direction of Dr. Millard Knowlton a series of lectures with motion picture illustration have been held in the cities and towns of four counties. As New Jersey towns are well provided with electric "juice" a portable lighting outfit, as was used in Vermont, was not required, but the work done and the territory covered were equally as comprehensive and thorough. The subjects being used are "The Red Cross Seal," "The Awakening of John Bond," "The Man Who Learned," "Hope," "The Trail of the Germs," "Boil Your Water" and "The Fly Pest." Special afternoon lectures are held for school children and evening exhibitions for the general public. More than 100,000 persons have attended these lectures and Dr. Knowlton is greatly pleased with the interest that has been aroused. The latest exhibitions of the series consisted of nine days of lectures at Hoboken, N. J., ending June 6.

* * *

PRESIDENT NEFF adds another chapter to the censorship controversy this week, in which he endeavors to give some proof for his belief that the motion picture business will go to the "demnition bowwows" if legislative censorship is not enacted. It will be noticed that the little word "if" still plays a star part in his argument. If other states will join Ohio then we shall have a "censor congress." Mr. Neff is taking too much for granted; he says such and such things will happen if a legal censorship is not exercised over pictures. But up to the present time none of these dire calamities have occurred and motion pictures have been doing business for some years. Censorship has been a favorite subject with certain agitators for years, but newspapers and legitimate theaters, which have been threatened with censors from time to time, are still immune from their activities. The idea is abhorrent to the great mass of Americans; we have combated it successfully all these years and it is to be hoped that a way may be found to put an effectual stop to the application of the plan to pictures.

* * *

FOREIGN manufacturers of motion pictures are warned against making contracts with so-called agents for American companies claiming to control a market here, unless such agents can show credentials from established American distributors of pictures. The American market for foreign pictures is precarious, for the reason that there are few foreign manufacturers who have measured the American taste sufficiently accurate to enable them to produce pictures that will meet with approval. Those who have succeeded have still to compete in a market already glutted with the home product, so that the representation by American agents that an unlimited sale can be secured must be taken with a grain of salt. The best that the foreign manufacturer can expect of the American market is that it will take a limited number of copies of the very best subjects he can produce. Under this condition it is folly for him to make exclusive contracts to place his entire product in the hands of any one distributing company. The foreign company that can afford to maintain its own agent in New York is in position to obtain the best results.

* * *

SATISFACTORY progress is reported by the committee in charge of the arrangements for the Motion Picture Exposition to be held at Grand Central Palace, New York City, July 7 to 12. About all of the space available for exhibition purposes has been disposed of, insuring the greatest kinematograph exposition the world has ever witnessed. Many special and highly entertaining features will be installed in the exposition hall which will, together with the continuous exhibition of pictures in the four model theaters, afford ample attraction for the visiting public. There is added interest in this exposition to the American exhibitor in the fact that the Motion Picture Exhibitors' League of America will hold its annual convention at the same time and in the same hall. Thousands of exhibitors will come to New York for that occasion who might not deem a trade exhibit sufficiently interesting to induce them to leave their homes at any other time. Altogether the outlook for the biggest turnout the motion picture trade has ever witnessed is most encouraging. Enterprising picture men, of whatever branch of the business, cannot afford to miss it.

Where There's Life

By Louis Reeves Harrison

"AVAUNT, I will write a photoplay," asserts every man with pen, ink, paper and two arms, and looks about him for a theme leading up to that triumph of feminine lure over masculine vanity known as "marriage." This method of procedure has its charms—it has the delight of uncertainty from start to finish and leaves the audience in that bewildered state of mind which causes the average spectator to ask "Why is a moving picture?" Unpleasant truth it may be, but the once-in-a-while scenario writer has something of the same equipment for his undertaking that the lady had who went down town to buy her husband a suit of clothes with no other idea of his dimensions than that he wore a "fifteen" collar.

Interesting theme that deserves attention because it is ever new, relates to the crossing and clashing of the two great factors determining the lives of those who earn all they get, the series of events that happen to a man and stand in opposition to his will, and the way his determination affects them or is affected by them. Whether circumstances tragically overpower the man or he skillfully converts them to his purposes—his consciousness involves a sense of opposition to his wishes,—the ensuing struggle, bringing about his triumph or his fall, constitutes a theme replete with fine dramatic material. Life is a battle between the individual and antagonistic influences in his environment—these two are nearly always at odds,—and the varying results furnish ideas for some of the most fascinating stories thrown on the screen.

Such a motive, when skillfully applied to present-day conditions, has some resemblance to a keenly-contested game of chess. The central figure starts out with a well-defined plan—he is instinctively anxious to succeed—but he is compelled to modify both his schemes and his tactics according to unforeseen changes that take place on the board. He finds that he is not as wise as he deemed himself to be, and has to think hard at an important crisis. There is where he conquers or surrenders. To be or not to be is his problem at the acute stage of the game.

Double exposure affords picturesque opportunity to uncover the workings of his mind. He reverts to the past as a guide. Some similar experience has occurred in days gone by. He reflects. An error may mean calamity. He struggles and flounders. He makes a false move. Disaster. Now for characterization, a picturing of his thoughts and feelings. He rouses and rallies to a new standard. He is a man of courage. Hurrah! He begins a new attack with vicious determination. A slap in the face merely stirs his fighting instincts. He delivers blow after blow and succeeds by turning defeat into victory.

There is life in such a story if it be clearly and logically told. If the conditions are those most of us are forced to meet, his struggle will awaken strong sympathetic appreciation. People watch with tense interest vital incidents such as appear in the secret dramas of their own lives. There is a stirring of the heart when the screen portrayal lays bare an assertion of the human will against resisting circumstances. Most workers are pounding away on one or another predetermined course, encountering unforeseen difficulties at unexpected moments, and they enjoy seeing one of their number deliver a master stroke to some purpose.

Keen sympathy and suspense are aroused if the battle is a single-handed one against undesirable conditions known to all, evils in economic surroundings, social environment, unjust laws, any factor destroying happiness or interfering with common welfare. It may rest on the solid basis of a simple entertainment or rise to the enlightenment of people who mournfully regard the errors of our times as constituting an inevitable if not necessary state of affairs. The only trouble about such stories is that they may not *appeal* to those authorized to select a photodrama because of their inability to produce any worth mentioning.

Comedy might be made as full of life as serious drama should it indicate an amusing phase of human weakness, such as that of attaching too much importance to what others think, or that of purring vanity when flattery strokes its back the right way. How deeply annoyed, yea, even pained, we become if our self-importance is attacked! We may have our faults, but a fire-escape will be needed for the individual who points them out. Why doesn't some producer take off the foreclosure of mortgage that will turn mother out of home unless the boy hero arrives in time with money to foil the villain? And isn't it about time to get some fun out of the one obtuse and two acute angles of the eternal triangle theatrical men have been playing on ever since a drop curtain rose for the first time?

The "infernal feminine" is not without comedy material. Contrasting her treatment of a man with a past and a woman with a similar background might quicken a smile. Why she is less interesting in pure white than in scarlet trimmings might lead to a better knowledge of human peculiarities. Fascinating problems lie deep in her propensity to spend four hours twisting her hair in front of a mirror, six more shopping for something marked up from fifty cents to three dollars and down again to one ninety-nine, and then spread a delicatessen dinner in seven minutes, kick about household drudgery, have a headache and expect a player-piano, an auto and a front pew in church as her just reward.

Rather pathetic are those stories which discover our limitations as individuals, those which show that no one of us really amounts to very much. They are sad but sane. They might keep certain unhappy ones, the unappreciated, who are carrying too heavy a burden of self-consciousness, out of the bughouse. There would be something salubrious if not cheering in a screen portrayal of the fun of trying as opposed to the less humorous result of achieving results. Nearly a million scenario writers would sit up and take notice. There is a delightful speculative element in attempting what we are not qualified in any way to perform, and the disillusion might bring wholesome realization to more than one individual of where he is at.

The fidgety man offers a rattling good subject for farce, and the tannic-acid woman who attempts to mother half creation with "shoulds" and "shouldn'ts" furnishes another. How to make love at Atlantic City placed in contrast with the Asbury Park style might inject life into the veins of a photocomedy. How to be happy though exiled to Los Angeles leads back to the tragic and high motives that deal with moral improvement. I would like to see a photoplay showing that a man's best investment is that of acquiring knowledge, or, better still, one showing how the weak, the faulty, the unfortunate may be transformed into useful citizens without the viciously cruel methods practiced in some of our corrective institutions. Instead of attempting to raise the dead, give us plays that throb with the warm currents of actual life.

"The Snare of Fate"

Three-Reel Vitagraph by Eliza G. Harral.

Reviewed by Louis Reeves Harrison.

THIS strong protest against the happiness-destroying power of money when it delivers men and women up to the misery of having nothing to do might well be called "The Golden Snare," particularly as it is one of many similar plays demonstrating—in this case with force—that the way of selfish wealth is a ruinous one. It also drives at those match-making mothers whose idea of success is to lead a life of pleasure calculated to dazzle the neighbors. The story is of a kind worn threadbare—it is an infernal triangle with a girl-who-marries-wealth-to-save-a-ruined-father thrown in—but it is redeemed by fine acting and beautiful settings. It is so admirably done that William Humphrey must be accorded his long-deferred laurel wreath. He produced it and did the finest acting where there was a notable cast.

Humphrey portrays a wicked character, that of a father who steals his son's fiancée, as it should be. He is a gentlemanly villain rather than a villainous gentleman. Wearing no makeup, resorting to no trickery, he interprets the part with such fidelity that one might well believe, not knowing him personally, that nature had especially equipped him for just such a role. Charles Kent presents the ruined father with feeling and S. Rankin Drew lives up spiritedly to his implied ancestry. The ladies, Dorothy Kelly and Louise Beaudet round out the strong cast with beauty and acting that deserves superior opportunity. To this exceptional list is added a general support in social functions from some of the best known members of the Vitagraph Company.

Barring all that is delightful in the acting,I should ascribe the charm of this presentation very largely to the settings, to the equipment and arrangement of scenery, costumes and properties. The art of the photodrama is, of course, composite. The theme is the soul of the, play; action and development make that soul visible to those in front, and the settings are its vesture. Each is all-important in its way, but there is a great deal in having the eyes of the audience satisfied in a production that appeals to the sense of vision alone. A creative genius may compose beautiful music, but it is the artistic rendering that causes that composition to afford delight to others.

In each one of the social functions which brighten "The Snare of Fate," there is a picture of symmetry and nice balance that indicates craftsmanship on the part of the director. The stage manager who interprets skilfully does so faith- to the equipment and arrangement of scenery, costumes and properties. The art of the photodrama is, of course, composite. The theme is the soul of the play; action and de- fully in essential elements and artistically wherever he can give the author's ideas added force and loveliness, and so the motion-picture director operates to visualize a scenario, selecting what is in harmony with the trend, sentiment and purposes of the photodrama, adding or eliminating, until he reaches a harmonious whole. When he has finished all this, when his scenes are set and his characters clothed, there are schemes of lighting to consider and he must preserve the sort of action that is in harmony with his subject.

The selfish purposes of the father who robs his son of a natural choice to gratify his temporary desires and the mother who makes a sacrificial victim of her daughter to keep up appearances in her set, lead straight to tragedy, so the play is logical in itself, but it would fail and fall if staged without unusual taste and skill. **C'est bien fait.**

"The Punch Club," an organization of assistant directors, property men, stage carpenters and scenic artists connected with the various motion picture companies of Southern California, has elected Joseph Murphy president, Horace Davey vice-president, Al Young secretary, and Jack White treasurer.

Interesting Scene from "The Snare of Fate," a Vitagraph Three-Reel Feature.

Picture Shows for Children

Children's Motion Picture League Has Comprehensive Plan for Greater New York—Asks City to Contribute.

By J. P. McNeill.

COMPREHENSIVE indeed are the plans formulated by the newly organized Children's Moving Picture League of Greater New York, which a few days ago sent a communication to the Board of Aldermen in which, among other things, was this paragraph:

"The league is urged and convinced that it is quite proper to ask the city of New York, through the Board of Estimate, to contribute $1,000 per month, or $12,000 per year, towards the cost of maintenance of this work."

The letter received from the league bears the signature of Mrs. Laura Cogswell, president and founder, and the purposes of the league as set forth are as follows:

> First—To make possible in certain theaters, auditoriums and motion picture theaters in Greater New York a program specially adapted to children every Saturday from 9 a. m. to 1 p. m. and every week day during public school vacation from 9 a. m. to 1 p. m.
>
> That the unaccompanied children be segregated from the adults and a matron salaried by the proprietor, and approved of by this League, be in constant attendance.
>
> Second—That the League's Committee of Inspection and Selection of Films confer with proprietors or managers of these theaters in the making up of the program, having in mind the needs and the pleasure of the children relative to age and environment.
>
> That these entertaining educational films shall illustrate history, geography, industry, commerce and science, plant and animal life, and thus reveal the virtues of patriotism, honesty, loyalty, humaneness, courage and the purity of the home. Some music and recitations, and, when necessary, descriptive lectures.
>
> Third—That the League will, through the Benefactor's Fund, arrange for the free entertainment of groups of children from various schools and institutions.
>
> Fourth—It is the intent of this League to maintain its headquarters in a very accessible part of Greater New York, and where its members will be welcome, and plans for best possible results discussed, and to hold public meetings from time to time to create and foster moral and physical safeguards for our children of to-day that are citizens of to-morrow.
>
> Fifth—That this League will publish and distribute to its members and the public certain reports of the League's work and other interesting data of this wonderful educational factor of the age.
>
> Sixth—The League will ever exert itself in favor of any legislation that will tend to improve existing conditions of motion pictures and motion picture theaters.
>
> Membership, $2 per year; sustaining membership, $5 per year; patron, $10; benefactor, $100 or more; life membership, $500 or more; memorials, your pleasure.

The office of the league is located in the Heidelberg Building and the honorary presidents will be: Hon. Woodrow Wilson, President of the United States; Hon. Wm. Sulzer, Governor of New York State; Hon. William J. Gaynor, Mayor of New York City.

The honorary vice-president will be the Aldermen of the City of New York, the Borough Presidents and the City Clerk.

After telling the aldermen that: "You do not discriminate in favor of one citizen over another in matters of civic welfare, and therefore this league respectfully solicits your cooperation in its plans and purposes for the stimulation of purity of the home, civic pride and patriotism." The letter goes on to describe the motion picture problem in the following terms: "The motion picture problem is a factor of almost incomprehensible magnitude in our civic life. Whereas formerly a decade at least was supposed to elapse in order to truthfully portray history. Behold, the history of yesterday is with us today (a day of twenty-four hours) by means of these wonderful motion films; and no one questions the truthful portrayal of the process as we gasp and grasp. There is an ordinance prohibiting children under sixteen years of age attending motion picture shows unless accompanied by parent or guardian (Dent Ordinance). We endorse this law, but we wish to be made the guardian ad libitum of the unaccompanied children during the hours specified in prospectus submitted to each of the members of this board. The league's committee being supplemented by men and women of the immediate neighborhoods of the auditoriums selected for the children's program."

Some of the members have volunteered to stay in the city all summer in order to assist in the uplifting situation and the league states: "The Children's Motion Picture League will be responsible for the moral and physical welfare of all children from the age of six to sixteen years, without regard to race, creed or color, unaccompanied by parent or guardian while in these selected auditoriums. The program will be of interest to adults, and they will be welcome. Babies in arms will be urged to bring their mothers and their grandmothers—for it is said that 'the education of a child begins with its grandparents,' and it behooves us to assist in making Greater New York's million of young citizens into these trusty desirable grandparents."

The league will secure, according to present plans, 33 auditoriums as follows: Borough of Manhattan, 10, east and west side. Borough of Brooklyn, 10, including 2 at Coney Island. Borough of Queens, 5, including 2 at resorts. Borough of Richmond, 5, including 2 at resorts. Borough of the Bronx, 3, including 1 at park entrance.

The league states that their plan is endorsed by the clergy of all denominations, many of whom have consented to act upon various committees, and magistrates and judges of the children's courts, and they say that the motion film manufacturers welcome the league and have signified their desire to further the work in every possible way, even to the making of special films.

In asking for the monthly contribution of $1,000 from the city the league says it will enable 100,000 children of the Greater New York public schools, parochial schools, private schools, institutional schools, orphan asylums, deaf and dumb asylums, blind asylums, cripple asylums per month to attend these entertainments in safe and sanitary places at the rate of one cent per capita.

The league estimates their yearly expense at $52,000 which they hope to get by subscriptions and membership dues.

Besides Mrs. Cogswell, the other names mentioned as being connected with the league are: Counsel: Hon. James L. Bennett, Ex-United States District Attorney, and Hon. John W. H. Crim, Ex-Assistant United States District Attorney, 30 Broad St.

The request for the $1,000 a month from the city was referred to the Finance Committee of the Board of Aldermen.

LIONEL ADAMS.

Lionel Adams, a recent acquisition to the Lubin picture players was born in the late 70's in New Orleans, where he had the advantage of training at the Tulane University. He early acquired the desire for the stage, and his career has been a success covering a wide range of endeavor in America and London, England. He has been at various times a member of Julia Marlowe's, Annie Russell's, Wm. Gillette's and Mrs. Leslie Carter's companies. But he will be best remembered throughout the United States for his rendition of Hall Caine's John Storm in "The Christian." His later successes were the Mayor in "The Man of the Hour," Joe Brooks in "Paid in Full" and Richard Ward in "The Spendthrift." Mr. Adams has always been a student of pantomimic art in connection with his stage work and he feels that the field afforded him by the Lubin studio will enable him to continue an uninterrupted artistic career.

"The Final Judgment" (Essanay)

Reviewed by James S. McQuade.

"THE FINAL JUDGMENT," written and produced by Archer McMackin, is the strongest two-reel subject yet turned out by the Essanay Company. It will be released June 9. "Into the North," reviewed in these columns some time ago, was commended because of the change of atmosphere it introduced, forming, as it did, a pleasing contrast to the tiresome monotony of a plethora of Western subjects. "The Final Judgment" is welcomed for the same reason, and it is commended more highly, because the story—especially in the second reel—holds one with a firmer grip and stirs one more deeply by its heart interest.

This is the first photoplay, as well as I can remember, in which it has been attempted to give the spectator impressions of life in the Klondike, around the later '90's, when the great overland rush, by way of Skaguay, was made to Dawson City. The first reel has to do with the lives of the principal characters in that rude, forbidding mining camp. Mr. McMackin has succeeded in giving us very probable glimpses of life in the primitive city. An interior which shows a scene in a combined dance hall and saloon, and another which gives a view of the humble restaurant owned by the partners are little splashes of color that fit in well with the locals. One would like to see, in addition to these, a few Eskimo dogs once in a while—not necessarily on the trail in harness—just to heighten this local coloring.

Scenes from "The Final Judgment," an Essanay Two-Part Feature.

The struggle between the two partners, amid the snow wastes, affords a convincing illustration of the proneness of man to revert to elemental instincts when uncontrolled by law. It is fierce, and merciless, too, at least so far as one of the combatants is concerned. There is no use of firearms in the final test. It is just brute strength against brute strength; and the victor, doggedly pulling his sled, leaves his partner and friend to die in the snow drifts.

The second reel reintroduces us to the characters in New York City. In it there is a thrilling fire scene, with a display of heroism that defies death itself, in the effort to save the lives of others. And here we have a fine contrast between civilization at its best and civilization at its worst, as revealed in the first reel. The realism of this fire scene reflects much credit on the producer. Many streams are turned on the burning factory, where helpless women are in panic and rush madly through the suffocating smoke in a vain search for safety. The closing scene in the hospital is affecting, more especially because it brings to a happy ending the troublous incidents which marred the earlier lives of some of the principals in the story.

E. H. Calvert does fine work in the part of Frank McCormack, New York newspaper man and prospector. William Bailey simulates realistically the character of Carl Brandon, prospector and false friend of McCormack, and Edna Wallace, the woman of the story, is capably presented by Miss Dorothy Phillips.

Frank McCormack and Carl Brandon, both young men from the East, seek their fortunes in the Klondike. Brandon is seized by the gambling fever on his arrival, and his friend McCormack persuades him to become his partner in a restaurant. Each falls in love with Edna Wallace, daughter of the former proprietor. She marries Brandon. Five years later, Brandon has become addicted to strong drink and pays much attention to a dancing girl. McCormack beseeches him to reform; but he quarrels with his wife and his friend. Soon afterward he leaves the camp secretly, taking with him his only son, then about four years old. The mother is distracted over the loss of her child, and McCormack sets out to overtake Brandon and bring back the boy.

The men fight in the snowy wilderness, and McCormack is worsted. Brandon leaves him, as he thinks, dead; but he is discovered by two prospectors and nursed back to health. When he returns to Mrs. Brandon's home, he finds that she has returned to New York, in a search for her husband and child.

Fifteen years later, McCormack is the night city editor of a New York daily. Returning home to his apartments, in the early morning, one day, he hears a burglar there. Seizing a revolver he flashes on the light, and discovers in the night prowler his old partner, Brandon. The latter, believing that he had killed McCormack, falls dead of heart disease, at sight of him. A letter in his pocket reveals the whereabouts of his son, and McCormack communicates with the young man, telling him of the tragic death of his father, but suppressing the facts.

Young Brandon is given a position as reporter on McCormack's paper. One day a "4-11" fire alarm rang out, and William Brandon was assigned to assist in reporting it. On his arrival at the burning factory, he forgot all about his assignment and devoted all his energies to the saving of the women and girls. One woman, especially, he would not leave, even when there seemed no hope to rescue her. He succeeded, however, in attracting the attention of the firemen, and she and himself were carried out badly burned.

McCormack called later at the hospital to see his brave reporter. The young man pointed to the woman on a cot near his own as the one he had saved. McCormack took a long look at the unconscious patient. It was Edna Wallace, afterwards Mrs. Carl Brandon, on whose face he looked with astonishment and awe. William Brandon had unwittingly saved the life of his own mother, whom he had never seen in his years of remembrance.

"The Wages of Sin"

By George Blaisdell.

THE sub-title of this picture is "A Drama Portrayed From Life." There is nothing in the three reels to indicate that it is not. Of course, the motive behind the making of this melodrama is simply to exploit three men whose names—and photographs, likewise—during the past year have been much in the public prints. No one, least of all those who financed and who will sell the picture will deny this. The three men under discussion are at liberty. Their friends will say they served the state. Their enemies and the friends of the five men under sentence of death at Sing Sing partly by reason of their testimony will use other language. As there is certain to be a deal of discussion, perhaps some con as well as much pro, as to the unwisdom of bringing these men in front of the arc light of screen publicity it is fair to exhibitors of motion pictures to give them the facts and let them draw their own conclusions uninfluenced by any private opinions of a reviewer. It is known to readers of the Moving Picture World, however, that the use on the screen of the services of men or women who have had unpleasant notoriety and who also have not been trained to acting is to be deplored; more than this, it arms with a club the diminishing enemies of the motion picture.

In the first place, as to the Board of Censorship: The writer has seen the names of the eleven persons who viewed the picture and gave their official opinion. They are representative of the best and the most influential civic organizations in the city of New York. The vote to pass was unanimous. From one of the members who was reluctant to be quoted it was learned that the board, after full and free discussion, decided that, as the three men are at liberty, that they have been convicted of no crime and consequently—even admitting their associations in the past—are not criminals, and as there is in the story nothing which aside from the presence of the trio in question would be censurable, there were insufficient moral grounds to reject the picture.

Jack Rose, Sam Schepps and Harry Vallon are each individually introduced at the opening of the story. The three are clerical employes of a firm with a government contract. The time for the deposit of $120,000 expires in a week. Mason conspires against his fellow-partner, Sebastian. The former is under the impression that the latter cannot make good. He influences Malachi, an Italian, to precipitate a strike in order to insure Sebastian's downfall. There is a flash showing the home life of Rose—filling the two children's stockings at Christmas. The three clerks make up their minds to play the races. There is thrown on the screen a racing chart as printed in a New York morning sporting paper. "Why, mother," says one of the clerks, "what's the use of working when I can make a year's wages in a day on the races?" "Beware of gambling, my son," is the reply, "because the wages of sin is death."

Jack overhears Mason and Malachi conspiring. He tells Sebastian. Mason enters the office a moment later followed by Malachi and the workmen. Jack draws a pistol and the invaders retire. Malachi gives the sign of the Mafia—his forefinger held between his teeth. At luncheon time the three clerks leave the office in their shirtsleeves. "Say, fellows," says one, as he takes out a newspaper, "come and look at the dope on the ponies." "Not for me, my boy," answers Rose, "the races have sent more men up the river than all the pistols in the world." While the three are discussing horse racing the two conspirators enter the office. Mason opens the safe, takes out bonds belonging to his partner, puts them in the pockets of the three clerks, and sends Malachi for the police. Sebastian comes in later, tells his clerks he now has the amount required and that the factory is saved. As he goes to the safe he discovers his loss. Mason tells of seeing the clerks take the bonds. The police enter and the three are taken away. As the workmen refuse to strike, Malachi determines to cripple the works by blowing up the great smokestack, which he according does, furnishing a real spectacle. It is plainly a bit taken perhaps from some "weekly," but it effectually serves. The clerks are sent to prison.

Three years later the convicts return. Then comes the struggle not to obtain employment, but to keep it. As Rose tells his wife, "When once the stripes of a convict go across a man's back the world is against him." Schepps has the same story for his mother. Vallon in desperation says he is going into gambling. Jack in a new job is seen by Mason and again is discharged. The closing of the factory has ruined Sebastian, now blind. On his daughter Lucille, Mason forces his attentions. In a lively mix-up Jack knocks him down.

There is a realistic scene showing a table in a gambling house. It is said to be authentic as to detail. Certainly it should be. Jack begs Sam to quit. He tells him it will pay him in the long run. Sam's mother, ill, pleads for the return of her son. Lucille, visiting her, goes to bring him. While he is on his way Malachi tries to backmail Mason, threatening to tell of the "frame-up" that sent the three clerks to prison. In a fight Mason is killed. There is a vivid illustration of the "third degree" following the Italian's arrest. The shade is raised revealing the body of Mason just outside the window. Malachi confesses. Later he is sentenced to death. Schepps in the meantime has reached home too late to see his mother alive. "I wish I had taken her advice when she told me the wages of sin is death," he says.

There is the story. It is not so much of a tale, as may be seen, yet in some indefinable way it holds. There are evidences of haste at times in the making. The failure to do the obvious thing at the end—by having the Italian confess that three innocent men were sent to prison and thereby rehabilitate them—will strike many as a serious oversight. The photography is good. Plainly efforts were made at times to hold in the background the inexperienced actors and professional gamblers, but it must be admitted that as actors they have done much better than might have been expected. The remainder of the cast is professional.

ONE ON KERRIGAN.

They are telling a good one on Kerrigan in Santa Barbara and picture circles in Los Angeles. Jack went to the local picture theater in Santa Barbara with his brother Wallace, the Western business manager, the other night and watched a reel of Mutual Weekly in which the devastation caused by the Dayton flood was shown. Some views of bodies being carried from the debris hushed the audience when a small boy suddenly piped up: "Gee! there wouldn't have been so many dead ones if Jack Kerrigan 'ad a been there.'" The audience burst into sudden laughter and before the reel was finished Jack was spotted and called upon for a speech. As Jack has never made a public address in his life, he grabbed his cane in panic and fled.

WELL KNOWN DRAMATIC WOMAN JOINS ESSANAY EASTERN STOCK COMPANY.

Mrs. Clara Reynolds Smith began her public career as a dramatic reader, being well known on the Lyceum platform twenty years ago. She held the chair of oratory in Deland College, now Stetson University, Deland, Fla. She began her stage career in the Broadhurst forces, her first part being Mrs. Goodly in "What Happened to Jones." Since that time she has played a wide range of Grande Dame and character parts, thus proving her versatility. Her stock experience has been wide, she having played stock engagements in New York, Buffalo, Cleveland, Indianapolis, Minneapolis, St. Paul, Duluth and Denver. She has supported such stars are Amelia Bingham, William Collier, Victor Moore and others. For the past few years she has been identified with new productions in New York, her last part being the German mother in Augustus Thomas' "When It Comes Home." At the close of the engagement of the last-named play she decided to enter the moving picture ranks, and has joined the forces of the Essanay Eastern stock company at Chicago.

Motion Picture Exhibitors' League

PENNSYLVANIA STATE CONVENTION.

Assembles at Philadelphia—State Officers Elected—Big Delegation for New York in July—Fine Trade Exhibit.

By Hugh Hoffman.

IT was a pretty fine looking crowd of ladies and gentlemen that gathered last week in Philadelphia for the second annual convention of the Pennsylvania State Branch of the Motion Picture Exhibitors' League of America. The historic Continental Hotel was selected as the cradle of a new Declaration of Independence that was beautifully voiced by Fred J. Herrington, of Pittsburgh, at the banquet that terminated the official proceedings. The convention was called to order on the afternoon of Tuesday, May 27th, by Walter Stuempfig, manager of the Germantown Theater, Philadelphia, and president of the Pennsylvania League. There were sixty members present from various parts of the State, and not a piker in the bunch. There were a few scrappers, however, but they were honest about it and came right out in the open with their grievances. They locked the doors at the Wednesday session, threw the key out of the window, and had a fine old wrangle about dues, elegibility and all that sort of thing, for four hours and a half, after which they emerged flushed and happy and sauntered arm in arm to the banquet hall.

President Neff of the national body made an inspiring address at the opening meeting on Tuesday in answer to the Hon. Herman Lowe, Commissioner of Supplies of the City of Philadelphia, who made the address of welcome for Mayor Blankenburg, who was unable to attend. Mr. Lowe recognized the merits of the moving picture officially and made the usual remarks that every official makes about the great danger of immoral pictures, etc. Mr. Neff, for the enlightenment of Mr. Lowe, stated that he did not remember a convention of exhibitors anywhere that did not advocate clean pictures or the uplift of the business in general. He pointed out that financial matters had played very little part in the deliberations of exhibitors at their meetings. "All that the exhibitor wants is fair play," said he; "we do not ask our lawmakers for any favors, but we do ask that laws shall not be passed to our detriment by men who have no first-hand knowledge of our business or the conditions surrounding it. We do not want censorship of motion pictures to be placed in the hands of a political party to become a vote-getting asset of a party boss, but we do want more clean comedies, more scenic and Biblical pictures. We are in favor of censorship, but not where it is biased or narrow, and when irresponsible or fanatical people undertake to destroy such a great institution as the motion picture, we consider that we have a right to organize and demand our rights, legally and otherwise. Mr. Neff criticised the schools and churches for not doing their duty toward cinematography, in refusing to recognize it as a power for good instead of evil.

The convention adjourned after this brief session to allow the visitors to make a trip to the Lubin studio. An automobile procession was formed and an interesting afternoon was spent at Mr. Lubin's model factory. "Pop" Lubin is one of Nature's noblemen; unfettered by conventionalities, unchanged by material success, he is the most charming of hosts. There is no aloofness about Mr. Lubin; he gave his entire attention to the visiting exhibitors during the time they were in town. In the evening the picture folk enjoyed an entertainment of unreleased photoplays in the large banquet hall of the Continental Hotel. The following pictures were exhibited: "Only a Veteran" (Vitagraph), "A Dangerous Foe" (Biograph), "The Honor of a Soldier" (Edison), "Bull Fight in France" and "In the Forests of Cochin, China" (Pathe), "Doing Like Daisy" and "Yarn of the Nancy Bell" (Lubin), "I'm No Counterfeiter" (Ramo), "Beauty and the Beast" (Universal), "Wild Life and Big Game in the Jungles of Africa and India" (Arab Amus. Co.). The motion picture exhibition lasted from 8 p.m. until 1 a.m., after which many of the visitors enjoyed a fine cabaret performance upstairs on the roof garden.

Second Day's Events.

A heavy and steady rain put the kibosh on the parade that was scheduled to pass down Market Street and around the

PENNSYLVANIA CONVENTION COMMITTEE.

Bottom Row, Sitting—M. J. Walsh; Geo. H. Roth, Treas.; Walter Steumpfig. Pres.; E. A. Jefferies, Chairman; Clem Kerr, Convention Manager; J. Hesser Walraven, Sec., and A. R. Cavanaugh.

Top Row, Standing—George Chapman; J. R. Greenhaum; Ben Zerr; Walter Jacobs, Press Agent; J. Weinrich, Chairman Entertainment Committee; John Conners; J. W. Pierce; Harry Schroeder and Chas. Segall.

City Hall. At noon President Stuempfig called a meeting of the league members. Mr. Neff took up the question of State and local dues in regards to their distribution among local, State and national treasuries. He then made an address on the rights and responsibilities of exhibitors. He told them it was the duty of every man to aspire for and demand only that which will elevate and reflect credit on their business. Anticipating a spat between the Pittsburgh delegation and the Philadelphia men, Mr. Neff abjured them not to lose sight of the higher and better things for which their organization stands. Local differences, he said, should be viewed and treated as of minor importance in proportion to the loftier purpose for which they were assembled. He called attention to the smallness of local feeling against other cities in matters of legislation, and urged the men to work side by side for the good of all. By his well-spoken address, Mr. Neff persuaded the members to look upon their differences as merely incidental to the bigger business in hand. President Stuempfig then appointed as credential committee, Messrs. Jay Emanuel and Walter Jacobs, of Philadelphia, and Henry Poke, of Pittsburgh. As constitution committee he appointed Messrs. G. W. Pierce, A. R. Cavanaugh and J. Hesser Walraven, of Philadelphia; Thos. J. Barbin, Pittsburgh, and H. A. Victor, McKeesport. The meeting was then adjourned to allow the visitors and their wives to accept the invitation of the Curtis Publishing Company to inspect the plant of that remarkable institution. It was still raining, but a large procession started out under umbrellas, on the hoof, for the $50,000,000 hut recently erected for the business of getting out the Ladies' Home Journal, the Saturday Evening Post and The Country Gentleman. One does not have to be a printer to be impressed with the greatness of this concern. The principal impression a visitor gets and retains is that there are some great invisible minds about this place somewhere that never make a mistake. It is one of the sights of Philadelphia that should not be overlooked by the visitor.

The last session of the convention was called to order at 3 p.m. and continued until 7.30. For some unexplained reason the only trade paper that was on the job was barred, both from the preliminaries and the elections. It seems that in cases like this there is room for the use of discretionary power. Naturally no organization in closed session would wish to have present a cub reporter from a local daily, who would rush out with what he might consider a "scoop." Neither would such an organization desire to have present a trade journalist who would be apt to do the same thing. But where a publication's past record and performances have always been for the welfare of the organization and never against it, there should be some member present to vouch for the safety and friendship of its representative. It isn't what he prints that makes a good journalist; it's what he doesn't print. There is no haunting desire among newspaper men to listen to or report disputes, but there is a point where disputes end and business begins, and the reporter is there to make an intelligent report in his own way, and which is usually a better way than the average recording secretary does it for him.

At this meeting the Reading local was accepted into membership in the State and National organizations. The Pittsburgh and Philadelphia factions then had their little squabble about dues which ended satisfactorily to themselves. Elections were then held with the following results: President, Edward A. Jeffries, Philadelphia; first vice-president, Harry C. Kliehm, Pittsburgh; second vice-president, Gilbert C. Miller, Plymouth; treasurer, Ben H. Zerr, Reading; secretary, Harry E. Reiff, Lyric Theater, 21 Boggs Avenue, Pittsburgh; national vice-president, Walter Stuempfig, Germantown Theater, Philadelphia; sergeant-at-arms, Albert J. Fischer, Philadelphia; publicity representative, Frank A. Gould, Reading, Pa.

Delegates to National Convention: H. A. Victor, F. J. Herrington and Harry Poke, of Pittsburgh; J. Weinreich, Geo. H. Roth, Morris Spiers and Chas. Segall, of Philadelphia, and J. G. Hansen, of Reading. Alternates: E. J. Kuhn, Lancaster; J. Hesser Walraven and M. A. Benn, of Philadelphia. The next State convention place will be selected by the State officers.

The members upon adjournment stepped directly into the banquet hall, where the feast and the ladies were waiting. The large room was fully occupied and was a pleasing sight. The music for the occasion, as well as for the two days of the gathering, was furnished by the Rudolph Wurlitzer Company, using their new style "H" orchestrion. The speech of the evening was delivered by Fred J. Herrington, of Pittsburgh. He reminded the members that they were sitting in a room where the voice of liberty had often been heard. A little further up the street the Declaration of Independence had been signed by men who had the courage of their convictions. He went back and traced our present day enlightenment, our institutions and our national liberty to men and women who could see into the future and persisted in following their ideals even at the sacrifice of life itself. They were fighting for an institution the same as the motion picture men are fighting for an institution that they know will bring about the brotherhood of man throughout the earth, and will be the means of eliminating international prejudices born of ignorance, which could never be wholly eradicated by the printed word, but which will be dissolved through the medium of motion pictures. For that reason every exhibitor should consider himself a soldier in the army of education ready to defend and advance their magnificent institution in the face of prejudice and oppression.

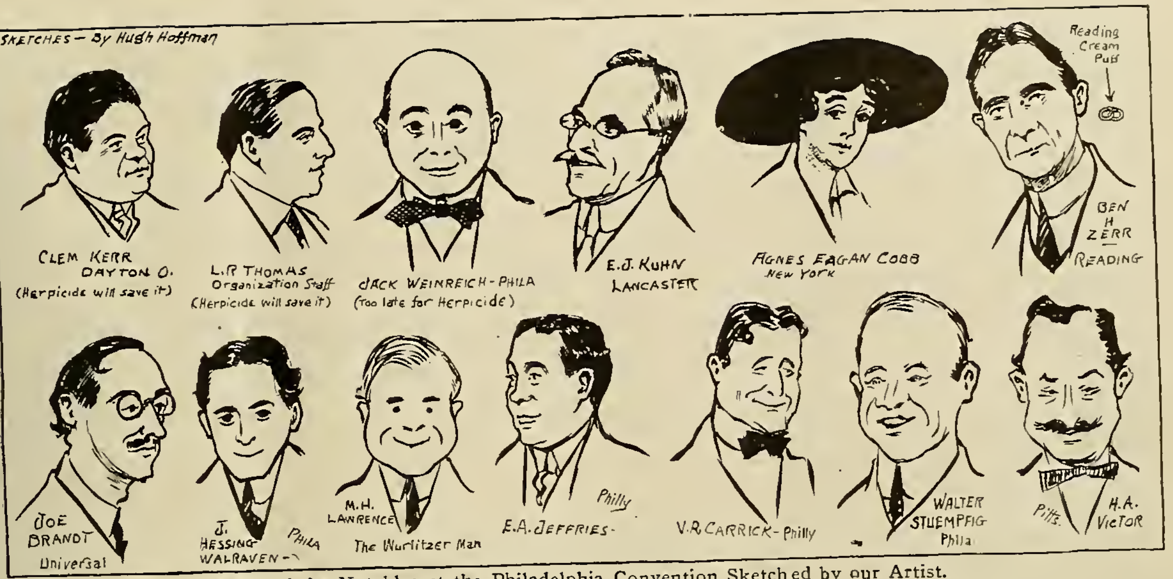
Addresses were also made by Mr. Clem Kerr, Walter Stuempfig, Hugh Hoffman, Clay M. Greene, Arthur Johnson and M. A. Neff. The banquet closed with an exhibition of motion pictures as follows: "Robinson Crusoe" (Rex), "The District Attorney's Conscience" (Lubin), "The Prisoner of Zenda" (Famous Players), "John Burns of Gettysburg" (Kalem), and "The Helping Hand" (Ramo).

Trade Exhibit at Philadelphia Convention.

If it were not for the trade exhibits, conventions would be tame affairs indeed. To be sure there could be conventions without them, but how we would miss those gallant knights of the road who gather there and open their little stores and spend more money than they take in. For good nature they are without equal, for patience they are in a class by themselves, and for making the well known welkin

MOTION EXHIBIT
WELCOME MOTION PICTURE EXHIBITORS
WELCOME MOTION PICTURE EXHIBITORS
MOTION PICTURE EXHIBITORS

PHILADELPHIA CONVENTION—Delegates Photographed in Front of Curtis Publishing Co.'s Plant.


SKETCHES — By Hugh Hoffman
CLEM KERR DAYTON O. (Herpicide will save it)
L.R THOMAS Organization Staff (Herpicide will save it)
JACK WEINREICH - PHILA (Too late for Herpicide)
E.J. KUHN LANCASTER
AGNES EAGAN COBB New York
Reading Cream Puff
BEN H ZERR READING
JOE BRANDT Universal
J. HESSING WALRAVEN PHILA
M.H. LAWRENCE The Wurlitzer Man
E.A. JEFFRIES - Philly
V.R. CARRICK - Philly
WALTER STUEMPFIG Phila
H.A. VICTOR Pitts.

Some of the Notables at the Philadelphia Convention Sketched by our Artist.

ring, you ought to listen to the cash register bells when they're around. Yes, they're the life of the party all right, and they can still bat an eye when the rest of the party is down and out.

Take that Wurlitzer crew, for instance. Of course, on account of the nature of their business they would not like us to say that they were the big noise, but their activities helped greatly to make the convention a success. In three separate places were sample copies of their new Style "H" orchestrion, built especially for rendering music for motion pictures. Beside being a regular piano it is an organ, an orchestra and a sound-box, both automatic and hand played. Among the effects are chimes, bells, drums, castanets, tambourine, cymbal, violin, flute, 'cello, cornet, bagpipe, oboe, clarinet and various sound effects. The Wurlitzer delegation were Messrs. Henry Von Steinert, manager of the Philadelphia store; M. H. Lawrence, manager theater orchestrion department, and George Leatherby. The operators were Carl A. Bonawitz, and Mr. Boyd of the Nixon-Zimmerman forces. For two solid days and nights they purveyed the sweetest music ever heard by mortal man. They were all regular fellows, too.

Fred A. Clark, the Eastern scout for the Motiograph Machine was on hand, demonstrating the new approved Chicago Motor Drive. This means that if it will satisfy those Chicago authorities it ought to satisfy anybody in the world. It has been officially blessed by the Chicago Board of Fire Underwriters, which is some blessing indeed. After midnight Fred had nothing to do till the morrow, so he put in his spare time on the roof garden until it was time to go to work again.

"Sanzone" is a sort of perfumed disinfectant spray that ought to be very good for keeping theaters sweet and clean. It is sold in bottles of quart size and in tins of larger capacity.

The Swartwout ventilator is a perfume box with a tiny electric fan at one end. The fan draws the air in through the perfume compartment and sends it out like a sweet meadow breeze.

Big Eric Morrison, ambassador plenipotentiary for the Standard Machine, is a survivor of more conventions than any other man. Nature endowed him with a physique that was made for wear and tear, which is one of the necessary qualifications of a machine salesman. He loves his little iron horse and never tires of making it do tricks for one or more persons assembled. He is also sporting a yellow cane, stolen from the author of these words.

The Globe Ticket Company was on hand with 57 varieties of ducats, each one for some different kind of an occasion. Samples could not be refused, as they were distributed by one of Philadelphias fairest maidens.

Charles Calehuff, the dispenser of little iron wheels, was there with several kinds of intermittent movements. Chawles used to be a film man, but has reformed and now he has a fine big supply house that sells everything for the exhibitor except "fillums."

Will C. Smith represented the Power's machine on this occasion. After 12 p. m. he represented Will C. Smith, Wurlitzer automatic virtuoso and spotlight orator.

Joe Brandt of the Universal highbrow department edited a daily dope sheet. The beauty about Joe is that if there is no news he can make news. It reads just like regular news too, albeit he puts one over quite frequently that arouses some envy among the journalistic profesh.

One could almost coin a wheeze by remarking that J. E. Robin, representing the Simplex machine, is a bird. Which he is. It doesn't feaze him in the least when you ask for the guy that sold the simp a Simplex. He was among those present. Also Mrs. Robin, a delightful little lady. We don't know but what it would be a good idea for all machine companies to send the wife along.

George M. Krupa, of Lancaster, who bought the Pennsylvania rights for the Prisoner of Zenda, showed the proper enterprise by having a space to display his advertising matter. He showed the fillum at the banquet too, which of course, helps some.

The Westinghouse people are evidently just getting wise that moving picture business is worth bidding for. They were on hand with a variety of contraptions calculated to make the exhibitor cease repining, including a mercury arc rectifier, et cetera.

The Keasbey & Mattison Co., exhibited fractions of an operating cabinet that won't burn up. We felt of it and smelt of it and tasted it and put it to every other known test, and we opine that it oughtn't to burn up if it is the kind of a booth they say it is.

The Newman Company, who double entirely in brass, were in evidence immediately upon entering the "rotunda." This was one exhibit that was framed up right, that is, y'understand, they make a business of selling brass lobby frames and consequently they would have to be framed up right. We appreciate Mr. Newman's frame of mind while fighting for his honor at 5 a. m. in the hotel corridor.

The Radium Vellum Screen, exhibited by Williams, Brown & Earle, had 25 reels projected on it and nary a scratch to show for it. Not even a finger mark, being set very high.

PRESIDENT NEFF REPLIES.

Advances Some Further Arguments In Support of His Contentions for Censorship by Act of Legislature.

Cincinnati, O., May 27, 1913.

Editor Moving Picture World.

Dear Sir: I have read with much interest your article on censorship in the last issue of The Moving Picture World (May 31), and wish to assure you of my friendship and good will and to thank you for the kind expression of friendship on your part. I assure you that I appreciate the work you have done in the past in assisting the Motion Picture Exhibitors' League and the industry in general. It is plainly to be seen that we do not agree upon the subject of supervision or the censoring of pictures. I desire to say that, after reading your editorial and duly considering it. I am still of the same opinion that I have always been—that there must be some supervision; that the manufacturer of imported pictures and the many who will from now on join the army of camera men working on independent lines, should be under supervision. If one manufacturer is placed under supervision naturally all should be under the same supervision.

I believe that you are honest in your statement and that you thoroughly believe that you are right. My reason for saying this is because I believe that I am equally right.

The moving picture business of the world is growing so rapidly and the possibility of profit is so great that it is naturally attractive to the politician and he will become active. As one of the officials in Virginia stated at our open meeting in Richmond; the time has arrived when state laws should regulate the industry. If we sit idly by and allow the politician to pass laws we can rest assured that it will become a political asset. Everyone interested in Kinematography should use their best efforts to keep the motion picture clear from all politics.

I wish to say that I am perfectly willing to leave the question of censorship to the Motion Picture Exhibitors convention, which will meet in New York in July, and to abide by the decision of that convention, but I desire exhibitors throughout the country to fully understand the censor board question. You ask for proof that the Ohio municipalities will establish local censor boards; here it is:

Cleveland has a local censor board which is almost as expensive to the manufacturers for that city alone as it would be to censor the pictures for the whole state. This statement has been made before witnesses by a direct representative of one of the largest film manufacturing companies in the world.

Dayton, Ohio, is now forming a new charter.

Canton, Ohio, passed upon a new charter.

Cincinnati is circulating a petition for a new charter.

If the Ohio censor board bill had not been passed everyone of these places, and still more, would have inserted in their new charters a clause providing for a censor board. But, as we now have a state censor law there will be no reason why the municipalities should insert the censorship clause in their new charters.

It is true that the Cleveland censor board was asked for by the film exchanges and some of the exhibitors. Cleveland has what is called a "try-out" board and the trial has been exceedingly disappointing to the manufacturers and exchanges. When the State Censor bill of Ohio becomes operative the Cleveland board will have no authority.

Senator Foraker's decision on the censor bill passed in Ohio, is that it covers the state and when the pictures are censored by the State Censor board, municipalities cannot prevent them being shown. This decision answers another objection to the Ohio law. As Senator Foraker has been governor of the state of Ohio twice and was in the United States senate for several years, we naturally feel that his legal opinion is worth something.

In regard to the censor congress the Ohio bill provides that the Ohio board can co-operate with other states in forming a censor congress to legally censor pictures, and that the action of the censor congress composed of the Ohio board and other state censor boards shall be legal, and that all pictures censored by the National censor congress shall be shown in the state of Ohio, as though they were censored in the state. In other words, if two or three other states will pass the same kind of a law that Ohio has passed and join Ohio in creating a censor congress, and will establish a congress at the most available places and will then secure the co-operation of all of the states by asking them to pass a state law permitting all pictures censored by the censor congress to go into their state without interference, then we will have a legally constituted censor board which will have authority, when an appeal is made, to eliminate certain objectional pictures. At the present time there is no board that can legally stop a picture. Chicago, Cleveland, Detroit and a few other cities have boards that can stop a picture.

As to the politician possibly the argument might apply to some, but I believe that the governors of the various states of this Union are conscientious. honest men and that with the appointive power in their hands, I feel perfectly secure that they will do their duty fairly, honestly and efficiently.

If there is any discord among the exhibitors in regard to the establishment of a legal censorship board only an extremely limited few have expressed it so far. On the other hand many states are positively in favor of a censor congress. As they could not get a bill through that provided for a censor congress, the bills offered were killed. Not because they were censor bills but because they did not provide for the censor congress.

Everyone has a right to his own opinion, which I cheerfully grant. All I ask is that each one should be given a chance to be heard before the public and, as stated before, if the members of the league do not want a censor board I will be found sustaining and working for what they do want; but I must first have an expression at our National convention to see what the league desires. Very truly yours,

M. A. NEFF, President.

TEXAS CONVENTION.

Successful Meeting of Texas Exhibitors Held at Dallas—Officers and Delegates Elected.

The second annual convention of the Texas State Branch of the Motion Picture Exhibitors' League of America was held at the Oriental Hotel, Dallas, Texas, on May 28-29, 1913. The convention was attended by nearly a hundred exhibitors. Deputy National Organizer G. H. Wiley, of Kansas City, Mo., was chairman of the convention.

The opening meeting on Wednesday morning was called to order by Chairman Wiley at 10 o'clock, a.m. It was an open meeting, and film exchanges and machine men were well represented. There was a general discussion of the welfare of the league. The following officers were elected for a term of one year:

National Vice-President, T. P. Finnegan, Dallas.
President, J. S. Phillips, Ft. Worth.
First Vice-President, Theo. Clemmens, Beaumont.
Second Vice-President, John C. Penn, McKinney.
Secretary, Harry J. Gould, Dallas.
Treasurer, P. G. Cameron, Dallas.

The following delegates and alternates were elected to represent the State Branch at the National Convention at New York City, July 7-12, 1913: Delegates—Moye Wicks, Houston; W. C. Witchie, Dublin; E. J. Lampkin, Greenville; P. G. Cameron, Dallas; A. J. Xydias, Houston; J. S. Phillips, Ft. Worth; W. E. Crow, Electra. Alternates—J. C. Penn, McKinney; Jos. Clemmens, Beaumont; L. M. Ridout, Denison; M. L. Levine, Corsicana; N. Lewis, Tyler; Thos. D. Gardner, Corsicana; H. Mulkey, Clarendon.

It was unanimously voted to hold the next convention at Ft. Worth, Texas.

All credit is due National Vice-President T. P. Finnegan for the excellent manner in which he handled the arrangements of the convention, and Mr. Wiley left no stone unturned to see that the business end of the meeting was well taken care of.

DELWARE CONVENTION.

Motion picture exhibitors of Delaware held a metting at the Du Pont Hotel, Wilmington, Del., on May 26, and organized a State League affiliated with the Motion Picture Exhibitors' League of America. These officers were elected for the ensuing year: National Vice-president, James N. Ginns of Wilmington; President, Charles I. Beckett; vice-president, David R. Sablasky; secretary, Harry E. Klume; treasurer, Nicholas A. Jones.

A motion to adapt the Ohio constitution to the needs of the Delaware league was adopted and it was decided to hold another convention on Friday June 20, at the Du Pont Hotel. President Neff was there.

NEW YORK STATE CONVENTION JULY 5.

President Samuel H. Trigger of the New York State Exhibitors' League, has advised the members of that organization that the annual convention will be held at the Imperial Hotel, New York City, on Saturday, July 5, 1913. Officers and delegates to the National Convention will be elected at that time. A full attendance is requested.

MISSOURI CONVENTION DATES CHANGED.

Advice has been received from Secretary Welch, of the Missouri Exhibitors' League, that the Missouri convention dates have been changed from June 10 and 11 to June 23 and 24. The meeting will be held at Moberly, Mo. All motion picture exhibitors in the State are urged to attend. Particulars can be obtained from Secretary Welch, World Theater, 8th and Highland Streets, Kansas City, Mo., or from F. A. Selby, White Way Theater, Moberly.

CONVENTIONS SCHEDULED.

Missouri State Convention—At Springfield, June 23rd and 24th.

Michigan State Convention—At Vincent Hotel, Saginaw, June 10th and 11th.

Minnesota State Convention—At Radisson Hotel, Minneapolis, June 10th and 11th.

Washington State Convention—At Seattle, June 17th.

New York State Convention—Imperial, New York, July 5.

MANUFACTURERS TAKING SPACE AT EXPOSITION.

Ernest Boecker has taken space to boost his mechanical musical instruments.

The Famous Players Film Company have taken a reception booth where noted players will be assembled. Mr. Adolph Zukor thinks this exposition will prove of immense benefit to the entire industry.

Aschenbach & Miller, Inc., manufacturing chemists, will exhibit and demonstrate their Sanozone Disseminator and Perfume. This article is said to possess real merit.

The National Educational Film Company are planning to show the trade some new ideas.

The United Ticket Supply Company have a new idea they are anxious to bring to the exhibitors' notice.

There are now over fifty concerns represented on the exposition floor, and about fifteen others have declared their intention of getting in. No exposition in the history of the trade promises so great a success as the First International Exposition of the Motion Picture Art.

RISING WITH RAMO.

Will J. Rising, well known through his connection with various motion picture producing companies, is now doing some excellent work with the Ramo Company. He has several two-reel pictures under way.

LEVINE TRAVELING FOR SOLAX.

H. Z. Levine, the genial publicity man of the Solax Company, is on a business trip west for his company. Mr. Levine is a very capable young man and his charming personality will make friends for Solax wherever he goes.

CHICAGO LETTER

By JAS. S. McQUADE

UNINFORMED and misguided people in this country have sought, and are yet seeking, to have a censorship of moving pictures in every important city and also in some cities that are not important. The danger to moving pictures in such censorship lies in the fact that it requires a special natural aptitude as well as a nice sense of discrimination to judge them rightly, and these requisites most of our would-be local censors do not possess.

In a recent article by the Turin correspondent of Kinematograph, it is shown that the system of censorship adopted in Italy for each individual town has resulted in complete failure. Now the Home Secretary has issued a new order, by which central censorship will be adopted in that country, and a special department has been established in Rome to meet the arrangement.

All Italian and foreign films intended for exhibition to the public must first be shown to the department, and the posters and advertising matter must be provided with a special stamp and official license. Six censors are employed, and in order to meet the expenses it is said that the government will put a new tax on production.

The new departure in Italy is framed somewhat after the English plan of censorship, which has been fully described by W. Stephen Bush, in the issue of May 17, of this paper, on page 683.

Exorbitant Rate Charged Chicago Exhibitors for Electricity.

The secretary of the Illinois State Branch No. 2, of the M. P. E. L. of America, sent out the following letter, on May 27, to every member of the league in Chicago, with the request that it be signed by the league member or members, giving the address and name of the theater; and mailed to the alderman of the ward in which the theater is situated:

"The Moving Picture Exhibitors' League of America consists of about six hundred members engaged in exhibiting moving pictures as a business, in Chicago. We are all users of electricity, both for lighting and power, to a greater amount proportionately than any other line of business; and, under the method in use for charging for the consumption of electricity by the Commonwealth Edison Company, we pay an excessive and exorbitant rate as compared to other users.

"We would like you to use your best effort and endeavor to see that the rates are so adjusted that we may have an equitable and just rate as compared with that charged other consumers.

"We would suggest that the maximum demand rate as applied to moving picture exhibitors should be eliminated, as under its use we pay proportionately three times as much as any other consumers in Chicago.

"Thanking you kindly in advance for the efforts that you will take to remedy this defect, as it affects the moving picture exhibitors, we remain, etc."

This matter should be attended to with unremitting diligence until the discrimination against moving picture theaters, as now practised in the rate charged for electric service in Chicago, shall be equitably adjusted. There is no doubt that the matter can and will be so adjusted.

Death to Smut Songs in Berlin.

A special cable to the Chicago news from Berlin, dated May 28, states that two effective organizations are on the trail of the smut song in that city.

One organization is composed of young people, who take long walks and camping trips and sing together, not only keeping alive the German love for singing, but also instilling in the minds of future citizens a taste for clean songs. The other association works with the police, and through its large membership is able to detect the first appearance of objectionable songs.

Pastor Bohn, secretary of this association, says: "Germany has been visited in the last ten years by a scourge of immoral books, pictures and songs, which, through the efforts of the association, have practically disappeared. But victory is far slower in the matter of changing the deep-seated desire of the public for questionable things. We believe that greatly improved cinematograph shows, strictly censored cabarets and numerous clean burlesques, coupled with greater facilities for coming in touch with the finer things of life, will finally win the fight."

Chicago Film Brevities.

Mr. and Mrs. George Kleine, accompanied by their daughter Helen, sailed from New York for Paris, on the French steamship line, Thursday, June 5. Their tour will last six weeks.

* * *

The return of F. C. Aiken and I. Van Ronkel to this city last week was marked by expressions of more than ordinary fervor and good will. The offices of the General Film Co., on Wabash Ave., were fairly banked with flowers, the gifts of employees and exhibitors. Phones were kept busy echoing the general sentiment "Welcome home," and numerous calls were made by men in film circles, who accentuated their regards by appearing in person. Mr. Van Ronkel has settled down to hard work at his old desk, but it is understood that Mr. Aiken is here to spend a week's holiday rather than to resume his former duties at the present time, although he has been at work up to his elbows since his arrival.

* * *

W. R. Scates, manager of the City Hall Square Bldg., branch of the G. F. Co., left for New York, by the 20th Century, Sunday, June 1. It is rumored that Mr. Scates will be appointed manager of an important eastern branch in the near future. He is expected to return in a few days, and proceed to his new headquarters soon afterwards.

* * *

Harry J. Cohen has been appointed manager of the City Hall Square Bldg., branch of the G. F. Co., this city. Many of his old friends in the exhibiting and other branches of the film industry have been offering their felicitations during the week.

* * *

Chas J. Sandrock, the genial assistant manager of the Union Hotel and Restaurant, who has a host of friends among prominent film men throughout the country, left for New York, Monday, June 2, on a two months' trip to Europe. He was given a hearty send off at the Union before leaving, by a throng of admirers and well wishers. He is accompanied by his grown up son, and they sailed from New York, for Rotterdam, on the Uranium, June 5.

* * *

The Royal Albert Hall, London, which seats many thousands of people, has been secured for the presentation of Cines' "Quo Vadis?" The crowning mark of favor was bestowed on the production recently when King George, Queen Mary and the Princess Mary witnessed an afternoon presentation throughout. The moving picture is coming into its own.

* * *

In his presentation of "The Prisoner of Zenda," S. L. Rothapfel, of the Lyric, Minneapolis, in order to create atmosphere, had his entire orchestra, the soloists and the staff in front of the theater uniformed in costumes exactly like those worn by the actors in the photodrama. Governor Eberhart, of Minnesota, his staff and a notable gathering of people prominent in social, business and educational circles attended the opening presentation of this fine photodrama.

* * *

F. W. Young, secretary and state organizer of the Iowa state branch of the M. P. E. L. of America, was in the city Monday, June 2. Mr. Young has headquarters in Des Moines. He reported the affairs of the league and business with exhibitors prosperous throughout the state.

* * *

W. W. Watts, president of the Vaudette Amusement Co., and manager of the Vaudette Theater, Springfield, Ill., paid a call at the World office last week. He is very well pleased with the condition of business in his home city.

* * *

Hunter Bennett, manager of the Evanston Theater, Evanston, Ill., paid a visit to the World office last week. The Evanston, which had been running dramatic stock shows, has been presenting exclusive picture programs since May 26. The Evanston is owned by the Evanston Amusement Co. An admission of 10 cents is charged for the pictures, and licensed service is used.

* * *

E. H. Duffy, traveling representative of the Mutual Film Corporation, called at this office last week on his return from a prolonged trip through the South. Mr. Duffy reported prosperous business for his firm, and excellent business, generally, in the exhibiting business.

* * *

According to Ernest Shipman, of the "Stellar" Motion Picture Co., James K. Hackett will soon be seen in other successes, on the screen. At the present writing Mr. Shipman is waiting over in Chicago for Mr. Hackett's return from Milwaukee, where he is appearing in "The Bishop's

Candlesticks." Mr. Shipman and other moving picture men of Los Angeles made a contract with Mr. Hackett for a picture based on this drama some time ago. It is rumored that further negotiations with Mr. Hackett, which may necessitate a hurried trip abroad, are being entered into.

* * *

C. A. G. Kuipers, manager of the New Devon Theater, Clark & Devon Sts., called at this office last week. The New Devon was opened April 23rd last. The house is equipped with a fine mechanical ventilating system, similar to that installed in many of the largest theaters in this city. The indirect lighting system is used. Service is furnished by the G. F. Co.'s branch City Hall Square Bldg., programs of three reels being offered at 5 cents. The capacity of the New Devon is 600. Mr. Kuipers is very well pleased with the box office returns thus far.

* * *

Hugh D. McIntosh, the Australian fight promoter, is expected to arrive in Chicago near the close of the week ending June 7. He has wired from Frisco to H. M. Russell, manager of the Golden State Moving Picture Co., regarding an option on the Australian rights for "100 Years of Mormonism," which has been produced by the company mentioned. Manager Russell is putting up at the Hotel Sherman.

* * *

Geo. H. Hines, owner of the Lyda Theater, Chicago, has made arrangements, it is understood, for the opening of the Auditorium in South Bend, Ind., for the presentation of moving pictures exclusively, at 10 cents admission. The Auditorium is controlled by Harry G. Somers, manager of the Knickerbocker Theater, New York City. It is said that Messrs. Somers and Hines will present picture programs on a percentage basis. If this venture is successful, it is the intention to continue moving pictures indefinitely at this house. The Auditorium seats 1000 people and both it and the Oliver have been the legitimate houses for years in South Bend. The first picture program (furnished by the G. F. C.), will be presented about the middle of June.

* * *

George Connell, one of the oldest employees of George K. Spoor, and at present in charge of the shipping department of the Essanay factory, this city, was united in matrimony to Miss Bernice Fuller, of St. Louis, Saturday, May 24. The bride is a native of St. Louis and prior to the wedding had just returned from a two year's trip through Europe, on which she was accompanied by her mother. Mr. and Mrs. Connell were presented with a handsome silver tea service recently by the employees of the Essanay studio, factory and city office. Harry McRae Webster made the presentation speech in a very happy manner. Mr. and Mrs. Connell will make their home at 5137 Kenmore Ave.

ALASKAN EXHIBITOR VISITS THE WORLD.

Among the visitors at the offices of the Moving Picture World, Tuesday, June 3, was W. D. Gross, of Juneau, Alaska. He is an exhibitor in the little town of Juneau, which is something like 4,000 miles from New York City and has 2,000 population. Two shows a night are given in Mr. Gross' house, each consisting of four reels of pictures for which he charges an admission price of twenty-five cents. Only one matinee is given during the week and that is on Saturday, when the admission prices are five and ten cents. Mr. Gross' house has a seating capacity of 221 persons, and if he has an audience of 70 or 80 persons at each show he feels that his house is "packed." It is very seldom that he has over a hundred persons in his theater. Even at this price and his "large" audience, Mr. Gross says that he is making just as much money as some other exhibitors, who are playing to an average of 400 persons a night at the five and ten cent admission price. Even though the town is small, Mr. Gross is not without a competitor, there being one other picture house in Juneau.

BALSAM AMUSEMENT COMPANY BUILDING NEW THEATER.

The Balsam Amusement Company, of Bath, Me., owning and operating the New Columbia Theater in that city, is building another picture house at Biddeford, Me. The Balsam Company opened its house at Bath on Monday, May 26, and the receipts taken in on that night's business were surprisingly large. No doubt much of the success of this house can be attributed to the energy of Mr. F. H. Burt, president of the company. Mr. Burt was formerly connected with the firm of Jerome H. Remick, music publishers, in the capacity of chief salesman, and is well known in the music publishing business. W. M. Burt is vice-president of the company. We feel confident that any house opened by Messrs. Burt & Burt will thrive under their management, judging from the success of their first theater.

REMARKABLE SUCCESS OF "QUO VADIS."

George Kleine's Production Doing Record Business in Several Cities—Imitators Getting Busy.

George Kleine, with his marvelous photo-drama production of "Quo Vadis," has started a "Quo Vadis" craze all over the country. Many leading stock companies are producing the play in dramatic form, there is a heavy demand from all the booksellers for Sienkiewicz's romantic novel, from which both play and photo-drama were adapted, and hosts of lecturers and public speakers are taking up the subject for platform work. Mr. Kleine's success has been wonderful, both artistically and financially, and, as is always the case, there is the usual horde of imitators who cannot conceive an original idea themselves, but when another man does, they immediately copy it and trade on his brains and ingenuity. In the present case, however, Mr. George Kleine has the advantage because the whole world knows the Cines creation which Mr. Kleine controls exclusively for this country is a stupendous affair, which no other company over here could attempt to approach.

As an illustration, however, of the lengths to which these modern pirates will go, an effort was made last week to steal the seventh reel of the picture now being exhibited in Chicago at McVicker's Theater. A stranger called upon the operator in the booth and said that the main office of George Kleine, which happens also to be in Chicago, had sent him for Reel No. 7. Fortunately the operator was a wise young man and suspecting some trick, refused to deliver the reel without an order and until he had confirmed it. Consequently the trick failed.

The seventh reel is one of the biggest features in a spectacular form of the production. It shows the great arena scenes where the thousands of Roman citizens see the chariot races, the gladiatorial combats, the Christians being thrust to the lions and the conquest of the wild bull by the giant slave Ursus. It is a reel that cannot be made in this country and is one of the big stumbling blocks to all imitators, pirates or thieves.

All the George Kleine "Quo Vadis" companies now established in New York, Chicago, Brooklyn, Philadelphia and Baltimore are doing enormous business, outclassing the receipts of the big dramatic attractions even in season. A Southern company opened on June 2nd at Norfolk, Va., and the following week companies will be established in half a dozen of the other important cities of the country.

PHOTOPLAYWRIGHTS LAST DINNER.

A Merry Gathering at Keen's Chop House Enjoy Sumptuous Repast and Compare Notes on Photoplaywrighting.

Closing the season of its activities the Inquest Club, which is composed of a number of motion picture playwriters of New York and vicinity, gave the final photoplaywrights dinner of the year at Keen's Chop House, in West 36th street, New York City, on Saturday evening, May 31. There was a goodly number of photoplaywriters and their friends present and a pleasant evening was enjoyed by all.

When the party sat down at the well laden tables "Pop" Hoadley, scenario editor of the Universal Film Company, was introduced as master of ceremonies and, in a few well chosen and spirited words, invited the members and guests to "go to it."

During the course of the proceedings remarks were made by Carl C. Gregory of the Thanhouser Company, Marc E. Jones, George Hennessy, Harry Hoyt, Rev. Dr. Stockton, Mrs. Bronson and Epes W. Sargent, photoplaywrights; Ben. P. Schulberg, of the Famous Players Company; Jack Byrnes of the Universal and others.

Mr. Byrnes gave the assembled playwrighters some very good tips upon the relation of the camera to their work. Others spoke interestingly of some of their experiences in writing and marketing photoplays.

Mr. Schulberg made the announcement for the first time that the Famous Players would feature Mary Pickford (Little Mary), in a series of two and three reel features.

Among those present were: Rev. E. Boudinot Stockton, Miss Evelyn Stark, Carl C. Gregory, (Thanhouser), Mrs. Owen Bronson, of San Francisco, Jack Byrne, (Universal), Mr. and Mrs. J. B. Black, Miss Grace Moray Lease, Ben-Hur Lease, Herman E. L. Beyer, of Newark Town Talk, Joe Roach, (Pathe), Elmer W. Romine, John S. Thorp and Dr. R. Ralston Reed, of Morristown, George Hennessy, E. M. Wickes, of The Writer's Magazine, Benjamin Barondess, Edward J. Montagne, Brooklyn Citizen, R. O. Runnels, Miss Reba L. Van Hook, Marc Edmund Jones, of Chicago, Miss Ethel Van de Veer, Mr. and Mrs. Harry O. Hoyt, Mr. and Mrs. John W. Kellette, of New Rochelle, Mr. and Mrs. James L. Hoff, B. P. Shulberg, Pop Hoadley, Mr. and Mrs. Epes W. Sargent.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

"Clean Comedy."

SINCE the publication of the letter of Brother Gerald in the issue of April 26th, we have received numerous requests for the list of the "cleanest kind of comedy" and as the requests have come from various and widely separated parts of the country as well as many different kinds of workers, we give below a list of some of the good comedies released during the months of January and February, 1913. We have seen most, but not all of them and it is quite possible that others as good or even better have escaped our notice, consequently we shall be very glad to receive additions and corrections to the list and to publish them in these columns, giving due credit to the senders except in cases where we are asked to withhold it. If this plan meets with approval we will follow up the present list with supplements, which can be clipped out and kept for reference by those who need "clean comedy" for their entertainments. Please tell us frankly what you wish.

JANUARY.

How They Got the Vote. Edison 1. (14:1328; 15:263.)
Casey at the Bat. Vitagraph 1. (14:1324; 15:263.)
A Tammany Boarder. Eclair 2. (15:86; 159.)
The "Heiress." Essanay 7. (15:82; 264.)
The $100 Bill. Majestic 7. (15:200; 159.)
Interrupted Wedding Bells. Edison 8. (15:80; 363.)
Jimmy. Essanay 10. (n.s.p.; 15:364.)
The Office Boy's Birthday. Edison 13. (15:182; n.c.p.)
The Title Cure. Edison 15. (15:182; 465.)
A Hero's Reward. Kalem 17. (15:186; 464.)
For Lizzie's Sake. Keystone 20. (n.s.p.; 15:159.)
Ma's Apron Strings. Vitagraph 21. (15:284; 571.)
The Power of Sleep. Edison 22. (15:292; 571.)
One on Willie. Kalem 24. (15:286; 572.)
Her Nephews from Labrador. Thanhouser 26. (15:506; 573.)
The Voice of Giuseppe. Essanay 28. (15:386; 779.)
When Mary Grew Up. Vitagraph 28. (15:380; 572.)
A Serenade by Proxy. Edison 29. (15:382; 678.)
Hypnotism in Hicksville. Essanay 31. (15:386; 680.)
The Horse that Wouldn't Stay Hitched. *Kolem* 31. (15:388; 679.)

FEBRUARY.

Jed Holcomb's Prize Box. Nestor 3. (15:500; 680.)
How They Outwitted Father. Edison 5. (15:496; 780.)
Stenographer Troubles. Vitagraph 6. (15:492; 780.)
The Love Chase. Eclair 2r, 6. (15:502; 680.)
Keeping Up Appearances. Lubin 6. (15:494; 780.)
Odd Knotts. Essanay 11. (15:602; 888.)
An Heroic Rescue. Edison 12. (15:600; 887.)
Trixie and the Press Agent. Kalem 14. (15:704; n.c.p.)
The Man Higher Up. Vitagraph 14. (15:598; 888.)
The Mayor's Waterloo. Lubin 15. (15:602; 888.)
From Pen to Pick. Pathe 15. (15:606; 888.)
A Corner in Crooks. Vitagraph 17. (15:698; 887.)
An Up-to-date Lochinvar. Biograph 20. (15:706; 995.)
Teaching Hicksville to Sing. Essanay 20. (15:698; 995.)
Cinderella's Slipper. Vitagraph 21. (15:698; 995.)
The Locket. Vitagraph 22. (15:698; 996.)
The Ghost in Uniform. Thanhouser 23. (15:930; 997.)
A Fool for Luck. Nestor 24. (15:810; 890.)
All on Account of a Transfer. Edison 26. (15:920; 1103.)
Yankee Doodle, Dixie. Selig 26. (15:802; 1103.)
Lady Audley's Jewels. Essanay 27. (15:806; 1103.)

Edison June Releases.

We wish to call attention to the following list of releases put out by the Edison company in June, which has just been sent to us by Mr. John Hardin, the company's assistant manager of negative production. "Some Sports In and Around Los Angeles, California" (Je4); "Along the Nile" (Je13); "The Grand Canyon, Arizona" (Je18); Pyramids and Sphinxes" (Je23); "The Fly" (Je28); "While John Bolt Slept" (Je7); "The Evil Thereof" (Je20), and "Mary Stuart" (Je21). The second and fourth are the first in the series of Egyptian and Palestine pictures that were made last winter by the Edison cameraman, who is now in Australia or the Philippines, and the fourth is one of the company's excellent series on public hygiene. The third will be very acceptable, as the only other picture made of the Grand Canyon is a short split reel released by the Nestor company over a year ago. "While John Bolt Slept" is the story of a man who has been grinding the poor all his life and whose conscience is awakened in such a way that he makes proper reparation. "The Evil Thereof" deals with the prevalent conditions in department stores and shows how changes for the better were brought about. "Mary Stuart" is a three-reel special and is a photo-dramatization of Schiller's famous play on the well-known history of Mary Queen of Scots.

Selig's "Their Stepmother."

This is a child story comedy-drama and is one of the best things that Selig has done. It goes away ahead of his "Love Before Ten" in story, in photography, and in acting. The children read in their story book, "And she was a stepmother, and she beat them, and made them work hard, and did not give them enough to eat"; so when papa told them of his coming re-marriage, they run away, and are found by father's fiancee, who plays "fairy godmother" till the children telephone papa to come and marry her and keep the bad stepmother away. It is dainty, quaint, charming, and Kathlyn Williams at her best.

Releases April 27 to May 3.

This list includes, in addition to the list of regular releases for the week ending May 3rd, the list of feature releases for the month of April. For the explanation of abbreviations, etc., see volume 16, page 691.

General Topics.

NEWSPAPERS.

Animated Weekly. Universal 30Ap. (16:626.)
Gaumont. Gaumont 30Ap. (16:634.)
Mutual Weekly. Mutual 20Ap. (16:632.)
Pathe's Weekly. Pathe 28Ap. (16:508.)

CHILDREN'S STORIES.

Their Stepmother. Selig, May 2. (16:406; 704.)

Religion.

The Bawler Out. Reliance 3r, 30Ap. (16:519; 489; sp. rev. 468.) A loan shark story.
An Accursed Inheritance. Eclair-Union Features. (sp. rev. 16:364.) A sequel to "Alcohol," released 10Mr1912.

Sociology.

The Battle of the Long Sault. Briam 2r feature. (com. 16:81.) The story of how Le Sieur Daulac and his fifteen companions checked the Iroquois invasion of Canada in 1660.
Uses of Dynamite by the U. S. Engineering Corps. Vitagraph 1My. (16:410; 704.)
German Cavalry Manoeuvres. Eclipse 30Ap. (16:408; n.c.p.)
The Battle of Flowers and the Fiesta of San Jacinto. Advance M. P. Co.'s feature. (adv. 16:520 and 631.)
Life in the Soudan. Champion 28Ap. (n.s.p.; 16:597.)
Street Scenes, Yokohama, Japan. Vitagraph 29Ap. (16:410; 597.)
Old Women of the Streets of New York. Kalem 2My. (16:403; 704.)
Dick Wittington and His Cat. Solax 3r feature. (adv. 15:1065 and 1304; sp. rev. 15:873 and 16:145.) Part 1—The Lure of London. Part 2—The Kitchen and the Cat. Part 3—Fame and Fortune.

Science.

The Dayton, Ohio, Flood. American Feature Film Co. (sp. rev. 16:142.)
The Dayton Flood Horror. Dayton Flood Film Co. (adv. 16:189.)
Hidden Life in Seaweed. Pathe 29Ap. (16:412; 597.)
The Home of Terns. Melies 1My. (16:410; 704.)

Applied Science.

The Panama Canal Today. Pathe 30Ap. (16:412; 704.)
The Pendleton, Oregon, Round Up. Oregon M. P. Mfg. Co. 4r. (adv. 16:423.)
Some Chickens. Selig 1My. (16:406; 704.)
The Cormorant. Pathe 29Ap. (16:412; 596.)
Liquid Air. Pathe 2My. (16:412;704.)
Uses of Dynamite by the U. S. Engineering Corps. Vitagraph 1My. 16:410.)
Oil On Troubled Waters. American 2r 28Ap. (16:416; n.c.p.; mfg. 16:27; opinion of Chicago mining engineers on 16:361.) Made at the Summerland oil wells, Santa Barbara, California.

Fine Arts.

The Opening of the 1913 Baseball Season. Imp 3My. (adv. 16:338.)

Literature.

The Tempest. Union Features. (syn. 16:208.) Photodramatization of Shakespeare's play of same title.
Richard III. Shakespeare Film Co. 4r. (adv. 16:188 and 526.) Photodramatization of Shakespeare's play of same title.
Dorian Grey. N. Y. Film Co. 2r. (adv. 16:297.) Photodramatization of Oscar Wilde's novel of same title.

Les Miserables Eclectic 9r. (syn. 16:422; sp. rev. 362.) Photodramatization of Victor Hugo's novel of same title.
Quo Vadis? Cines-Kleine 8r. (sp. rev. 16:467; 681.) Photodramatization of Henry Sienkiewicz' novel of same title.

History: Archæology.

Scenes and Ruins Near Rome. Cines 29Ap. (16:408.)

Geography.

Winter in the Upper Engadine, Switzerland. Pathe 2My. (16:412; 704.)
Views of Cape Hatteras. Gem 29Ap. (adv. 16:338.)
Along the River Eure, France. Pathe 29Ap. (16:412.)
For Germany see under Sociology.
A Picturesque Journey in Western France. Eclipse 30Ap. (16:408.)
Chinese Scenes. Selig 29Ap. (n.s.p.; 16:597.)
For Japan see under Sociology.
Tachkent, Asiatic Russia. Mutual educational 1My. (16:418.)
For the Soudan see under Sociology.
For New York City see under Sociology.
For Ohio see under Science.
For Oregon see under Applied Science.
For Panama see under Applied Science.

Biography.

King George I. of Greece. True Feature Film Co. (adv. 16:503.) Second in their "Crowned Heads of Europe" series.

MORE ABOUT THE VALUABLE PICTURES.

By Rev. W. H. Jackson.

A correspondent from Illinois writes asking for more articles on this page emphasizing "the educational value of the pictures." While it is possible that almost every phase of the usefulness of the pictures has been touched upon from time to time, it is possible that certain emphasis or even a wise repetition may at times be valuable. Our correspondent also writes that he has "The Moving Picture Educator's articles reprinted in his local papers"; this is very encouraging, and, inasmuch as we have from time to time suggested this very plan, we cannot but believe that many others are doing the same. To further encourage such of our friends it is a pleasure to help them in their endeavors to make more widespread the knowledge that there is more than passing value in the average picture. It is perhaps wise to make a distinction between "The educational value of the pictures" than of "The value of the educational pictures"; this latter is always conceded, while the former is sometimes questioned. If we begin by eliminating the abuses of the picture for which individuals of a doubtful nature and with a more than doubtful purpose are responsible, we find that the average picture and the well-conducted picture house possess positive educational value.

A recent New York police commissioner (than whom no one else is better able to speak) in speaking of the fact that the great majority of crimes were committed by young men; advocated the use of well-conducted picture places, especially on the Sabbath days, for the purpose of providing an attraction for those to whom the churches were not attractive and who could not be reached by the ordinary means. The attractive power of the picture has always been one of its strongest features, in this sense therefore it is an immediate success; and the long sought for answer to the question—"how to attract" certain classes is solved and educators admit the same; here then is the first great victory to the credit of the educational value of the picture, for it has succeeded in one of the most trying problems in sociology.

The next step is the class of exhibition, and the nature of the picture. Again a distinct advantage must be recorded, the whole scope of picture possibilities is on the screen. The time has passed for unhealthy pictures, the pictures of the future will be increasingly of a higher order, everybody in the world of moving pictures is educated, or being educated to the production to that which will edify and not debase; as a result, the common standard is one which a few years ago would have been considered a very high standard.

Superior to the vaudeville and kindred "shows" where ribald songs and suggestive evil ideas are common, and where it is boasted that everything "has a meaning all its own," the moving picture is prepared with a view to the fact that it is expected to give pleasure that will profitably entertain, and that it is subject to criticism, and possibly censure if it does not. Because of this, the present-day exhibition tends more and more towards an elevated taste. The Exhibitors' League also has imparted a spirit of honor among its members which, spreading through the rank and file, has a tendency to secure that "esprit du corps" which is always so valuable in any organization which values true honor. The various conventions are of additional educational power, so that the moving picture people themselves are becoming jealous of their own interests. Under such conditions the foundations are being generally laid for the educational value of the moving picture as an entertainer apart and distinct from the separate value of the educational picture itself. The recent development of the "feature film" has given impetus to the better order of things, in almost every instance the subjects are of a superior order; the cost of production is too great to admit of anything but the best subjects and work, so that which is of a positive immediate, as well of a permanent future value is alone produced. The educational value of moving pictures is now more of fact than argument; as by shunning sensationalism, every exhibitor need only have that which it attractive and good.

An Appropriate and Timely Endorsement.

In timely substantiation of the above article an Indiana newspaper publishes the following: "A Western clergyman recently expressed himself as envious of the opportunity of the moving picture exhibitor in his powers of usefulness and constant occasions for doing good. Without doubt hundreds of exhibitors are unconscious of both their powers as well as the attendant opportunities." This page has many times pointed out to the exhibitor how he has the first chance in his own hands to influence those about him for mutual profit; many have responded even to the extent of writing for advice and help how best to further their interests in these ways. Another clergyman finds that while the picture house does not hurt the church, it does possess the greater "drawing power" and he is compelled to study the question on its merits, another occasion for an alliance between the exhibitor and the minister.

A Vocational School.

In these days when the broad desires of social-educational workers are being directed to the ideas of vocational schools, the industrial picture will occupy an important place, not only in bringing all forms of industrialism to the knowledge of the youth, but in the building of character.

Building is constructive, robbing is destructive, the boy chose the building; it appealed to his educational aspirations, it was congenial to his ambitions, it fed his hungry desires, it filled him with future hopes.

The writer does not recall any incident so pregnant with valuable evidence of the combined influences of the educational picture as the record of this boy's answer, it is one of the most positive arguments in favor of the class of picture the young world is hungry for; and negatively, it is one of the most searching arraignments of the class of picture the world is not looking for, and which is only tolerated because they are forced upon it, and is only approved by those who are just the ones who should not see them. This incident certainly cannot appeal to the writer more than to any other thinking person, it is therefore not necessary to enlarge upon its merits and deserts, anyone can see the value of its application to educational cinematography in particular, as also to the whole realm of moving pictures in general; we are living in wonderfully enlightening times, and the moving picture is proving the greatest enlightener, and servant of enlightenment, the world has ever been favored with.

AEROPLANE PICTURES IN KINEMACOLOR.

The latest addition to the Kinemacolor library is a series of films showing aeroplane flights at Hendon and elsewhere. The pictures are remarkable because of the skill that is manifested in taking them, aeroplanes in flight being about as difficult a subject as the cameraman has to photograph in the ordinary course of things. The speed of the aerial craft is so great that it is always a matter of difficulty to keep the eye of the camera on the object. These pictures are also remarkable, however, on account of some wonderful views in which an aeroplane swoops over the head of the cameraman, some thrilling scenes being the result. The airman who was so skilled as to direct his craft in this manner was Marcel Desoutter, and the photographer whose nerve enabled him to operate the Kinemacolor camera under such trying circumstances was A. Mariner, who recently returned from the Balkans, where he was engaged in reproducing war scenes during the recent struggle. M. Desoutter, by the way, relates with a smile that another cameraman for whom he gave a similar demonstration of aeroplane steering, took fright when he saw the aeroplane apparently descending upon his head and bolted. The film concludes with some beautiful views of a daring evening flight over Lake Geneva.

AMERICAN MOVES INTO ITS NEW STUDIO.

Last week was characterized by a lot of hustle not connected with the making of negatives, for the American forces at Santa Barbara moved into their handsome new studio quarters in the Mission city. $50,000 has been spent in the erection of an edifice which is not only a distinct addition to the architectural possessions of the town, but an ideal studio as well

Notes from the Studios

MISS BILLIE WEST, whose photograph is herewith printed, is now the leading woman with the second company of the American Film Company at its studios in Santa Barbara, Cal. Miss West, as may well be seen by her picture, has a pleasing screen personality. She has had considerable stage experience, before going into pictures having been in musical comedy and as an ingenue in stock in St. Louis. Her best characterization with the Vitagraph company was in the lead in "Three Girls and a Man"; with Pathe Freres she played leads, her best there being "The White Rose"; with the Broncho company one of her best pieces was a recent release, "The Child of War." Miss West is a lover of horses and enjoys the Western type of chases. Of sports she also is fond; it is said that last summer at New Rochelle she bested in a swimming match one of the young women experts of the Thanhouser company. Miss West, who, by the way, admits to twenty-one summers and winters, likes especially well to play with children; to be cast in a picture with a baby for a fellow-player is to give her a favorite part. Her apartment at the Arlington Hotel, in Santa Barbara, is furnished with her own antique furniture, carefully selected by Miss West in New York and forwarded to her since accepting the position with the American company.

Miss Billie West.

* * *

William N. Selig recently returned to his home office in Chicago from a prolonged visit to his studio and animal farm at Los Angeles. While away he completed plans for the acquisition of extensive tracts of land, for an enlargement of studio facilities, for extending his already large zoo, and for the importation of rare plants and foreign vegetation. The animal farm at Los Angeles comprised 320 acres. The additions will more than double this area. To a collection of animals valued at $65,000 will be added others now en route valued at $50,000. The company has agents abroad instructed to add to this already large menagerie. Mr. Selig intends to send to the Los Angeles studios additional companies of actors. He also has arranged to buy a home in the California city and to stay there four to six months each year. It is estimated that the holdings of the Selig Company in Los Angeles alone, will total nearly a million dolars.

* * *

Thomas H. Ince, vice-president and producer of the Broncho Motion Picture Company, writes the WORLD, asking it to deny the statement recently printed in a Western paper that Miller Brothers and Brooks have acquired the plant of the Broncho Company at Santa Ynez Canyon, in Santa Monica. The company named, Mr. Ince says, has no interest in the New York Motion Picture Company, or the Broncho Company.

* * *

Miss Maude Fealy is to be a member of the Thanhouser stock company. Miss Fealy has had an extensive stage career, having played in the support of Sir Henry Irving, E. S. Willard, William Gillette, Richard Mansfield, William Collier, Nat Goodwin and Robert Hilliard.

* * *

Miss Pearl White has returned to the Crystal studio after a trip through the east, in which she played a three days' engagement at the Olympic Theater in Leominster, Mass., and at the Wizard Theater in South Norwalk, Conn. She enjoyed the experience so much that she contemplates another trip in the near future.

Albert W. Hale is hard at work in Santa Barbara, Cal., as the producer for the premier company at the American's studios. Mr. Hale, who is thirty-two years old, came to the United States a dozen years ago from his home in Bordeaux, France. The fact that he knew no word of English did not deter him from going ahead. His first work here was the production of the spectacular "Crusade of Jerusalem." After an extended experience in musical shows he turned to pictures, which he says he likes best of all. He was with Pathe Freres and with the Vitagraph Company as producer and later with the Thanhouser Company. His last work in New York was with Edwin S. Porter of the Famous Players in the production of "The Prisoner of Zenda."

* * *

Marc MacDermott's first message after arriving in England is one of despair. Wonderful actor though he undoubtedly is, he is a rank failure as a sailor, for he was deathly sick. All went well the first day out, but then he "ate something that did not agree with him," and prayed for sudden death all the rest of the way over. MacDermott wrote that he had always loved his native England, but that it had never looked so good to him before.

* * *

Charles M. Seay has left the Edison studio for an extended trip through the south, where he will make his headquarters in Rome, Ga. With the director are Mabel Trunnelle, Bliss Milford, Herbert Prior, Harry Beaumont and Arthur Housman. They will make a number of films, using places of historical interest as settings.

* * *

Miss Louise Glaum, clever leading woman with Nestor's comedy company, will work in Kay-Bee and Broncho films, under the direction of Thomas H. Ince.

* * *

Adam Kessel, Jr., president of the New York Motion Picture Corporation, has become a yachting devotee. He has purchased a veritable floating palace named Orson, and intends cruising in it to his summer home on Lake Champlain this summer.

LOTTIE PICKFORD WITH THE PILOT COMPANY.

Thirteen years ago Miss Pickford joined the Valentine Stock Company in Toronto, Canada, where she was born, and continued in the theatrical profession up to about three or four years ago, when she gave up the legitimate stage for the moving picture profession. Miss Pickford was with Chauncey Olcott for three years. In the moving picture field she has been with the Biograph, Kalem and Imp companies. Although only nineteen years of age, Miss Pickford has had a wonderful experience, and is well fitted for her new field. Miss Pickford says she thinks her engagement with the Pilot company will be permanent.

Everyone will look for Pilot with a new interest. The first Pilot picture in which Miss Pickford appears will be released June 5th, "For Old Times' Sake."

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE Board of Aldermen have passed the motion picture ordinance at last. The class in aldermanics will now answer: (a) What have yellow taxi cabs to do with motion pictures? (b) Or the Grand Jury? (c) Who woke up the Board of Aldermen? One at a time, please. (d) How many Nebuchadnezzars are on the Board of Aldermen? In plain English, how many of the Board saw the handwriting upon the wall and almost crippled themselves to get on the majority side of the question as to whether or not there should be a six hundred? Verily, a Grand Jury dose is good for all classes at times.

* * *

A daily newspaper of this city last week published on its first page a telegraphic item stating that a Mr. Maguire, Lieutenant of Police of Providence, R. I., the police censor of the city, had ordered the discontinuance of motion pictures of Hawthorne's "Scarlet Letter." The item stated "Maquire says his reason for taking this action was that, in his opinion, the story and pictures are obnoxious and disrespectful to clergymen."

* * *

In the same paper, and on the same day, appeared a communication bearing upon a subject entirely foreign to motion pictures in which the writer said: "We raise monuments to our famous dead. Can we not offer instead to the memory of Nathaniel Hawthorne this testimony of our loving thanks for "The Scarlet Letter," "Twice Told Tales," etc.

* * *

Can you beat it? No better evidence of the divergency of opinions on the question of censorship is required; and it is quite certain that the personal opinion of a petty official should not be accepted as final.

* * *

Walking into a scenario department the other day an editor was found in a questionable state. Not intoxication, but midway of hysterical laughter and wrath. "Read this," said he, as he handed me a short manuscript, prefaced by the following: "If you put this in moving pictures send me the money by express money order." The manuscript, in brief, read: "It was all April Fool. One day a girl was walking along a country lane and met a young man, she told him a mad bull was tossing a man on the other side of the barn. The young man hurried to the place, but saw nothing. It was April Fool Day. A few years later the couple became married. One moonlight night, while they were sitting on the front porch, the wife told the young man that dogs were tearing up the lettuce patch. The young man went to see and met a bull that chased him and caught him on the rear porch, and hurt him. The young man returned to his wife and told her never to do that again, and she didn't. And they lived happy ever after.

* * *

"Now," exclaimed the scenario editor, "that is the kind of stuff that chumps send in to us to absorb our valuable time and rush to anarchistic friends to have us roasted because we fail to pay them, or return their manuscripts, although they fail to enclose return postage. Plot? Why certainly that manuscript contains a plot. I've been watching the papers to see if the author has laid claim to "A Fool There Was."

* * *

A few months ago a young man took hold of a motion picture theater that had run down to a point that the original owner almost abandoned it. The new proprietor started in with a pretty good service and inaugurated a policy of starring certain makes of pictures. On Mondays and Wednesdays, he presented programmes made up solely of the best pictures of one manufacturer, the lists on other nights being mixed. He got the people coming and the house is now on easy street. The young proprietor contends that patrons of motion pictures have their favorites in the line of productions and when they have a chance to see a variety of their choice they consider it "their night" and become steady patrons. Some people favor the productions of one company and others those of another and when you get the pulse and give them their choice you have a steady patronage. The mixed programmes get them, too, because they "get going" and will go, although they like the other night the best. He's right. The successful picture house manager is the one who gets acquainted with his patrons, like men in the mercantile business. He must use good judgment and get the pulse. As soon as the people find he knows what they want and gives it to them more than half the battle is won by the manager.

* * *

Did you ever see such beastly weather? Scores of airdomes that were to open last week display the postponement signs. Many looked for an early season, but the chill and wet sandwich weather has checked their expectations.

* * *

By the way, a very good plan has been put in operation by two well-known exhibitors in this city. Perhaps others may profit by the example set. One owns an in-door place, the other has an airdome. A few weeks ago the latter started preparations for his season. The weather indications were quite promising at the time and the in-door man scented serious competition. The two got together and entered into a written agreement providing that when the weather is unfavorable, the in-door house is used, and vice versa. Each owner retains full control of his place. The expenses of each night are deducted and the net profits divided equally. One of the parties to the agreement said: "This is an experiment, and I believe it will pan to the good. When I opened the airdome last season, Mr. ——— closed his house. Some weeks I had as many as three rainy, or threatening nights and remained closed, so both of us were shut up and neither of us got any money. So far this season I have been sharing in his receipts, but there will be a string of nights when he will look upon me as the good samaritan."

* * *

The new picture house now being erected on Park Row will be one of the smallest in the city and stand upon one of the most valuable pieces of ground in Greater New York. Yet the owner is confident that he will make money, and many acquainted with the picture business agree with him. The house is to seat but 273 people. The admission is to be ten cents. Less than half a block distant is a ten-cent house of 299 capacity that has been making money for years, notwithstanding the annual rental is said to be $15,000, a fraction less than $300 per week. There are some pretty gritty people in the motion picture business.

* * *

All sensible people will agree with District Attorney Whitman of New York County, when he says there are plenty laws at the present time. All that is necessary is to elect people to enforce the laws. If some people could absorb this idea there would be no need for the censorship discussions. No film manufacturer or exhibitor can do anything that cannot be reached by some arm of the law. In fact there are so many remedies that at times there is danger of confliction. It is pleasing to note that many of the radicals have at last awakened to the true duty of censors, which is to intelligently view for the purpose of eliminating vice and immorality, and not to find fault.

* * *

It is said that many wealthy people of the nation are keeping moving picture camera men busy taking views about their estates and other holdings, so that the scenes may be perpetrated for the benefit of their descendants. No less than eight contracts were made with film manufacturers for pictures of this character within a recent period. This line of the business has assumed such proportions that several men in this city have abandoned newspaper work and devote their entire time to bringing the wealthy in touch with the film makers.

ANOTHER RUMOR IS "SQUASHED."

The World may place its fist flat on another rumor in denying that it is the intention of C. J. Hite, president of Thanhouser, to make general transfers of Thanhouser players to the Majestic, of which he is the new producing manager. The report entered into being through the recent engagement of "Billy" Garwood by Majestic. Garwood had been three years with Thanhouser. Excepting Garwood, states Mr. Hite, there was one solitary other Thanhouserite to join Majestic. Ann Drew was this solitary one, and as she had been engaged in Los Angeles last winter for the Thanhouser "stock" then there, and this company was later ordered back to New Rochelle, Miss Drew received Mr. Hite's permission to change to the Majestic forces, who continue to operate in Los Angeles. Miss Drew's first Majestic work is as the favorite-girl-at-college in "The Fraternity Pin," release of Sunday, June 1.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Little Late.

SOMEONE very properly suggests that we tell what that Wunderle paragraph in a recent issue was all about. Reference was made to an earlier matter, but a diligent search shows that the original paragraph is still unprinted.

Since it is still useful to the out of town man, it is here given, though the answer was supplied before the question was propounded in print.

Wants a Decision.

A. G. Wunderle, of the Pastime theater, Brooklyn, sends us an Anniversary Week program of special features. He writes:

> The enclosed program is submitted to you for a decision. Barnum and Bailey will entertain in Ridgewood next week. I decided that it would be to my advantage to spend a few extra dollars. Several neighboring managers claim that the extra money spent and special program at this time shows poor judgment. We refer the matter to you and will appreciate your opinion.

There are two ways of looking at this. The first, and more general way is to regard the visit of the circus as akin to "strikes, floods and the Visitations of Providence," as the shipping receipts put it. In other words you curl up your toes and play dead until the circus gets out of town with all the money. That's what some of the big New York dramatic houses have been doing.

The other way is to fight.

We don't think that if we had a house we would go off and die. We have not the slightest idea that we could put Barnum and Bailey out of business and we wouldn't try to, but we would figure that Barnum and Bailey could not take all the amusement money in Brooklyn along with them when they left town and we'd make a fight for some of it. We would make a fight on just the lines that Mr. Wunderle has. We would make our show so much better than usual that even the people who spend their half dollars for the big show would squeeze out a couple of extra nickels for the pictures. Instead of arranging for a temporary burial, Mr. Wunderle (you'll remember he invented the Telephonographical lecture), put in a two part special every day and ran one of the "What Happened to Mary" series in regular order, one a night. That makes practically three reels of specials. It costs him a lot of extra money, but we think he got his back on better than an even break and he had the satisfaction of staying on earth when the others were in a trance. We hope that Mr. Wunderle will let us know how he made out.

He was by no means alone in his "Anniversary" last week. We noticed a couple of other houses doing the same thing. Perhaps the Marathon, facing Prospect Park, will send in a report, too.

Snookums Says.

W. L. Jennings, of the Lyceum Theater, Monroe, La., offered prizes to call attention to the new Newlywed's series, which he announces as

A Marvelous Eclair Pictorial Triumph,
Grimming with Giggles, Laughs, Shouts and Roars.
SNOOKUMS SAYS:

> He will give fourteen 10c tickets to the first person who forms the largest number of words from "THE NEWLYWEDS' BABY." Seven tickets to the person sending in the second largest number of words and one admission on "Snookum Night" for the next ten. Now is the time to get busy and form your words. EVERYBODY IS ELIGIBLE.

That Back View Contest.

J. A. Snider, of the Grand Theater, Bessemer, Ala., tried the back view identification contest and gives a word of warning that twelve pictures will outrun the interest in the contest. He thinks that the best results will be had by holding the contest to a week.

He uses the drawing feature, which is more or less under the lottery law, but otherwise his scheme is well planned. He writes that most of the winners promptly gave theater parties and used the tickets all up. Here is his printed matter:

> FOR OUR Patrons' Amusement we will conduct a Head Guessing Contest. We Have Made Slides of Twelve Prominent Bessemer Men's Heads—back view—one with hat on and one bare headed. These slides will be shown on screen, one man each day.
>
> RULES OF CONTEST.
>
> EACH CONTESTANT will be furnished with a guessing blank with each admission, on which to write their guess, their name and address, which will be deposited in box in lobby. Each night all cards which have correct name will be taken from the box and the following night at 8:30 o'clock, the first drawn from the box of correct answers, will entitle holder, if present in the house, to 25 Admission Tickets; the 2nd card to 15 Admission Tickets; the 3rd card to 10 Admission Tickets.

Mr. Snider's son is a clever amateur photographer and made the slides at the cost of about a quarter each, but any local photographer will make the slides at small cost or perhaps for nothing if you carry "Slides by Blank" in your advertising.

Rich Words.

We are lost in admiration of the man who runs the Up-to-Date Drug Store, Lamar, Colorado. His opulent language is soft to the ear. This is not said in joke, either, we mean it. F. C. Pinch, of the Lyric, took up the country-people matinee scheme, and this is the advertising that the drug store man sent out with his allotment of free tickets:

> BE OUR GUESTS AT THE LYRIC THEATER
> Saturday Afternoon, April 26, 1913.
>
> Take the complimentary ticket attached to the head of this invitation and use it. It will give you free admission to a two hours' photoplay that ought to please you.
>
> NOW WE WANT YOU TO BE SURE AND COME.
>
> This is our effort to show you that we want to merit your friendship.
>
> If you do not come we shall at least feel a little hurt about it, for this is offered to you with a hearty good will and no strings to it whatever.
>
> Bring every member of your family, the more the merrier.
>
> There is only one ticket enclosed but we have hundreds more and we will gladly give you all you can possibly use if you will only let us known how many you want.
>
> The UP-TO-DATE DRUG CO. never was known to be stingy at any time, to any one. Bring all the family and if we have happened to miss anyone with this letter just get them too and bring them all in.
>
> Let's Just Fill That Pretty Little Theater to the Brim.
>
> Now here is another point: We are offering these tickets to ONLY COUNTRY PEOPLE.
>
> This is the day for Rural friends and customers only.
>
> You will not be bothered or crowded by a bunch of town people.
>
> Now once more, we ask you, won't you please accept this invitation.
>
> Your friends,
> The UP-TO-DATE DRUG CO.

There are two questions as to the value of the line about not being bothered by the town people. We think that this might get more than one rural goat, but for the greater part this plea is so glitteringly generous that we are passing it on that other managers who now make use of the scheme can show it to their advertisers.

Rose to the Occasion.

C. A. Riffe, of the Victory Theater, San Rafael, Cal., sends a photograph of his house decorated with red and white roses and weeping-willow branches, carrying out the idea of the Vitagraph story "Red and White Roses." To help out the scheme, Mr. Riffe, who is seen in the picture, is dressed in white, with a white rose on one lapel of his coat and a red one on the other. Mr. Riffe, who is known as the Moving Picture King, was first in the field in California with a straight motion picture show, opening the Victory, Santa Barbara, in November, 1905. Other houses, all bearing the auspicious name of Victory, were opened in Monterey, in 1907; Ukiah, 1908; San Rafael and Marysville, 1910, and Redding, 1911. He has stuck to Licensed releases in all that time. This is quite in contrast to New York, where some managers change every second week.

THIS FRIDAY-SATURDAY TODAY
VITAGRAPH FEATURE 2 REELS
Red & White Roses
LEAH BAIRD
RED & WHITE ROSES

Wesley and the Chickens.

Wesley, the man who "says so," has been getting mixed up with the chickens—been giving them out as souvenirs, in fact, but one man would not take his home so Wesley wrote we could have it if we wanted—and us with an office on Broadway! Anyhow, Wesley gave out the chicken dinners and not only made a lot of fun for the audience but got a big advertisement through exhibiting them in a store window first. Here is what he said about it:

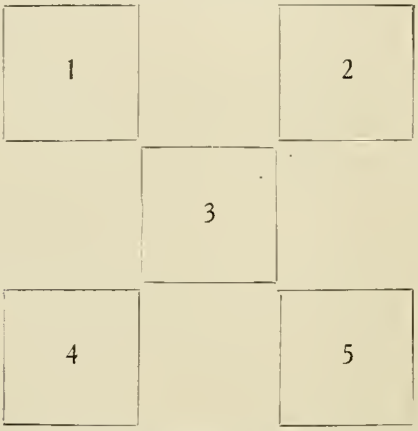
> CHICK-CHICK-CHICK
>
> There are two kinds of Chickens, one crosses the street because there is a millinery store on the other side, and the other, well cheer up anyway and come to the Gardner Theater to-night and get your chicken supper, it may be a Chick-Clucker-or Crower. Whoever gets the coveted wishbone will be glad to carry the bird home. Now don't ask any questions how we got them, they are good and fat and can be seen in Hager & Houghton's window.

He adds that he just added the Colle Opera House, Turners Falls, Mass., to his circuit, and contributes this chatter:

> As my stenographer is on her vacation (honeymoon), I am writing this myself, so excuse errors, as sometimes I hit the wrong letter. Most managers marry their stenographers, but I think it cheaper to hire one. I played Primrose & Dockstader last Saturday. Dockstader came in just as I got to the theater and was asking about the hotels. My treasurer says "The Windsor is the hotel, three fifty a day." Lew says: "Do they give you a bath," and me foolishly says no, you have to take it yourself. He looked me over and says, "You take one it will do you good," but afterwards we put our foot on the brass rail and everything was lovely.

It Can Be Done.

Ed. J. Caldwell, The Royal Theater, Danville, Ind., sends a puzzle card. It must be interesting, because by the time it got to us it had been cut apart and solved by the boss. It is printed on stiff card and shows six boxes, each 2¼ inches square. Five of these carry the names of five features and the sixth explains the conditions, which are that the other five must be put together to form a perfect square. It is a geometrical impossibility, but can be done by arranging the squares in this fashion:



Tickets good for one week's admissions are offered as prizes to the first five presenting the solution. Perhaps not many will catch the trick, but almost everyone will puzzle over it and in doing so will get the titles of the features.

Glad To See It.

We don't know just how it happened, but Josiah Pearce and Sons issued a special announcement for "From the Manger to the Cross," at the Arcade Theater, Lake Charles, La., and didn't use a single line of Old English. They use, instead, what seems to be the old Tiffany Upright, and get a handsome and distinctive invitation that looks much more like copper plate than the old standby of the unprogressive printer. Good ink and a fine paper help the appearance, but the type is the main point. It is an announcement in keeping with the dignity of the subject and a credit to the house, which is a branch of the New Orleans firm.

J. W. Nichols, of the Gem Theater, Somerset, Ohio, sends in a six-page folder with the explanation that the pictures have suffered some hard knocks in the past out his way and that he is trying to win for them the respect to which they are entitled.

There are five pages of reprint of some article on the pictures, sane, temperate and yet clearly setting forth the usefulness of the film. The sixth page follows on with a brief talk about the house in the same vein. It is just the sort of thing that will reach those aimed at and Mr. Nichols is doing missionary work for the entire business when he takes up his own little end of the fight. Each folder was accompanied by this slip, showing that Mr. Nichols stands ready to prove his point at his own cost:

> This coupon can be exchanged at the box office for a regular admission ticket, free of charge, any evening except Saturday.
> J. W. Nichols.
>
> AS AN INDUCEMENT FOR YOU TO BECOME ACQUAINTED WITH THE CLASS OF PICTURES SHOWN AT THE GEM THEATER, I TAKE THE LIBERTY OF ENCLOSING YOU THIS COMPLIMENTARY COUPON AND TRUST YOU WILL USE IT IN THE NEAR FUTURE.

Men like this are a credit to the business and they are the ones who still will run houses when the wildcat manager has given up in disgust and passed on to something else, declaring that there is no money in pictures.

We regret that the folder runs rather too long for this space; but perhaps Mr. Nichols will be good enough to send one to those sending a return cover.

If every manager in the country would do his own personal share toward uplifting the business, it would be no time at all before the stigma was lifted from the pictures where it still exists.

And the Other Fellow.

A Canadian exhibitor wants us to comment upon his own and the opposition newspaper advertising, adding that the space rate is rather high and the newspaper bills something of a drain. He wants particularly to know whether the advertising for his house or the other is better. He uses more detail.

Just the title of a picture conveys little:

> RETROGRESSION.
> An absorbing two-part drama.

Cannot possibly mean as much to a reader as:

> THE GENIUS OF FORT LAPAWAI.
> The attacking Indians are blown up by electric mines.

And while the latter title is in smaller type, it conveys some argument where the thirty-six point "Retrogression" might mean almost anything, but means nothing much.

Granted that the advertisement is large enough to be caught, it is not so much the space taken, but the way that space is made to work that counts. Without going into details, we think that our correspondent has the best of it with his smaller advertisements because he makes more intelligent use of his space.

Write your advertisements to coax in the man who knows nothing of pictures and you'll be pretty certain to get the man who does, as well, but direct your advertising so that only the initiated know what it means, and the real purpose of the advertisement is lost.

Getting Notices.

The Oklahoman, of Oklahoma City, was moved to take notice of Bertram I. Williams, of Ponca City, three hundred miles away. The clipping tells most of the story:

> The manager of a Ponca City motion picture house certainly must have passed the free duckets to the editor of the Ponca City Democrat to be treated in such royal manner as to secure a double-column head over a three-column, front-page story of a feature picture shown in the theater. And the double-column head was of the real sensational sort, too, the first two decks of which were:
>
> "SAVES HIM FROM MURDER
>
> "Young Girl Seizes Gun From Hand of Lover at Risk of Own Life."

All of which was part of a first page, first column and the next reading notice for the Thanhouser "Lucile." That's going some, but then, the Democrat looks as though any free copy might be welcome.

Liked the Check.

The Brunswig Brothers, who run the Classic Theater, Asheville, N. C., have taken up Taylor and Ford's idea of mailing out two cent checks for the purpose of attracting attention to their announcement. They use regular bank checks instead of a special check, but fill in with a typewriter, which is the bad feature of both of these checks. We think the scheme would be better were the checks pen written even in another hand than that of the signer. They wisely make their appeal with the program for a single night and then add the program for the remainder of the week, killing two birds with one two cent check. They are pretty certain to interest with the special bill and then, having gained that interest, curiosity will lead the reader to finish off. They have worked the idea very well, better than the telegram noted not long ago.

A Good Comparison.

Sid S. Levy, of the Roseland Theater, New Orleans, sends a couple of bills for Bernhardt in Queen Elizabeth that starts off:

> Several years ago the prices for
> SARAH BERNHARDT
> IN
> QUEEN ELIZABETH
> WERE

Boxes	$10.00
Orchestra (Front)	7.50
Orchestra (Rear)	5.00
Balcony	3.00
Gallery	1.50

It goes on to explain that now, through the presentation of the subject by the Famous Players Company, the great actress can be seen in the play for ten cents. It is a good argument, though the price of the boxes were higher than ten dollars and the price for the entire box could have been quoted to better advantage.

We like the bill much better than Mr. Levy's letterhead, which is the cut of a rose two and a half inches wide with "Land" across the petals. It looks more like the letterhead of a country florist than a theater.

We think, too, that Mr. Levy would not only have made more money, but would have caused the film to be more greatly appreciated had he raised the price slightly. He should have taken a leaf from the Bernhardt herself.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Sold Out.

LAST week an advertisement at the end of this department stated that the first edition of The Technique of the Photoplay was completely sold out. As a matter of fact, the first money was turned back to would-be purchasers on May 27th. It was purely coincidence that on that date there was turned over to the publishers a new manuscript for a book to be published under the same title; the last copy being sold about ten minutes after the new manuscript was turned in.

It is probable that July will see the publication of the new book, which will be a very great improvement over the old. It will be not only a larger book, but better in every way. The first publication of Technique was made in the columns of this paper and there was a certain necessity for having each installment about the same length. This restriction did not exist in the case of the new book. A chapter in the new work will run from two and a half to twelve pages as required and there will be twenty-four chapters of original work and an additional chapter giving sample scripts of other writers. In the body of the text there is one complete script fully explained and scores of illustrations presented in a graphic and original fashion.

The first Technique was complete in that it laid down the rules of photoplay writing, but the new work will teach in the simplest and most comprehensive style. It will be an improvement in every way.

It was intended that the new issue should follow close on the retirement of the old, but a sudden increase in the demand and the impracticability of doing hurried work on the manuscript of the new will necessitate a gap of several weeks. Please excuse us and wait. It will be worth waiting for.

What Essanay Wants.

Mrs. Louella O. Parsons, the Essanay editor, is not always very careful of what she writes and she wrote someone that she was not using outside stuff. We printed the fact. Now she offers correction. She says:

> Essanay is in the market for split reel comedies, for strong dramatic stories, both one and two reels, and for original melodramas. We will also consider a few Western stories.

Thus Mrs. Parsons. At the same time there is not a brisk market at Essanay at present.

Take a Text.

We are indebted to Miss Marian Lee Patterson, a regular writer, for a Tennyson couplet that seems worthy of a place over every desk. It is from Morituri Salutamis and runs:

> The unwritten only still belongs to thee.
> Take heed and ponder well what that shall be.

Think that over well when you see the copyright story that you know would make a good play—and write only the unwritten.

If You Sent to American.

If you sent stories to the American and got them back with a passionate purple rubber stamp across the front page, don't let that stop you from sending other scripts in. There seems to be a brisk market there and the use of the rubber stamp has been discontinued. It was not due to cussedness, but to a failure to realize that the script was the author's until it was purchased. The matter has been brought to the attention of the American company, which at once took measures to stop the use of the stamp.

American is not only buying, but it is paying decent prices. The latter information comes from authors who have sold and not from the company itself.

The Punch.

An author could not sell his comedy. He put in a punch and then it sold, but most of the papers objected to the punch as being out of harmony with the rest of the story. Even the author admits that the punch incident did not belong, but seems to think that it was necessary to put in some such thing.

The author makes the same mistake that hundreds of others make. The punch is not a scene. He put in something that appealed to some one producer, but he did not add the punch. We think that the punch, in spite of all that has been said, is still the thing least understood. It will be fully dissected in the new Technique, but meantime take this fact to heart. The punch is not visual. It is mental.

Sounds Silly.

A Los Angeles correspondent writes to complain that he sent script to the local branch of the Thanhouser company and that the company had refused to receive the script. He adds:

> It strikes me that the small courtesy of a rejection slip or brief note of rejection would do away with this insulting fashion of returning a script scribbled "refused" and unopened.

Having had one strike called on him, we are going to call the second strike. The third means out.

In the first place who asked him to send scripts to the Los Angeles branch of the Thanhouser company? If he wants to go and butt in where he is not invited, he cannot complain if the door is shut in his face, and since the company has never asked for scripts there is no particular reason of courtesy, or otherwise, why they should hire even a small boy to open the envelopes, slip in the rejection slip and send them back.

There is another angle to this. By refusing to accept and open script envelopes, the company wholly escapes any charge of stealing stories, and even if these scripts were not read the charge would inevitably arise.

We believe that the home office does open and return scripts, but where they are careful to give publicity to the fact that they do not want outside contributions, they cannot be expected to show any "courtesies" of this sort to persons who have not the courtesy to first inform themselves of the facts.

A New Orleans Circle.

Julian Louis Lamothe, of 841 Alexander street, New Orleans, writes:

> The New Orleans branch of the Inquest Club has been organized, and at present consists of four members, with more to come in later. Two enthusiastic meetings have been held to date, and we will soon choose the location for our Morgue. Already we have a most lovely coffin plate with our motto, "Never at Rest," engraved thereon, and it seems that the photoplay world will soon know that New Orleans is on the map.
>
> I read with great interest in the issue of May 17, the letter from the author of "Susie to Susanne." I have had some experience with that school myself. Nearly two years ago I enrolled for the course, but finding the first two lessons worthless, I dropped out. I sent the school as an exercise a scenario entiled "The Seal Skin Coat." It was highly praised by the director. Later Biograph released the same idea under the title "The Furs." I wrote regarding the coincidence to the "Dramatic Mirror," and another coincidence developed, for Marc Edmund Jones had written a similar play, and he passed on his scenario for me to read, all of which has led to a delightful correspondence between us. But the interesting part was yet to come. The Associated Motion Picture Schools advertised "The Furs" as the product of one of their pupils, and offered to give the name of the author upon request. I wrote for it. "How strange," replied the director, "that you should choose the very story about which there was some doubt." It seemed that a young lady pupil (perhaps it was I, for some of my letters were addressed "Miss") had submitted the story as an exercise, and when it was produced, the director naturally thought the young lady was the author. But while discussing the picture with some one else, he had discovered that the idea had been used in a vaudeville sketch, and as it was therefore not original with the young lady, he could not possibly give me her name.

Why?

Here is a line or two from a letter:

> Now if one's script has enough merit to be held for consideration, as one or two of mine have been, and if the film companies are so very eager for new ideas, why do they not give a sincere and helpful criticism to a play good enough to be held, that it may be made saleable?

And the reply is why?

The photoplay editor is hired to read manuscripts and select for the use of his company such as will give photoplays when produced. He is under no obligation to conduct a school for the benefit of the uninstructed. He is there to buy plays for his company from those who are able to write. He may hold a play in the hope that an editor will be sufficiently interested to reconstruct it, but if the editor declines, he is under no obligation to the author. He has tried to pass it through. He should no be expected to waste an additional hour in educating a stranger in the things that stranger should have known before submitting the script. There are too many writers who sit flat in the road and wait for someone to come and push them along instead of seeking to make progress for themselves.

Add These to the List.

Clarence August Frambers, head of the Chicago Circle now that Marc E. Jones has come to New York to be the comedian of the Inquest Club, adds these to the list of forbidden plots:

> The man who goes in bathing and has his clothing stolen by a tramp who proceeds to masquerade.
>
> The pretty country girl who comes to the city, had her eyes opened and returns to the country with tears in the aforesaid eyes.
>
> Cowboy wants a wife. He advertises. The other boys see the ad, and dress one of their number up.
>
> The father who refuses to let his daughter marry the man of her choice and who is tricked into giving consent by being compromised in some fashion.

Mr. Frambers wants to enlarge the Chicago circle. Applicants should address Clarence August Frambers, 3223 West Polk Street, Chicago.

The Better Way.

One of the climbers told us the other day that he was going to send his stuff only to those studios that made the best production as he was out for a reputation. His argument was that it would profit him more to sell a script for $20 to the Lion Company than to sell it for $35 to the Tiger Company and not get so good a production. In other words, he would sacrifice, for the moment, a better price for a production that would enhance his reputation and enable him to get perhaps $50 from the Elephant and the Mongoose Companies.

We don't believe much in that sort of reputation. We would rather have the reputation with two or three editors-directors of giving them just what they wanted than accept a smaller check and have it known that we wrote that great story for the Lion Company. Lots of people will admire the splendid work of the players, and perhaps a few will remember the name of the author, but we are coldly commercial and we want to make our reputation where it will do us some good.

It is barely possible that after we had "put over" a dozen or so great Lion scripts, the Elephant Company's editor might be impressed by the fact and add ten dollars to our check or pay special attention to our story, but if we had been sending the Elephant editor really good stuff right along, if we had shown him that it was the script as well as the production that was good, we would stand a better chance of making a hit than on the strength of the fact that we were the author of the Lion's great drama "She Fell Down Stairs."

When the time comes that the name of the photoplay author means as much to an audience as the author of a fiction story, we think that to sacrifice for the better production may help a little, but even then it will take a long time to get a reputation that will really be an asset. Photoplay differs from fiction in that the production represents the combination of the author, the editor, the director and the players. The author is not properly entitled to the full credit any more than he is deserving of all the blame and it would be a difficult matter in indeed properly to apportion the credit.

A reputation in the studio means something. A reputation on the screen is as fleeting as the picture itself. Never mind what the audience thinks. Send really good scripts into the studios, no matter which, and you'll build a reputation that is better worth while.

Selling Talk.

With the courteous permission of The Editor, we publish a part of a recent article by Barr Moses in that publication. At the outset it should be understood that this article (Some Figures, The Editor, April 25) relates to fiction and not to photoplay, but the figures seem to represent photoplay scripts as well as fiction so far as the data is concerned. This is, in part, what Mr. Moses writes:

> Taking into consideration, then, all the manuscripts which I have had published and paid for, I divided them up into seven groups, accordingly as they had been offered three, six, nine, twelve, fifteen, eighteen or twenty-one times, or less. That is the first group containing all manuscripts sold at the first, second, or third offering, the second group all that have been sold at the fourth, fifth or sixth offering, the last group all that have been sold at the nineteenth, twentieth, or twenty-first offering, and so on. I made another division, which my figures seemed to warrant, between the first three groups and the last four. The results were as follows:
>
> A little more than sixty-one per cent. of the manuscripts sold belong to the first group, that is, were not offered more than three times, and seventy-five per cent. of the total sum of money received came from this first group.
>
> A little more than fifteen per cent. of the manuscripts sold belong to the second group and were not offered more than six times, and this group contributed fourteen per cent. plus of the total amount of money received.
>
> A little more than nine per cent. of the manuscripts sold belong to the third group and were not offered more than nine times, and from this third group came five per cent. plus of the money received.
>
> Just eighty-seven and one-half per cent. of the manuscripts sold belong to the first three groups and only twelve and one-half per cent. to the remaining four groups. Approximately 95.38 per cent. of the money received came from the first three groups, that is from manuscripts offered not more than nine times and only some 4.62 per cent. of the money came from those manuscripts offered beyond nine times and up to twenty-one times.
>
> I found, too, that the price per manuscript of those offered not more than nine times averaged somewhat more than three and one-fourth times as much as that received per manuscript sold beyond the ninth offering.
>
> From these figures I have concluded that it pays best not to submit manuscripts as a rule more than nine times.

This is the first time we have seen an apparently accurate tabulation of selling prices, and we do not believe that some of the figures as to results will apply to equal force to photoplays, because, as yet, the difference in payment between top and the low photoplay price is by no means as marked at the tenth of a cent a word that might be paid for the story rejected twenty times and the five cents paid on the first acceptance, but apart from these figures the matter of acceptance is as accurate for photoplay as for fiction. Sixty-one per cent. of good photoplay scripts should sell the first three times out, if they are sent to the proper markets.

You never can tell when or where you can sell your photoplays or how much you will receive, but a study of Mr. Moses' figures will give you a pretty good line on your chances with plays if only you do not send lion stories to Edison or John Bunny stories to a company with thin comedians. Study the figures.

If you have the Editor for the date mentioned, do not fail to read also "Waiting for Inspiration." It is a sermon to photoplay writers, and this is the text:

> The secret of inspiration is work—and then more work. Ruskin has told of how he studied the lives of the world's greatest artists in order to learn, if he might, the fundamental elements of their success. By one thing only was he impressed: the immense amount of work that each one produced. Among them all there was not one who waited for inspiration to come before he took up his brush. Each one possessed the capacity for hard and unremitting toil, and out of this toil were born the masterpieces upon which their fame rests today.

Try This.

Are you looking for a new game? Try this. Take any situation that may please you and see how many plots you may build around this one idea. Take, for example, the mother who, a widow, meets the man whom she loved in her girlhood. The old affection revives, but it appears that the man prefers the daughter to the mother. See if you can't make thirty or forty plots out of this. Don't try to sell any because there will be some who will try to sell and the market will be glutted, but work out the ideas as a pleasant form of mental gymnastics. You may not be able to reach forty plots, but do not be satisfied with less than a dozen distinct variations.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

B. L. D.—Charles Ray was Lieutenant Stone in "Bread Cast Upon the Waters." Cyril Gottleib was the boy.

A. M.—The author writes in the leaders, since without these many scripts would be unintelligible. Of course the director and the cutting editor will change these, but you are supposed to send the script complete, with all leaders and other inserted matter, since these are supposed to be necessary to the explanation of the story, or they would not be used. No company will take suffragette stuff because the foreign market will not absorb this stuff (it's no joke over there), and that is where the real "velvet" profit comes from.

THE PEST—The Vitagraph names are as follows, using your numeration: 1, Charles Edwards; 2, Dick Leslie; 3, Frank Mason; 4, Joseph Baker; 5, William V. Ranous; 6, Robert Burns; 7, Richard Morrison. These identifications are courteously contributed by Mr. Spedon, of the Vitagaph, and are authentic. Mr. Irving, in "Tamandra," was Irving White. We like Lois better, and you are not a pest, because you ask questions intelligently. If they were all like you ——!

JEFF—We'll be the goat. What's the answer? We do not list the releases of that company because we never heard of them. Don't thank us for our "earliest reply." That's what we get paid for.

RICHARD ROE—Miss Isabelle Lamon was the wife in "For His Child's Sake." Miss Marguerite Loveridge was the title in "The Woodsman's Daughter."

C. L. H.—The Answers Man would be tickled to death to be able to answer your questions, but why don't you use the same title the company uses? Maybe you can think of better ones, but use theirs, please.

M. W.—Send one dollar for the book you ask about. Send a stamped and addressed envelope for the address you require.

J. A. D.—The Biograph Identifier is still working on some of your questions, but here are some answers. The central figure in The Dance of Death in "Two Daughters of Eve," was Miss Marion Kerby. She is now with Majestic, and was in the legitimate with William H. Crane. Miss Gertrude Bambrick was the girl dancer in "All Hail to the King," and the favorite in "The King and the Copper." You'll get the rest in due course.

E. L. S.—Put a courteous inquiry to the company. If this is not satisfactory, write again, addressing this department.

RUBENA—Miss Lamon is in Philadelphia, not Jacksonville. Mr. Bushman is back with Essanay. Miss Bernard is not with A. B. We are not troubled with heart disease, but we had a couple of teeth pulled this morning, if that will help any.

LOIS—The A. B. question had to go to the Identifier. It was not Miss Handworth, but Miss Pearl Sindelar, now with Pathe. Perhaps that occasioned your error.

J. A. M.—In "Retrogression," Hardy was Mr. Taylor, Miss Hazel Buckham was the daughter, and Frank Brady, Rusty. In "The Pride of the South," Dianna was Miss Mildred Bracken. In "The Frontier Mystery," Miss Victoria Forde was the lead and her own daughter, while Mrs. Eugenie Ford took up the part of the mother, as the Wild Woman. Miss Mona Darkfeather was the lead in "The Return of Thunder Cloud's Spirit." She is a real Indian. The white girl was Miss Helen Case. Edgar Keller was the Blacksmith's father in "The Sharpshooter."

MARIE—In "The Professor's Daughter," Ford Sterling was the professor, and Miss Evelyn Quick the daughter.

E. G. M.—Miss Mildred Bracken was Grace White in 'The Black Conspiracy."

VARIOUS INQUIRERS—The Broncho "Shorty" is Jack Hamilton.

M. B.—We cannot recite Miss Hackett's stage career.

J. F. F.—If you will read your answer with care and understanding, you will perceive that there was no blue because there is no blue. If you cannot grasp the fact that there is no blue in red and green, we'll regretfully pass you up. You may have thought you saw blue, but you did not. The only blue in a Kinemacolor is in the flicker shutter.

R. W. S.—When you want questions answered by mail, send the Answers Man eighteen dollars and not just a two-cent stamp. Your first title is not correctly given. All of this information is given in the Year Book for 1912. Send for a copy. That's what we publish it for.

E. G. M.—State titles correctly. It was not "A Colored Conspiracy." It was "A Black Conspiracy." Ask for "A Black Conspiracy" and your question will be answered. In "With Lee in Virginia," Joe King was Billy, and Miss Anna Little, Miss Blair.

L. V.—Frank Dayton was the sheriff in "The Prophecy." Is that what you mean by secret service man? Wallace Reid is with the Universal.

F. H. S.—If you would read the paper every week, you would know that Miss Bush has left American.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City.

Projection Department

Edited by **F. H. RICHARDSON**

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included in each list, and the address of regular meeting place, if any.

Moving Picture and Projecting Machine Operators' Local Union No. 194, I. A. T. S. E., Indianapolis, Ind.

George Christina, President; Ed. Daugherty, Vice-President; C. J. Hoffman, Secretary-Treasurer; C. Navin, Recording Secretary; Howard Cornell, Business Agent; P. L. Shivers, E. C. Scobey and R. D. Scobey, Trustees.

Officers of Local No. 189, I. A. T. S. E., Alliance, Ohio.

Harry Lallement, President; Frank McCort, Vice-President; Edson Stevens, Financial Secretary; Alfred Fowler, American Theater, Corresponding Secretary; Joe Martin, Sergeant at Arms; Frank Reardon, Conductor; Joe Fitzgerald, Business Agent. Meeting 3rd Sunday in each month.

Another Chirp.

Brother A. J. Moran, Grand Forks, North Dakota, orders a handbook and writes:

> In April 26th number, Canton, Pa., speaks of a "chirp" in his Power's Six A. I have the same thing in the one I am running. The machine is in perfect running order, except a chirping sound, emanating apparently from the intermittent movement. I have adjusted the movement, but it has no effect on the sound, which occurs four times every turn of the crank. It is not present all the time, but comes and goes, and for no apparent reason. I will hear it for two reels, then it will go away and not come back again for perhaps a day. I will leave the matter for you to solve, not that I have given up by any means, but, as this is my first offense, I am a little bit scared. I am a member of the I. A. T. S. E., Local Union, No. 231. We are getting along fine—100% strong. If I am as good running a machine as I am a typewriter, I am a regular riot—don't you think so? I hope to see you at the coming convention.

Another brother has suggested that the chirping sound is in the governor. Evidently it is not in the intermittent, since adjustment makes no difference. I note it only occurs four times to each turn of the crank, which only adds to the puzzle. Plainly, whatever it is, it is not doing any harm beyond the annoyance to the operator, but I would very much like to have it located nevertheless. As to the convention, quite possibly you may see me there, as I presume, from what you say, you are a delegate, and it is entirely within the range of possibility that I may go. You run a *mechanical* typewriter all right, judging by the letter, but whether you could run one having blonde hair and blue eyes is quite another matter. Better marry one and find out, reporting results after one year. Possibly, however, you refer only to the machine.

To the Inventor.

It is far from my purpose to discourage inventions, or to induce anyone to abandon the working out of what he believes to be a good idea. Nevertheless I feel called upon to utter, not only a word, but several words of warning to inventors. Every little while there arises some Moses with an ingrowing idea that he can lead the children of picturedom out of the wilderness by moulding some idea of his own into cold brass and iron. All too often his ambition reaches the height of a complete projecting machine, the making of which into the form of a working model will not only consume months of time, but a lot of money as well. Let me say that the individual who thinks he can invent a projection machine modeled along present lines, and have a world beater which will immediately be grabbed by the exhibitor to such an extent that his fortune will be made, is most likely entitled to at least twenty-six more guesses.

The trouble with the embryo Moses usually lies in the fact that he does not know, and does not take the trouble to find out, what things have already been tried and discarded. He does not know or realize the fact, for it is a fact, that some of the brightest minds in the world have been concentrated on the improvement of projection machines for years. He is not aware of the fact, for it is a fact, that ideas are presented to machine manufacturers literally by the hundreds, and that nine times out of ten of them, yes, I might say ninety-nine times of a hundred, they are discarded as having already been tried out and found to be of no value, or that some of the larger machine manufacturers have a corps of high priced expert machinists who do nothing from one year to another but build experimental models and test out the comparatively few ideas presented, which seem to have originality, and that nine out of ten of these ideas they do test are found to be in some way defective.

In other words, the ambitious inventor who starts out to evolve and improve projectors, usually blunders ahead without first taking the time to ascertain what has already been tried and discarded and what has not. He spends time and money, in large sums, only to discover that he has evolved a machine which he cannot find a market for, because there are already half a dozen others on the market which are as good or better than his own, or at least everybody but himself thinks so. And even allowing that he does succeed in evolving a superior machine, he will discover that, in order to prepare for its manufacture on a commercial basis, he must have a machine shop and thousands of dollars' worth of special tools, jigs, dies, etc., and that after he has these, he must, with an untried, unknown article, buck the established reputation of other manufacturers.

In the parlance of the street, my friend, it cannot be done without a make-up, and the make-up in this particular instance consists of practically unlimited money, combined with an idea or series of ideas materially better than any of those now incorporated in projection machinery. But we also have the inventor who gets an idea for some small article; say a wire terminal. He rushes into the patent office, spends anywhere from fifty to a hundred dollars for a patent and, nine times out of ten, even though the device has real merit, never gets his money back, because there are so many articles of a similar nature, also having merit, perhaps equal or superior to his own.

And now, lest I be misunderstood, let me clearly state the purpose of this talk: Do not rush into the inventive field until you have first ascertained what has already been done along the lines upon which you propose to work. I cannot emphasize this point too strongly. If you follow my advice in this you will be the gainer. If you do not, you are more than likely to be the loser.

From Indian Head.

From Indian Head, Saskatchewan, Canada, comes a letter in which a correct solution of the "Joke On Us All" is given, and in which the writer says: "Your Handbook received some time ago and I consider it the greatest work ever published." We presume, however, he merely refers to works pertaining to projection, since, to take his remark literally, we would swell up like a toy balloon, and possibly, in the end, explode.

Another Slide Coating.

Mr. C. L. Sniffen, Spring Valley, New York, comes in with the following:

> Recently I read in the department a suggestion for the use of Bon-Ami for slide coating. I tried this with more or less success, but think I have improved on it a little, and if the idea is good, perhaps it would be well if you passed it along. After having covered the slide with Sapolio or Bon-Ami, I take a piece of ordinary carbon paper and spread it carefully over the Bon-Ami. Next, I cut from the newspapers, any funny picture, such as a "Mutt and Jeff" cartoon, which I lay face up on the carbon paper and outline it with a sharp lead pencil. On the dark parts of the picture I make a cross, and when the entire picture has been outlined, I remove both the cartoon and carbon paper and erase, either with a sharp rubber or a piece of cloth, the white from the slide, leaving this part clear. In this way I have a comic subject well drawn on the glass slide. For example: I made a slide a week ago where Mutt was kicking Jeff out of the room. The room part of the drawing I omitted. Mutt and Jeff showed very plainly and, with a sharp pencil, I wrote on the slide: "Don't kick if the show is too long. Come when you like—go when you like—stay as long as you like." This caused considerable laughter and a general feeling of good nature prevailed. In closing, let me thank The Moving Picture World and Projection Department for its many excellent suggestions, among which I hope this one may be classed.

I think, friend Sniffen, there is no doubt but what your idea can be classed among those styled "excellent." I think here is something of which lots of use can be made by the careful man. I find, by experiment, that the same thing can be worked on gelatine; so that those having gelatine slide outfits can also do some experimenting.

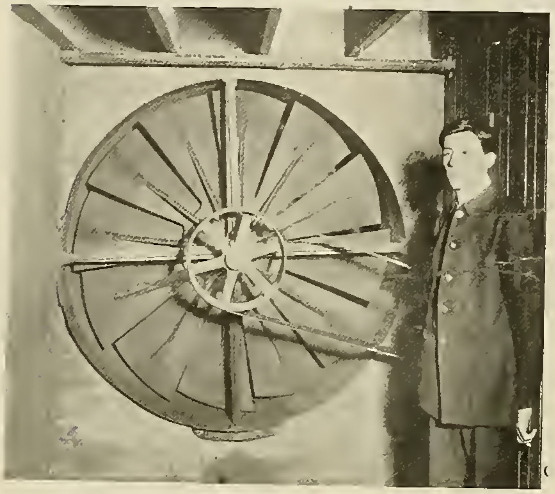
Wrong.

Manchester, New Hampshire, sends in a solution of the "Joke On Us All," in which he says that, inasmuch as Hays was using 60 amperes on the arc and ½ to ¾ of an ampere in the incandescent lamp, the main fuse block should be equipped with 90 ampere fuses, the operating switch protected by fuses of 75 ampere capacity, and the incandescent lamp by a branch-block carrying 6 ampere fuses. For the main circuit he says No. 4 wires should be used, and for the incandescent lamp circuits, No. 12 and 14. I would suggest to Manchester that he get a Handbook and study up on the action of the transformer (economizers, inductors, etc.). For his information let me say that an economizer delivering 60 amperes at the arc would only take somewhere in the neighborhood of 20 amperes from a 110 volt line.

Ventilation.

Mr. A. C. Evins, Secretary-Treasurer Vaudette Amusement Co., Atlanta, Georgia, sends in photograph and accompanying letter, as follows:

> This flashlight picture might be of interest now that the warm weather is coming on. The fan is situated underneath our stage, and there are two openings, one on either side of the orchestra pit, 4 x 6 feet in size (presumably into the auditorium—Ed.). We also have two 30 inch openings in the ceiling (presumably of the auditorium—Ed.) where we can put additional exhaust fans, though we have never had occasion to do so. Possibly this photo will be of value to some moving picture man who is now being called upon to solve the perplexing question of ventilation in hot weather. We got the idea of taking the air right off the floor, from The Moving Picture World. The fan has been in use for twenty-one months, therefore, we know that the idea is good.



Many thanks for your kindness in submitting the excellent photograph, brother Evins. We agree with you that it will no doubt be of value, though you have failed to be as definite as I would have wished, and have not given the size, diameter and speed of the fan.

Why It Shows In One and Not the Other.

Seattle, Washington, writes:

> What is the reason a broken condenser shows in the stereopticon and not in the moving picture? As there is a difference of opinion in regard to this, we would like to have your explanation.

Because, in the case of the stereopticon, the focal plane (object being projected, a slide in this case) is right up against the condenser; whereas in the other instance the focal plane (the film) is removed a considerable distance away.

Friend Cook Wanted.

Mr. C. A. Penn, Bijou Dream Theater, Dayton, Ohio, says that during the recent flood, he was trapped in the upper floor of the theater building, where he works, and than a man from New York City got caught by the water and ran into the same building. During the enforced imprisonment, he and the stranger had several long talks. He has forgotten the man's name and address, but says he owns a large airdome in New York City, of which his brother has active charge. He showed a cut taken from The Moving Picture World, which claimed he had the finest airdome in New York. Wants to know if he can get track of him from this faint description.

I would suggest, Dayton, that you address a letter to Frank G. Cook, care Airdome, at Manhattan Avenue and 109th Street, New York. I guess friend Cook is the got-caught-in-the-water party, though I never before knew that he took that article in such quantities.

What a Shock It Would Be.

Kansas sends in check for subscription renewal and says:

> In the May 3rd issue you ask what is wrong with the sketch, heading the article "A Joke On Us All." You are connected on the wrong side of the switch. I noticed this the time it was first run, but did not suppose correcting it was worth while. I am using an exhibition model, which has seen about five years of actual service. Maybe you think I do not get mine. I do not believe I would survive the shock should the management get a new machine, or expend sufficient money to put this one in first-class condition.

Possibly, Kansas, your audiences might die of shock also, if your employer should install an up-to-date projector. The exhibition model was a good machine in its day. Evidently, however, your manager is not aware of the fact that the world moves and that improvements in projection machinery are constantly being made. As to your reply to the "Joke On Us All," you, like many, many others, have missed the main point, all of which shows the need for study on the part of operators. Plainly, you, as well as a great many other operators, are not familiar with the action of economizers—a device you may be called upon to handle at any time. If you were, you would know that *both lines of a circuit pass through the economizer,* instead of only one, as shown in the sketch. I published this "Joke On Us All" just to see how many errors there would be in the replies sent in. So far, for every correct reply there has been at least ten incorrect ones, in which the main blunder in the sketch was not caught at all.

It is positively astounding how indifferent operators are in the matter of training themselves in the technical side of their work. The new Handbook has been going out at the rate of from 300 to 500 a month, but, were the operators and managers alive to their own interest the first edition of 10,000 would have been exhausted in sixty days' time. Please do not misunderstand me. So far as I am individually concerned, I am pleased at the reception the book has meet with and am gratified at the sales already made, but when I look at the other side of it and consider the thousands of operators and managers who need this book and *need it badly,* I am amazed at the comparative indifference shown.

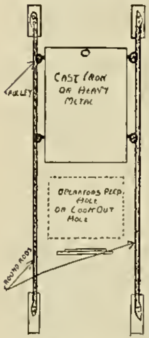
Nor is that all. On page 484, May 3rd issue, I offered, provided there be an adequate response from the unions, to propound, without any cost whatever, a series of questions which, if properly taken hold of by the operators' organizations, would be of vast benefit. This offer has been out three weeks and, to date, there has been but one response. It is surprising. I had supposed that at least such apparently live organizations as Salt Lake City, San Francisco, Baltimore, and a few Canadian unions, who have evinced a decided disposition to acquire knowledge of their business, would promptly respond; but they have not.

I am willing to do my share in these matters, but if you gentlemen are too dead to your own interest—too indifferent to the improvement of your own knowledge to take up such matters as this—why, in the parlance of the street: "I should worry and get a wrinkle."

A Wall Fire Shutter.

Mr. C. J. Kaho, Trinidad, Colo., writes, praising the handbook, and winds up his letter with:

> The book is fine. There is only one thing I dislike about it, and that is, your idea of the fire shutters. I think I have one that beats it. I enclose a sketch showing my idea. I am sending you, under separate cover, a star and shaft which I took off my Simplex machine. It is minus four points. Do you know what causes this?



The brother's wall shutter idea I do not consider as being superior to my own, for the reason that the shutter would not fit up very snugly against the opening. This, however, could be overcome as follows: brother Kaho's idea is to use rods and pulleys for guides, instead of the sliding ways as set forth on page 72 of the handbook. That much of his scheme is entirely practical, and is, in fact, I believe, an improvement over my own, but this would only hold good provided the rods be set on an angle to the wall or to the opening, and the opening be brought out so that the shutter in falling would, by the slope of the rods, be pulled in toward the wall or opening, and thus wedge itself down against the opening tightly. If any of you do not understand my meaning, let me know and I will make a sketch to make it more clear. As to the star, I cannot say certainly, but I believe, inasmuch as the same four points are broken, that is, the points in the same relation to the slots, it is due to some wrong adjustment of the intermittent movement. It must be remembered that these stars are very hard, consequently if the adjustment be so made that the pin would strike heavily against one of the points, it, the point, might snap off. I do not say positively that this is the answer, but it is the solution which appeals to me.

Wants Information.

Mr. S. V. Ayer, Houston, Texas, after expressing his appreciation of the department, and explaining his view of the "Joke on us all," says:

> We have just organized a local here with about 30 members. Would be very grateful for any information you can give us with regard to union affairs.

What is it you want to know, brother Ayer? Ask your questions and I will do my best to answer. Your reply to the joke, brother, is correct, as far as it goes. I trust the new union will meet with success. It has the best wishes of this department.

Problem in Optics.

H. M. Smith, Fort Worth, Texas, sends in an explanation of why the outside shutter need not cover all of the lens opening. Brother Smith is, for the most part, correct, but the matter is too highly technical, I think, to be understood by very many if I were to give it space. He winds up his letter as follows:

> Projection is A-1 in Fort Worth, and do not think that any of the houses elsewhere have anything on us. Every operator in this city is a live wire, eager to learn and produce results. By the way, can you give us a little information on that new Kinetoscope, United States patent 1,007,962, by Thaddeus A. Nolan; also the new vapor arc rectifier (the two and four arm tube), U. S. patent 1,009,494, by S. Ferguson, Schenectady, New York?

Glad to hear these good words about the Fort Worth boys. If the manufacturers or patentees of the apparatus in question will forward a description of same to this department, we will be glad to set it forth for the benefit of our readers.

He Is Going To Get a Big One Now.

Mr. Roy A. Goggin, Estherville, Iowa, sends a correct solution of the "Joke On Us All," together with a picture of the theater, taken during a matinee. He says:

> Like Park Falls, I have a "booth." It is 5 x 6, with a 6 foot 4 inch ceiling. We have as nice a theater as you will find in towns several times the size of Estherville (population 4,500), but like many another, they neglected the operating room. I do not blame the manager, as he was new at the business then, but the architect ought to have known better. His plan called for a room 4 feet 6 inches by 4 feet 6 inches. I told them they could not get the machine in that kind of a "room," so they stretched it out a little. However, as Blaine Day, Sherman, Texas, says, "Everything comes to him who waits," and brother Stanco, of Waterbury, Conn., says, "He got his." Well, I am going to have mine, for, in the near future, the theater will be remodeled, as it is now too small and, in the shuffle I will have an operating room 10 x 10 feet, with a 10 foot ceiling. I have not gotten one of the new books yet, but intend to in the near future.

GRAND THEATRE

It is a wonder that the architect thought of an operating room at all. Such a shameful waste of space—4 feet 6 by 4 feet 6. Huh! that is the worst I ever heard of. Glad to know you are going to have a decent operating room at last, but, for the love of Mike, do not let that particular architect draw the plans. Yes, I would by all means invest $2.50 in the Handbook, also, I would "do it now" if I were you.

Test for Ground.

New York City makes the following inquiry:

> Recently, at an examination, I was asked the following question: Suppose I close my operating switch and fuse blows. All connections are O. K., and no short of any kind, but every time the operating switch is closed, the fuse blows. How would I locate the trouble?

In the first place, New York, I think you were not asked that question at all. Such a question would be confusing; in fact, it would be an impossible condition, since there would have to be either a short, or a ground amounting to a short, somewhere on your lines or in your rheostats. I therefore, without using your name, went up to the examining board rooms and asked about this matter. They said the question as stated was not used at all. I do not, of course, care to say what the question is, since that would not be fair to the board, but if it is put the way they told me, it is a perfectly legitimate question and its answer is simple. The trouble is, there are too many of you who go up for examination and, instead of keeping cool and using your brains, get so excited and scared that you do not really understand the question put to you. Many a man has failed just on that account—because he became frightened and excited, whereas, had he remained cool, he could have answered every question correctly. Do not imagine that the examiners are trying to "get your goat." Nothing of the sort. They simply wish to determine your actual, practical knowledge, that is all. The fact of the matter is, they often ask a perfectly simple question, which the applicant, being in an excited frame of mind, translates into something extremely complicated and difficult, and I think that is exactly what happened in this case, New York. I think I may say, without violating any confidence, that what the examiners were after was to find out what you would do if you were running a show and your fuses blew. I believe you will agree with me that if you have not knowledge enough to get by on so simple a proposition, you have no business in an operating room.

From Friend Spraker.

Mr. R. E. Spraker, Rich Hill, Missouri, is with us again, as follows:

> Inclosed find draft for $2.50 for which please send me one of the new Handbooks. I have quite a budget of suggestions that I am going to send in to the department some of these days when I find more time. I will take time today, however, to tell the brother who wants a peep-hole in the front of his lamphouse to drill a small hole in the front wall of the lamphouse under the condenser mount, as high up and as near the center as possible. Then there will be an image of the crater cast on the machine table from which he can easily align his carbons. With d. c., I get an image as illustrated in sketch, when carbons are properly aligned. The image is not round because of the shadow of the lower carbon. The two points appear uneven because my pinhole is a little to the left (facing the screen) of the lamp, in order that the light rays may pass the condenser mount support. With a similar pinhole projector in the left side of the lamp house, and the proper position of the images on wall and machine table marked, I can set my carbons and locate the lamp perfectly, without opening the dowser until ready to start the picture. I am sorry that more of the boys did not respond on the question of tail-pieces between subjects of split reels. There is one operator in this neck of the woods, however, who occasionally splices in a piece of blank leader or Censorship film. Much obliged, friend of mine. Do it some more. In closing, I will say that 60 volt current is entirely satisfactory for picture show work when the voltage is steady. But I don't want to undertake to put on a decent picture when the pressure fluctuates. Our Brush outfit regulates within ½ volt with the arc burning. With this I put on a picture I am proud of. The other day, however, one of the spark plugs short circuited, whereupon the voltage began to play hop-scotch all over the meter dial, and I sure had troubles of my own. On 60 volts, one uses so little resistance in series with the arc that a slight variation in the line voltage makes the arc sputter, and you know a sputtering arc puts the kibosh on a picture. Your idea of a list of questions is good. Put them to us.

Your front pinhole suggestion is all right, friend Spraker, since it will give you the side line of the carbons, while the hole in the left side of the lamphouse will give you the other angle of the crater. We trust those other suggestions will materialize in the near future. There was considerable response to the tail piece business, but not enough. There should have been at least 5,000 postal cards; whereas, there was not anything near that number. I will not go before the manufacturers on a proposition of that kind unless I am able to show there is a general demand, and the response was not sufficient to prove that. Personally, I am inclined to favor 70 volts, for the very reason you name. A 60 volt arc is a rather delicate thing to handle. As to the questions, they will commence soon.

One Wide-Awake Union.

The following letter comes from Toronto, Canada:

> Local 173, I. A. T. S. E., of this city, has decided to take advantage of your offer, May 3rd issue, and to co-operate with you in any way you would suggest. To this end, I have been instructed to write you. The next regular meeting will be held May 18th. If there are any suggestions, outside of those appearing in the department, would be pleased to hear from you before then. The following committee has been appointed to handle the matter: W. D. Shank, Art Kerna, George Robertson and William Taylor.
>
> Fraternally yours, William Taylor.

And now, aren't you U. S. boys ashamed of yourselves to let a Canadian union get ahead of you on a proposition of this kind? I congratulate Toronto on its enterprise and, rather than disappoint even one union which has shown sufficient hustle and sufficient desire to improve its knowledge, to take this kind of action, I am going ahead with the proposition. I would suggest to Toronto the following action: (1) that the union offer a gold medal, suitably engraved, as first prize, and one of the pillows, described on page 700, May 17th issue, as second prize, to those answering the largest number of questions correctly. (2) I would then suggest that a series of numbers, from one to as many members as there are in the union, be made on slips of paper, and that the signature of the various members of the committee, or of its chairman, appear on each slip, as a means of positively identifying the slip, that these numbers be placed in blank envelopes and sealed so that the committee will not know which number is in which envelope, and that one number be given to each member of the union, he to retain that number until the end of the contest, and to file his answers to the various questions with the committee with his number appearing on each answer. (3) That a box, similar to a ballot box, be made, so that the members can at each meeting, deposit their answers without anyone seeing the number and seeing whose it is, and that these answers then be taken out of the box and posted on the wall of the meeting room, or the business agent's office, there to remain until the answers appear in the department, after which the committee can figure out the rating and mark the papers, keeping a record of the standing of the members in a suitable book.

The idea in all this is that many members will not consent to have their answers posted, for fear of ridicule if they should make a mistake. In this way, however, the answers can be posted without any one knowing, at least until long afterward, whose it is, and the posting of these various answers will be of immense benefit in stirring up discussion among the members.

Now here is something that the other unions can take up and get an immense amount of benefit out of, if it is carried out along these lines. The large, powerful unions, such as Boston, San Francisco, Chicago and others, can offer, if they wish, three or more prizes of very substantial value. For that matter, so can Toronto, if it wishes, but I should imagine that for the smaller organizations, a medal and one of those pillows would make sufficient and very desirable prizes. Another reason for keeping the names of the contestants secret, even from the committee, is that it will shut out, at least in a large measure, any charge of favoritism. *Members should be cautioned not to divulge their number to any one,* and the members of the committee, if they themselves take part in the contest (and it would be hardly fair to bar them), absolutely must not tell their own numbers to their fellow committeemen. If this plan is adhered to closely, the only possible clue would be the hand-writing. This, however, probably cannot be avoided, except by those operators fortunate to have access to a typewriter and possessing the ability to run it. The questions will be started some time in June, meanwhile let me hear from all unions desiring to go into the contest.

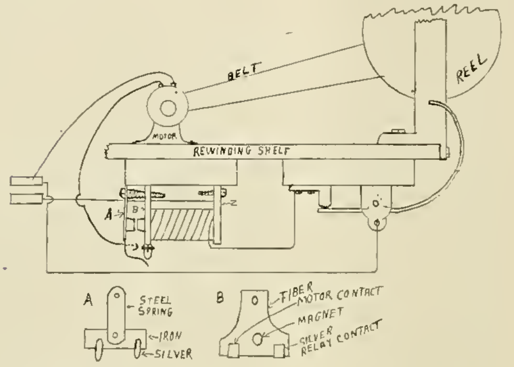
Correct.

Mr. E. A. Beyer, Elizabeth, New Jersey, sends in correct solution of the "Joke on us all." It is surprising how many have written, saying that the incandescent lamp was connected wrong, but have entirely overlooked the really bad error, viz.: the fact that the economizer is connected the same as one would connect a rheostat. I do not publish these wrong answers because I do not wish to embarrass those who have answered carelessly—for surely they *know* better.

Makes It Plainer.

Mr. William Hoffman, Kewanee, Illinois, writes:

> Wirh reference to the "Motor Cut Out" article, page 701, May 17th issue, I will try to make things plainer. The rectangles to the left represent the fuse block. My rheostat is a Power's 240 volt circular one. With the two halves connected in multiple it gave too much current, so I cut one of the operating room arc circuit wires in the basement, and inserted two coils from another rheostat. From the end of these coils I ran two wires to the fuse blocks shown in the drawing. The test of these wires shows 5½ volts and 19 amperes. I cannot remember having marked any line X, or find any place where you have either, so will have to let that go; but Z is only a support for the magnet and has no electrical connections; also B, being made of fibre, has none either, so I think the line you refer to must be the edge of the fibre block between B and Z, and there is also one between B and A. The circuit line is held under the screw-head of screw passing through A, and there makes contact with A, the silver contact springs of which, the one on the nearest side, makes contact with the piece of silver on the nearest side to B, to which one of the relay coil wires is fastened, while the other, on the farther side, makes contact with the piece of silver on the farther side of B, to which the wire, coming down from the motor, is fastened. Possibly you cannot get the idea from this rather lengthy sentence, but it is the best I can do. Permit me to compliment you on the most excellent copy of my sketch. I am rather glad I used purple ink on my drawing, for now it looks like something.



Huh! Well you need not bother with any more purple ink stunts, neighbor Hoffman, because if you do I am liable to let them go that way some time and then they will look like h-eaven. I have printed your letter practically as it is written, leaving it up to the department fans to dope the matter out for themselves. I guess it is plain enough now, though I don't quite understand your "5 volt, 19 ampere" test.

A Suggestion.

Mr. C. F. Lubine, Odanah, Wisconsin, contributes the following interesting letter:

> I hardly expected to see the letter in print that I wrote some time ago, and will say that there are some pretty live wires among the "profesh." Only answered 162 letters on the "Dandy Town" proposition. Only one of the lot did not comply with stamp, and I must say that I think him a dead one, for if he isn't dead he ought to be. The letter was pretty good after it had been worked out—"E vod lake do auevar yu get dem tonon dem meven picer plas avant to noby mal i send it me ret sone he dem mal." Huh! What the ——?? Will offer a little suggestion to the fellows who want to get in the game of "movies." There is any amount of places that have picture shows located in old store buildings. A new theater built for the purpose of showing pictures the way they ought to be shown, and to take away the sting of "any old place is good enough for the pictures" dump, will wipe the boards clean of the old "store" shows. After you find such a place, don't be afraid to buy ground and build. If you haven't the ready cash to build, look up some building and loan association and get them to put up the house for you. In nearly all states the interest charged will be only 8% per month on each $1,000 or $8 rent a month on each thousand. (80 you mean—Ed.) A good live hustler can do this and more too. And now just a word about posters. I have taken special notice of the posters I put out and will say that the Vitagraph are absolutely the best of the entire bunch. Why? Because each poster contains a short synopsis of the play advertised on the poster. It is a clean break-away from the run of the advertisements that are put out by the other film manufacturers. The only criticism I have to offer to the Vitagraph people is that they do not use any colors for the lithos, when color would help greatly. People stop to read these posters, and merely glance at the others. This is proof conclusive that the public takes an interest in the theater program, and the interest could be increased by the film producers if they would adopt the Vitagraph plan, plus color. To the operator who is troubled with a "chirping" noise in his Power's Six A, examine the governor, and I think you will find after you remove the casing cover that the brass contacts are not true. After you have trued them up, put a little fine graphite in the oil. This is what I did to the Power's Six A, I am operating. I wish to join the operators' union. Will some kind brother living in Wisconsin write me and let me know how it is done? I want to become a member of the I. A. T. S. E., fully realizing that organization is the only way to secure good conditions for moving picture operators. Can we, as reliable men, get the wages due us?

As to your suggestion that there are many places where store room theaters could be profitably supplanted by an up-to-date moving picture theater building, I am of the opinion that you are correct, though the matter of possible revenue would have to be very carefully gone into in each case, since the erection of a theater building calls for considerable capital, and the interest of that capital would have to be figured in as expense. Whether this item would more than offset the rental paid by the store-room man is another question. Quite likely in many cases it would not. Your ideas are, however, in the main, correct. I believe there are many openings of this kind. Wisconsin union operators might communicate with friend Lubine, and see if there is any way whereby he can be taken in. Your comment as to colors in the Vitagraph posters is respectfully referred to the attention of that company.

From Texarkana.

Mr. S. A. Kerr, Texarkana, Texas, writes:

> With regard to your answer to my letter, May 10th issue, I had my carbons already set as per your Handbook directions. However, I agree with you that the lamp should be angled a little more, but this cannot be done with a standard lamp. The trouble is not exactly a double spot, however, but a light-yellow streak above the aperture. This, nevertheless, should not be there. And now, I must mention a certain operator who dropped in the other evening while I was showing two other operators how to set their carbons, I being the only owner of a Handbook in Texarkana. This man proceeded to dispute me and say that the Handbook was wrong and that the carbon set should be what is known as the "jack-knife set," as per B. Fig. 98, page 209 of the Handbook. However, I wish you could see the picture projected by this would-be-instructor, who is operator at a suburban theater. That, I think, would be the answer.

Yes, brother Kerr, the result on the screen is always the "answer." The old jack-knife set has long since been discarded by real operators, but it is hardly worth while arguing with a man who is far enough behind the times to be still using it. He corresponds to the farmer who still plants his corn with a hoe, while other farmers are using the modern check-row corn planter. He is his own worst enemy. As to the streak of yellow light, if the field of your screen is clear I think you need not pay much attention to the discoloration of the light on the cooling plate, though, not knowing precisely what the condition is, I may be in error as to this. My regards to the Texarkana boys. Isn't there but one operator in that city who has enterprise enough to invest $2.50 in something to improve his knowledge of his business? Probably some of them would not think so very much of blowing in that sum in one evening, on something that would do no particular good—but invest two whole dollars and a half in a thing like the Handbook—monstrous!

Regarding Picture and Size of Curtain.

Mr. I. Wilt, New York City, writes:

> I shall be called upon to operate a machine in an auditorium 53 x 48 feet. The height is 11 feet at the back and 17 feet 6 inches at the curtain. Current 110 volt, 60 cycle, a. c. Can you advise me what would be the best size picture; also what curtain it would be best to use?

A picture anywhere from 12 to 15 feet wide will be all right, brother Wilt. Personally, I would prefer one about 13½ feet wide, since the auditorium is not deep and the person farthest away would not be more than 50 feet away from the screen. As to the curtain, I cannot advise you as to any particular make without causing all the other manufacturers to call me naughty names.

A Reliable Concern.

The editor of this department has from time to time had considerable correspondence with the J. H. Genter Company, manufacturers of the Mirroroide Screen, Newburgh, New York; particularly with Mr. J. H. Genter himself, who is not only the president of that corporation, but also its moving spirit. We have been particularly pleased with one thing, viz.: the stress that Mr. Genter has always laid on the desire of his company to deal squarely with every one, and to make right anything that is wrong—in other words, to thoroughly and completely satisfy the customer. In every letter, Mr. Genter has emphasized this point, and it speaks exceedingly well for both him and his company.

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Comments on the Films

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"A DANGEROUS FOE" (Biograph), May 29.—A real Chinaman has a role in this picture; he is "the dangerous foe," a laundryman whom a thug had illtreated. By chance he is the means, not only of bringing the thug to justice, but of preventing him from doing harm to the child of a judge. These climax scenes take place in the rich home of the judge and in them the two men, thug and chink, are pitted against each other, essentially as in other Biograph burglar pictures. It is not a convincing story nor is there much strong acting in it. The photography is not up to Biograph standard.

"THEIR BABY" (Essanay), May 29.—If the situation pictured in this offering had been made convincing, it would have been very amusing. It is not convincing enough for a comedy and it seems not quite lively enough for a first-class farce. There was a little laughter and the audience seemed to be taking interest in it which was due, in part, to the intelligent way in which it was acted and to its pretty scenes, though the photography didn't do it full justice.

"THE ONLY VETERAN IN TOWN" (Vitagraph), May 29.—This is the best Decoration Day picture we have seen this year up to date; but it is only a commercial offering made to fill the demand this week for such pictures. Built along conventional lines, and with effects plainly contrived, it deals with things that are, in themselves, emotional (there is nothing more so to Americans) and so it stirs us deeply, in spite of its lack of logic. With good music, it is sure to impress any not critical audience. The insincerity of that part of the picture in which the old soldier is neglected and "thought too old to enjoy the parade" by his son and daughter-in-law (how palpably false as shown) is hidden by the deep feeling that we all have for such a grand old veteran (Charles Kent) with an armless sleeve. Neither producer nor author deserve credit since both worked in a hurry; but Charles Kent in the title role and Adele De Garde deserve high commendation. The photography didn't do the picture justice.

"THE EX-CONVICT'S PLUNGE" (Selig), May 29.—A slight and short offering that is, and was intended to be, a sort of conundrum picture. A convict is set free and a detective sees him acting as though he were about to do something and he wonders and we wonder. We are interested watching the detective get down to the fact that the man is in love and then the picture ends. It is commendably acted by William Stowell as the convict; Harry Lonsdale, the detective; Adrienne Kroel, the girl, and Joe Hazelton, as the warden. There is a poor policeman in it. The photography is clear.

"SCENES IN MANILA" (Selig), May 29.—On the same reel are some reasonably instructive views taken in the chief city of the Philippines, and they include some impressive sunset pictures, perhaps the most impressive ever made. It is too short and wastes time showing us an old fort that can be seen on postal cards. The photography is fair, but is inclined to be a bit misty.

"THE ROMANCE OF THE OZARKS" (Lubin), May 29.—A melodrama along conventional lines and very poorly acted. It is the moonshiner, bill-girl and revenue-man story. The scenes are rather uninteresting and the photography, though clear, lacks art.

"WHITE LIES" (Patheplay), May 29.—A thunderstorm has been most realistically pictured in this offering. It has been wonderfully contrived and is a true thrill, although if it were possible to have had a ripple flash of levin rather than the romantic forked bolt, it would have been better still. The story is not worthy the storm scene and, for the most part, it was very poorly acted. The photography is commendable.

"THE FOSTER BROTHERS" (Melies), May 29.—A picture dealing with bush life and with white men and natives. It was made near Yarabah in Australia and in extremely interesting backgrounds. It tells a good story that has been acted in a dignified, convincing way and has been clearly photographed. As an offering, it ranks high, for it not only interests but gives valuable instruction, as showing the bush men in their native lands.

"TANDJONG PRIOK, THE HARBOR OF JAVA'S CAPITAL, BATAVIA" (Melies), May 29.—On the same reel is this film, an eye-opener in its way, as showing how busy a port Java's capital has. The photography is clear and the views full of atmosphere and well chosen so that they are instructive. It is worth while seeing.

"LOVE AND WAR IN MEXICO" (Lubin), May 28.—A melodramatic picture of revolutionary times in Mexico. It is in two parts; but would have been better in one. The scenario was worthy of artistic treatment, but is very poorly acted. The scenes too, are poorly composed and, with dull photography, are more of a hindrance in that they give the mind something to be dissatisfied with, when it would prefer to think of nothing but the story. The opening is particularly dull and without the snap that it ought to have and, in these early scenes, the "degenerate husband's" brutalities are annoying. Some people left the theater, others laughed and made fun of them. In the end, this man has become a very devout priest, thinking his wife dead. Twenty years later, his son, whom he has never seen or heard of, is to be shot by the Federals and runs to the church. The priest promises the captain to bring the fugitive in an hour and sends for the boy's mother, a woman of the village, whom he doesn't know is his wife, until they meet.

"BORROWED PLUMAGE" (Cines), May 27.—A farce depending on the fun in freak photographs taken by a man who is pretending to be a photographer in his friend's studio. It made laughter now and then.

"THE CHAMPION FIXER" (Cines), May 27.—A farce depending on the preposterousness of the things it shows, beginning with a serenade on a drum. This is a well-made, light offering and is really amusing, since everything in it is near the height of the ridiculous. There are some people who see nothing in this sort of stuff at all, and some in the audience didn't.

"IN SOMALILAND" (Cines), May 27.—A double tinted picture of Italian middle Africa. It is short, but has a glimpse of a Somali school which is truly worth seeing.

"THE WORDLESS MESSAGE" (Selig), May 28.—A Decoration Day love story that makes no appeal to patriotism and that, showing men in blue coats with the G. A. R. badges on, has little to do with them as such. The young people, or rather the girl, is the center of interest. The opening of the picture's love story is very poor; a city man comes prowling around the porch and the girl runs away with him to be deserted. On Decoration Day she goes to a picture show and sees her father faint during a parade while it was being filmed—that is the wordless message. Colin Campbell produced it from Hettie Gray Baker's script. The photography has little art except now and then. There is one lovely picture of Bessie Eyton at her sewing machine after she has been deserted. Thomas Santschi plays a village blacksmith and Wheeler Oakman is the city youth with whom the heroine runs away.

"ON THE JOB" (Essanay), May 28.—It might have been called the predicament of a flirtatious drummer, and when it gets down to its real situation, to its joke, it brings a good, deep laugh out of everybody in the house. This funny part is toward the end, we must admit, but the whole is never really dry although a bit old. The best of it depends on John Steppling, a drummer; on Eleanor Blanchard, his wife, and on Margaret Spooner, Miss Busybody who had tried to get him into trouble with his wife. She was right; but John's friend, Howard Missimer, was too cute and between them they get Miss Busy in wrong. The photography is clear enough. A very fair offering.

"THE FUGITIVE" (Patheplay), May 28.—The realistic way in which it was produced is the chief merit of this offering. The story is far from being fresh, but it is played in a very lively way and this makes us think that it is real, it convinces us by its snap. Its thrilling scene is when, near the end of a man chase, in which the innocent man makes his escape, his horse and he take a terrible fall together. Only a bit of this is shown so that the mind is kept from seeing its brutality. There is very fair photography and clearly pictured scenes.

"MR. NEWCOMB'S NECKTIE" (Edison), May 28.—A clever farce comedy that brought out a good deal of hearty laughter; it seems to be a fair hit. Mrs. C. J. Williams as Mrs. Newcomb gives a tie to her husband (William Wadsworth) and even the black and white picture of it is a stunner. Newcomb, do what he will, can not get rid of it and there's fun in the office of which he is boss. Perhaps Yale Boss, as office boy, adds most fun of all the lesser characters. Margaret Weston's scrubwoman deserves mention, as does Andrew Clark, the boy who picks it up on the sidewalk after Newcomb has thrown it out of the window. Elsie McLeod and Edward Boulden make up the rest of the office force. The script is by Alice Williams and was produced by C. J. Williams. The photography is clear.

"CUTIE PLAYS DETECTIVE" (Vitagraph), May 28.—Some extremely able acting gives much quality to this picture of which the story, though fair and effectively handled, is along well trodden lines. Courtenay Foote, as Lord Goodbluff, an aristocratic scoundrel who is making a social splurge in the town, gives one of his characterizations that hide his personality, his age, his natural walk and demeanor completely. Mr. Foote is a very finished player. Wallie Van, as Cutie, does a good female impersonation. As serving maid at the Trevor's where he had been asked not to call any more, because Mrs. Trevors (Louise Beandet) wanted her daughter (Zena Keefe) to marry the lord, he does some detective work and gets the noble lord arrested. As a picture, it held the audience and will go well everywhere. The photography is a bit harsh and doesn't do justice to the faces, but the scenes are very pretty. The script is by J. V. Hurley, and Larry Trimble produced it.

"CAPTURED BY STRATEGY" (Kalem), May 28.—A melodramatic picture that is very unconvincing and full of improbabilities. The hero (Boyd Clark) saves the man who didn't want to be his father-in-law from being robbed by tramps and wins the heroine (Marian Cooper.) About half of the photography is very good. There is nothing in it that is not old except one incident, by way of sensation, that is plainly not probable and surely not exciting—it is the way the hero is let down on the deck of a passing steamboat from a derrick on a dock.

"JOHN BURNS OF GETTYSBURG" (Kalem), May 31.—The story of John Burns is widely known from many accounts of it that have been printed, and for this picture, Bret Harte's poem furnishes the scenario. Quotations from it serve as subtitles. The picture is not a great success. It was taken is some sandy place not at all like the country about Gettysburg, and its battle scenes have nothing that even afar off suggest the great battle. The story, such as it is, is clearly told and the picture has some good scenes. The photography is not perfect, but fair in much of the picture. Kenean Buel's Burns is a striking, interesting figure and he deserves commendation for it. Guy Coombs plays the old man's son who enlists and is brought home dead with a sharpshooter's bullet through his heart. Mrs. Courtot plays Burns' wife and Anna Nilson, his daughter-in-law.

"THE BANDIT'S CHILD" (Kalem), June 2.—There is very little in this picture that we haven't seen before several times, though not in just this order and arrangement. The climax and ending scene has been used so often that we fear it will not impress many. One doesn't get truly interested in such a story as this. The producer shows a faculty, selecting good backgrounds and of making interesting scenes; but the camera man didn't follow him very effectively; the print seems too misty for real life.

"AN ALMOND EYED MAID" (Edison), May 31.—This offering stands in its grace and the prettiness of its backgrounds rather than on its dramatic strength; for the story is commonplace. The producer was fortunate in being able to get a great deal of Japanese material in his backgrounds and has made a delicately exotic picture. The almond-eyed maid is played by Mary Fuller with a good deal of grace, but little fire. Richard Tucker, a white man saves her from slavery and his fiancee, Gertrude McCoy, takes her into her employ as a maid. The Japanese girl is in love with her protector and jealous of his fiancee. But when she sees some of her own people about to murder the man, she forgets her desire for revenge to save his life, getting (as usual in such stories) the knife in her own breast. The photography is very fair.

"ONE CAN'T ALWAYS TELL" (Vitagraph), May 31.—The rich aunt (whom the three girls have never seen) is coming to choose an heiress. So the slavey is discharged and an efficient woman is sent for. The aunt comes first, is taken for the new servant and decides to keep up the deception, even making the maid, when she arrives, play that she is the aunt. None of the three girls proves to have the kind of temperament aunty is looking for (this is unusual in this story) so she apparantly adopts the new cook. Mrs. Maurice, as the aunt, gives to the offering its best fun; but Kate Price, as the new cook, does her share. It is pretty well photographed.

"IF DREAMS CAME TRUE" (Vitagraph), May 31.—On the same reel is this which has no story in the real sense, and yet, by the work and personality of the players, made a few laughs. Hughey Mack and James Lackaye have roles.

"WHAT GOD HATH JOINED TOGETHER" (Vitagraph), June 2.—A good story of humanity in the rough; it has been originally thought-out, effectively pictured, and seemed to make an impression on the audience. It deals with life in a hovel village in the West, showing us the slatternly street, the bar-room and one of the poor cabins; but by its convincing showing of human fates that are not sensational nor abnormal, it has assured itself of our interest all through. We wouldn't like to live in that village, nor be those people, but circumstances might compel it, anyway, we can understand it all. Anne Schaefer, as the woman, carries the important role with well sustained truth and naturalness. She is ably supported by George Stanley. Robert Thornby and Major J. A. McGuire have parts. The camera work is fair.

"ALKALI IKE'S MISFORTUNE" (Essanay), May 31.—A lively farce in which eccentric camera work furnishes a very laughable climax. Much of it is old, but all of it is full of good fareical spirit and it will amuse; indeed, the audience seemed to like it a good deal.

"PATHE'S WEEKLY NO. 23," June 2.—There is nothing this week that is of very especial note; but we find the usual items, such as a glimpse of kings and queens (this week it is the rulers of Denmark and of Sweeden), a tornado in the West, some Baptist ministers, and the best item of all, a good view of Dr. Sun Yat Sen, the eminent Chinese revolutionist, as he is on his way to vote.

"THE RANCHERO'S REVENGE" (Biograph), June 2.—An ordinary story, very fairly acted, but not perfectly photographed. Lionel Barrymore plays a ranchero who advertises for a wife. Claire McDowell and Harry Carey play a pair of crooks who scheme to get his money. The woman goes West, marries the man and while she is planning to rob her husband, begins to fall in love with him. The other man comes out to demand that she keep her bargain with him and it is made to look as though he were going to make trouble. All he wants is the cash in the safe which he makes the woman open for him. There is a struggle scene and then a chase scene with the husband coming in at the climax to save both the woman and the money. It fails now and then to hit the bullseye squarely; but it makes an interesting offering, speedy and exciting.

"HIS MOTHER'S SON" (Biograph), May 31.—This is an imaginative picture of unusual characters which are convincing enough to awaken sympathy, partly because they are played carefully and consistently, and partly because the plot has been cleverly planned to hide the artificiality of one or two of its speedy incidents, such as that in which "his mother's son" kicks the lunch room proprieter about his kitchen. That vigorous-minded mother is a new character and, out of her, the situation is made to spring very convincingly. In the development of this we find the same traits appearing in her son; but now they are used not tyranously, but valiantly to save the weak old father, the sister and the poor boy (a favorite character with Biograph) and this gives the offering a very pleasing ending. Walter Miller plays the son; W. Christie Miller, the old father; Mae Marsh, the sister and Robert Herron, the poor boy. All the players do clear cut, commendable work. The photography is not as clear as in the best Biographs; but is very fair.

"LONE DOG, THE FAITHFUL" (Lubin), May 31.—An Indian story with the usual action expected in such. It aims at pathetic sentiment, like the classic Indian offering, "The Broken Doll"; but in a somewhat different way. It is not so effective a picture. We have the Indian attack on the white man's cabin and Lone Dog goes to bring help from the village, but arrives too late.

"THE SQUAWMAN'S AWAKENING" (Patheplay), May 31.—This story, with much that is old, has unquestionable freshness and has been convincingly made, except that its climax seems doubtful. The squawman has lived long with the red men and has almost forgotten civilization when two of his companions capture two white women and he rescues them. For this, he is condemned to die; but with the help of his half-breed child, escapes taking the child with him. He warns the caravan of the impending attack and later helps some of the women to escape. His Indian wife sees him with one of these white girls and shoots him. While he is wounded and helpless there is a struggle between the squaw and the woman in which the woman is easily victor, when the half-breed child comes to its mother's help, so the man gives the child to her and sends her back to her people.

"WHEN THE CIRCUS CAME TO TOWN" (Selig), June 2.—A little story of sentiment built on an impossible situation; but with a wholesome, human quality that will charm many spectators, especially in small communities. It deals with the natural desire of children to see the circus and shows how three raggedy kids, as a reward of honesty in returning tickets that they found, were given seats and peanuts. The small boys helping to water the elephants makes a good bit to go with such a picture. Roy Clark, "Smoke" Ferguson and "Baby" Lillian Wade are the kiddies. Written by Edward Hungerford, it was produced by Colin Campbell, and will make an acceptable offering in most places. The photography is only so so.

"A WOMAN'S HEART" (Lubin), June 2.—A melodramatic picture by Wilbert Melville. It is set against a background of ranch life and in one scene a part of the action consists of reflections in the quiet waters of a pool. The story is too improbable to be interesting. The photography is not always clear.

"PROFESSOR WILLIAM NUTT" (Edison), June 2.—A very enjoyable comedy picture by Alice Williams, with, as its chief character, a vegetarian who practices what he preaches though his wife is fond of all kinds of good things. The best fun comes when Nutt, after a lecture, is invited home to dinner by an old friend who had forgotten that he is living up to his name. There is a good comedy in the getting ready of that dinner. It is wash-day and catastrophy day too and these scenes are full of humorous house-keeping lore with a touch of reality that will tickle old memories in many a spectator. Dan Mason plays Nutt like a lover of Dickens, making much fun. Mrs. C. J. Williams, as the wife who has to get a dinner ready on short notice, keeps on human ground right through. Maggie Weston is a washerwoman; William Wadsworth is the young husband, and Madeline Adair, is Nutt's wife. This is the most worthy offering today in our estimation; it is clearly photographed and cleverly produced by C. J. Williams.

"WHEN A WOMAN LOVES" (Cines), June 2.—A three-part romance, pictured in some indefinite kingdom in modern times and on the brink of popular revolution. In the opening scene, which is a reception at the royal palace and in which is shown the stately entrance of the queen, we find that the story's leading character, a duchess and one of the queen's attendants, is in league with the conspiritors. We soon find her falling in love with a fervent youth who is arrested for preaching "the cause"; the duchess is able to get him out of prison. There is another woman in the case and jealousy, revenge and remorse, carry it to its end. The leading woman is not a perfect choice for her role; there is little in her of either the great dame or the conspirator. The acting, as a whole, is what was wanted, yet at times it is not sure of its intention. The ending is luridly sensational and. as an offering, the whole will appeal strongly to the uninstructed. There is much of grace in posing, sets and the photography.

"LET NO MAN PUT ASUNDER" (Essanay), June 3.—A good offering that was clearly pleasing to the audience.. Francis X. Bushman plays the lead in it ably supported by Ruth Stonehouse. One will also find many fine things in the lesser characters as acted by John Steppling, Joseph Allen, Bryant Washburn and others. The story is clear and chooses a significant situation, so truthfully human and worth while that a plain, simple development of it would have stood up well. In fact, the picture had a better "punch" up to the time the foreman was conventionally shown to be a coward, than it did at any time after. A man and woman had been divorced, because the man couldn't control his temper. The man had left the city and, to make a man of himself, had got a job in a mine which, later, through a legacy, becomes the property of his former wife. The man, at the works, has to see the foreman making love to her. What a chance to show that the man had now learned to govern his temper! The picture fails to do it very clearly, and loses its golden crown to rake among the dry straw of conventional melodrama. It is pretty well photographed, on the whole.

"A JEALOUS HUSBAND" (Lubin), June 3.—Emmet C. Hall, the author of this picture, took a situation that has been used before and has made a very melodramatic offering of it, wholly conventional in characters, situations and general business. It has been produced by Arthur Johnson and we enjoyed it all the way through, because of its lovely photography, its pretty sets and the work of its competant players: Lottie Briscoe, Florence Hackett, Howard Mitchell and the producer.

"RIGHT FOR RIGHT'S SAKE" (Edison), June 3.—A poor picture, carelessly made, indirect and somewhat confused. The players deserve credit, especially Laura Sawyer and some of the lesser figures. Then the sets are very fair and the camera man (an important personage in picture making, if counted with the laboratory force) has done his part acceptably. Something much better might have been done with this story.

"THE IRONY OF FATE" (Cines), June 3.—This story is fairly interesting, because it has been sincerely acted and the players (they are not too well known) are personally pleasing. But it is discursive and not concise enough; it lacks the piercing power of an arrow that is logically straight, has a barb of reality and has been flung out with some will power. The backgrounds are fine, some of them show grotesque, lava-covered hills with rocks twisted and bent or lying like torpid snakes; but we could wish for clearer photography in many of the early scenes.

"DREDGES AND FARM IMPLEMENTS IN THE WEST" (Patheplay), June 3.—A picture of big things doing; it shows how machinery helps in carrying on great labors. The photography is clear. Such offerings are primarily for the men, men who do things, and they seem to drink them up, so interested that they don't know it. It is like a fairy tale, anyway.

"A MARKET IN KABYLIA" (Patheplay), June 3.—On the same reel is this travel picture taken in North Africa. There is a good, clear map shown, so that all may know where Kabylia is. The photography is only fair.

"AN UNWILLING SEPARATION" (Edison), May 27.—A Decoration Day story that is not effective, because we are kept from believing in it by the palpable improbabilities in it, plain to all. There are too many things that deny the possibility of the situations arising under just these circumstances, such things as the wealth of both the children, as the fact that the old woman could walk, while the automobiles owned by both children couldn't carry the father and mother together. Then it is plain that the Decoration Day sentiment is dragged in; it didn't convince in itself nor did it belong inherently with the story. The acting is not impressive even at its best and there is no art in the photography.

"THE GIRL AND THE JUDGE" (Selig), May 27.—It would be hard to think up a human situation more effective dramatically than this and it has been well developed by Lem Parker as author and director. It is one of the best stories in some time, just as it is; but if he had made it into two reels and explained it more in detail, it might have been even better. Yet perhaps the fact that we are left to wonder as to many things rather than being told in so many gestures or subtitles, is the thing that holds us. In quality, it is a feature offering, a strong, substantial picture, well acted for the most part, clearly photographed and gripping; there is a vital glimpse of life underneath it that all will recognize. Kathlyn Williams plays a girl who has been deceived by a judge's son (Herbert Rawlinson) and has been deserted by him. In poverty, she is taken up on the street (for what, isn't made clear) and arranged before the boy's father (Hobart Bosworth), who reprimands her and sets her free. The boy has escaped; she doesn't even know his right name; but, by chance, asks for employment in the judge's home. Next morning she is waiting on the table; but before the boy comes down, the judge recognizes her, and this leads to two strong scenes, one in the library, one in the hall, where the boy meets her. Eugenie Besserer and Gertrude Arnold play the boy's mother and sister.

"DOING LIKE DAISY" (Lubin), May 27.—A short and very slight farce with one good laugh. It is used as a filler with the other number on the same reel.

"THE YARN OF THE NANCY BELLE" (Lubin), May 27.—A burlesque sea yarn as told by "the ancient mariner" to three children. The best of it is its burlesque characters, they are fine and will amuse old and young; but the yarn, a well known ballad, is only for children. The photography is fair.

"THE NEW SHERIFF" (Essanay), May 27.—A very good story with a fine comedy punch at the end. The central character is a simple member of a Western town whom the cowboys think weak-minded. Three desperadoes are making things unpleasant for the community and have just killed the old sheriff. The new man is the only one who has the spunk to take the job, and the way he makes good will tickle the average spectator very much. It begins in a leisurely fashion, and takes its own gate all through; but never fails to interest. One drawback, its poor photography, is noticeable; but the story is clear and that is the chief point in this offering. Arthur Mackley's company produced it.

"TRICKS OF THE TRADE" (Vitagraph), May 27.—This a neat, nifty little offering that might have been called "Human Foxes." It introduces us (we remain at a safe distance) to two of the cleverest ever, a couple of crooks that are making an easy fortune out of the carelessness and the charity of their kind. It is well to see for ourselves the "tricks of the trade" of such as these and the picture provides something of an education. It is entertaining in marked degree and can be recommended highly as an offering to the people. W. A. Tremayne, the author, must have some friends who are detectives. The producer has made it convincing and clear. The crooks are played by Harry T. Morey and Julia Swayne Gordon. Robert Gaillord and Dorothy Kelly are the detectives who bring them to justice. The photography is clear.

"BULL FIGHT IN FRANCE" (Patheplay), May 27.—A picture of a bull ring with the bulls charging unarmed men. The horns are covered and they are roped to keep them from doing any great harm to the players. It is a picture of wooderful feats of agility. One player is hurt; but no blood is shed. The crowds attending make an interesting picture. The photography is clear enough.

"IN THE FORESTS OF COCHIN CHINA" (Patheplay), May 27.—On the same reel with the foregoing is this industrial, showing us how big trees are felled and how lumber is handled in the southern provinces of China. It is a very interesting offering, clearly photographed and instructive.

"EXCEEDING THE TIME LIMIT" (Cines), May 24.—A rough farce in which trick camera work has a part. It made laughs, particularly among the children.

"THE MAID AND THE YARN" (Cines), May 24.—A rough farce in which a player, who is something of an acrobat, hunts for a lost ball of yarn and breaks all the vases and furniture in the house. This, too, made the children laugh. There are parts now and then that are laughable even to older folks.

"CURING A WOULD-BE AVIATOR" (Cines), May 24.—The three on the same film are alike in this that they are all rough farces and depend upon clown work. This is of like quality as the others. Such pictures often prove acceptable to tired spectators, but, to review one of them seriously, is quite impossible.

"WAMBA, A CHILD OF THE JUNGLE" (Selig), May 26.—A two-part special offering with live lions playing an important part at the climax. In quality, it is interesting and does not lack dramatic suspense; indeed, it is a very fair offering as a feature. Its worst defect is rather misty photography which keeps the scenes from having art effects, they don't seem to be in themselves alive, are even, in places, artificial. It is not the best wild animal offering the Selig Company has produced, but will go very well. We have already reviewed it at length in a former issue.

Independent

"A HEN-PECKED BURGLAR" (Solax), May 28.—A farce (with Fronie Fronholtz and Blanche Cornwell) that is new to us and that certainly "got over." It is the acting that makes it go; but it is well-written. The photograph is clear.

"SCHOOL DAYS" (Pilot), May 22.—Many will think this a rather suggestive picture and there is a good deal that is vulgar in it. We know from experience that there are some audiences that will like it the more for these things. There are some perfect sets in it and some extremely well chosen backgrounds. Also it is well acted and clearly photographed. The story, in main, is conventional, but is not dull.

"LOVE AND WAR" (Bison), June 17.—A story of a one-armed man who wanted to enlist with the others, when "Old Abe" called for volunteers to put down the rebellion. The fact that he seemed to be of no great use in time of war is shown as telling against him in his love story. Respect, honor and love are falling to his rival who, at the front, has been promoted to a lieutenancy and seems to be a very gallant man. The one-armed rival goes to the front as a reporter and, at a time of fierce fighting, rallies his rival's company and leads them to victory and then writes the story up giving the other man the credit. After the war the lieutenant is conscience-stricken and confesses to his own cowardice, so that the one-armed man at length wins the girl. There are battle scenes that are full of action and the story is told clearly, and although it is a bit too romantic to be convincing—it isn't dull. In the acting there are some pleasing things and there are many very good scenes. The photography is clear enough.

"SILVER THREADS" (Gem), June 16.—This is not a lyric photoplay in the sense that a former offering, "Silver Threads Among the Gold," was; but it does make use of the well-known tune to inforce its meaning. It is a picture of sentiment with some fine scenes and some engaging characters, especially so are the three friends, three Beaux of before-the-war days. The picture opens a few years before the war breaks, and then there is a lapse of thirty years and we find the lovers, whom the war had separated, meeting again. The quality of the picture is poetic and there is what may be termed delicacy of fancy in the scene-making that pleases. The photography is very fair.

"THE SPIDER" (Eclair), June 8.—A tragedy enacted by members of the Imperial Theater of Tokio at Yeddo. It is a hand-colored film. The villain mixes in the drink of the lovers the poison of a spider. The rival drinks it. The girl escapes. When the poisoner and the poisoned fight, the girl takes a dagger from the murderer and kills him. Then she kills herself.

"HE COULD NOT LOSE IT" (Eclair), June 8.—On the same reel as the foregoing is this bit of Oklahoma comedy.

"THE GHOST OF SEAVIEW MANOR" (Dragon), June 16.—This picture is a bit spooky at times by reason of a shadow thrown through a hole in a wall. The shadow is the reflection of a figure of a doll dressed to simulate a ghost. The object is to frighten two women dwellers in the effort to induce them to leave the premises.

"THE MAN IN THE WHITE CLOAK" (Great Northern).—Here are three reels of fine stuff. One exhibitor who saw it said in his opinion it was better than "The Black Chancellor." It is at least as big a picture. The picture stands out by reason of its photography; scenes taken in snowstorms are marvelously clear—it is real snow, too. There is a bit of double printing, where a man follows a shadow through two opened doors and out into the grounds, which is finely done. There is suspense aplenty, especially in the scenes where the man imprisoned underground tries to escape, and to escaoe in time to attend the sale at auction of his sweetheart's estate. "The Man in the White Cloak" holds all the way.

"HOPES OF BELINDA" (Solax), June 4.—A French style farce, in which appear Darwin Karr, Blanche Cornwall and Marian Swayne. The picture depicts the trouble that follows the efforts of a maid to win several men, using the photograph of her mistress as a lure. The rage of the husband will cause amusement.

"THE GOVERNOR'S ROMANCE" (Pilot), May 29.—Good drama. The Governor, in an effort to break up a band of anarchists, falls into the hands of the men he is pursuing and, as he has also fallen in love with the daughter of the chief, he joins the band. When lots are drawn to determine the assassin of the Governor, it falls to his sweetheart to do the deed. At a reception, into which she has forced her way, she faces the Governor; she recognizes him and turns her weapon upon herself.

"FOR OLD TIMES' SAKE" (Pilot), June 5.—A drama featuring Lottie Pickford; she does some good work. There are excellent photographs of rural scens and effective double printing. The picture will entertain.

"THE KIDNAPPED TRAIN" (Victor), June 6.—James Kirkwood and Gertrude Robinson have the leads in this melodrama that at times is thrilling, especially so in the scenes showing the locomotive in pursuit of the train. There is an unusual number of men in the picture; these, together with the factory backgrounds, contribute to the effectiveness of a well-produced and interesting picture.

"THE RANCH GIRL AND THE SKY PILOT" (Frontier), June 8.—This picture is commendable for the good views of New Mexico, out on the range. The drama is not especially strong; but there are one or two good bits of comedy which lighten it.

"THE RUNAWAY" (Thanhouser), June 3.—A very successful offering indeed is this story of two children from the orphan asylum. It is full of clever and amusing effects and the Thanhouser children score another suc cess. The struggle in the well was exceedingly well done, considering the age of the participants. A good number.

"THE STRENGTH OF THE WEAK" (Powers), June 13.—In this film the doctor saves a man from drink for the wife's sake and then falls a victim to liquor himself, dying on his own front steps. This is a story of good moral intention, but rather sordid as it works out. The photography is not very clear in places.

"BILLY IN ARMOR" (Gem), June 2.—A comedy reel featuring Billy Quirk and Violet Horner. Billy gets considerable humor out of the main situation, where he masquerades in a suit of armor and detects the count stealing jewels. Fairly entertaining.

"THE SCAR" (Rex), June 22.—The heroine, whose face is scarred, becomes envious of her more attractive girl chum. She chloroforms her and cuts her face with a knife. Later, filled with remorse, she allows her own blood to be transfused into the body of her victim. As depicted, this none too attractive plot was only fairly convincing.

"FRIENDLY NEIGHBORS" (Powers), June 18.—A knockabout comedy number, in which an Irishman and a German do rough character work. This appears on the screen like the reproduction of an ordinary burlesque act. The fun is of a low comedy sort and winds up with a burlesque prize fight.

"THE STOLEN IDOL" (Rex), June 19.—Although we have seen pictures of this mystic, Oriental type before, this one is very well handled and holds the interest fairly well. Robert Leonard appears as the young hero with a liking for detective work; Margarita Fisher is the Indian high priestess. The action centers about a stolen idol, the scene being transferred from India to New York City.

"ANIMATED WEEKLY, NO. 64" (Universal), May 28.—This contains several features of interest, including views of the Shriners at Dallas, Texas, pictures of Secretary Lane and Speaker Champ Clark, Rosillo's flight from Key West to Havana, athletics at Springfield, Ill., and others.

"THE GRAND OLD FLAG" (Bison), June 10.—A two-part story of the Spanish-American War. The Cuban atmosphere is nicely suggested and there is plenty of action. The adventures of two young Americans, picked up from floating wreckage, hold the interest till the last half of the second reel, when a good reproduction of the capture of San Juan Hill is given. The American battleship shown in one scene was of too modern a type to fit the picture. The views of the rugged coast were picturesque, and as a whole, the number succeeds very well.

"SELF-ACCUSED" (Imp), June 5.—A well acted and gripping film is this. It has to do almost entirely with the seamy side of life. There is a dramatic scene at the opening, wherein an escaping criminal forces a dying man to sign a confession of a murder committed by himself. William E. Shay appears as the police commissioner and Frank Smith as the old man. The suspense is well sustained.

"THE NEW TYPIST" (Crystal), June 8.—A pleasing half-reel comedy with Chester and Pearl as the lovers. The woman playing the homely stenographer has a good comedy face and we should like to see more of her work.

"BLACK AND WHITE" (Crystal), June 8.—This, on same reel with above, shows how a revengeful girl "doctors" her friend's toilet water, but later it is used on her own face. As a whole, this is a good comedy reel.

"JUST A FIRE FIGHTER" (Imp), June 2.—Jane Gail appears in this comedy film as a stage-struck girl, and Matt Moore as her fireman lover. She refuses him, owing to her histrionic ambitions, but after her experiences on amateur night, and his heroic rescue of her from fire, changes her mind. Matt Moore was a trifle stiff in his acting, but has a good personality for such a part as this. An entertaining film.

"FALSE LOVE AND TRUE" (Crystal), June 10.—This is a full reel comedy drama. Prof. Toscani, desiring to get hold of his pupil's fortune, writes to a supposed Italian count, who comes and makes love to her. Grace is quite enamoured of him, but he disappears when she loses her fortune. The young detective locates him and shows him up as a well-known crook. A consistent story of average interest.

"THE PILLAR OF PERIL" (Frontier), June 5.—The hero of this picture is a young university graduate who enters the U. S. Forestry Service. The scenes are out of doors and quite picturesque, though the photography is not of the best. The scene in the cabin, where he rescues her from the drunken trappers is the strongest in the film.

"WHY?" (Eclair), June 4.—This is a three part film, containing some striking scenes and some fine photography. The motive of the story is to show the manner in which capital and labor clash. Much of it is socialistic doctrine, strongly presented. The hero in his dream sees children working on a factory treadmill, horses being killed because their owners would not insure them, women working at half pay and using blood to make red thread, a board of railway directors depicted as pirates and last of all the City of New York in flames. Many exhibitors will look upon this as too suggestive in certain parts. It is very strongly worked up and perhaps too strongly for many audiences.

"THE MADCAP OF THE HILLS" (Reliance), June 7.—A romantic story of the mountains which would have been stronger if the heroine had not carried her heart on her sleeve quite so much. Her fickleness is too apparent to keep the reader's sympathy. The action is brisk, and the plot, such as it is, well carried out. Irving Cummings appears as the hero and Virginia Westbrook as the madcap mountain girl.

"CALIFORNIA POULTRY" (American), June 9.—An industrial film, going quite thoroughly into the subject of chicken raising in California. Many varieties of the birds are shown, from babyhood up. Ducks, geese, turkeys and pheasants are also shown; quite interesting.

"THE REWARD OF COURAGE" (American), June 14.—This is an attractive film story with Warren Kerrigan as the hero. In spite of a sprained ankle he manages to foil the married man who is making advances to his sweetheart. The fall from the canoe and subsequent rescue was very realistic. A pleasing number.

"FROM THE SHADOW" (Broncho), June 18.—A two-reel offering combining Western Indian fighting and the old theme of a mother sorrowing for her lost child. The Western scenes are of characteristic interest. After the Indian massacre, the young officer finds a baby still alive in its cradle. Later in the film, this child is placed beside his demented wife in the bed and its presence restores her reason. This story has been done before in various ways, but as it appears here it is well pictured and effective.

"HEARTS AND HORSES" (American), June 12.—The pony which Uncle Dan sent to his niece was stolen by a band of horse thieves. The young hero gets it back across the Mexican line by strategy and brings in one of the thieves after an exciting chase across country. The others are then rounded up. A lively story of the border type.

"THE FAILURE OF SUCCESS" (Kay-Bee), June 20.—This is a two-reel story of a man who deserts his wife and child to search for gold in the West. He marries again after divorcing his first wife. When he has become rich many things conspire to show him that money is not the greatest thing in life. Remorse overcomes him and he bequeaths everything to his first wife and child, having separated from the second, and becomes a wanderer. There are characteristic Indian pictures in this and spirited fighting. The photography is good and the plot unfolds in a natural, convincing manner.

"THE FRATERNITY PIN" (Majestic), June 1.—This is a very attractive little photoplay, with a large body of pretty college girls dominating the first part of it. The president of the class befriends the poor girl. In later years, when their fortunes have changed, the girl returns the friendship in an appealing way. The picture is a good one as it stands, but the close was hurried and could have been much more effective. A pleasing number.

"THE QUEEN OF THE SEA NYMPHS" (Majestic), June 3.—Something that appeals because it is new and different. It shows one of those wonderful little child swimmers at the California resorts, winning a swimming race against a grown man. The story built around this is rather slight, but holds the interest. A good offering.

"MISS MISCHIEF" (Thanhouser), June 8.—There is no plot to this picture, but it contains a good deal of amusement. It is a series of mischievous pranks played by a girl sent home in disgrace from college. She flirts with two brothers and they fight a burlesque duel, which she watches from a nearby tree. Later, she gets up a rooster fight and indulges in further exploits of the kind. The girl is attractive and the pictures good.

"THE WORLD AT LARGE" (Rex), June 5.—One of the most graphic pictures of the underworld recently produced. The part of the erring husband, the sorrowing wife and the woman of the streets were admirably handled. The husband is lured from his wife and family and finally murders a man in a saloon row, for which he is sentenced to Sing Sing for life. A strong offering of its type.

"AN INDIAN'S GRATITUDE" (Broncho), June 11.—This single reel number tells a story of an Indian athlete who wins the daughter of a neighboring chief by his prowess. The squaw deserts him later and this brings about warfare between the tribes and later with the regulars. At the end there is a dramatic moment when the man whom the unfortunate Swiftwind was befriending shoots him by mistake. A pleasing story of Indian life.

"A HANSOM DRIVER" (Keystone), June 9.—Mack Sennet as the cabbie and Ford Sterling as his hated rival, have quite a conflict over the fair Mabel. There is a wild chase and Sterling takes refuge in a tree. Fairly amusing.

"FEEDING TIME" (Keystone), June 9.—This, on same reel with above, gives an interesting view of the way alligators are fed.

"A CAGED BIRD" (Thanhouser), June 6.—This is the story of a princess who pines to go out and live among the people. She releases her bird from its cage and runs away. Her experiences are unpleasant and later she returns. Marguerite Snow appears as the princess and William Garwood as the prince who eventually marries her. Entertaining and effectively pictured.

"THE SPEED QUEEN" (Keystone), June 12.—A comedy reel in which Mabel Normand goes bounding over hill and dale in a racing automobile. Ford Sterling appears as the motor cop who attempts to overtake her. She gets off because her father is the judge and she is carrying medicine to him. A rather entertaining number.

"AN EXPENSIVE DRINK" (Crystal), June 15.—Handled somewhat differently, this might have been rather amusing, but there is too much drunkenness in it as it stands. For some reason it is hard for a "jag" to get a laugh in a picture, when he would perhaps get many in real life. The part in which the wife and host get tipsy on what she thought was a liquor cure, has a certain element of humor in it.

"MRS. LACEY'S LEGACY" (Powers), June 11.—A good character comedy, with a man posing in the part of Mrs. Lacey. The disappearance of the chair containing the hidden fortune and subsequent events were very funny, though similar situations have been used before. A sure laugh producer.

"THE FLYING CIRCUS" (Great Northern).—A three-reel offering of one of those fly-by-night circuses which here serves as the background for a romantic story, extremely well put on and effective. The players are capable and one especially, a gypsy girl and snake charmer, is all that her role demands. She suggests the right type of woman, one of the passionate kind, who are good villainesses and good losers, too. A woman with whom one can easily sympathize and we are made to feel strongly for her, consoling herself with the smoke of a whacking big cigar. It is a good offering for any place where this Bohemian kind of picture is acceptable. The camera work is of high order.

TIPPETT LEAVES UNION FEATURES.

John D. Tippett, for some time manager of the Union Features department of the Eclair Film Company, has resigned to engage in other business. Union Features was organized as a department of the Eclair Co., for the purpose of handling state right subjects for that concern. It will continue to be operated along the same lines at the Eclair offices, 225 West 42d Street, New York.

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A Thriving Philadelphia Motion Picture Store That Sells Everything With a Solid Guarantee.

By Hugh Hoffman.

RIGHT in the heart of the busiest business section of Philadelphia is a store that is the only one of its kind in the city. It is a store that caters exclusively to the needs of motion picture exhibitors. There are enough supplies needed in a picture theater to justify the existence of such a store in every large city, and Charles Calehuff was the first motion picture man in Philadelphia to realize that such an institution was necessary in that city. Mr. Calehuff's association with the business goes way back into the earliest days of the film exchange business. He entered the exchange business in 1906 in Philadelphia and for five years was the leading film renter there. He was the first to introduce the automobile delivery service to and from theaters; a bit of enterprise that brought him the biggest trade of any exchangeman in Philadelphia.

However, in Mr. Calehuff's opinion, it is one thing to get a customer, and another thing to hold him. With all his up-to-date methods of attracting business he never lost sight of the fact that a good business must be conducted on the level. He knew that his fine automobile service would avail him nothing if he did not treat his customers on the square. Consequently there grew up a flourishing business under his name, and that name stood for reliability. There never was an exhibitor in Philadelphia who distrusted Charley Calehuff and those who dealt with him banked upon his word, in the full knowledge that he could always be relied upon.

In the spring of 1911, Mr. Calehuff turned his business over to the General Film Company, when that concern bought all the licensed exchanges and declined the offer of resident managership, much to the regret of his former patrons. It was generally supposed that he would re-enter the renting field on the independent side, but the wide-awake young man knew of something that was more needed in Philadelphia than another film exchange, and that was a first-class supply house. While in the renting business, he had carried a small stock of supplies as a side line for the accommodation of his customers, but the heavy demand for supplies convinced him that selling supplies is a business in itself, and he resolved to take up that neglected branch of the trade.

Leasing the store at 50 North Eighth Street, he began his new business under the name of the Calehuff Supply Company. It was practically a transplantation of the former Calehuff organization. All of his former trusted employees would not consider working for another man as long as Charley Calehuff was doing business in Philadelphia, so they went along with him. The well-known Arthur Hyman is now the road man, covering Eastern Pennsylvania, New Jersey and the South. F. William Knapp became the store manager, and Miss Kathryn Burd is still Mr. Calehuff's financial secretary, as she has been for some years. With this trustworthy organization the Calehuff Supply Company began business and is now entering upon its third year. From the beginning it has had the full confidence of local and out-of-town exhibitors who consider Philadelphia their base of supplies. From a stock that is complete at all times, these exhibitors know that they can get immediate delivery of anything in the line of supplies they want, such as: all standard makes of projectors, carbons, spotlights, dissolving stereopticons, current saving devices, rectifiers, slides, lenses, theater seating, cameras, machine parts, ticket choppers, tickets, wire, reel cases, exit signs, rewinders, fire extinguishers, motor drives, rheostats, etc., and what is more, these exhibitors know that if they buy anything from Calehuff and it isn't right, he will see that it is right. "If we can't guarantee it we won't sell it." That's the Calehuff motto.

There is one other fine feature about the Calehuff Supply Company, and that feature is Frank H. Stewart. Mr. Stewart is one of the highest consulting engineers and electrical experts in America. He came to the Calehuff Company direct from the Edison laboratories at Orange, N. J., where he was engaged for a number of years in designing and perfecting kinetographic devices of all kinds. Any exhibitor who is in doubt as to the proper installation of electrical and mechanical equipment for his theater will find a wonderful help in this big, broad-shouldered, sunny-faced gentleman who knows every inch of the projection business, and then some. Mr. Stewart is there for the purpose of advising and helping exhibitors who favor the concern with their patronage, and one would have a long search to find a better man than he.

WOULD-BE ACTORS' COMPETITION AT EXPOSITION.

With the sole idea of discovering unknown talent, a competition has been arranged whereby any man, woman, girl, or boy who has an idea that he or she has a talent for acting will be afforded an opportunity of showing how good they may be before competent judges at the First International Exposition of the Motion Picture Art, to be held at the New Grand Central Palace, July 7th to 12th. Two sessions will be held daily during the week. The lady and gentleman who win at each performance will take part in the semi-final Saturday afternoon, and from these, twelve will be selected for the final trial on Saturday evening at 9 p.m. To the winners will be given a cash prize and an engagement with one of the reputable film manufacturers.

The scenario to be used is as follows: A man or a woman enters a room in a state of deep despair, sits at a table, then hearing a knock at the floor rises to receive a letter. The letter is opened and announces the fact that he or she has inherited $50,000 from an unexpected source, which naturally causes the actor to show surprise, joy, and excitement. The envelope which has been lying face downward on the table is then turned over, and is found to be addressed to a totally different person. Surprise and disappointment are shown, then the funny side is noted, and the scene ends with a hearty laugh. This story is simple, but there is plenty of opportunity for action.

GREAT NORTHERN FEATURES WITH UNIVERSAL.

The Great Northern Special Feature Film Co., of 42 East Fourteeth Street, has entered into an arrangement with the Universal Film Manufacturing Co., whereby the latter concern will until further notice handle all the feature subjects manufactured by the Great Northern Company. For some time past these features have been supplied for lower New York and New Jersey by the Improved Feature Film Co., but under the new arrangement it is expected that the service will be greatly accelerated by the Universal Company in the territory designated. It has definitely been decided by the officers of the Universal, that the Great Northern features will be released as part of the regular program and in this manner it is expected, greater vogue than ever will be given to these sterling multiple reel productions.

Charles (Feature) Abrams, manager of the Great Northern Special Feature Film Co., explains that the shift from the Improved to the Universal Co., was made simply "for the good of the service."

"We have genuine features to deliver," said Mr. Abrams, "and our object is to have the lower New York and New Jersey territory covered adequately. With its methodical system and its chain of exchanges, we feel certain that the Universal Company will give the service that our feature productions merit. Our other territories are being looked after with equal care."

WOODS BACK ON BROADWAY.

Frank E. Woods, formerly "Spec" of the Dramatic Mirror, who resigned that position to join the producing forces of Kinemacolor last August and passed the recent season in Los Angeles, has returned to Broadway. "Spec" is looking fine, but is undecided as to just which of several forms of future activity he will take up. He had several tempting offers to remain in the west, but personal business compelled him to come east for a time.

COPENHAGEN FILMS COMING TO NEW YORK.

Richard E. E. Nathansohn, sole representative for the Copenhagen Film, Ltd., announces that he will shortly open an office in New York for the sale of his company's product. Mr. Nathansohn sailed last week for Copenhagen to make final arrangements for the New York office and will return immediately to offer a fine line of motion pictures to American exhibitors.

NO DEARTH OF FEATURES.

The Thanhouser offices report that they are feature-busier than ever: that there is absolutely no dearth in their own feature output. Ouida story is one of new multiple reelers —which will be welcome news to admirers of this firm's "Under Two Flags." A Lonergan story written especially for them will feature Flo La Badie and James Cruze—"The Snare of Fate." Thanhouser will offer "Tannhauser," too, in two reels. Maude Fealy, the legitimate star, appears in "King Renee's Daughter," which marks her photoplay debut.

"The Fatal Grotto" (Itala).

THIS is a good picture. It is well acted and splendidly photographed. The story is above the average. It is of a count who has failed in a conspiracy; the fact that the failure was to his country's injury as a success would have been to its welfare is in the view of those in authority no mitigation of his offense or rather it would not be if his connection with the disturbance should be discovered. In his effort to hide his arms and ammunition he discovers in the grotto which he determines to use the presence of a smuggler, one Vargas. The violator of the customs laws imposes silence on the disappointed patriot. Vargas later tells Count Marquez that he has decided to marry Nerina, the count's only daughter, and hopes he "will make no difficulty about it." Nerina and Andrew de Sarigny are already in love. Marquez pleads with his daughter to marry Vargas. Finally she consents; she sends for Andrew to tell him why her father has already rejected his suit.

Scene from "The Fatal Grotto" (Itala).

The lovers meet at night in the garden to say farewell. They discover the smugglers carrying away their goods. Andrew seeks an entrance to the cave whence the men have come. He learns the truth and makes preparations to trap the smugglers the following night. Marquez has determined at the same time to destroy the grotto by an explosion. He enters the cave from the sea. He places his powder and arranges the fuse, and to the latter he attaches a clock. After his departure the smuggler enters, also from the sea, and is soon followed by Andrew, from the garden. The father goes to the garden to tell his daughter about the coming explosion which will destroy the evidence against him. The girl tells him that Andrew is already in the cave seeking the smuggler. Then comes the attempt to save the lover. The girl enters the cave as the father hurries around to the entrance from the water.

In the cave the two men are shooting at each other. When the smuggler discovers the thin trail of smoke from the fuse he tries to extinguish it, but fails. There is an explosion. Two large pieces of rock fall on Vargas, killing him. Andrew and the girl are at the same time imprisoned in the cave, both exits being closed. A stream of water steadily fills the narrow space in which they are confined. Outside the father and a force of men are frantically working to release the imprisoned lovers. They succeed when the water is dangerously high. There is a pretty ending.

There are many fine settings, both of gardens and interiors. The suspense at times is marked, especially when the father is trying to save the lover of the girl from the dangers of the explosive he himself has planted. Also there are tense moments when the rising waters appear about to overwhelm the imprisoned couple. The picture is well worth seeing.

PICTURES TO ATTRACT LUMBERMEN.

D. J. Norton, head of the Ontonagon Lumber Company, operating in Michigan, announces that he believes that it will be necessary to install a motion picture theater within easy reach of the lumber camps in order to get lumbermen to stick to their jobs. Just now lumbermen are needed in the woods to peel bark, but the operators are having a hard time getting the requisite number of hands.

Cherry Kearton Animal Pictures.

An Educational Sensation Now Being Placed on State Right Plan by Adolph Zukor.

An unusual series of animal pictures, with many startling educational and sensational features, are now being presented on the state right basis by Adolph Zukor, who has organized the Arab Amusement Company to exploit these rare films. The pictures were secured by Capt. Cherry Kearton, who stands pre-eminent as the greatest living explorer of the jungle and the world's most daring animal photographer, after years of unremitting labor, severe hardship and privation. Capt. Kearton has devoted his life to a diligent study of the beasts of the universe, and the results of this vast knowledge and experience are recorded in these motion pictures.

The series comprise a wide range, covering a complete review of zoological life, from an ant to an elephant. Capt. Kearton secured these views from opportune vantage points, at obvious peril of life and limb, thus obtaining the most natural reproductions possible of the lion, the tiger, the ourang-outang, and many other beasts of the jungle, not a few of the pictures being the first ever taken with a motion picture camera.

But perhaps the most thrilling reel of the whole set is that one devoted to the native lion hunt in the heart of the African jungle. On the screen are seen Capt. Kearton and a little band of naked savages attacking at top speed the so-called king of beasts, unaided by the white hunter's modern resources or the high-powered rifle, in native fashion subduing and spearing the infuriated beast. Capt. Kearton evidently risked his life to bring these thrilling scenes, with all their movement and dramatic value, before the eyes of the civilized world, and incidentally secured the most remarkable animated photographs of the noted warrior race of Africa, the Masai, hunting and spearing lions as their ancestors have done before them for a thousand years, armed only with spear and shield.

But Africa alone has not been his field. In Borneo he has penetrated the jungle and taken moving pictures of the ourang-outang, the nearest approach to man, swinging seventy feet high amid the trailing rotan vines—the first motion picture ever taken of this interesting cousin of the human family. In India he has made a twenty-days' trip on an elephant's back, bringing away with him films of surpassing interest, obtaining a wonderfully close view of a tiger from behind a screen of leaves, as well as a remarkable picture of a python, the largest reptile in the world, measuring thirty feet in length.

But it is not always the big game that has attracted him while in the wilds of the jungle. The intimate life of birds and reptiles, and even insects, he has caught; chameleons of new species, ants and bees, and even a caterpillar during its metamorphosis into a chrysalis, an evolution which is consummated in exactly forty seconds, and which required six years of constant vigilance to record in motion pictures.

These films were enthusiastically endorsed by Ex-Pres. Theodore Roosevelt, America's most distinguished hunter of big game, who personally appeared at the Playhouse in New York City several months ago to introduce Capt. Kearton to his first American audience. Col. Roosevelt met Capt. Kearton in the jungle on his last hunting expedition, and became greatly interested in Capt. Kearton's work.

BROMHEAD SUCCEEDS BLACHE.

Herbert Blache, for several years the American representative of the Gaumont Company, has resigned his position as manager and severed all connection with that concern. A. C. Bromhead, who has been the managing director of the Gaumont Company of London since that concern was formed, has been appointed vice-president and general manager of the American Company in Mr. Blache's stead and is now in charge of the Gaumont interests here. Mr. Leon Gaumont, of Paris, is now in New York perfecting plans for the extension of the business of the firm.

TRADE OPPORTUNITY IN MALTA.

Advices from the American Consul at Malta (Island of Malta), have been received to the effect that S. L. Cassar, a professional photographer of Valletta, Malta, desires to represent an American picture house for the taking of motion pictures. There is a large military garrison stationed at Malta and it is one of the chief naval stations of the world. Naval reviews, picturesque religious ceremonies, local feasts and other interesting subjects are frequently obtainable. Corrspondence may be in English.

Doings at Los Angeles

Universal City Elects Officers—Suffragettes Get a Look-In—Other News Items of Interest.

THE suffragettes of Universal City, Cal., captured ten of the twenty-eight offices at the first annual election of the municipality held this week. Universal City is the new town which has been organized on the Oak Crest ranch of the Universal Film Company near Los Angeles. The number of permanent inhabitants may be judged by the fact that, despite certain restrictions as to length of residence imposed upon the voters, there were nearly 700 votes cast.

Aubrey M. Kennedy, general manager of the company, was elected Mayor. The full ticket elected on the results of the official count is as follows:

City Attorney—James Dayton.
City Auditor—Belle Bennett.
City Assessor—Grace Cunard.
Tax Collector—Grace Skinner.
Police Judge—Jeanie Macpherson.
Chief of Police—Laura Oakley.
City Council—Edna Maison and Jessalyn Van Trump.
City Treasurer—Phyllis Gordon.
Board of Health—J. E. Singleton, M. H. Fahrney, Phillip Smalley.
Street Commissioners—Lincoln J. Carter, Wallace Reid, Harry Pollard.
Park Commissioners—A. E. Christie, Jack O'Brien, William Clifford.
Fire Commissioners—Donald MacDonald, Eddie Lyons, Bob Leonard.
Board of Public Works—Mae Costello, Ed Wortham, Frank Ormston.
Board of Censors—Margaret Fisher, Allan Dwan, Otis Turner.

* * *

Every member of the Kinemacolor company employed at the Pacific Coast branch in this city was given his two weeks' notice this week except the chauffeur and one of the employees in the developing department. Even David Miles and L. E. Dougherty, who recently left the Biograph company to take charge of the scenario department, were included in the list. The explanation of the wholesale dismissals which is current here is that it does not mean that the company is to close, but that there is to be a general reorganization. The expedient of letting all the members of the company out in order that a part of them may be taken back immediately under new contracts is one of the time-honored expedients of the theatrical business. It is the simplest and easiest way of cutting out the dead timber, and it seems likely that this may prove to be the case with the Kinemacolor company.

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After four futile efforts to adopt a new constitution and by-laws at a general meeting of the club members, the Photoplayers have decided to hold a two weeks' election to decide whether the new regulations shall be adopted or rejected. The constitution was proposed by tbe board of control at a regular meeting, but action was deferred until a larger attentance could be obtained. Three times thereafter meetings were held, but at each succeeding meeting the attendance shrank and the board of control was unwilling to have a matter of such importance acted upon unless the action could be taken as the general sentiment of the members. Accordingly it has now been decided to place a ballot box in the club rooms for a period of two weeks, during which most of the members will have an opportunity to express themselves.

* * *

Announcement has been made that the management of the Lyceum theater, one of the second-class legitimate theaters of this city, has signed a contract with a local independent motion picture company whereby in the near future a complete expose of the mysteries and tricks of the motion picture business will be revealed to the public at a small admission fee. Mercury lights have been ordered and all the other necessary equipment is on hand for regular studio work. Pictures will be made on the stage at all the matinees and evening performances and persons in the audience will be invited to ascend to the stage and be photographed in the scenes. Later these same individuals by paying another admission fee will be able to see themselves on the screen at a run of the pictures in the same theater.

* * *

George Melford, Kalem producer, is continuing to make two-reel pictures of the kind which has been earning him a reputation extending outside trade circles within the last six months. He has just completed and sent East an Indian and military drama in two reels called "No Home, No People," which promises to be fully the equal of his "Last Blockhouse" picture, and he is now working on another double-reel production dealing with the underworld.

* * *

After an existence of about a month, tbe Graphic Motion Picture Company is no more. The studio on East Avenue 55 is vacant and a formidable legal document tacked on the front door of the office announces that pending the settlement of a claim of $74 against the company the property is in the custody of the sheriff. Anyone who can scrape together enough money to buy a camera and a few feet of film can start a motion picture company nowadays. The problem is to keep it going afterwards.

* * *

Tsuru Aoki, an exceptionally clever Japanese actress, has been working with the Majestic company, under Fred Mace's direction this week, in a comedy called "Mimosa's Sweetheart." The members of the company who worked with her predict that the film will present a very interesting new personality to the picture fans.

* * *

Wilbert Melville's Lubin company, which is being enlarged as a preparation of the making of a series of spectacular and intensely dramatic productions, now comprises two leading women instead of one. Velma Whitman, a comparatively newcomer in the picture art, but a well-known leading woman in stock and road companies, has joined the company. The other leading woman is Carmen Sobranes, formerly leading woman with the American company at Santa Barbara. Delbert L. Davis, crack photographer of the Lubin Philadelphia studios, who accompanied Mr. Melville back from the main factory when he made a recent trip East, is to have charge of the technical department of the Western branch it is said.

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There has been a reorganization of the Seltagraph Motion Picture Company, which is now a closed corporation. The company was organized by P. W. Horne and F. R. Eldredge. Now "Billy" Horne, father of P. W., has bought Eldredge's interest.

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There will be no State censorship of motion pictures in California for another two years. The bill proposing to establish a commission, which was considered by the legislature during the session which has just closed, failed to pass. The reason was that at the last moment, when the State Printer's office was paralyzed by the rush of last hour bills, the discovery was made that someone had added a cipher to the salaries of $2,400 each provided in the bill. It was too late to have the bill reprinted and the legislature was not willing to authorize three salaries of $24,000 and so it was allowed to die.

* * *

Friends of Arthur Mackley, Essanay director, have had letters and postcards announcing that he is now visiting on the Mackley ranch in Michigan, and during the latter part of June will go to Montreal, sailing from there for Scotland, where he will visit his birthplace for the first time in twenty-five years.

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George Cooper, one of the Vitagraph stars, reached Los Angeles this week to join the Western company, under Director Sturgeon, at Santa Monica. The Photoplayers made Cooper a member before he had been in town three hours.

* * *

Oliver Morosco and Charles Eyton, two local theatrical magnates, are among the principal stockholders in a company which has been organized to manufacture and exploit a motion picture camera for which they hold the patents. The feature of the new machine is that it is so small that one may take it with him in a suit case on a vacation trip, and so inexpensive as to be within the means of anyone who can afford to buy an ordinary camera of the better grade. Another advantage is that with an attachment it is possible for the amateur to use the same machine for projecting his pictures in his own home.

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Griffith's Cafeteria, located opposite the Universal Hollywood studios, has become a famous gathering place for motion picture people. The proprietor was associated for a long time with Harry Matthews, now a director with the Evan's Powers Company, but formerly one of the Universal directors. Griffith claims to be the only man who ever had the courage to retire from the motion picture business, and on busy days, when everyone orders the things that are short and refuses the things that were provided in plenty, he wishes he hadn't. P. M. POWELL.

Flickers.

There is no need of formally introducing the individual of whom the accompanying cut is a likeness. He is known throughout the trade as Charlie "Feature" Abrams. The smile on his face was not coaxed out by any photographer; it is natural, and I doubt very much if anybody in or out of the trade ever saw him when he wasn't in the same mood. He swears that he is not an Irishman, and we haven't the time to investigate; but I do know that "he is there" when it comes to talking about films and film values, especially features. Abrams is one of the pioneers of the industry, and was one of the first to recognize the commercial value of the multiple reel feature subjects. The Great Northern Special Feature Film Co., of which he is general manager, was launched about three years ago, and since its inception has always been a paying investment to its owners and will continue as such as long as Charlie "Feature" is at the helm.

Charles "Feature" Abrams.

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Harry Harvey, one of the best known directors in the business, at present under salary to the St. Louis M. P. Co., has submitted his resignation as a member of the National Association of Batchelors to take effect June 15th., at which date he will become a benedict. The cause of this change, is Miss Vinie Burns, leading ingenue of the Solax Co.

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Frank Carroll, the gentleman cowboy and vice-president of the Cheyenne Feature Film outfit, is back in town and looking great.

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Albert Blinkhorn, the Viaphone Talking picture man, better known as "Blinkie," has shaken the weights out of his shoes, and is getting around like the mischief now with his ever present smile. I guess there is money in this latest novelty of talking pictures.

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Manager Fitzgerald of the Solax baseball team is desirous of hearing from every film company that supports a ball team.

* * *

The Solax Co. has unearthed an original Millionaire-Kid, who drives to the studio every day in his automobile although he is only "filling in," at "so much" per day. He is none other than Dick Lembeck, a member of the Jersey family of brewers bearing that name.

* * *

After being absent from his office for about six weeks, attending the several conventions that have been taking place of late, Joe Brandt is back on the job again.

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Jack Warner has been taken off the road as district manager for Warner's Features and is now holding down a position in the home office. His title, as per the inscription on his office door, is Assistant Auditor.

* * *

If the "turkey trot" becomes overpopular in Chicago it can be partly blamed on Sam Van Ronkel who, while in New York recently, became quite enthusiastic over the "every little movement" part of the dance, and after trying out his feet a couple of times, refused to leave the floor until the music stopped (for the night).

* * *

We had a visit from Mr. J. F. Garcia, of the Imperial Film Co., manufacturers and dealers in educational films, last week. MAC.

MAYOR VETOES PICTURE BILL.

Says Dowling Measure Is Against Public Interest—Hopes Proper Bill Will Be Passed.

By J. P. McNeill.

Mayor W. J. Gaynor, of New York, returned with his veto the Dowling ordinance regulating moving picture shows in Greater New York and accompanied his veto with a characteristic statement, saying among other things that selfish interests were responsible for the measure in its present form. The Mayor urged the Board of Aldermen to enact equitable legislation to regulate moving picture houses before the expiration of the year.

The Mayor's statement to the Board of Aldermen gives among other reasons for vetoing the measure, that if the Dowling ordinance went into effect it would do great injustice to proprietors of moving picture houses by forcing certain building regulations upon them, but restrict them by the elimination of galleries.

The ordinance known as the Folks measure permitted a seating capacity of 600, and in order to give the benefit of this larger attendance to the exhibitors where the auditoriums were small, galleries were to be erected.

The Dowling measure was identical in verbiage, etc., with Folks measure, with the exception of the galleries, which were not to be allowed to be constructed under the ordinance. The measure will come up again for consideration by the Aldermen, but it is not likely to receive enough votes to carry it over the mayor's veto.

Mayor Gaynor said that the provision, in the Dowling ordinance, prohibiting the erection of galleries in moving picture houses was a vital defect since it would discourage the construction of large moving picture buildings and encourage the unsafe, little structures which flourish at the present time. Incidentally Mr. Gaynor again went on record as to censorship of the films by stating that the criminal law could deal with immoral pictures, although he said none had been exhibited in New York.

"The cheap theaters of the city," said the Mayor, "have no limit put on them as to audiences. They early banded together to oppose this motion picture ordinance unless the provision for an audience of 600 was cut out of it and the audience kept down to the old number (300). Their purpose was purely selfish. I trust they shall not be able, in the end, to defeat it. It is time they were told they are not to rule in this matter."

Taking up another phase of the question and answering the argument that the Dowling ordinance was a "party" measure, Mr. Gaynor says:

"Others of your honorable body, whom I spoke to about the matter, told me that the measure was a party measure and they had to vote with their party.

"I asked them who made it a party measure and I ask you who made it a party measure? Are these owners of cheap theaters able to make it a party measure simply because most of them are petty politicians and petty district leaders of this party or of that? Did any party convention ever have a plank in its platform that this matter of safeguarding moving picture shows was a party measure? Did any head of any party here stand forth and make it a party measure? And if so by what right?

"This matter of party measures and political partisanship in the city government has been a curse. It is time to be rid of it. I have done all I can to rid the government of it. This measure is no party measure."

The mayor attacked certain members of the Board who own vaudeville theaters for blocking his plans and finally made this appeal to the City Fathers for help:

"The deplorable condition of these moving picture shows should not be permitted to continue and I appeal to every man among you, who is not financially and personally interested or under the temptation or control or leadership of some one who is, to dispose of this matter without regard to politicians or to parties, and pass the ordinance which the commission reported (Folks Ordinance.)"

GAUNTIER PLAYERS GO OVER TO JERSEY.

The Gene Gauntier players have erected and are now at work in an open-air studio at Coytesville, N. J. The leasing of the land, the purchasing of the lumber and the erection of the structure was accomplished in a few days under the direction of Jack J. Clark, who during the convalescence of Sidney Olcott from a recent operation for appendicitis had charge of the company. Mr. Olcott arrived in New York this week from Jacksonville. He is not yet quite his old self, but expects to take up work very shortly, possibly next week.

MISS LEAH BAIRD WITH IMP ENGLISH COMPANY.

With the acquisition two weeks ago of Miss Leah Baird, a former leading woman of the Vitagraph Company, who joins King Baggot of the Imp Company, another well-known and highly popular star has been added to the list of those now appearing regularly in productions of the Universal Film Manufacturing Company. Miss Baird sailed last week for Europe, where she will join Mr. Baggot and Mr. Brenon and appear in a series of pictures which will be produced in England. This series will take up important incidents in the history of the British Empire, and will be staged in localities where the many events of the English dynasty of the last two hundred years actually occurred. Mr. Brenon, who went to England several weeks ago, has made all arrangements for the taking of the pictures, and together with Mr. Baggot is now awaiting the arrival of Miss Baird before the actual work is begun.

Miss Leah Baird.

Previous to entering the picture field, Miss Baird was featured for three years with William A. Brady productions, one of the biggest of which was "The Gentleman From Mississippi." Prior to that time she was a member of stock companies with Arthur Byron and Mortimer Snow. Her theatrical experience began eight years ago at a salary which managers alleged to be $25 a week. "But I only received $20," declared Miss Baird, "which was a good percentage of the original sum promised, considering the uncertainty of pay days as far back as eight years ago.

"I have always been an admirer of the work of Mr. Baggot, and it has been my ambition to appear in pictures with him. When the Universal Film Manufacturing Company offered me the opportunity to go to Europe and taking a leading part in some of the biggest feature productions the concern has ever made, I simply could not resist the temptation to accept. From what I have been told of the intentions of the Universal Film Manufacturing Company in regard to the pictures which will be made abroad, they will be something entirely new, and are bound to create a world-wide sensation. At any rate, I am going to do the best I possibly can to help do it."

PILOT NOTES.

Geo. A. Magie, salesman for the Pilot Co., left on Tuesday night for a trip to the exchanges throughout Pennsylvania and District of Columbia to boast the Pilot brand.

The Pilot Co., has just opened a New York City office in the Candler Bldg., 220 W. 42nd Street. The head office and plant are at Yonkers, N Y.

Scene from "Why," Eclair Subject Erroneously Published in Issue of May 31.

DISTINGUISHED VISITORS.

The Moving Picture World desires to acknowledge a call from Mr. T. J. West, Baron P. A. De Robbiate and Mr. E. Seville Williams. Mr. West is from London and is on his way to Australia; he is widely known as the founder of "West's Pictures." He left New York last Tuesday, for Vancouver, B. C., from which point he will sail for Australia to look after his business interests there. Baron De Robbiate is the head of the Milano Film Company, Milan, Italy, and will remain in New York for a few weeks to arrange for a better market for Milano film in America. Mr. Williams is the managing director of the General Film Agency of London, and is in New York for the purpose of securing the foreign agency for American manufacturers.

GREAT NORTHERN HAS NEW OFFICES.

The Great Northern Film Co., of which Ingvald C. Oes is general manager has leased spacious quarters on the nintth floor of the World's Tower Building, 110-112 West Fortieth street and will take possession about June 15. Mr. Oes was reluctant to leave the old offices at 7 East Fourteenth street, where he has enjoyed prosperity for five years or more, but the quarters became somewhat cramped, he decided to join the field of film industry to the northward. The new offices are modern in every respect and will facilitate the handling of the company's increasing business.

CRANE WILBUR NOT WITH RELIANCE.

Pathe Headquarters, Lake Placid, N. Y., May 26th., 1913.
Mr. L. J. Gasnier.,
Pathe Frere's Studio,
Jersey City Heights, N. J.

Dear Mr. Gasnier: I note with surprise the report published in this week's issue of the Moving Picture World. I refer to the article in that paper which states that I am going with the Reliance Company.

They are quite mistaken, I assure you, as I have no such intention.

I wish to authorize you and request you to make a full denial of this statement through the columns of that paper. With best wishes, I remain, very truly yours,

CRANE WILBUR.

INDEPENDENT EXCHANGE COMPANY MEETING.

A meeting of the Independent Exchange Company was held in Chicago, on June 2. The meeting was held at the offices of the General Counsel of the Company in the City Hall Square Building and P. A. Powers was elected to fill a vacancy on the Board of directors. William Oldknow was ejected from the office of president and from membership on the executive committee. Vice-president Frank T. Bailey was authorized to act as president pro tempore until an election for president of the company could be held, and Mr. Powers was elected to fill the place of Mr. Oldknow on the executive committee.

Manufacturers Advance Notes

"PHILLIP MARCH'S ENGAGEMENT" (Essanay).

Phillip March becomes annoyed at the announcement of his engagement to Mary Adams. The society debutant, having never met March, becomes rather peeved herself at the outrageous announcement. March decides to absent himself from the scene of embarrassment. Mary concludes that she will visit a friend of hers in the country until the affair blows over. The funny part of the story is that both go to the same town. The intoxicated baggage man at the depot gets the trunks mixed and sends Phillip's trunk to Mary, and Mary's trunk to Phillip. When Mary discovers the mistake, she takes it with a grain of salt and dons Phillip's new dress suit, just for the fun of it. When Phillip opens Mary's trunk he is more than surprised to discover the contents are nothing but ladies' wearing apparel. Phillip's brother, whom he is visiting, suggests that the former put on one of the dresses and call on a friend. Both Phillip and Mary are astonished when they meet, and discover that they are wearing each other's clothes. Phillip makes a hit with Mary and proposes to her. The closing scene shows a telegram addressed to their friends in the city stating that the engagement announcement was perfectly legitimate. "Smiling Billy" Mason as Phillip March keeps his audiences in a continual uproar with his excruciatingly funny facial expressions. Beverly Bayne as Mary Adams more than grasps the situations which she has portrayed excellently. The comedy is a dandy from start to finish.

Scene from "Phillip March's Engagement" (Essanay).

This production is booked for release Friday, June 6th.

NICHOLAS POWER COMPANY NOTES.

Mr. Will C. Smith, Assistant General Manager, has been on a short business trip, attending conventions at Richmond, Va., Wilmington, Del., and Philadelphia, Pa. The following installations have been made: One No. 6 Cameragraph to Weiting Opera House, Worchester, N. Y., through Rex Film Exchange, Albany. One No. 6A complete to Frank Horton, Arcadia, Florida, through Consolidation Film and Supply Company, Atlanta, Ga. Two No. 6A to John Beella, Trenton, N. J., through Calehuff Supply Company, Philadelphia. Two No. 6A complete to H. S. Slagle, Sixth Street Theater, Coshocton, Ohio, through Oliver Moving Picture Supply Company, Cleveland, Ohio. One No. 6A complete with motor and mechanical speed control to Jones Theater, Fulton Street and Grand Avenue, Brooklyn, through S. Rosenbaum. One No. 6A complete with motor and mechanical speed control to T. J. Henreham, Nevada, Iowa, through Laemmle Film Service, Chicago.

"HER FAIRY GODFATHER" (Majestic).

She was a good enough cook, as cooks go, but the trouble was that her heart was not in her work. The master of the house complained bitterly that when she should have been studying how to make chicken a la Maryland, she was wasting her time reading sensational novels or flirting with a policeman.

Under the circumstances her employers felt justified in refusing to grant her favors, so when she asked permission to attend a picnic nearby they did not hem and haw about the matter, but told her frankly that she could not go, then to make her perfectly happy, they went themselves. The girl had her revenge, however, for she found that although she could not attend in person, she could attend in spirit. For she had a delightful dream in which, as she explained afterwards she made "the queen of the May look like the second cook in a poor house." It was all the work of her fairy godfather whom she found to be a spirit every bit as effective as a fair godmother. He wore a blue uniform, it is true, and instead of a wand used a club for his incantations, but he got results, and what more could be asked.

Yes, the girl is very fond of her fairy godfather, and she hopes the civil service board will make him a police captain some day. This subject was released May 27.

"LEGALLY RIGHT" (Thanhouser).

A wealthy man left his estate to his daughter, intending that his only brother should be her guardian. The document was awkwardly constructed, one of the sections reading "My daughter must live under the same roof with her uncle until she is of age; and be married under that same roof before her twenty-first birthday or else her fortune goes to the aforesaid uncle."

What the man really meant was that his daughter could not wed without her uncle's consent before she was twenty-one. What he really did say was that she had to marry under his roof before reaching her majority.

The fortune was fairly large and the uncle was tricky. He determined not to let the girl marry any one and thereby secure the money himself. For a time it looked as though his scheme would be successful, but a shrewd man found a way to circumvent him. This resourceful individual was a justice of the peace, and a great friend of the girl's father, and the sheriff of the county with whom she was in love. He put a job on the crooked uncle just five days before the girl's twenty-first birthday. The uncle was arrested for fighting and sent to the county jail for five days. The jail is the sheriff's home, and under these circumstances it was also the uncle's roof, so the justice of the peace married the girl and the sheriff under "the uncle's roof," (the prison corridor outside his cell). It was still the uncle's roof when the girl reached her majority, for the uncle had to serve out his term, while his niece and her husband naturally set up housekeeping in the sheriff's quarters.

Thus did a crook find that there is more than one way to interpret a will. This subject was released May 25.

NEW FEATURE FILM COMPANY OPENS.

Cleveland has a new feature film exchange—The Liberty Feature Film Company, a branch of the Liberty Film Renting Company, of Pittsburgh, Pa., and has opened an office at 224 Columbia Building, and already has an excellent list of features ready for booking. E. A. Wheeler is manager of the exchange.

Among the films now ready for service are "Tom Butler," an Eclair; "Maritza," an Ambrosio; "The Marconi Operator," "Unlucky Horseshoe," the entire "Lieut. Rose" series, and many others. It is Manager Wheeler's plan to release a new feature every two weeks.

"Hunting the Game of a Large City" is a feature soon to be offered in three reels, and this is a Kinograph production composed and staged by Elnar Zangenberg. "Maritza" is by the makers of "Satan" and is a strong story in two reels.

"THE KENTUCKY FEUD" (Satex).

A real treat is in store for all those who love picturesque mountain scenery in the latest three-reel feature just released by Warner's Feature Film Company. Miss Martha Russell, who has starred in two noteworthy features since February, plays a dual role in "The Kentucky Feud." As the story opens, she takes the part of the mother; as the story unfolds, the settings change to the mountains of Kentucky and Miss Russell plays the part of the nameless girl. Men's passions and their hatred for one another are graphically told in this stirring production. As the adopted daughter of the Cains, who are engaged in a feud with the Aftons, she falls in love with the son of her foster father's enemy; but when the clash comes, she takes up arms against him. Events follow one another in rapid succession and the story ends dramatically when the mountain girl discovers that she is the daughter of Jim Afton and is free to marry Paul, whose real name is Browning, and who is only an adopted son.

VOTE FOR
JIM AFTON
FOR SHRIFF

Scene from "The Kentucky Feud" (Satex).

AT THE RELIANCE STUDIO.

Director Lawrence McGill is making a specialty of children and dog stories. "The Dream Home," released on June 16th, has the following interesting juvenile cast: Runa Hodges, Rosanna Logan, Clifford Perry, Viola Siddons, Helen Conelly, Gladys Eagan and Hazel and Alberta Perry, all well under the ten-year mark, with the two rival dog actors, Peggy Apfel (Rowdy), and Gypsy McGill well in the foreground.

Oscar C. Apfel has the ground plans completed for a three-reel starring vehicle to introduce Rosemary Theby as a Reliance standard bearer. "The Tangled Web" is the name of the drama which will be released on June 28th.

Thomas Mills and Irene Hunt will be seen as the two crooks in "Wallingford's Wallet," which will be presented on June 21st. Edgar Lewis is responsible for the stage direction of the drama.

Rodman Law is on his way to St. Johns, New Brunswick, where he will find the highest spot, above the St. Johns Falls from which he can slide down a rope and plunge into the raging waters as the hero of a coming Reliance drama. Edgar Lewis, with a company of Reliance players and four camera men, will join him there in the near future.

The convict ship scenes for the two-reel dramatization of "Half a Chance," the well-known novel by Frederick Isham, were taken on the old convict ship Success, built in 1790, which is now moored in the Hudson River. The result lends a particularly happy realism to the drama which would have been impossible under ordinary circumstances.

"THE MADCAP OF THE HILLS" (Reliance).

The beautiful outdoors scenes of this picture appeal to the eyes, long used to studio settings—and its sweet story makes just as strong an appeal to the heart.

Virginia Westbrook presents a very pretty picture as Tess, the madcap, and has some exceptionally fine business. Miss Claire Kroll plays her sister, and Paul Scardon, her father.

Irving Cummings, as Phil, Tess' faithful lover, does the usual good work that we have come to expect of him, and Alan Hale makes the role of Ford, the city chap, stand out noticeably.

Scene from "The Madcap of the Hills" (Reliance).

Tess falls in love with Ford, who after amusing himself with her, for a time, returns to the city. And in the days that follow Phil's real worth is realized by her and she finds her happiness in his arms.

HERBERT BLACHÉ JOINS SOLAX.

Herbert Blaché has joined forces with his wife, Madame Alice Blaché, and together they will guide the destiny of the Solax Company. The Solax Company's feature policy, which includes the plan to increase the feature output from one a month to one a week, has made it imperative that Mr. Blaché, who has a particular aptitude for feature production and executive direction in these matters, take up the work with his wife. Mr. Blaché, besides devoting the greater part of his time to the producing department, the department of the industry for which he has a preference, will also assist wherever he can be useful. Madame Blaché has painstakingly developed an effective producing force, besides having built up a smoothly working organization and general result-getting equipment. Now with Mr. Blaché to co-operate, the Solax Company will be doubly strengthened. The business is increasing steadily and the Solax feature department has grown to be as large as the regular release department, which produces regularly two a week, a comedy and a drama. The Solax foreign office, conducted by J. Frank Brockliss, it is reported, is doing big business, and it is said that Solax is one of the most popular American brands abroad. With their interests so rapidly developing, the Blachés felt that it was imperative that they work together and that Mr. Blaché disassociate himself from his other interests.

"TOM BLAKE'S REDEMPTION" A NOTABLE AMERICAN.

In "Tom Blake's Redemption," scheduled for early release by the American Film Manufacturing Company, a big locomotive of the Southern Pacific Railroad was used. The picture carries plenty of action and a stirring fight occurs in the cab of the fast-moving locomotive between Jack Kerrigan and Jack Richardson. Some novel effects were obtained with some new lens attachments enabling the cameramen to photograph from the interior of the parlor car some action occurring on the observation platform. Altogether the film will make a remarkable impression for its strong story and interesting camera effects.

"THE SUFFRAGETTES" (Great Northern).

This is a pleasing and harmless little comedy dealing with a timely subject. Miss Hampton is not only a nardent advocate of equal suffrage, but in capacity as president of the society, she advocates the denunciation of men and classes them as a luxury. Miss Nancy Lander is one of her followers, but Nancy in the course of time becomes engaged to William Hawtree, a promising young architect. One may well imagine the chagrin which overtakes Miss Hampton when she hears this news and she at once makes plans to teach the Hawtrees a lesson. During the absence of the young husband, the militant leader invades the home and causes all the furnishings that appear to her to be too elaborate to be removed to the basement. Rugs, portieres and upholstered chairs are carried into the depths below and in their place are substituted plain, ordinary furniture of the sort that was considered fashionable in other generations.

Scene from "The Suffragettes" (Great Northern).

When Hawtree returns from his office he is dumbfounded, but he decides upon a novel plan of action and leads Miss Hampton to believe that he is a believer in the principles of the society of which she is the head. Incidentally he makes love to her and during an embrace she carries on her cheek a smudge of ink which Hawtree had prepared. Wifey enters and there is a scene, but Miss Hampton is unaware of the fact that she wears an ink stain on her fair cheek.

Hawtree tells his wife of the plot that he has concocted and when Miss Hampton again calls at the family home she receives a chilly reception and departs in anger after she sees that the original furnishings of the house have been restored to their proper places. The comedy pleasingly acted by the Great Northern players and the element of fun is kept prominently in the foreground.

CLEVELAND'S JUDGMENT WINS.

W. S. Cleveland, founder and manager of the Cleveland circuit of vaudeville theaters, is called by many the "King of popular-price vaudeville brokers," on account of his many unique and strikingly original methods of holding and developing business for the theaters he represents. That the managers have implicit confidence in his judgment and are willing to go to almost any lengths to carry out his ideas was very forcefully demonstrated last week in two instances.

Theaters in two different cities on the Cleveland circuit complained that their business was not all that they thought it should be, so Cleveland decided to look them over. In both places he found that the gradual growth of the cities had carried the business center away from the theaters in question, and also that the architecture of the houses was old fashioned. In other words, the managers had not kept abreast of the times. In each case he told them that the proper remedy was to build a new and up-to-date theater, and to do it immediately. He picked out new locations and telegraphed his New York architect to send a representative to both towns at once. Before the end of the week the real estate transfer had been made, and in one town the work of wrecking the standing buildings had been commenced. Both new theaters will be ready for occupancy by the first of next September.

PILOT PREPARED FOR BIG BUSINESS.

For the past several days a number of carpenters have been at work on a piece of land back of the Pilot plant, which they have recently leased, erecting a large stage, for summer use.

Owing to the fact that Pilot is turning out only one release a week, they found they did not need the studio every day, so started renting it to feature film makers for about two or three days of each week. Then they found such a demand for the studio, which is exceptionally equipped, that they decided to rush the outdoor stage. As soon as this stage is completed it is believed both stages will be worked to full capacity every day, and probably nights as well.

"A WOMAN'S HEART" (Lubin).

A very romantic Lubin picture taken in California. The story is full of adventure and typical of the ranch and "Romany" life. It admits of picturesque scenery and atmosphere and will doubtless enjoy a popular vogue.

Nell Logan, the ranchmen's daughter, is in love with Lon Hardman, the foreman. All goes well until Lon meets Roma, a pretty gypsy girl, who is one of a band of fortune tellers. The girl pretends that she has sprained her ankle and Lon carries her into the camp. He is temporarily smitten and has many meetings with Roma, much to the annoyance of her tribe lover. One day Lon has to go to the bank to get the payroll and he leaves a note on the well, telling where he has gone and for her to wait. Roma tells her sweetheart and they plan to rob the foreman and kill him. Nell has interviews with the gypsies and they tell her to look into the old spring and she will see Roma in Lon's arms. Lon goes back to the well and as the gypsy girl induces him to show the roll of money, her lover strikes him from behind and he falls into the well. Lon's horse arrives at the ranch riderless. A posse is formed, they catch up with the gypsies and capture them. Lon is rescued from the well and Nell in her sweetness forgives all.

Scene from "A Woman's Heart" (Lubin).

ECONOMIZER AT NEWBURGH, N. Y., SATISFACTORY.

J. H. Hallberg "The Economizer Man" has just received from F. M. Taylor, Prop., Academy of Music, Newburgh, N. Y., a letter under date of May 22nd, 1913, reading as follows: "I thought it might interest you to know that we did not get your A. C. to D. C. Economizer connected until 5 P. M. yesterday, and therefore did not have any opportunity of testing it out before the performance; but when the current was turned on everything worked to perfection, and the results were more than satisfactory. It made the Kinemacolor pictures remarkably clear and steady." This letter speaks for itself. Mr. Hallberg reports that he has just booked an order from The Scenario Co., Newark, N. J., for a special 100 amp A. C. to D. C. Economizer for the operation of two M. P. machine arcs at the same time, and he has also sold this company 2 Simplex machines. To W. C. Brainard, Auditorium, Greenport, N. Y., one Powers No. 6A with Current Saver; to Thompson & Schmidt, Elizabethport, N. Y., Powers No. 5, with Hallberg Economizer and Flame Arc Lamps; to E. Lee Schrum, Newton, N. C., a Powers No. 5. An unusually large number of Economizers are being installed in open air shows all over the country.

"THE GREAT PEARL" (Lubin).

This picture while being fascinating is also an excellent lesson on the failing of covetousness which, though not exactly a crime, causes repulsion by fair-minded people. The idea is taken from an Arabic legend and will doubtless leave a strong impression on the minds of those who see the photoplay.

Walter Trask receives news of his father's death and the loss of his fortune. He takes a position in a lumber firm and making friends with Balk, the superintendent, boards at the same house. Myrtle Green, the landlady's daughter, is a flirt and encouraging both men plays one man against the other. The rivals become piqued. One day Trask strolling along by an old oyster bed unearths a wonderful pearl. The superintendent and Myrtle have followed and coming up at the moment, a quarrel ensues in which Trask drops the pearl. Myrtle quickly picks it up and rushes to the village jeweler. Trask and Balk follow and find her trying to sell the gem. Balk insists that she shall return the pearl to Trask, but he being disgusted with her refuses to take it and tells her to give it to Balk, who also refuses it. Myrtle still flirts with the two men, who discovering her worthlessness repulse her. One night in her room she is gloating over the pearl when it suddenly explodes. Thus exemplifying that "All is vanity and shall crumble to dust."

Scene from "The Great Pearl" (Lubin).

PURCHASERS OF STATE RIGHTS FOR "FROM THE MANGER TO THE CROSS."

The General Film Company announces the following list of purchasers of state rights for Kalem's Biblical masterpiece, "From the Manger to the Cross" in five reels:

Arizona and California—W. H. Clune, 829 Van Nuys Bldg., Los Angeles, Cal.

Colorado, Idaho, Iowa, Kansas, Missouri, Montana, Nebraska, Nevada, New Mexico, Oklahoma, North Dakota, South Dakota, Utah and Wyoming—A. D. Flintom, 205 Commerce Bldg., Kansas City, Mo.

Florida and Georgia—Montgomery Amusement Company, Jacksonville, Fla.

Illinois—W. W. Watts, 216 S. 5th St., Springfield, Ill.

Indiana and Michigan—Indiana & Michigan Amusement Company, 114 S. Michigan Street, South Bend, Ind.

Wisconsin—Hall & Lynch (E. R. Lynch), 112 N. LaSalle Street, Chicago, Ill.

Maine, New Hampshire and Vermont—S. B. Leland, Montpelier, Vt.

Oregon—Globe Theater Company, Portland, Ore.

Texas—E. T. Peter, 1709 Main Street, Dallas, Texas.

Washington—Clemmer Theater Company, Seattle, Wash.

Minnesota—Paul Brown, c/o Rogers Hotel, Minneapolis, Minn.

North Carolina, Tennessee and Virginia—S. A. Lynch, Atlanta, Ga.

Alabama and South Carolina—Montgomery Feature Film Company, Jacksonville, Fla.

District of Columbia—A. Brylawski, Cosmos Theater Bldg., Washington, D. C.

Kentucky—Gem Theater Comapny (Mr. Sherman Arn & T. D. Buckley), Maysville, Ky.

Louisiana—General Film Company, 840 Union Street, New Orleans, La.

ERNEST SHIPMAN'S WORLD PLANS.

Within the next two weeks a syndicate of men will meet in New York with a view to arranging plans whereby they will make a cruise of the world in their own vessel, making moving pictures in all foreign waters.

Ernest Shipman, identified with some of the recent moves in the picture game, is back of the movement, and a market for 7,000 feet of film per week is already contracted for.

A picked company of twenty players, three directors, four camera men, two scenario writers, etc., will be carried, it is said, and the best mechanical equipment that money can buy.

It is expected that one or two newspaper men and magazine writers will accompany the expedition, also that a noted professor will be one of the party. It is expected that some very valuable scientific and natural history films will be secured by this means.

In addition to dramatic and humorous subjects describing the customs of the peoples of foreign countries, travel pictures, and films depicting the military, civil, and industrial customs of the various countries visited will be made.

It is stated that data is now in hand for nearly every craft that is available in American and British waters, including the Nourmahal, the yacht of the late John Jacob Astor, which is now riding in the harbor of Rio de Janeiro.

Mr. Shipman is optimistic as to the great possibilities of this foreign trade. He has piloted theatrical companies round the world several times, and exploited "The Kilties Band" in a 25,000-mile jaunt.

His handling of the Burns-Johnson championship fight pictures netted over $200,000 for Hugh D. McIntosh, the Australian promoter, during which time he exhibited the films in almost every corner of the world.

It is estimated that by the first of November, these foreign-made films, manufactured aboard the first floating studio in the history of moving pictures, will be ready for the public of all countries.

"100 YEARS OF MORMONISM."

H. M. Russell, manager of the Golden State Moving Picture Company, is en route for New York and London for the purpose of selling the State and foreign rights to the six-reel feature film entitled, "One Hundred Years of Mormonism." Three companies operating in the States of California, Utah and Nevada are said to have played to large receipts at the fifty cent scale of prices.

Contracts have been let with an Eastern lithograph firm for a big edition of four-color work, and arrangements are under way for opening up a foreign office to exploit the European, Asiatic, and Australian fields.

Mr. Russell has closed contracts at Chicago for a number of the Western States, operating from the Sherman Hotel, and will be registered at the Waldorf Astoria in New York City.

"HALF A CHANCE" (Reliance).

This two-reel production was made from the book of the same name by Frederic Isham, by special arrangement with the publishers, Bobbs, Merrill & Co. Oscar C. Apfel, who staged the picture, has made an exceptionally good thing of it. Some of the scenes of the story are laid aboard a convict ship, and to get a better effect, Mr. Apfel arranged to take these scenes on the old convict ship, Success.

The spectacular storm at sea and the sinking of the vessel as Frisco Pet, the convict, jumps overboard and swims to the life boat with the little girl who had been forgotten, his own coming ashore on a raft and his later life alone on the desert island makes the first reel of this film intensely interesting. Years later Frisco Pet returns to London and becomes a criminal lawyer by reason of the knowledge gained on the island from an old box of law books washed ashore from the wreck. He meets the child he saved and they fall in love. But it is not until, through some clever detective work he clears his name, tarnished years before by a degenerate nobleman who was willing to let another suffer rather than expose his name to scandal, that he speaks to the girl of his love. Then he shows her the locket given by her years before to the poor convict for whom her tender child heart ached. When she sees this she knows that the man before her is the same who jumped from a sinking vessel and saved her life almost at the risk of his own. A pretty love story is the result.

George Siegmann makes a fine characterization of Frisco Pet, the brute who later regenerates. Irene Howley plays the girl, and little Rosanna Logan is the child. Others in the cast are Eugena de Lespine, Stanley Walpole, George de Carlton, Sue Balfour and Ralph Lewis. This film will be released on June 14th.

CORRESPONDENCE

ILLINOIS.

MUNICIPAL interest in the picture show in Illinois continues very keen. The City council at Rock Falls, which by the way is the sister city of Sterling of the six-day shows, has voted down the Sunday shows. A petition to show the best class of pictures and in addition some clean vaudeville was refused by four of the six aldermen. It is only a year ago that the seven-day show came to Decatur, but steps have been taken to oust it. A laymen's movement is responsible but the plan has been given impetus through the Ministerial Association. A committee of five persons from each evangelical church was called to a meeting and a central committee to work out the plan is contemplated. A decision was given a year ago in the case of the City of Decatur against Thomas P. Ronan, which showed that an ordinance will have to be passed before the Sunday show can be abolished. It is hoped by the agitators to secure a referendum vote of the citizens which will cause the council to pass such a measure. Wilmington wants to protect and encourage home industry, so the council is discussing the advisability of changing the $50 a year license ordinance so that natives who run picture shows will be exempt. The matter of charging a license is up at Woodstock, but Mayor Olson is inclined to be fair and named a committee from the council to confer with the picture show men. Ottawa has a policewoman—Miss Viola Miller—and, as every move she makes is watched by the public, attention has been drawn to some picture houses which, to a certain extent, have been aiding in violating the curfew law. Miss Miller is declared to have entered the houses and taken home some youngsters who should have been in bed.

Mayor Latham of Hillsboro has delivered himself of a few sentiments upon the matter of fights for business between picture show managers and where it leads to. The Opera House had advertised a program containing the Thaw-White episode. It is said a protest against it was started by Albert Anthony, superintendent of missions of the Baptist church, and the Methodist and Baptist church made formal protests to the city council and Rev. Mr. Keller of the Lutheran church scored the picture in a sermon. The picture was canceled by Manager Ed Fellis.

"I don't want to be considered too nice or too good," declared the mayor, "nor do I want to limit the people's pleasures too much, but as long as I am mayor I hope to maintain a reputation for Hillsboro being a clean, orderly, decent town where decent respectable people will want to live and raise their children. The present fight being waged between our local picture shows tempts the managers of these shows to put on pictures that will cause talk and bring the crowds to their places, but if I can prevent, and I believe I can, there will be no questionable pictures shown here and no rough stuff permitted by traveling vaudeville people who have no sense of decency and who think they can't be funny without being nasty."

The newly incorporated Ideal Amusement Company, of Canton, has taken over the leases of the Princess and Varietie in that city. E. R. Miller and L. B. Woodruff who have had charge of the Varietie will manage both houses, William Duffield stepping out at the Princess. The Varietie will be an exclusive picture house while the Princess will play pictures the first half of the week and vaudeville the last half. The new concern, which has been incorporated with a capital stock of $20,000, has elected officers as follows—president, L. B. Woodruff; vice-president, E. R. Miller and secretary-treasurer, E. R. Beam. The company has opened a business office at 24 West Elm Street.

J. C. Kendall has decided not to make room for a picture show in the new building which he is erecting in Hillsboro.

Miss Maxine Swan, the little daughter of Burr Swan, manager of the Knights of Pythias Opera House at Pittsfield recently celebrated her sixth birthday anniversary with a "picture party." A regular program of films was given to her little schoolmates and a four piece Italian orchestra furnished music.

Manager Alger of the Crystal at Paxton is bringing the Boy Scouts of that city into deserved prominence by having their band play in front of his place. The boys are admitted to the show free.

Fairview is now without a picture show.

The picture show, which has been operating in the village hall at East Alton, has closed. It is rumored that a new house may be constructed there before next fall.

Rev. W. W. Aylesworth, pastor of the Fourth Street Methodist Church in Sterling, mentioned in a recent issue of the World as advocating the use of moving pictures in the church is going just a little bit stronger. He has announced his intention of going before the church board and asking them to purchase a machine which can be used in the services and hold the young people now attending and to attract more.

C. L. Gordon of Arcadia, Mo., has opened a picture show in the building at Greenview which has been occupied by a skating rink.

The Lee County Fair Association believes that moving pictures will be a paying attraction at the next exposition and the Green River Amusement Company has been awarded the concession.

Business changes at Pawnee have crowded the Royal theater out of a location.

The Gulf Educational Film Service Company, of Chicago, has been incorporated with a capital stock of $50,000 to manufacture moving picture supplies. The incorporators are Arthur E. Nelson, William W. Mackay and Roy F. Mitchell.

The Rex Theater at Petersburgh now is without opposition, the Crown having closed its doors.

Business in Roberts is so good that Seng Brothers will operate their show two nights a week instead of one.

After eighty souvenir spoon nights, Manager Swan at Pittsfield has discontinued the practice. In that time, he estimates, souvenirs have been given to 12,000 women.

The Grand Theater at Kewanee has changed its policy and is playing two acts and three reels of vaudeville for the summer. Three shows daily are given. George Bowley of Chicago has accepted a position as pianist with the house.

The Family Theater at St. Joseph has gone out of business leaving the field to Frank Rice who is running a show in Woodman Hall. It is reported that James Reese, owner of the building in which the Family was conducted may re-open the place.

R. C. Schroeder, the new manager of the Colonial at Galesburg, was host recently, to about 200 newsboys of the city.

Louis Frick, Jr., has sold his lease on the new opera house being constructed at Albion to the Majestic Theater Company, which will install Ben S. Mayne as manager.

Miller & Woodruff have opened the Airdome at Canton for the summer with a program of pictures.

The Engineers' Club of James Millikin University, Decatur, recently gave a moving picture show at the high school showing the manufacture of steel. The Decatur high school has purchased a machine and this shows one of the purposes it may serve in any educational community.

According to newspaper reports Pekin is to have another picture house. It will be located at Fifth and Court Streets in the old Post-Tribune building and will be operated by a Mr. Meyers of Peoria, who has been in the dry cleaning business.

The Morse Theater Company, of Chicago, has been incorporated with a capital stock of $3,000 to operate theaters. The incorporators are Israel Slavin, Abe Jacobs and Eugene Qugby.

Freeport has been having some competition over the local film question. The Orpheum and the Lyric had on exhibition at the same time some reels of Freeport. The Orpheum had the pictures taken but Manager Hopper of the Lyric used his own taking machine. Hopper contemplates doing considerable work in and around that city.

The Gaiety Theater in Galesburg may be rebuilt.

The Profitt Building at Saybrook has been remodeled for the Woolley Brothers moving picture show.

Cy de Vry, animal trainer at Lincoln Park Zoo, gave his picture show before the Elks Club of Rockford recently at a twenty-five cent admission. In the afternoon the trustees gave a free show for the children of the city.

The city of Alton has been acting as host to a good many conventions recently, and it is noticeable that many programs include a visit to the Princess.

W. W. Fields opened the Grand Theater at Eighth and Lind Streets, Quincy, May 3.

The protestant churches of Litchfield, have circulated petitions asking for the closing of moving picture houses and pool rooms on Sunday, and it is likely that the new city council may take action upon the proposition. There are but two houses in Litchfield, but as Sunday is their banner day, they are anxious to find some way of preventing the closing. The pool room owners have already begun a movement to fight the change.

P. W. Barclay, of Oak Park, has suggested to the citizens of that city that the moving picture theaters be allowed to open on Sunday. He declares that young people often go to other cities and towns in which the moving picture theaters are not as well regulated and conducted as in Oak Park, and that provision should be made for their entertainment and education at home. He cites many towns in the West where this plan has been satisfactorily worked out.

The Illinois Congress of Mothers, in its annual convention in Jacksonville, passed a resolution in which it placed its own record as taking a definite stand for the uplift of the social life of the young people of today, and to this end protested against the ultra-modern forms of dancing, uncensored picture shows and uninvestigated plays of local stock companies. A committee from the Rock Island Woman's Club, of Rock Island, met the members of the city commission of that city and a general discussion was held upon the subject of moving picture shows and pool halls. The idea was to better conditions, but nothing definite came of the conference, although it was announced that plans would be outlined at a later meeting. The Village Improvement Association, a woman's club of Upper Alton, is co-operating with J. J. Reilly, of the Ouatoga Theater, and lends its indorsement to the class of shows put on at the Princess, by acting as an agent of the house. Manager Reilly furnishes them with rolls of tickets which are sold at the regular price, and the club is allowed a commission on all sales.

An unusual advance in esteem for the educational motion picture shows recently was witnessed at Dixon, where six reels, showing the process of cotton textile manufacture were shown, under the auspices of a number of dry goods merchants of that city. Not only were the public schools of Dixon dismissed for the performance, but a delegation of young folk from all over Lee county, some of them from the rural schools, were present.

The Seaver Amusement Company, of Peoria, is to build another new house in that city to be known as the Duchess. A lease has been taken on the Comstock property on South Adams Street and a new three-story building to cost $75,000 will be erected before October 1. The upper stories will be used for office purposes. The place will seat eight hundred persons and will be an exclusive motion picture house. It will be equipped with pipe organ, chimes, orchestra pit, etc.

Henry King has suspended business at the Comedy Theater in Murphysboro.

Because of an epidemic of scarlet fever at Granite City the moving picture theaters were instructed by the mayor not to permit children under 16 years to attend.

Lemon & Mann are giving nightly picture shows at Burns' hall in Huntington.

The American Cinematograph Company, of Chicago, has increased its capital stock from $5,000 to $100,000.

The Majestic at Peoria called off its picture show until 5:30 p. m., the week of May 19-26, to give way to a cooking school, conducted by the Peoria Star.

The moving picture theaters in Sterling gave extra programs the last Sunday night they were permitted to run.

The Madison Theater Company, of Chicago, has been incorporated with a capital stock of $5,000, to operate places of amusement. The incorporators are Aaron J. Jones, Adolph Linick, Peter J. Schaefer.

The Star Theater at Lincoln has reduced its price for matinees to five cents for all except the Saturday matinee which is five and ten cents.

Rev. James Potter, of Rock Falls, delivered a sermon against the Sunday picture shows declaring that the pleas for opening ignored the real issue which was the money there was in it.

J. B. Stine has decided to open a moving picture show at Hoopeston. Nelson Petry, who is in the moving picture business at Watseka and other Central Illinois towns, also contemplates invading the Hoopeston field. He may build a house which can be used for road shows as well as for photoplays.

E. L. Hammer and F. Ackerson have built and opened the Starlight Airdome on Sixth Avenue near Fifteenth Street, in Moline. The place has accommodation for six hundred persons.

The Illinois State Medical Society used a great many motion pictures at its sixty-third annual meeting at Peoria, May 20, 21 and 22. Eight reels treated with various nervous and mental diseases were shown by Dr. Theodore W. Weisenberg, of Philadelphia, Pa. One reel was devoted to the care of the baby. The Edison Company had a man present to demonstrate to the physicians the making of motion pictures of clinics and the value, to medical science, of these clinics.

The Grand Opera House at Plano is closed on Monday and Tuesday nights. Pictures are shown on Wednesday nights and vaudeville and pictures Thursday, Friday and Saturday nights.

The Plaza theater at Mt. Vernon has purchased a new pipe organ.

The Star theater at Elgin has switched to the Mutual service.

Petey Wales who has been operating moving pictures in a number of northern Illinois towns, has decided to construct an opera house at Lanark. He is asking the public to assist by the purchase of tickets for the opening performance.

William Duffield, who was manager of the Princess theater in Canton, prior to its absorption by the Ideal Amusement Company, will remain upon the staff of the Princess theater.

An airdome has been opened by the management of the Daley theater at Carlinville. A picture policy similar to that of the theater will be conducted and vaudeville will be run when good acts can be secured.

Harry H. Hofer, manager of the Highland Park, at Quincy, has been in Chicago, arranging for moving pictures and vaudeville programs for his resort.

The city council at LaSalle ordered an investigation made of charges that managers of moving picture theaters were charging ten cents when their licenses specified five cents.

Harry Blosten, who has been managing the Wildey theater in Edwardsville for a year, has announced that his lease expires June 30. He will manage the place for another year.

R. C. Schroeder, manager of the Colonial theaters—one of which was known as the Colonade—gave carnations to all ladies who attended the re-opening of the Colonial.

The Valley theater at Moline has ended its vaudeville and musical comedy season and will re-open with a picture program. Manager Rosenfield of the Family has opened an airdome at Fifth Avenue and Fourteenth Street which will play stock.

Moving pictures will be used for teaching geography and history in the schools on the east side of Aurora, if the plans of the Board of Education of Aurora are carried out. Investigation of results in other cities has begun its plan to run a number of industrial films.

Vandals who defaced a large number of windows in Galesburg with a diamond or a glass cutter, left an indelible "5" upon the box office of the Colonial theater.

Theodore Holly, Peru, is at the head of an enterprise which will conduct an airdome in Cedar Point, this summer.

Gardiner & Leonard's airdome at Virden was visited by fire, May 12, suffering a loss of $200.

C. A. Keller has moved his moving picture show into the Dalrymple building at Chrisman.

The summer season of moving pictures at the Warrington theater in Oak Park commenced May 19.

Mrs. Ella Rose was granted a judgment against Mrs. Emma Ream and others for $200, an action in a distress warrant for rent for the Iris moving picture theater in South Main Steet, Rockford. The Iris has been closed since the suit was filed.

Cameramen were numerous at Quincy when the state convention of the Travelers Protective Association was in session. G. W. Helmrich of the Motograph Company, of St. Louis, took some films of the delegates and of the points of interest of the city for the Bijou, and B. E. Newman of the American Motion Picture Company made some reels for the Gem and Savoy theaters. Later Schwindeler & Nelson, proprietors of the Colonade, had Osgood, the Galesburg, Ill., cameraman take a number of pictures to be shown at their house.

William Tifft of the Vaudette, at Sterling, closed a contract with the Advance Motion Picture Company, of Chicago, to take a set of pictures in that city, May 22.

The Lyric theater at East St. Louis, featured for a week two reels of local pictures, including inauguration of Mayor John M. Chamberlin, the inaugural parade, a baseball game between the newspaper men and the city officials and other local events.

Owing to opposition, moving picture shows in Homer Park on the Illinois Traction System, near Homer, will not be operated on Sunday.

The Randolph Theater Company, of Chicago, has been incorporated with a capital stock of $5,000 to operate a theater. The incorporators are Aaron J. Jones, Adolph Linick and Peter J. Schaefer.

J. H. McClelland, chairman of the committee in Decatur, which is fighting the Sunday picture shows, has named five men to investigate conditions.

An unusual campaign is being conducted in Joliet by two of the largest corporations of that city—the Illinois Steel company and the Chicago & Joliet Electric Railway Company. The traction company takes three hundred to four hundred school children daily in special cars to the steel works club, where the safety expert of the steel company entertains them with a lecture upon the accidents common to children. These lectures are illustrated by moving pictures.

The New City Theater Company, of Chicago, has been incorporated with a capital stock of $10,000, to conduct amusement enterprises. The incorporators are, Arthur Rosenthal, John A. Bussian and Joseph Strauss.

The ordinance providing for the opening of moving picture shows on Sundays in Rockford, has been adopted by a vote of ten to three. There was much discussion over the measure. Alderman Wilson made a plea against allowing them to open on Sunday evenings. He declared the owners and managers advertised that no performances would conflict with religious services. An amendment specifying the hours from 2 to 5:30 p. m. and from 7 to 2:30 p. m. was adopted. When a substitute ordinance proposed that all show houses be placed on an even footing at $100 a year license, Alderman Wilson moved to strike out the license fees for moving picture houses, vaudeville and the grand opera houses. He contended that if places are as elevating in their character as was portrayed they ought not to be licensed any more than the council would seek to license a printer or a baker or a candlestick maker. The photoplay managers, however, are willing to pay the license fee and that section went through. The ordinance places amusements under two sections instead of four. The first includes moving pictures and theatrical attractions and the second class includes circuses and similar attractions. Provision is made that children under fourteen years will not be permitted to attend before four o'clock in the afternoon of school days unless accompanied by an adult. A board of censorship consisting of the mayor, chief of police and a council member will see that immoral, obscene, indecent, vulgar films, or films of a suggestive, vulgar, or indecent nature, or posture position, or pose, or any film representing, portraying, or describing any prize fight, murder, robbery, holdup, hanging or execution, is not shown. A local photoplay manager present at the meeting wished an explanation of this, declaring that the day before in Chicago, he had seen a murder film which had a strong moral. The explanation was not forthcoming and a change was not made. At an earlier meeting Alderman Johnson, socialist, wanted a provision made for the regulation of prices on Sundays.

The new Drexel theater at Joliet is giving two box seats for every home run made by a city league player during the local baseball season.

Lightning recently struck a wire running into the Colonial theater at Galesburg and threw John Cater, an operator, against the wall of the operating room and stunned him. Fred Gerloff, the other operator was hurt by flying glass. The piano players, Miss Hattie Pearson and Miss Fay Randall, helped to quiet the audience, Raymond Schroeder, proprietor of the Colonial, writes to friends in Joliet that he has a plan to use handsome calendars to advertise his house.

The moving pictures made for the Bijou at Quincy, included a picture of "Albert D. Cashier," the only woman who went through the entire Civil War. She has for years been an inmate of the Illinois Soldiers' and Sailors' home at Quincy, posing as a man. The officials kept her sex a secret.

"The value of this new form of recording cases is that they remain accessible to the profession long after the abnormal parent has disappeared," declares Dr. T. H. Weisenburg, professor at the medico-chirurgical college of Philadelphia, in showing delegates to the Illinois Medical Society at Peoria moving pictures of micro-organisms. The professional men present declared the films were miraculous. "The beating of a living heart will be reproduced by the cinematograph within a short time" announces the professor.

The Reliance three-reel feature, "The Bawler-out," has proved a very popular attraction in Illinois. There has been a great many local crusades against the loan sharks, and all opposition to the film has been profitable to exhibitors.

Moving pictures are one of the evening attractions at Al Fresco Park at Peoria.

Walter McKillop who has been conducting moving picture shows at Hamilton, Ohio., will open a picture show in the Brown building on Galena Street in Freeport.

The Colonade theater at Quincy is conducting a voting contest in which three women will be given free trips to California. Five votes are given with each admission.

Especial attention will be given children in the Saturday afternoon programs of the new Star theater at Evanston, which has been opened by Bodkin and Kean.

J. W. Royer, Urbana architect, has been ordered to draw plans for a new moving picture theater which will be erected for E. C. Bleane of Kankakee. It is hoped to open the place the first week in July.

It is reported that a third picture show will be opened at Havana. The two theaters, the Varsity and the Havana, are now conducted by the volunteer fire department. Havana has a population of but 3,500.

Ned Alvord, who operates theaters at Hammond, Ind., and Waukegan, Ill., is contemplating building an opera house in Freeport.

The Layor Amusement Company, of Chicago, has been incorporated with a capital stock of $5,000, to conduct amusement enterprises. The incorporators are Sam Kuhl, Marcus Helman and Frank Meyer.

The request of the managers of moving picture theaters in Mattoon to operate on Sundays has been refused by Mayor Johnson, it is reported.

A correspondent at St. Augustine, makes the following wail: "What this place neds is an up-to-date moving picture show. Every night, when the sun goes down here, everybody puts on his best bib and tucker and lights off over to Abingdon, where the pictures are all the go now. I say, for St. Augustine, if we wish to make good, we've got to keep up with the march of civilization."

Clarence Shaw has sold Dreamland theater in Canton to Miss Dora Kelley, who has taken charge.

The Gem theater, at Hillsboro, played the "Passion Play" for the benefit of the Ladies' Aid Society at a Saturday matinee.

Isaac Wright of Peoria may erect a new building in Minonk to be occupied by J. A. Williams, of Walworth, Wis., with a moving picture show.

The tension in Hillsboro's little amusement war has loosened a bit. Dr. Fred Rogers who recently opened the Grand Central Airdome has leased the place to S. E. Hurst, manager of the Gem theater. Hurst announces that he will give an exclusive picture show at the Gem, and pictures and vaudeville at the Grand Central.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

MANY athletic meets in the United States have been filmed but none in the novel manner in which the Industrial Moving Picture Company, of Chicago, and the Springfield High School, took the Corn Belt meet in this city. A scenario was written after the fashion of one of the popular boys' stories. One of the stars of the Springfield track team was kidnapped by envious rivals and locked in an abandoned tool-house at a local park. Through the eavesdropping of a fair high school girl the plot was learned and by the assistance of a speeding automobile he was rescued and arrived at the field just in time to go in a race and snatch victory from defeat for his beloved school. A few other films have been secured and the picture will be shown at the local high school auditorium at 25 cents admission, after which it will be sent to other cities where the young folk are interested in the doings of the Springfield high school.

Just where the Sunday closing war in Springfield is going to end is hard to tell. When the time came for hearing the latest batch of warrants against men charged with violating the Sunday closing ordinance the prosecution was not on hand and the cases were continued until May 17 with the understanding that at time they would again be continued until May 27. The defendant picture show proprietors and the other photoplay men who are naturally interested were on hand. The butchers, who caused the whole mess, declare they are going to keep their shops open if the other businesses continue to operate on Sunday and nobody will conjecture what kind of a tangle this action will beget. Mayor John S. Schnepp says he does not see any chance for having the ordinance repealed.

All the interest incidental to the appearance of a local actress is being exploited in connection with some recent Selig releases in which Mrs. Walter Winhelm, formerly Miss Marie Desnoyers, daughter of a wealthy shoe manufacturer of Springfield, takes part.

The Vaudette Amusement Company of this city has closed its engagement of "From the Manger to the Cross," at the Cort theater in Chicago. Other metropolitan engagements will be played.

The Beall bill requiring a seat with every ticket has passed the State Senate by a vote of 26 to 11. Senator Beall of Alton, is securing revenge for not being properly treated in a Chicago ball park, but if the measure is approved by the House of Representatives some manager of a picture house is going to sell standing room some time and then be hailed into court for it.

Women in places of amusement may not work longer than ten hours a day if a bill introduced into the Senate by Senator Bailey passes. The measure will hardly affect many downstate picture men.

Hopes for maintaining a ten-cent admission in Springfield have gone glimmering. The Lyric and the Vaudette, which have been getting a dime for three reels of late run Licensed service, have gone back to the five-cent show. One house gives as a reason the lack of business while the other declares it was satisfied. The three reel shows will continue at the new price and the same class of service will be given. The move will have considerable effect upon the independent houses in the city and those which have been showing older Licensed service, for five cents, as it is bound to divert some of the patronage. Photoplay men now say that it will be useless to attempt to again talk "quality" show. A representative of the Moving Picture World talked to a good many patrons of the two houses and they seemed about equally divided, some of them preferring a longer and better show at ten cents while others who sought chiefly amusement, attended picture shows as a pastime, were in favor of the popular price.

The Enos Feature Film Company, Room 5, Gaiety Building, is a new film exchange in Springfield. The concern will deal principally with the houses which have direct express connections with Springfield and can be reached quickly from this center. This opens up a large territory as Springfield is the center of a network of electric and gasoline-electric interurban lines and in addition is well supplied with steam transportation. Earl Enos has been connected with local theatrical houses for several years and also was with the Wortham-Allen Carnival Company in an executive capacity for some time. C. H. Rumsey, the other partner, has been in the show business for years and for a long time was manager of the Majestic, Springfield's most attractive show house.

The film "Toothache," which is backed by the National Dental Society, was shown at the Grand Theater in this city. The school board gave its approval to the film and to stimulate the interest of the youngsters, half price was given for all children attending in groups of not less than six and accompanied by their teacher. The Chatterton, the local legitimate house, has been taken over by Allardt Brothers, who also control the Majestic. The Chatterton has played a good many feature pictures and at times has gone into the five-cent show business. It is impossible to say just what the policy will be this winter.

The Automatic Electric Sign Company, which has a prominent downtown location for one of its changing slide projectors, has been carrying an advertisement for the Vaudette theater.

H. S. Moss of the Industrial Moving Picture Company, of Chicago, was in the city May 23, to attend the production of the commercial story "Springfield Wins," taken for the Springfield High School at the Corn-Belt Athletic Meet. This picture has attracted a good deal of attention all over the country because a scenario was written around what is generally a common place event. In connection with this film the Biograph "Oil and Water" was shown making the third time this release has been shown in Springfield.

Manager Fred Whitmer of the Vaudette theater is taking an active part in the preparation for the annual encampment of the United Spanish War Veterans which will be held in this city the latter part of June. He is a member of the committee which is arranging the program and entertainment. Whitmer served during the Spanish-American War and was for many years connected with the Illinois National Guard. He holds a high rank as a marksman with nearly every kind of rifle that has been used in military affairs in the last decade or so and is the possessor of several medals.

Attorney Clarence A. Jones, representing Adolph Kunz, proprietor of the Grand Moving picture theater, and other business men who were arrested charged with keeping their places of business open on Sunday, appeared before the City Commission and asked the repeal of the "blue law" ordinance under which the prosecutions were made.

The General Feature Film Company is the name of a new concern which has been formed in Springfield with offices in the handsome new Reisch office building. The members are Charles Rocchucciolo, until recently proprietor of the Casino theater, Frank Palmisan, manager of the Casino and Joe Wintrup of St. Louis. The company will do a general brokerage business in films and will rent feature films to Central Illinois theaters.

A. O. Anderson, of Springfield, has sold the Gem Theater at Lincoln, which he has been operating for a year to Mr. and Mrs. Charles Meier, of Springfield. It is reported that Anderson contemplates purchasing the Airdome in Lincoln.

W. W. Watts, president of the Vaudette Amusement Company, of this city, writes from Chicago, that immediately following the closing of the Kalem feature "From the Manger to the Cross," at the theater, five weeks bookings for other theaters in that city were made and more are under consideration. The other set of pictures under the direction of Arthur Simons is playing solid time in the Southern part of Illinois. The local office of the Vaudette Company has received requests for bookings from Burlington, Iowa, and from a Presbyterian minister in Ohio, who wished to play it in his church. Inasmuch as they have only the Illinois right they could not handle it.

Acting State Fire Marshall Frank R. Morgaridge, of this city, recently paid a visit to his home town of Sterling and while there in company with the chief of police made an inspection of the moving picture houses. No adverse report as to safety conditions was made.

The French & Sons Piano Company, of Springfield has shipped a two-manual Ferren & Votey pipe organ to the Katz moving picture theater in Mattoon.

Roy Sturgell, a student of the New Berlin high school, took for his theme in the oratorical contest of Sangamon County High schools, recently held in this city "The Motion Picture Show." Unfortunately for this champion of the photoplay in education he did not receive a place in the awards.

MIDWEST SPECIAL SERVICE.

IOWA.

THE Iowa State Highway Commission is contemplating taking pictures of the roads made in Ringgold County, near Mt. Ayr. This will be used to further the work of the commission.

Martin & Gilbert, of Chicago, made arrangements to take a series of pictures in Muscatine.

The Palm Theater at Fifth and Brady Streets, Davenport has been sold to Louis Bornemann, formerly connected with the Economy Rug Company, of that city.

L. B. Seymour, of Glenwood, has purchased a picture show at Malvern which he will operate.

Colonel Allen of Des Moines has made arrangements to have pictures taken of the encampment of the Fifty-Third Regiment survivors at Charles City in August.

Manager Pabst of the Mirror at Davenport has been conducting a prize contest for the most suitable name for his house which he wishes to rechristen.

Mayor A. O. Hayes, of New London, recently ordered a moving picture house in that city, which had been advertising religious pictures for Sunday, not to open and threatened the ticket seller with arrest if any attempt was made. Furthermore an injunction against the operation of the place was promised.

W. M. Wever and George W. Sanders, of Vinton have purchased the Olympic, Pastime and Lyric theaters in Maquoketa and will operate them. The Olympic will be a vaudeville house while the other two will fill the photoplay field. The new proprietors are interested in picture houses in Vinton and Waverly.

J. D. Banning, of Chariton has sold the Grand theater in that city to E. P. Shipley of Corydon.

The Lyric at Muscatine is now using Universal service.

A new picture show will be opened in the Evernhan block at Glenwood, it is reported.

Charles Hugo and Don Cook announced the opening of the season of Hippodrome Perfect Pictures, May 25, at Greene's Opera House in Cedar Rapids. Jacob Schmidt's orchestra was engaged to furnish music.

Russell & Fife have leased the Soleman Opera House at Tama.

Charles Rider has sold his half interest in the Bijou at Sheldon to his partner, D. E. Harvey.

W. E. Wichen is erecting a new concrete building at Center Point which will be used as a theater.

Excursion steamers on the Mississippi River out of Iowa towns are playing vaudevile and it is believed that it will be but a matter of time until moving pictures will be provided for those who do not care to dance and who soon tire of the scenery.

Charles Berkell has sold the lease of the American vaudeville theater in Davenport, which has been playing pictures, to W. S. Butterfield, of Battle Creek, Mich., and Marcus Heiman of Chicago, who have a string of houses in Wisconsin, Northern Illinois and Iowa.

The American Amusement Company of Davenport, contemplates opening a talking motion picture exchange in Minneapolis, having secured the rights for Iowa and Minnesota.

Friendly House, Davenport has already begun a search for a supply of suitable educational pictures to be shown before the children that visit that institution next winter.

The extension department of Iowa State College at Ames, will use motion pictures more exclusively this winter than ever before. The lecturer, who goes to the various farmers meetings, will carry reels showing the work done at the college laboratories, the work in the experiment station fields and students at work in forge and carpenter shops or busy on lathes or planers in the machine shop. Other reels will give instruction in the operation of gas engines or gas tractors and others will demonstrate how veterinarians care for diseased and injured animals.

A resolution was passed at the meeting of the Iowa State Dental Society at Davenport, recommending the purchase of motion picture films on the care of the teeth to be shown to children throughout the state.

J. H. Wallis has purchased the property of the Amusen theater at Dubuque, from J. J. Nagel.

Mrs. H. B. Storm has been managing the Lyric theater at Grinnell, her husband having returned to the drug business.

A. Mercurio has been remodeling the building at 187 Bridge Street, Waterloo, preparatory to opening a moving picture show.

The remodeled Columbia theater at Waterloo, has been re-opened as a picture house. New seats have been installed, the place has been re-decorated, a new air cooling and ventilating system has been installed and a more satisfactory floor put in place. The equipment also includes a new mirror screen and a Power's 6-A machine. Women were given favors at the re-opening.

The Civic Improvement Society of Cedar Rapids was sponsor for the appearance of the "Lady of the Lake" and "Enoch Arden," at the Electric theater May 16. Manager Diebold, of the Princess and Palace who recently had a series of local views taken, was host to the newsboys of the city when the pictures were shown.

Manager Vic Hugo of the Majestic also had a series of Cedar Rapids pictures taken.

Mr. Stoecker, of Lowden, will give moving picture shows at Toronto, each Sunday night.

J. H. Pabst, formerly of Anderson, Ind., has purchased the Mirror theater at Third and Perry Streets, in Davenport, and has remodeled and re-opened it as a picture house.

Mrs. Alma Timothy, who manages the Majestic moving picture theater at 317 Brady Street, is said to be the only woman in Iowa, managing a photoplay house.

MIDWEST SPECIAL SERVICE.

ST. LOUIS.

E. W. DUSTIN, manager of the Grand Opera House and well known in theatrical circles, resigned his position recently to become identified with the New Grand Central, the new picture house on Grand Avenue. For the past few years Mr. Dustin has been associatel with the making of motion pictures and the knowledge acquired will come well in hand with the taking up of his new position. Mr. Dustin has the honor of being the first man in the country to open a large theater showing motion pictures exclusively. This house was at Louisville Ky. Mr. Dustin will be succeeded at the Grand Opera House by Mr. Wallace.

The New Grand Central pronounced the handsomest picture house in the city, is under the direct supervision of Mr. Seavers who also supervises the downtown house now called the Old Grand Central to distinguish it from the new house of the same name.

The Empress at Grand and Olive, has inaugurated a series of complimentary matinees for the benefit of the various local charitable and industrial institutions. The first to benefit being about 65 children from the Masonic Orphans Home. Child pictures were shown exclusively. At a benefit to the Mount St. Rose Hospital 9100 South Broadway, under the supervision of Rev. J. T. Tuohy, motion pictures of "Joan of Arc" were shown in addition to various films depicting famous historical events of the world.

Passion play pictures were featured at the McKinley Theater, Jefferson and Ann Avenues, for the benefit of the Ladies of the Missouri G. A. R. Society.

The coming theatrical season in St. Louis next fall will see the passing away of the Garrick, Century, Columbia and Gayety theaters, all prominent houses devoted to the "legitimate." The Garrick will be operated as a moving picture house under an agreement reached with the Shubert, Klaw and Erlanger forces.

The Century closed its doors about a month ago with Julian Eltinge having the honor of playing the last engagement. The theater has been remodeled by the Scruggs, Vendevoort & Barney Dry Goods Company.

The Gayety will no longer be operated as a burlesque house, and it is understood will be turned over for the exhibition of exclusive feature films.

The Columbia, long known as the home of vaudeville, will be idle, and if rumors are ripe the building and theater will be replaced by a business structure. The changes in these erstwhile popular playhouses have come about through the insistence of the public for good pictures, on vaudeville and a gradual evolution in the show business which had its inception with the birth of the moving pictures.

That there is no limit to the capabilities of the modern picture man, was the sentiment expressed by the many people who visited the Garrick Theater recently to witness the silent yet pathetic drama woven around the efforts of that intrepid artic explorer. Capt. Robert Falcon Scott, who lost his life in an effort to reach the South pole. That actual scenes of the surroundings of that heretofore vast impenetrable forest of ice, a hundred miles or so from the extreme ends of the world, could be witnessed by passive spectators for a sum so insignificant in comparison with the wonders enrolled before their eyes as to make it almost nothing, marks a crowning achievement in the annals of the motion picture industry.

The films depict very plainly, life in the Antartic with whales, penguins, seals, siberian ponies and other exhibits of the region seldom, if ever, gazed upon by the average American, all brought out very vividly by the cameraman. The volcano, Mt. Erebus, is also shown and furnished a thriller.

The lectures for the pictures, gotten up by Robert C. Ponting, war correspondent, lecturer, artist and author, were highly instructive, making the exhibition of the Scott expedition, one of the greatest successes of its kind ever shown in St. Louis.

The Hamilton Amusement Company, 5900 Easton avenue, seating 4500 people and said to be the largest open air airdome in the world, opened under very unfavorable weather conditions April 26th. In addition to licensed releases, western vaudeville is booked. Last season the Hamilton had a record-breaking business, topping with 5,200 paid admissions in one night.

The Hippodrome, on 6th street, closed for the summer months May 24th. Announcement has been made that Frank L. Talbot, the local "vaudeville and picture impressario," is contemplating the erection of a sixteen-story building combining a theater and hotel at the southeast corner of 7th and Market streets, in addition to a seven-story building at the southwest corner of 9th and Walnut streets, the estimated cost of the proposed sites being nearly $2,000,000. To Mr. Talbot is due a great deal of credit for the livening of 6th street as an amusement center, and for the enhancing of real estate values in that vicinity.

The present theatrical season just closed here, has been the most disastrous ever known for the operators of the playhouses and producers of high class productions, with the possible exception of Julia Marlowe and E. N. Sothern. Old-time favorites like John Drew, Mrs. Fiske, Billie Burke, Wm. Faversham and others drew very little money and it is conceded that the day of the $1.50 and $2.00 production, insofar as attracting the masses at St. Louis, is a thing of the past. F. J. FEGAN.

CINCINNATI.

LOCAL exhibitors have done much toward the relief of the Ohio flood sufferers. Various moving picture houses have turned in their gross receipts for one day towards a fund for these unfortunates. A movement is now on foot among the members of Local Number Two of the Motion Picture Exhibitors' League to create a fund for the relief of the sufferers and already several hundred dollars has been raised.

Activity in the building lines as concerns the motion pictures in this city is on the increase. Several new houses are being constructed and will be ready in a short time. Among these is the Nordland Theater, situated on Vine Street in Corryville. About a year ago, the Nordland was closed for extensive repairs, following the opening of the handsome new Columbia Theater a square away. Immediately following the closing of the Nordland, the management incorporated a new company and work of razing the old theater was begun. Work on a new structure to cost in the neighborhood of $50,000 is being pushed rapidly. The new house will probably open late in the summer.

The Empire Amusement Company, which for several weeks, gave an exhibition of high class motion pictures at Music Hall, the largest auditorium in the city, closed its exhibitions Saturday night, May 3rd. Music Hall is situated many squares out of the theater district proper and this in part is attributed to the failure of the concern.

Recently the Commercial Tribune published a two column story giving an insight of the workings of a moving picture machine. This article was written by a one-time operator and was very interesting.

Redland Field, the home of the Cincinnati National League Baseball Club, was thrown open to motion pictures Sunday, May 4. That portion of the grandstand set aside for the accommodation of the motion picture loving public, was literally jammed at all performances. The pictures will be continued until late in the fall. Last summer and the summer preceding, motion pictures were given at the home of the United States League team in the West End. The movement was a big success. That the management of Redland Field will make a financial success of the venture, goes without saying. saying.

With the closing of the regular theatrical season in Cincinnati, the play houses are being given over to motion pictures. During the past week at the Grand Opera House, Sarah Bernhardt in "Queen Elizabeth" is being shown, along with other productions. Several singers complete the program. The admission price is ten cents.

McMahon and Jackson opened the Lyric Theater Sunday afternoon of last week to moving pictures to continue all summer.

This is the last week of the regular season at B. F. Keiths. The house will be reopened next Sunday with summer vaudeville and pictures.

Recently the Supreme Court at Columbus, Ohio, handed the City of Toledo a black eye in that city's attempt to run a moving picture show. This was the first decision under the new home rule amendment to the state constitution. The City of Toledo wanted to start its own municipal moving picture theater. The court rules the city has no authority to embark in the moving picture business, even if it had adopted a new charter under the home rule amendment. There are several provisions to be observed by cities before the home rule charter becomes effective in Ohio.

The city council of Cincinnati, recently passed the ordinance favored by the moving picture interests graduating the license of all theaters according to their seating capacity. Under the law regulation the fees will range from $100 to $300 a year. Sixty-seven theaters will be given a reduction, five will be increased and twelve will remain as they are. The latter are mainly the larger theaters, the Grand, Lyric and others of similar use.

On Friday, May 2, Judge Wanamaker of the Ohio Supreme Court at Columbus, announced the remarkable doctrine that a municipality under the home rule amendment can do anything it pleases in the way of business. According to the dissenting judge, in the case of the attempt of the City of Toledo, to maintain a moving picture show, a municipality, if it wishes, can go into the theater business, the saloon business, the barber business, etc. Judge Shauck, however, had sufficient members of the bench on his side and their decision that a city has no right to engage in the moving picture business was carried. Picture show proprietors are jubilant over the decision.

There will be no more giving away of cases of beer as prizes to patrons of moving picture theaters in this city. A dozen or more proprietors of these places have been resorting to the prize device as a means of luring more of the public to their shows, and have been putting up rings, alleged diamonds, watches, pecks of potatoes, and cases of beer as inducements and temptations. But Uncle Sam promptly drew the line on the beer. Every one of the theater men indulging in it as a prize has received a call to appear at the internal revenue office at once and pay license as a retail liquor dealer. Collector Bettman received orders from Washington that that was the proper course. Those caught at it must pay up. The others, Mr. Bettman says, can save themselves by dropping the beer prizes at once. Persisting in it they must pay or be prosecuted. The officials regard the arrangement as a lottery scheme.

That ground will not be broken until late in the summer for the proposed $75,000 combination moving picture theater, dance hall and roof garden in Norwood, ten miles north of Cincinnati, was the announcement recently made in realty and theatrical circles. The site on which the builders propose to erect the new structure is now occupied by an airdome, which was leased a few weeks ago. The lease does not expire until September 1st. At the expiration of the contract, it is proposed to begin work on the new structure. The airdome is situated on a plot of ground sufficient in size to allow the erection of a handsome building along the lines of the theaters in the larger cities. Sometime ago a company was incorporated, which had as its view, the erection of this structure, provided a suitable site could be obtained. As proposed there will be a rathskeller in the basement, a moving picture theater on the main floor, a dance hall on the second floor, and then the roof garden. The proposed improvement is to be made by the owners of the present Plaza Theater in Norwood.

JACK STARK.

NEW ENGLAND.

AFTER Senator Allen's amendments had been rejected, the Massachusetts Senate, on May 21, passed the bill, providing that only persons 21 years of age or over may be granted first-class licenses for the operation of moving picture machines. This bill, which is considered one of the most important of the measures to guard against incompetency in the operation of moving picture machines, was strongly championed by the Boston Local of the Moving Picture Operators' Union. The bill also provided that no person under the age of 18 may be employed in the booth as an assistant. It is the general opinion of the trade in this section that the passing of this bill is distinctly "as it should be," as it makes for greater efficiency and safety in the operators' room. It should also result, at least in the cases of some photoplay theaters, in better projection, which is greatly to be desired, even though the theaters are forced to pay a little higher salaries than before.

The Novelty Feature Films, Incorporated, was formed this week in Boston. This concern incorporated for $5,000, and was promoted by Samuel H. Steinfeld, Anna A. Heuke and Frank H. Baer.

The people of Middleboro, Mass., intend to watch the photoplays in peace and quiet. The moving picture fans who convened at the Town Hall nightly were disturbed while watching the pictures by the Middleboro Fire Department, and created such a fuss over the disturbance that said Fire Department has been ordered to avoid testing the fire alarm system of the town between 7 and 10 o'clock at night, and so all testing work, which was formerly done in the evening, is now finished before 6 p. m. Middleboro is evidently a town in which moving pictures are of supreme importance, before which all other things must give way.

A recent incorporation is the Majestic Theater Company, of Rumford, Me. This is a $10,000 concern, with the following officers: J. Abbot Nile, Daniel D. Leader and Albert J. Pine, all of Rumford. The new corporation intends to erect a first-class theater in this city, to be devoted to vaudeville and picture programs. The house will be up-to-date and thoroughly fireproof in every way.

"Silk Hat" John Hurley, mayor of Salem, Mass., who recently posed before the moving picture camera, is again getting free publicity, via motion pictures. It seems that Mayor Hurley recently attended a performance of photoplays at the Salem Theater, at which an oil company offered a gift of a lot of land in Texas to be given to the most beautiful and popular man in the audience. His Honor won the prize, although his friends claim that popularity counted 75 per cent, and beauty only 25 per cent. The mayor's peculiarities are gaining much free publicity for the Salem photoplay theaters, which is resulting in increased business for them.

It was a great game of baseball that was waged last Sunday between the married and single men of the Beacon Theater, Boston. And would you believe it, the married men put their rivals to shame by a score of 14 to 10, after nine innings of fast ball? Pitcher Turner and Catcher Abell did the slab work for the married men, while Messrs. Kiley and Rubin did the pitching for the single men, both throwing the ball to Catcher McLoughlin. Jacob Lourie, president and general manager of the Beacon Theater, was right on the job as short stop for the benedicts. Jake declares he played a good game! And we believe him—"nit."

A well-earned promotion was tendered George I. Appleby, of the Boston offices of the Mutual Film Corporation this week. George, as he is commonly known to over 95 per cent of the New England trade, is now assistant manager of the exchange, where he has a smile and a good word for everyone. William Murphy, who formerly was assistant to General Manager Eslow, is now in charge of a Mutual office at Waterville, Me. Mr. Appleby will no longer travel in the interests of Mutual service, as he will be busy from morning till night at 1106 Boylston street.

The Marcus Loew Boston Booking Agency was incorporated this week, for $5,000, with Victor J. Morris, Edward Small and William H. Lovey, named as the promoters.

Edward M. Barry, connected with the Shawmut Theater, Roxbury, Mass., is telling his friends about his son, Edward L. Barry, who won the relay at Philadelphia, Pa., representing the Boston English High School. Mr. Barry, senior, is justly proud of his son's ability as a track athlete, which has attracted considerably notice hereabouts.

J. C. Cushing, formerly associated with the Empire Theater, Holyoke, Mass., has severed his connection with that house, in order to go with the Broadway Theater, Springfield, Mass.

A. A. Kellmann, manager of the Park Theater, Taunton, Mass., reports that business has increased remarkably well since he acquired control of the house. Feature pictures, and a good grade of vaudeville acts have filled the Park to its capacity, as a general thing, the last few weeks.

Joseph A. McConville, manager of the New Portland Theater, Portland, Me., states that the Kinemacolor pictures he is exhibiting are more than pleasing, both to his audiences and to himself. On this account, Mr. McConville expects to feature the natural color pictures indefinitely.

Manager Fred P. Dean, of the Hartford Theater, Hartford, Conn., gives programs that are mostly composed of high-grade vaudeville acts, but swears by the Pathe Weekly, which is a regular attraction at this house.

A new theater is now being erected at Hamilton, Canada, by the Dominion Theaters, Ltd., which will be devoted to programs of vaudeville and photoplays. A competition was recently held for the naming of the house, and the committee in charge selected the name "Lyric" as being the most frequently chosen. The new house is to be strictly up-to-date and fireproof, according to the plans and specifications.

The theaters at Keene, N. H., devoted to vaudeville and motion pictures, are all enjoying good business. Ray Snow, manager of the Majestic Theater, reports very brisk trade, with vaudeville and pictures, while Manager R. W. Worsley, of the Dreamland, remarks that he is doing a capacity business with programs of photoplays, no vaudeville being given.

The Back Bay Theater, Columbus avenue and Darthmouth street, Boston, was the scene of great activity on Tuesday, May 20, at 2 o'clock, when the Boston offices of the Mutual Film Corporation entertained about 300 New England exhibitors with the five-reel feature production of the New York Motion Picture Company. "The Battle of Gettysburg." The picture, made under the supervision of Thomas Ince, managing director of the Kay-Bee and Broncho films, won the unstinted praise of the very critical and somewhat balsé audience. Several war veterans were also present, by special invitation, and pronounced "The Battle of Gettysburg" to be the most realistic representation ever produced. During the exhibition of the reels, Mr. Pelton enlarged upon and explained the action of the story. As a massive production, this picture was voted unique of its kind, and made a profound impression on the trade. "The Rag Time Band," a Keystone comedy, preceeded the five-reel feature. The projection was unusually clear and distinct, a Power's No. 6-A being used. Music and "traps" were also furnished by Manager Eslow, of the Mutual's Boston offices, to whom is due much credit for the way in which he handled this special entertainment. Manager Eslow, together with Assistant Manager Appleby, were on the receiving line, with a handshake and word of welcome to all those present. We noticed Chief Licensing Clerk Casey watching the program with much interest.

Ralph Ward, manager of the Opera House, Lowell, Mass., has been engaged by the Bay State Street Railway, to superintend its string of summer parks. Mr. Ward will have full charge, and will select the picture programs, as well as care for all the general details. The various Boston exchanges are bidding for this business, but Mr. Ward has not yet decided which one will supply the films for him.

J. E. Mapplebeck is well satisfied with the business his Rochester, N. H., theater is doing, and expects to remain open right through the summer, unless business should take an unexpected slump.

Business at the Scenic Theater, Westbrooke, Me., evidently needs a stimulant, and Manager Reford has prescribed a rather peculiar medicine. Trading stamps are given away to every Scenic patron, and, although Mr. Reford finds that business has increased, the plan is of doubtful merit. It is most reasonable to suppose that the Scenic customers desire entertainment and instruction by means of photoplays. This being the case, why not try the idea of strengthening the show, by offering more and better photoplays? We would back a good photoplay program to bring in the dimes against a trading stamp show, every time.

A most persistent rumor from Hartford, Conn., is to the effect that S. Z. Poli has secured a lease on property at the corner of Main and Mulberry streets, for a long term of years, upon which he is to erect another theater. The location is an excellent one, only a block from Mr. Poli's large theater. If this rumor proves reliable, Mr. Poli will have three theaters in Hartford, which is not at all unreasonable, as he has two and three theaters in several of the larger New England cities.

The Palms Theater, Hough's Neck, Mass., has again opened its doors for the summer season, and Manager Levey finds that business is opening up in first-class style. Mutual films are used, and this cosy little theater should be busy for the next few months.

Joe Monahan, general manager of Whalom Park, Fitchburg, Mass., is to open the summer season on June 23, with a stock company. If this policy is not up to expectations, vaudeville and photoplay programs will be inaugurated.

The Lyric Theater, Bridgeport, Conn., will offer stock company attractions for the summer season, starting June 2. This William Fox theater will revert to vaudeville and picture programs again in the early fall.

M. Beaning, manager of the Empire Theater, Providence, R. I., finds that the Kinemacolor service he is using has found immediate favor with his audiences, and will continue with the natural color service indefinitely.

The State Board of Health of Vermont is using moving pictures to aid in its fight against tuberculosis. A complete moving picture outfit, and a portable lighting plant, has been purchased by the Board of Health, which tours all the smallest towns and villages of the State. The prevention of tuberculosis, and the supreme importance of a pure milk supply is taught the public by such instructive pictures as "The Awakening of John Bond." The Vermont Board of Health has conceived, and, what is more to the point, is executing, a mighty brilliant idea, and one that could be copied by every state in the Union with excellent results.

Two hundred eighteen Commercial street, Boston, is the address of the new poster department of the General Film Company, opened by W. P. Allen. The Poster Department has adequate quarters here, with well over 3,000 square feet of floor space, and has a complete stock of nearly everything with which to advertise moving picture theaters.

Live exhibitors in this section should get acquainted with Mr. Allen, whose chief business it is to "Make your business better."

Manager William Murphy, of the Waterville, Me., branch of the Mutual Film Corporation, is now accustomed to his new location, and sends word that he is to have a gigantic "run-off" of all Mutual releases for the last 30 days, in order to show Maine exhibitors just what kind of films he has to offer.

The Victor Amusement Co., of Worcester, Mass., was incorporated recently. Albert V. Pickering, Richard Pickering, Albert Fisk, George Walts and Frank W. Wellis are the promoters of the company, which is a $10,000 concern.

"Reddy" Wolffe, manager of the Scenic Temple, Paragon Park, Mass., opened his house for the summer season on May 18. "Reddy" claims his business is just as good as ever, and expects to "clean up" for the next few months, with moving picture programs of Mutual films. Mr. Wolffe has been in this business for years, and knows how to conduct a theater from A to Z.

The new theater, to be devoted to vaudeville and moving picture programs, now being built at Winthrop, Mass., should be ready by June 15, unless unexpected delays occur. The house is modern and of fireproof construction, and should prosper.

On Wednesday, May 28, the New Crescent Gardens Theater, Revere Beach, Mass., opened. This house has a most prominent location on the beach, being directly opposite the Crescent Beach railroad station, on Ocean avenue. The policy of the theater is vaudeville and moving picture programs, and, to judge from the opening attendance, capacity houses will be the general rule. The United States Amusement Company, composed of Frank R. Cauley, George Daly, Frank E. Wilder and Joseph A. Di Pesa, own the Crescent Gardens Theater. Frank R. Cauley will manage the house, a well known Boston photoplay exhibitor. The Cauley Opera House, of Charleston, and the Star Theater, of Somerville, were both managed by Mr. Cauley, who built up a large patronage in both theaters by his efficient work. The Crescent Gardens is the most up-to-date and modern vaudeville and picture theater at Revere Beach, being of brick and steel construction, and thoroughly fireproof in every way. The house represents an outlay of about $75,000, and has a seating capacity of 800. An unusually expensive air-cooling system has been installed, and is one of the features of the theater. The system allows the management to cool the theater to any desired temperature. The Crescent Gardens should have no difficulty in making good, and it will, if a good quality of vaudeville and pictures is persistently offered.

Manager "Nate" Brown, of the Broadway Theater, Everett, Mass., has discontinued his vaudeville acts from his programs for the rest of the season. The Broadway is now offering six reels of photoplays from the New England Universal Film Exchange, Boston. Manager Brown finds business to be holding out fairly well, and will keep his theater open for some time yet.

The Boston office of the New England Universal Film Exchange have distributed among its customers a very useful leather-covered folder, which will come in handy to managers who keep lists of all Universal releases for ready reference.

A recent incorporation is the United Motion Picture Corporation, of Boston. The firm filed papers of incorporation for $5,000, and the promoters are: Edward E. Cosman, Warren C. Brown and Edward A. Rafter.

Another new corporation is the United Motion Picture Theater Corporation, with $250,000 capital. Frank H. Baer and Samuel H. Steinfeld are named as the officers.

It is not generally known that there is a moving picture show in the State House at Boston. Down in the basement, in the offices of the district police inspector's department, there goes on, three times each week, a long, "continuous," four-hour show. And there are no intermissions, either. From 9 o'clock in the morning, until after one, reel upon reel of films are flashed upon the screen. The facts of the case are that it falls upon the district police to inspect all moving pictures used within their jurisdiction. As a result of this free show, many employees of the State House are able to slip away from their work for an hour and enjoy a quiet rest and recreation at the "theater." Chief of Police Whitney, has become an expert judge of photoplay productions, and is unusually adept in picking out any flaws that may appear in any of them.

Edward Renton is general manager of the string of theaters owned and operated by S. Z. Poli, but he also is a farmer—and a good one at that. Mr. Renton owns a large farm, eight miles from Bridgeport, Conn., and has over 70 acres of land under cultivation, besides raising cows, horses, pigs, chickens and other animals. Mr. Renton states that it is at "The Ranch," as the farm is called, that he conceives many of the novel ideas that are characteristic of the Poli theaters. Being in direct touch with all his houses by telephone and telegraph, Mr. Renton spends considerable time each week at "The Ranch," and delights in his life as farmer, fully as much as he does as theatrical manager.

On May 28, Winchester, Mass., was duly proud, as its first theater opened to the public at that time. The theater has a seating capacity of over 700, and is fireproof and up-to-date in every detail. A. W. Quinn, manager of the Opera House, Keene, N. H., will take care of the Winchester Theater. Stock-company attractions and vaudeville and picture bills will be given. The theater has a good location, and there is every reason to believe that it will prosper, under the right management, which Mr. Quinn is sure to give it, as he is thoroughly acquainted with all branches of the theatrical business.

The Bijou Theater, Fall River, Mass., has taken a new lease on life since it reopened under the new management. Charles E. Cook, well-known to all the New England trade, is now in charge of the Bijou, and is offering unusually good programs of vaudeville and pictures. There is no reason why this show house should not do very nicely, and business has been very nearly capacity of late. There is but little of this business that Mr. Cook has not mastered, and he is putting his best efforts into the Bijou Theater.

Louis M. Boas, of the Premier Theater, playing picture programs, Manager Walter Bigelow's Palace Theater, Manager Michelfelder's Lyric, and Star theaters, all of Fall River, report good business. Fall River is a big mill town, and supports the photoplay houses in good shape.

The Municipal Stock Company, which has been playing at the Academy of Music, Northampton, Mass., this season, has closed. Business has not been up to expectations, although the stock company was financed by Northampton citizens, and vaudeville and moving picture programs are a possibility for the Academy of Music, when the new season opens.

The Star Theater, Taunton, Mass., has reopened, after being closed for a short time, while some needed alterations were made. The Star had been playing straight picture programs, but alterations have been made to make it possible to use vaudeville acts also. The house reopened on May 26, and Leonard Brothers, the managers, state that business has improved considerably. HENRY.

BUFFALO.

THE Rev. C. G. Farr and the Rev. M. J. Winchester, pastors of the Methodist and Baptist churches of Fredonia, N. Y., have entered complaint against the opening of the picture show houses on Sunday in that town, and the village trustees have referred the matter to F. W. Chase, president of the village, with power to act. The owners of the theater have retained Attorney William S. Stearns, of Fredonia, to look after their interests.

The Buffalo Motion Picture Exhibitors' League is opposed to the exhibition of more than four reels of film for five cents. The league members claim that those who show more than four for this amount are able to do this because they rent films that are several months old and that have run out their usefulness. The use of such pictures, according to the league, is an imposition on the public and hurts the industry.

Scraboro Beach Park of Toronto, Ont., was opened for the season on Saturday, May 17th. Moving pictures and vaudeville are among the attractions.

A new moving picture law is now in operation in Ontario, Can. Among the features is, that hereafter, the examination of moving picture machine operators is to be made more rigid. In addition to being able to manipulate the machine the operator will be required to have a thorough knowledge of the wiring and other equipment necessary. Apprentice operators will be examined in Toronto, but arrangements will also be made to have demonstration lectures in booths throughout the country, where it is not possible for the applicant to attend personally in Toronto.

Harry Marsey, manager of the Happy Hour moving picture theater in Main street, Buffalo, is using to advantage in his advertisement a verse in which he advises his patrons to be optimistic and happy. He also tells them to see his show. An interesting feature of the rhyme is that the first letters of the lines spell the name of his theater.

Crystal Beach, a Canadian summer resort which has many attractions on its midway, including a moving picture show, opened for the season, Thursday, May 29th. Henry S. Fisher is general manager.

The new Lyric theater, which will feature vaudeville and Kinemacolor pictures, has a capacity of 1800. Mitchell H. Mark is owner and A. R. Sherry, manager.

Manager Harold Eidel of The Strand, a 10 cent moving picture theater, is making a successful effort to cater to women and children. For their benefit he will give daily matinees from 10 A. M. to 6 P. M., and will sell balcony seats at five cents. The Strand is cool, comfortable and absolutely fireproof and has a seating capacity of 1200. The house is luxuriously fitted out and occupies a valuable location on Main Street.

Judge George E. Judge, recently imposed fines of $25 each on a ticket seller and a ticket taker of a local moving picture theater. They were charged with violating the penal law in allowing the entry of a boy under 16 years to their house. Their defense was that the boy had passed into the theater in a crowd. "The practice of allowing young children to enter moving picture theaters unaccompanied by parents or guardians must come to a stop in this city," said the court.

The film "Satan" has just been featured at the Grand moving picture theater in Welland, a Canadian town near Buffalo.

The Como theater, a new moving picture house at South Park avenue and Triangle street, was opened recently. J. S. Savage, former owner and manager of the Park theater on South Park avenue, is manager. The new house is fireproof and up-to-date.

The Edison talking pictures are being used to close the bill at Shea's Theater. The Shea Amusement Co., will build a fireproof theater at 345 Pearl street at a cost of $130,000.

Celeron, a Lake Chautauqua summer resort, which has many attractions, including moving pictures, will be closed this season. The place is located near Jamestown, N. Y. A strike of the Jamestown street car men has caused the place to close. In connection with this feature, a recent report from Jamestown says: "It has been announced by the Celeron Amusement Co., a subsidiary corporation to the Jamestown Street Railroad Company, that it had cancelled all contracts for amusements at this resort, and would not open Celeron this season. This means that the theater there, and the band concerts, together with other attractions, arrangements for which had already been made, will be cancelled, and the little 'Coney Island,' will see its first dead season since it was opened in 1894."

The Buffalo Aldermanic committee on fire has voted against granting permission for the erection of a moving picture house at Delaware and Kenmore avenues. Charles Farrell, a promoter of moving picture houses, declared he would apply to the courts for an order compelling the Buffalo Common council to grant his application. The committee has also turned down the application of Daniel E. Knowlton to build a picture theater at 262 West Utica street, Buffalo.

The Star moving picture theater, Middleport, N. Y., will be remodeled by Mallison and Root of Medina, N. Y., the new proprietors.

Saturday, May 24, was the opening day of Carnival Court, a Buffalo amusement resort which includes moving pictures among its many attractions. Harry G. Johnson is president and general manager and Wesley McGrew, active manager.

The Nassoy Amusement Company, is seeking permission from the Buffalo Common Council to build a moving picture theater at Pennsylvania street and Prospect avenue, this city. The petition was presented to the councilmen by C. S. Weill. The company plans to convert a three-story brick building into a theater.

Much regret was expressed over the recent suicide of Henry Land, proprietor of the Savoy moving picture theater at Lackawanna, a suburb of Buffalo. Mr. Land was a popular member of the Buffalo Motion Picture Exhibitors' League and was numbered among the jolliest members who attended a banquet of that organization last winter. Mr. Land shot himself through the right temple and his body was found by his young son. Although business reverses were given in the Buffalo newspaper reports as the cause for his act, the opinion has been expressed that if such was the case, Mr. Land's many friends would have given him plenty of financial assistance, had he only made his wants known. Several local motion picture men attended the funeral.

F. S. Hopkins has been manager of the Buffalo branch of the Victor Film Service for three years and judging from the heavy demand for the product of that concern in this territory his management is a marked success. The branch is at 35 Church street where the facilities are much better than at the former location, 21 West Seneca street.

The Warner Feature Film Co., has a new home at 45 Erie street, where it occupies an entire building consisting of two floors and a basement. This new location was necessary on account of increasing business.

The Star moving picture theater of Welland, Ont., has been sold and will be converted into a business block.

Vaudeville and photoplays are featured at the New Lyric theater which had its formal opening May 26. The house was built at a cost of $100,000, and the furnishings are luxurious. The theater is owned and operated by the Citizens' Theater Co., of New York and Buffalo. Mitchell H. Mark is president; Henry Hoffeld, vice-president; John Burke, treasurer; Eugene L. Falk, secretary. President Mark of the Mark-Brock Theatrical Enterprises, which owns and operates several vaudeville and moving picture theaters throughout the United States, is the official manager of the New Lyric. A. R. Sherry is resident manager of that theater as well as of the Family theater of this city. Mr. Sherry is a Buffalonian. His successful management of the Family for the past three years has helped to make it one of the greatest money-making houses in the country. His assistant is Isadore Moses. The Family no longer presents vaudeville but features Kinemacolor and other high class photoplays. Pictures showing the latest millinery creations and other fashions will be among the attractions.

A Buffalo newspaper recently used a picture of A. C. Behling, manager of the Fillmore Palace moving picture theater of this city. A write-up in connection with the photograph says that Mr. Behling is "extremely popular and is ably assisted by his charming wife."

BILLY BISON.

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CURRENT RELEASES.

MONDAY, JUNE 9th, 1913.

BIOGRAPH—Jenks Becomes a Desperate Character (Comedy)	
BIOGRAPH—Red Hicks Defies the World (Comedy)	
EDISON—Othello in Jonesville (Comedy)	1000
ESSANAY—The Final Judgment (Special 2-part Dr.)	2000
KALEM—The Rube and the Boob (Comedy)	
KALEM—The Scheme of Shiftless Sam Smith (Com.)	
LUBIN—The Legend of Lovers Leap (Drama)	1000
LUBIN—A Hero Among Men (Special 2-part Drama)	2000
PATHEPLAY—Pathe's Weekly No. 24 (News)	
SELIG—Sweeney and the Fairy (Comedy)	1000
VITAGRAPH—The Bachelor's Baby; or How It All Happened (Drama)	1000

TUESDAY, JUNE 10th, 1913.

EDISON—Two Little Kittens (Drama)	1000
ESSANAY—The Shadowgraph Message (Drama)	1000
LUBIN—Violet Dare, Detective (Drama)	1000
PATHEPLAY—Max's First Job (Comedy)	
PATHEPLAY—The Chateau of Chenonceau, France (Architecture)	
SELIG—Dad's Little Girl (Drama)	1000
VITAGRAPH—Cutey Tries Reporting (Comedy)	1000

WEDNESDAY, JUNE 11th, 1913.

ECLIPSE—Behind a Mask (Drama)	1000
EDISON—Beau Crummel and His Bride (Comedy)	1000
ESSANAY—The Star (Comedy)	1000
KALEM—The Pawnbroker's Daughter (Drama)	1000
PATHEPLAY—His Lordship's Romance (Comedy)	
SELIG—The Rose of May (Drama)	1000
VITAGRAPH—His House in Order; or The Widow's Quest (Drama)	1000
VITAGRAPH—A Regiment of Two (Special—2 parts—Drama)	2000

THURSDAY, JUNE 12th, 1913.

BIOGRAPH—The Well (Drama)	
ESSANAY—Cinderella's Gloves (Comedy)	1000
LUBIN—Nearly in Mourning (Comedy)	
LUBIN—The Professor's Predicament (Comedy)	
MELIES—The Stolen Claim (Drama)	
MELIES—Views of Samarang (Scenic)	
PATHEPLAY—The Artist's Dream (Comedy)	
SELIG—The Fate of Elizabeth (Comedy)	
SELIG—The Birth of a Butterfly (Zoology)	
VITAGRAPH—His Tired Uncle (Comedy)	
VITAGRAPH—Capers of Cupid (Comedy)	

FRIDAY, JUNE 13th, 1913.

EDISON—Along the Nile (Scenic)	1000
ESSANAY—The Mysterious Stranger (Comedy-Drama)	1000
KALEM—Brought to Bay (Drama)	1000
LUBIN—Papita's Destiny (Drama)	1000
PATHEPLAY—Athletics in France (Sports)	
PATHEPLAY—Places of Interest in Colorado (Travel)	
PATHEPLAY—The Governor's Double (Special—2 parts—Drama)	
SELIG—The Jealousy of Miguel and Isabella (Drama)	1000
VITAGRAPH—An Infernal Tangle (Drama)	1000

SATURDAY, JUNE 14th, 1913.

BIOGRAPH—Death's Marathon (Drama)	
EDISON—Apples of Sodom (Drama)	1000
ESSANAY—The Ranch Feud (Drama)	1000
KALEM—The Gypsy's Brand (Drama)	1000
LUBIN—The Wine of Madness (Drama)	1000
PATHEPLAY—For Mayor—Bess Smith (Comedy)	
SELIG—Alone In the Jungle (Special—2 parts—Dr.)	1000
VITAGRAPH—Does Advertising Pay? (Comedy)	1000

ADVANCE RELEASES.

MONDAY, JUNE 16th, 1913.

BIOGRAPH—The Switch Tower (Drama)	
EDISON—Her Royal Highness (Comedy-Drama)	1000
CINES—The Rival Engineers (Special 2-part Drama)	2000
KALEM—The Wheel of Death (Drama)	
KALEM—Governor Johnson of California (Topical)	
LUBIN—Bob Builds a Boat (Comedy)	400
LUBIN—Silence for Silence (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 25 (News)	
SELIG—When Lillian Was Little Red Riding Hood (Fairy Story)	
SELIG—Shooting the Rapids of the Pagsanjan River in Philippine Islands (Sports)	
VITAGRAPH—The Silver Cigarette Case (Drama)	1000

TUESDAY, JUNE 17th, 1913.

EDISON—The Twin Brothers (Drama)	1000
ESSANAY—Anonymous Love (Comedy)	1000
LUBIN—Out of the Beast a Man Was Born (Drama)	1000
PATHEPLAY—A Tour Through Touraine (Travel)	
PATHEPLAY—Rhodes, Asiatic Turkey (Scenic)	
SELIG—Taming a Tenderfoot (Comedy)	1000
VITAGRAPH—The Coming of Gretchen (Comedy-Drama)	1000

WEDNESDAY, JUNE 18th, 1913.

EDISON—Civic Parade, New York City (Topical)	350
EDISON—He Would Fix Things (Comedy)	650
ESSANAY—Hilda Wakes (Comedy)	1000
KALEM—The Attorney for the Defense (Drama)	1000
LUBIN—The Weaker Mind (Special 2-part Drama)	2000
PATHEPLAY—The Sacrifice (Drama)	
SELIG—Mrs. Hilton's Jewels (Drama)	1000
VITAGRAPH—The Drop of Blood (Drama)	1000

THURSDAY, JUNE 19th, 1913.

BIOGRAPH—The Rise and Fall of McDoo (Comedy)	
BIOGRAPH—Almost a Wild Man (Comedy)	
ESSANAY—The Rustler's Spur (Drama)	1000
LUBIN—A Father's Love (Drama)	1000
MELIES—The Lure of the Sacred Pearl (Drama)	
MELIES—Diving for Pearl Oysters at Thursday Island (Edu.)	
PATHEPLAY—The Outlaw's Love (Drama)	
SELIG—The Gold Brick (Comedy)	1000
VITAGRAPH—Bunny's Dilemma (Comedy)	1000

FRIDAY, JUNE 20th, 1913.

EDISON—The Evil Thereof (Drama)	1000
ESSANAY—A Brother's Loyalty (Special 2-part Dr.)	2000
ESSANAY—Fear (Drama)	1000
KALEM—Cupid's Lariat (Comedy)	
KALEM—Smoked to a Finish (Comedy)	
LUBIN—His Redemption (Drama)	1000
PATHEPLAY—The Burial of a Rich Chinaman (Manners and Customs)	
PATHEPLAY—Antibes, France, and Its Environs (Sc.)	
PATHEPLAY—Monuments and Cascades of Rome (Tr.)	
SELIG—The Fighting Lieutenant (Drama)	
SELIG—Fancy Poultry (Zoology)	
VITAGRAPH—Delayed Proposal (Comedy)	
VITAGRAPH—Yokohama Fire Dept. (Public Safety)	

SATURDAY, JUNE 21st, 1913.

BIOGRAPH—The Mothering Heart (Drama)	
EDISON—Mary Stuart (Special 3-part Drama)	3000
EDISON—Love's Old Sweet Song (Drama)	1000
ESSANAY—Alkali Ike and the Hypnotist (Comedy)	1000
KALEM—On the Brink of Ruin (Drama)	1000
LUBIN—From Ignorance to Light (Drama)	
PATHEPLAY—The Jury's Verdict (Drama)	
VITAGRAPH—'Arriet's Baby (Drama)	1000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JUNE 8th, 1913.
CRYSTAL—The New Typist (Comedy)
CRYSTAL—Black and White (Comedy)
ECLAIR—The Spider (Zoology)
ECLAIR—He Could Not Lose Her (Comedy)
REX—The Shadow (Drama)

MONDAY, JUNE 9th, 1913.
IMP—The Comedian's Mask (2-part Drama)
NESTOR—The Spring in the Desert (Drama)
GEM—Hearts and Flowers (Drama)

TUESDAY, JUNE 10th, 1913.
101 BISON—The Grand Old Flag (2-part Drama)
CRYSTAL—False Love and True (Drama)

WEDNESDAY, JUNE 11th, 1913.
NESTOR—The Man Who Tried to Forget (Drama)
POWERS—Mrs. Lacey's Legacy (Comedy-Drama)
ECLAIR—When Light Came Back (2-part Drama)
UNIVERSAL—Animated Weekly No. 66 (News)

THURSDAY, JUNE 12th, 1913.
IMP—The Higher Law (Drama)
REX—The King Can Do No Wrong (3-part Drama)
FRONTIER—The Call of the Angelus (Drama)

FRIDAY, JUNE 13th, 1913.
NESTOR—The Knight of Her Dreams (Comedy)
POWERS—The Strength of the Weak (Drama)
VICTOR—Sincerity (Drama)

SATURDAY, JUNE 14th, 1913.
IMP—The War of the Beetles (Novelty)
IMP—Hy Mayer's Cartoons (Novelty)
101 BISON—The Capture of Aguinaldo (2-part Drama)
FRONTIER—The Twins of "Double X" Ranch (Com.)

ADVANCE RELEASES.

SUNDAY, JUNE 15th, 1913.
CRYSTAL—An Expensive Drink (Comedy)
CRYSTAL—Her Joke On Belmont (Comedy)
ECLAIR—He Slept Well (Comedy)
ECLAIR—Scorpions (Zoology)
REX—The Pretender (Comedy-Drama)

MONDAY, JUNE 16th, 1913.
IMP—The Jealousy of Jane (Comedy)
NESTOR—Without Reward (Drama)
GEM—Silver Threads (Drama)

TUESDAY, JUNE 17th, 1913.
101 BISON—In Love and War (2-part Drama)
CRYSTAL—A Call From Home (Drama)

WEDNESDAY, JUNE 18th, 1913.
NESTOR—Apache Love (Drama)
POWERS—Friendly Neighbors (Comedy)
ECLAIR—Fortunes Pet (2-part Drama)
UNIVERSAL—Animated Weekly No. 67 (News)

THURSDAY, JUNE 19th, 1913.
IMP—The Sorrows of Israel (3-part Drama)
REX—The Scar (Drama)
FRONTIER—A Story of the Mexican Border (Drama)

FRIDAY, JUNE 20th, 1913.
NESTOR—Aladdin's Awakening (Comedy)
NESTOR—Dad's Surprise (Comedy)
POWERS—Behind the Times (Drama)
VICTOR—His Daughter (Drama)

SATURDAY, JUNE 21st, 1913.
IMP—Filmographic Cartoons Hy. Mayer (Novelty)
101 BISON—Women and War (2-part Drama)
FRONTIER—When Lena Struck New Mexico (Com.)

Mutual Film Corporation Current Releases

SUNDAY, JUNE 8th, 1913.
MAJESTIC—Mimosa's Sweetheart (Comedy)
THANHOUSER—Miss Mischief (Comedy)

MONDAY, JUNE 9th, 1913.
AMERICAN—California Poultry (Domestic Animals)
KEYSTONE—The Hansom Driver (Comedy)
RELIANCE—His Uncle's Heir (Drama)

TUESDAY, JUNE 10th, 1913.
MAJESTIC—The Message of the Flowers (Drama)
THANHOUSER—While Baby Slept (Drama)

WEDNESDAY, JUNE 11th, 1913.
BRONCHO—An Indian's Gratitude (Drama)
MUTUAL—Mutual Weekly No. 24 (News)
RELIANCE—(No Release This Date.)

THURSDAY, JUNE 12th, 1913.
AMERICAN—Hearts and Horses (Drama) 1000
KEYSTONE—The Speed Queen (Comedy)
MUTUAL—Gontran, A Snake Charmer (Comedy)
MUTUAL—Gathering and Preparation of Tea in Indo-China (Agriculture)
PILOT—When a Girl Loves (Drama)

FRIDAY, JUNE 13th, 1913.
KAYBEE—The Boomerang (3-part Drama)
THANHOUSER—His Sacrifice (Drama)

SATURDAY, JUNE 14th, 1913.
AMERICAN—Reward of Courage (Drama) 1000
RELIANCE—Half a Chance (3-part Drama)

ADVANCE RELEASES.

SUNDAY, JUNE 15th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—The Head of the Ribbon Counter (Drama)

MONDAY, JUNE 16th, 1913.
AMERICAN—Soul of a Thief (2-part Drama) 2000
KEYSTONE—The Waiters' Picnic (Comedy)
RELIANCE—Annie Laurie (Drama)

TUESDAY, JUNE 17th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—The Snare of Fate (2-part Drama)

WEDNESDAY, JUNE 18th, 1913.
BRONCHO—From the Shadows (2-part Drama)
MUTUAL—Mutual Weekly No. 25 (News)
RELIANCE—The Rosary (Drama)

THURSDAY, JUNE 19th, 1913.
AMERICAN—Unwritten Law of the West (Drama) 1000
KEYSTONE—The Tale of a Black Eye (Comedy)
KEYSTONE—Out and In (Comedy)
MUTUAL—(Title Not Reported)
PILOT—A Child of the Hills (Drama)

FRIDAY, JUNE 20th, 1913.
KAYBEE—The Failure of Success (2-part Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, JUNE 21st, 1913.
AMERICAN—Marine Law (Drama) 1000
RELIANCE—Wallingford's Wallet (Comedy)

Exclusive Supply Corporation Current Releases

MONDAY, JUNE 9th, 1913.
DRAGON—The Ace of Hearts (Drama) 1000

TUESDAY, JUNE 10th, 1913.
GAUMONT—The Honor of Lucrece (Drama)

WEDNESDAY, JUNE 11th, 1913.
SOLAX—Matrimony's Speed Limit (Comedy)
GAUMONT—Gaumont's Weekly No. 65 (News)

THURSDAY, JUNE 12th, 1913.
GAUMONT—Men Were Deceivers Ever (Comedy)

FRIDAY, JUNE 13th, 1913.
SOLAX—Her Mother's Picture (Drama)
LUX—Engulfed (Drama)

SATURDAY, JUNE 14th, 1913.
GREAT NORTHERN—An Unwelcome Wedding Gift (Comedy-Drama)

ADVANCE RELEASES.

MONDAY, JUNE 16th, 1913.
DRAGON—The Ghost of Sea View Manor (Drama)

TUESDAY, JUNE 17th, 1913.
GAUMONT—Mixed Pickles (Comedy)
GAUMONT—By the Sad Sea Waves

WEDNESDAY, JUNE 18th, 1913.
SOLAX—Romeo In Pajamas (Comedy)
GAUMONT—Gaumont's Weekly No. 66 (News)

THURSDAY, JUNE 19th, 1913.
GAUMONT—The Great Unwashed (Drama)

FRIDAY, JUNE 20th, 1913.
SOLAX—Strangers From Nowhere (Drama)
LUX—(Title Not Reported)

SATURDAY, JUNE 21st, 1913.
GREAT NORTHERN—(Title Not Reported)

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KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. [illegible]
RELIANCE	"The Judge's Vindication"	Apr. [illegible]
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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The Three-Reel Moral Picture Enacted by Jack Rose, Sam Schepps and Harry Vallon

It was intended originally to release "THE WAGES OF SIN" to state right buyers. Inquiries by mail and wire from exhibitors within the last week have determined us to withdraw our offer to state right purchasers, and organize our own road shows.

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HAVE BEEN ABSOLUTELY WITHOUT MERCY

in their comments upon it as a three-reel feature which contains a great moral lesson. They have been unanimous in their combined opinion : "Excellent."

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THE HUNDREDTH PERFORMANCE

At the ASTOR THEATRE, New York, Monday, June 9, 1913

STUPENDOUS KLEINE-CINES PHOTO-DRAMA

QUO VADIS

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In Three Acts. Performance Lasting 2 1-4 Hours

MAKING RECORD RUNS WHEREVER SHOWN

Monday June 9th 1913				
	100th	Consecutive performance	at	the Astor Theatre, New York City
	71st	" "	"	McVickers Theatre, Chicago
	57th	" "	"	the Garrick Theatre, Philadelphia
	57th	" "	"	" Academy of Music, Baltimore
	28th	" "	"	Teller's Broadway Theatre, Brooklyn

The critics have taxed the English language in expressing their admiration for this photo-drama. We quote two from each city:

At ASTOR THEATRE, New York—"Superbly shown at the Astor—'QUO VADIS'—superior to play."
NEW YORK SUN.

"The most pretentious motion picture play seen here."
NEW YORK HERALD.

At BROADWAY THEATRE, Brooklyn—"Held a large audience enthralled for over two hours and a half."
BROOKLYN STAND. UNION.

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"Terrifying and inspiring—exquisitely religious—stupendous." Amy Leslie, in
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"Audience expressed its admiration of an extraordinary exhibition."
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HELEN G

In THE WIF

A ROMANCE OF

Copyrighted, 1913, by Helen

Written and Directed by

PRODUCED BY THE HELEN GARDNER
STUDIO AT TAPPAN-ON-THE-

SYNOPSIS OF THE STORY

Author's Note: Being simply a romance inspired by the statement in Genesis that Cain went out of the presence of the Lord and dwelt in the land of Nod, where he knew his wife, this picture does not aim to accomplish more than your entertainment and amusement. It is neither historical nor theological: it is fanciful.

It is to be remembered that there are two accounts of the beginning of man: one, the Mosaic account, is inspired history; the other is the evolutionary theory based upon the deductions of Darwin and other reasoners. The first account conveys the information that man was created fresh and perfect by God, who blew the breath of life into his body. It would seem absurd to assume that such a being, possessed of all the attributes of man fresh from the hands of his Creator, were so dull of mind and stupid that he would fail to take advantage of the simple principles of material existence. Surely, he must have been as wise as Robinson Crusoe. If an inventor today can invent a wonderful machine before he is thirty years old, is it reasonable to assume that Adam, the very mighty product of God, and his progeny, continued to live naked, and in the dirt, nine hundred and twenty years?

A Word from Miss Gardner

No one could be more grateful than I am to the world of picture goers for their enthusiastic reception of our production "Cleopatra." And while that picture sets before me a high standard, yet I feel joyously assured that this one, "The Wife of Cain," upon which we are now hard at work, will attain even a higher plane of excellence.

Helen Gardner.

It has been assumed in this story, simply, that Adam and his wife and children were possessed of ordinary common sense, and that the almost obvious necessities and graces of human life were within their knowledge.

Respecting the people of the land of Nod, who are introduced in this story, and, more particularly, their origin, it is enough to say they are purely imaginative. Nevertheless, it is not impossible to deduce from the Biblical context a sufficient premise upon which to contend the existence of other men than Adam and his descendants. It is a matter about which anyone may think as he will, and as thinking persons do.

As stated above, this story does not aim to teach any principle, nor does it pretend historical accuracy even approximately. Its design is to interest and amuse through its poetic beauty and dramatic order. It is merely a fanciful story of the regeneration of the first crime — committed through the charming philosophy of a wonderful woman.

Part I.

This section of the story deals intimately with the first crime—the destruction of Abel by his brother Cain, the sorrow of Adam and Eve, the cursing, branding and driving away of Cain, his heavy sorrow and terror, his wanderings—and finally his meeting with Save, the daughter of Omar, the hunter, in the land of Nod. He is about to destroy himself when Save meets him and says:

"It is no sacrifice to lose thy life which thou lovest not:

It would be unfair to judge of the picture merits of a picture story by a picture drama is within itself—not an account of its story. "The Wife of poetic nature, but of high dramatic force. It is tragic, and, at moments, borne in mind that Miss Helen Gardner plays the role of the woman, that she play itself is written and directed by the same man who wrote and directed duce something not only out of the beaten run of productions, but a work of

NOT

"Hamlet" will follow immediately. This noble play by Shakespeare will be film, preceded by some wonderfully beautiful views of Miss Gardner's studio scenes, as she may be found doing on any fair day.

CHARLES L. FULLER

SOLE SELLING A

HELEN GARDNER PIC

472 FULTON STREET, BROOKLYN, N. Y.,

ARDNER
E OF CAIN

THE PRIMAL

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CHARLES L. GASKILL

PICTURE PLAYERS IN MISS GARDNER'S

HUDSON, N. Y., U. S. A.

(Excerpt from Genesis, Chap. IV.)

13 And Cain said unto the LORD, My punishment *is* greater than I can bear.

14 Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, *that* every one that findeth me shall slay me.

15 And the LORD said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the LORD set a mark upon Cain, lest any finding him should kill him.

16 ¶ And Cain went out from the presence of the LORD, and dwelt in the land of Nod, on the east of Eden.

17 And Cain knew his wife; and she conceived, and bare Enoch: and he builded a city, and called the name of the city, after the name of his son, Enoch.

but find that which thou lovest above thy life, and part thyself from that forever—that is expiation!"

Cain tells her that he loves nothing more than his life, and that he hates that. But the woman's wisdom is plain enough to him, and he starts out to find that which he will love more than his life, so that by parting himself from it forever he may expiate his terrible crime. Zeeban, a worker of magic, whom all people fear and obey because of that fear, announces that he will take Save for his wife, notwithstanding he already has one wife, a jealous woman named Januh. When Zeeban declares that Save shall become his wife Cain sees as by a flash of lightning that the thing which he loves above his life is—Save herself.

Part II.

It is shown clearly that Januh, the wife of Zeeban, means to murder Save. Zeeban discovers her intention, and has her put into the Pit of Death, a cave in which those condemned to die are made to starve to death. Cain, unacquainted with the customs and laws of Nod, and equally unacquainted with the intention of Januh, releases Januh by a trick. After the bridal ceremony in which according to the rites of the land Save becomes the possession of Zeeban, Januh sneaks into the nuptual chamber and stabs Zeeban to death. Save, not knowing how Zeeban came to his death, runs out of the chamber, her shriek bringing Cain, who has been in hiding, into the place. He is seized as the murderer, and, believing indeed that Save herself has committed the crime, he suffers himself to be led away and put into the Pit of Death. Save searches for Cain in the wilderness where she first met him. She meets Januh, who tells her that Cain is in the pit, and hastens there. She herself is believed to be an accomplice, and is thrown into the pit. There she finds Cain almost dead of starvation.

Part III.

Loving her with a great passion, Cain steadfastly refuses to take Save as his wife, convinced as he is that only by sacrificing some thing which he loves more than his life can he condone his great crime. Save herself is satisfied that he is right, and they resign themselves to death. Januh, unable to keep from them, climbs out upon a tree branch over the mouth of the pit, so that she can taunt them and watch them die. At a very dramatic moment the branch breaks, and, clutching the leaves to save herself, Januh's hair becomes entangled so that she is caught up, and her neck is broken in mid-air. Over her body Cain reaches the limb, and thence he reaches the outside. It is only a few moments before he has rescued Save. She discovers that the brand, put on his forehead by God, has vanished, and, taking it for a token of Cain's full forgivenness, Save and Cain leave the land as man and wife. Years after, and in accordance with the account by Moses, Cain builds a great city, and calls it Enoch, after his first-born son.

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VITAGRAPH.

THE SILVER CIGARETTE CASE (June 16).—Thinking to retrieve his fallen fortunes, Leslie Torrence makes love to Rita Patten, the daughter of Graham Patten, millionaire. When Rita tells her old friend Dr. Hawley of her engagement, he is very much aggrieved, as he loves her himself and knows well the bad reputation of Torrence at the club.

Torrence has been carrying on an affair with Lola di Paoli, a beautiful opera singer, and has promised her marriage. When she sees the report of the engagement in the papers she is furious and determines to be revenged upon the girl who has taken Torrence from her. To this end she gets, through her manager, Herbert Corey, an invitation to a bal-masque being given by Patten in celebation of her engagement, the invitation being for a supposed friend, Count Rostrand. Disguised as a man, in evening clothes, Lola attends the ball.

During the evening, she chances to meet Dr. Hawley, who, like her, is masked, and offers him a cigarette from her case. Hawley greatly admires the case, which is of unusual pattern, and at the same time, comments on a beautiful ring, which the supposed count is wearing.

A little later on, while Rita is left for a few moments by her partner, Lola approaches her quietly and then suddenly plunges a dagger into her breast. During the confusion she is able to escape, and by the time that a search is made for the assassin, she is far away. Hawley looks after the wounded girl, who, after a few weeks, recovers from the wound.

Some time later, Lola, now stricken with remorse, is prostrated by a nervous attack and her maid sends for a physician. Dr. Hawley answers the call and while attending the patient, recognizes the cigarette case and the ring on her finger. Accused by him, Lola admits the crime and agrees to go with him to see Rita and tell her the truth of the affair. On hearing of the double-dealing of Torrence, Rita sends for him and hands him back his ring. Two years later, Dr. Hawley reaps the reward of his patience and devotion and marries his beloved Rita, whom he has loved so long.

THE COMING OF GRTECHEN (June 17).—When a letter arrives from Gretchen's sister, Anna, who is in America, inviting her to come and offering her a job in the store, Gretchen is overjoyed and decides to pack at once. Arrived in New York, Gretchen obtains work in the delicatessen store kept by Emil, her sister's husband. She is greatly surprised one day, when Hans, her sweetheart, who has been lonesome without her, suddenly presents himself at the store. Gretchen is none too well pleased with his arrival, as she has been able to make a decided impression on an American, George. Anna and Emil look after him and soon get him a job.

Hans invites Gretchen to go with him to the annual picnic of the German colony where they live, but she turns him down and asks George to be her escort instead. Her German lover realizes that she does not like his old-country clothes, and gets himself a brand new American outfit.

At the picnic Gretchen is suddenly deserted by George, who sees a pretty girl in the crowd and thinks that he would like a change of partner, leaving her to her own devices. George gets badly left, as he well deserves, when the girl he follows is claimed by her beau, a pugilist, who soon sends George about his business. He goes to look for Gretchen, but finds her in the arms of Hans.

THE DROP OF BLOOD (June 18).—When Slick, a pickpocket, hears that Carmina is to marry Albert Johnson, the detective, he swears to be avenged upon him. One day Johnson is followed by Slick, who plunges a stiletto into his back and leaves him dead on the ground. Carmina, who feels sure that Slick is guilty, fails to prove her case in court as Slick brings forward a strong alibi. She determines to take the investigation into her own hands and goes, disguised as a maid, to work at the house where Slick boards. It is not long before she discovers that Slick has a strange fear of blood stains and that he is much worried because of a stain on a coat sleeve. Slick removes the stain by means of acid, but Carmina, who finds this out, stains his sleeve again with red ink. When Slick sees the stain he is terrified, and begins to think that he is haunted. First in one place and then in another, Carmina smears the red ink, on the table-cloth under his plate, on his towel and on other clothes.

One night, Carmina pours a stream of red ink over Slick's pillow, awakening him. In the moonlight he sees the spreading stain and then sees a ghostly hand reaching in the window, holding a stiletto, apparently dripping with blood. Crazy with fear, he rushes shrieking from the room and meets Carmina, who discloses herself to him. Confronted again by the bloodstained coat, he confesses to the crime and begs for mercy. Carmina sneers at him and hotly denounces him, handing him at once over to the police. When he finds himself arrested and compelled to face the consequences of his deed, his mind gives way and he is carried off, a violent lunatic. Carmina has succeeded; her husband is avenged.

BUNNY'S DILEMMA (June 19).—John Bunny gets into an awful stew when he hears from his Aunt Eliza that she is coming to visit him and that she is bringing along her cousin, Jean, whom she wishes him to marry. He doesn't at all like the idea of abandoning his bachelor life and appeals to his friend, Jack Holmes, for aid. Jack is persuaded to masquerade as Bunny, whom his aunt has never seen, while Bunny himself gets into feminine garb and poses as the cook.

As soon as he sees Jean, Bunny wishes to disclose his identity but cannot very well see his way clear to doing it. He is racked by all the fires of jealousy whenever he sees Jack flirting with her, which happens frequently. Having himself very much fallen in love with the lady, he decides to tell her of the little deception, and writes a letter to her, pushing it under the door of her room. In the letter he asks her to meet him in the arbor at the foot of the garden early next morning.

Aunt Eliza hears Joan as she passes down the stairs, and rushing out upon her, catches her and brings her into the room. Then she sees the letter in the girl's hand and grabs it. Aunty declares that Joan shall not keep the appointment in the garden, but that she will go in her place. This she does, her face covered with a heavy veil so that it cannot be seen.

Bunny is delighted when he sees the lady coming down the path towards the arbor, and soon begins to flirt with her. He gets the surprise of his life, however, when he raises her veil to kiss her, and finds that he has been making love to his aunt instead of to his pretty second-cousin. Still more agony is piled upon him when he finds that Jean and Jack have been hidden behind the bushes, watching the whole of the proceedings. The sight of Bunny's crest-fallen face makes even the stern visage of Aunt Eliza relax a little, and she allows the triumphant Jack to bear off Jean, who goes as a willing captive. Bunny, after meditating on his sins for a while, makes up his mind that it is all right after all. No wedding bells for him.

DELAYED PROPOSALS (June 20).—It is sometimes decidedly difficult to get a little privacy on shipboard. Several times Jack Hardy almost reaches the proposal point with Marion Van Sicklen, but each time the fates are against him. Marion and her mother are on their way home from a vacation in Europe and board the boat at Liverpool at the same time as Jack, who is very much struck by Marion's appearance. After a little flirtation on the boat, he believes that his feelings are returned and is about to propose. Just then mama comes along with Count Brainlesse, whom she wishes to marry Marion. The proposal is postponed.

Again and again Jack tries to come to the point, being constantly interrupted by someone, either the count or mama, or the grouchy owner of the deck chair he has taken. First the grouch, then mama, and then the count, get sea-sick and at last Jack has Marion alone. Alas, the time has not yet come. Jack himself is suddenly seized with sickness and has to rush away just as the words tremble on his lips. The remainder of the voyage is spent by Jack in his bunk, from which he is too ill to rise. The steamer docks early in the morning before the steward has visited him and he does not wake himself until everyone is ready to leave the ship's side. He rushes to the deck, clad in nothing but his pajamas. Marion is with the count and her mother is nearby. It is obvious that the count is proposing marriage, but before he can place the ring on Marion's finger, Jack pushes in front of him, and falling on his knees, proposes to her in full view of everyone on deck. Marion joyfully goes to his arms and together they turn to pacify her scandalized mother and make the necessary explanations to the onlookers.

YOKOHAMA FIRE DEPARTMENT (June 20).—An interesting travel picture showing how the Japanese fight the fire-devil. Their fire-fighting apparatus contrasts strangely with that of other nations, but shows a great advance over that used in Japan fifty years ago, before European and American civilization made itself felt.

'ARRIET'S BABY (June 21).—'Arriet Rogers, the daughter of a retired costermonger, Tom Rogers, has two very ardent suitors, Bill Larkin and Bob 'Armon. Bill is a sailor at the London docks and is a very steady young fellow. Bob, on the other hand, is not nearly so steady, but makes a lot of money betting on horses. In this way, by helping him rake in several good pots, Bob curries favor with old man Rogers, who promises him that he shall wed his daughter, 'Arriet. They are married in great style and look regular toffs on their wedding day, driving down Whitechapel in grand style. Bill is abroad in his ship and does not hear of the wedding until long afterwards.

Luck is fickle and soon turns against Bob 'Armon, who loses not only all his own money, but all the savings of his father-in-law. Then he takes to drinking heavily and badly ill-treats his wife, who is about to present him with an heir. His drunken and thriftless habits are such that old man Rogers soon dies of a broken heart, leaving 'Arriet in the sole care of her now utterly brutal husband. Even after the birth of 'Arriet's baby, Bob continues his downward career. After a drunken row in a public-house, in which he severely wounds a pot companion, he is obliged to flee the country and leaves his wife utterly penniless.

'Arriet has now no means of supporting herself and the baby and is reduced to such straits that she is obliged to beg in the streets, to save herself from starvation. One day, when soliciting alms in a public house, she meets Bill Larkin, who has just returned from a long voyage. She recognizes him, but so weak has she become from lack of food, that she is unable to bear the shock and sinks to the floor in a swoon. Bill has her carried to her home and sends for a doctor. It is too late, however, for starvation has so shattered her health that she dies the next day, after receiving Bill's promise that he will care for her child as if she were his own. Bill faithfully fulfills his vow for the sake of the little woman he so dearly loved.

ESSANAY

ANONYMOUS LOVE (June 17).—John Binks, a post-office clerk, falls desperately in love with Mrs. Wilson, a society lady, who purchases a money order from the former. Binks reads the name signed on the money order, and that evening sends the lady a beautiful bouquet. The following day, Binks sends her a locket and chain. After having spent a few of his hard-earned dollars Binks discovers that he had sent the luxuries to Mrs. Wilson's colored maid, whose name Mrs. Wilson had used on the money order, having sent the money to the maid's mother. Binks collapses.

HILDA WAKES (June 18).—John Woods is instructed by his wife to engage a cook. John gets into a matrimonial agency by mistake. Hilda, whom John has taken for a cook, thinks she is going to be married to the handsome gentleman. Business takes John to the church. Hilda, follows him in. Mrs. Woods becomes very much aggravated when she discovers Hilda sitting at the table with her husband at the supper hour. Just see how John gets out of the scrape.

THE RUSTLER'S SPUR (June 19).—Sheriff Bradley, of Golden Streak, proposes to the fair Bessie Hargon. The following morning, the sheriff is notified that Harry Todd's horses have been stolen. The clue that the thief left, leads Bradley to Bessie's home. Bessie confesses that her brother is the horse thief. The thief escapes. Bessie's brother later sends a letter to the sheriff, stating that the horses were left at a nearby ranch. Bradley claims Bessie for his own.

FEAR (June 20).—Colonel Louis Jordan at a banquet given to a few of his friends, tells a story of James Hollander's bravery, during the war. Hollander is toasted by his friends. Later, one of the men determines to test Hollander's bravery. That night, when Hollander returns to his apartment, he discovers a note on his table, which tells him that at twelve that night, he dies. The nervous strain that Hollander is placed under gives a splendid foundation on this subject.

ALKALI IKE AND THE HYPNOTIST (June 21).—Alkali Ike eludes his wife and attends a performance at the Snakeville Opera House, where Prof. Hippy is demonstrating his wonderful hypnotic art. Alkali Ike is finally persuaded to go up on the stage. The professor hypnotizes him.

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SELIG.

THE LAW AND THE OUTLAW (Special, 2 parts, June 4).—Dakota Wilson escapes from the Deer Lodge Penitentiary, and, after a period of quietness, secures a position on the Diamond S ranch, owned by Buffalo Watson. Ruth, the daughter of the ranch owner, one day sees Dakota's display of horsemanship, and the admiration thus aroused soon ripens into love, much against the protest of the family. Ruth's love for Dakota is increased by his heroic deed when he rescues her from the malignant attentions of a rushing steer whose anger is aroused by the flowing red handkerchief about her neck. Dakota, who is riding ahead of the cowboys on a round-up expedition, catches sight of the steer heading for Ruth, and, spurring his broncho into a break-neck speed, reaches the side of the steer, leaps upon its back, and, fastening his muscular arms on the frenzied beast's horns, brings him to the ground. In the midst of the ovation given him by the cowboys, Dakota is nabbed by Sheriff Mathers, who begins to march him back to the Deer Lodge Penitentiary. As the sheriff, his deputies and his captive are riding along a narrow mountain roadway, Dakota makes a daring leap down the precipitous incline, rolling down until he reaches the bottom, where he hides behind a projecting rock. The sheriff, in the meantime, has taken the long way down and follows for a distance, until he discovers the still form of Dakota behind the sheltering rock, and, thinking him dead, rides away.

Though free, Dakota is handicapped by the manacles. He manages to steal the gun and horse belonging to a sleeping shepherd, and by holding the gun between his knees, and placing the connecting chain of the manacles in front of the gun, he pulls with his teeth the strap which he has fastened to the trigger of the gun, thereby severing the connecting links. As he starts to ride away he is observed by a distant rifleman, who, by the aid of binoculars, sees the dangling steel wristlets, proving that he is an outlaw. He fires and Dakota falls from his horse with a head wound. But his left foot gets caught in the stirrup and he is dragged for a long distance with bullets flying around him. His foot eventually gets loose and he is left unconscious on the ground. When he regains consciousness, he finds himself again in the hands of the law, and just before he is about to be incarcerated he marries Ruth Watson, who bravely sobs as he is led away: "Good bye, my man, when you come back, I'll be waiting."

WHEN LILLIAN WAS LITTLE RED RIDING HOOD (June 16).—Lillian Brown takes the story of "Little Red Riding Hood" to bed with her, intent upon reading it, but her mother finds her and turns out the light. When all is quiet, she takes out the book, turns on the light and reads the story to the end. She falls asleep and, impressed with her reading, dreams that she herself is the little heroine. Then all the incidents of the story are vividly revealed, including the adventures with the crafty and hungry wolf. Recoiling in terror from the dangerous situation, she rolls out of bed. Half awake, with the spell of the dream upon her, she imagines the wolf is still in her room. As she comes to herself she realizes that she has paid the penalty for naughtiness in disobeying her mother, and crawling back to bed, hides herself under the covers in childish contrition, and falls into peaceful slumber.

TAMING A TENDERFOOT (June 17).—Willie Clever, city-born and bred, having been spoiled with plenty of money, thinks he knows it all, or nearly all. His father buys a ranch in Arizona and sends Willie out to run the business. He comes with "all the fixin's," and has not been on the place an hour before he tries to run, or reform the outfit. The cowboys decide he needs some experience and proceed to put him through "the third degree." He is persuaded to mount an outlaw and he is bucked higher than the price of wheat, then colliding with the uprising earth with emphasis. They put a bearskin on a burro to complete his scare. As soon as he recovers he discharges all of them; but, as he cannot run the ranch without them, he hires them back at advanced wages. They pretend to fall in with his plans, and urge him to show them how to handle a bunch of wild steers. He has a run for his life in this adventure, and faints from fear. As a result, he concludes that he knows nothing about the cattle business, and would rather brave the risks of the boulevards than the broad plains. He leaves for the far East amid rejoicing of all concerned.

MRS. HILTON'S JEWELS (June 16).—Frederick Hilton, a stock broker, is on the verge of failure, but he keeps his sad secret to himself, but his wife, a lover of all the gleam and glitter of life, further imperils him by her extravagance. She has a gorgeous set of jewels she desires to have expensively reset. He asks her to defer this for the present. She is perverse and impetuous, and does not understand such delay. He leaves the door of the private vault in their palatial residence open. She has just taken out the jewels and steps back into the vault to escape him, when he returns and closes the door with a bang, unwittingly imprisoning her. During the day the market swings in his favor, and he recovers from the cowardly thought of desperate suicide, to find his fortune safe. When he comes home, elated with the good news, he cannot find his wife, and at once jumps to the conclusion that the butler has made away with her in order to get the jewels. As they are struggling at the door of the vault, he hears a faint tapping on the inside. During the rush of the day he has lost his memorandum of the vault combination. Spurred by desperation, he secures the aid of two safe-blowers, who finally open the iron-room and the imprisoned woman is released, bringing new hope and happiness to his arms.

THE GOLD BRICK (June 19).—Reporter Jones, a hustler, discovers a gold-brick displayed in a jeweler's window and sees a fine "feature story" in trying to sell this real gold-brick to farmers at $2.00 per. The feature editor literally eats the idea, gives the reporter a requisition to buy the real brick and a duo of other reporters, heavily armed, to protect him on his way in some choice rural districts. After a number of unsuccessful attempts to sell their good gold brick, the reporter sends a letter back to the home office detailing their plans. The contents of this letter become known to an inquisitive person named Till, whose wife keeps a restaurant. He observes a good chance to make easy money, and gets a loan from his wife for that purpose. While the reporter and one of his assistants are dining, the other reporter of the party sells the real gold brick to a local jeweler and obtains an imitation brass brick, which he delivers to his comrades. He then leaves suddenly, called by a faked telegram. Till gets away with the brass brick, his wife gets after him with the sheriff. Cold, the jeweler, comes to the front, claiming the real goods. The sheriff arrests the reporter and his guard. They wire their predicament to the home office. The office boy, who has a grudge against the reporter, wires back, "They are fakers; lock them up." The reporter gets the long-distance telephone in the jail office, so that matters are finally straightened out and the prisoners released, but the paper has paid for a big sensation which they are ashamed to print.

THE FIGHTING LIEUTENANT (June 20).—Don Arguello, in order to get the fortune of his ward, Princess Irma, insists that she marry him. The high-spirited girl repulses him as equally unworthy of love or respect, but temporizes with him. About this time Captain Falconbridge, of the U. S. Cavalry, who is stationed at the Mexican border, is introduced to Irma at Don Arguello's home by Don Carlos, a high-grade young Mexican, who consorts with Americans. At a later visit Don Arguello happens on the scene and shows his immediate disapproval by insulting the American flag which Falconbridge has presented to Irma. This so incenses the soldier that he requests the ladies to leave the room while he gives the old roue a sound trouncing. He has completed this in satisfactory fashion, the furniture being wrecked in the struggle, when a detachment of Mexican soldiers arrive. Falconbridge escapes the vengeance of the reinforcements by leaping through a window. Irma, who is waiting the outcome of the fight in the garden, decides to fly over the border with the American and escape her vengeful and despised guardian. Don Carlos admires Irma, but unselfishly gives aid in this good cause. Close to the border the fleeing pair are forced to take refuge in an adobe. There they "stand off" the pursuing greasers until the boys of Falconbridge's command, hearing the firing, and scenting trouble, ride over the border and make a daring rescue.

LUBIN.

SILENCE FOR SILENCE (June 16).—Ray Hamilton, a young farmer, performs some necessary labor on Sunday; he is censured by Deacon Bentley. Ray endeavor to explain, but their words only bring on a quarrel that threatens for a time to break their friendship. Ray and Bess, the deacon's daughter, have long been sweethearts and have no intention of letting the quarrel separate them. While Ray is out taking pictures with his camera on a Sunday afternoon, he secures a few that are not very interesting to the deacon. As he has caught some snaps of the deacon which, if shown to the congregation, would show that he was quite a sportsman, even on Sunday. They come to an agreement of silence for silence and everything ends happily.

BOB BUILDS A BOAT (June 16).—Bob Thompson wanted a boat, and he and his son, Tom, and Clarence Dickson, a friend, start in to make the craft in the cellar. Many days and much hard work is cheerfully consumed on the job, which, when completed, is a vision of much enjoyment. But the engineering and surveying was at fault—they had not measured the boat and the exit of the cellar. These important qualities did not match and the question at point was, how to get the craft out. The idea of sawing the boat in halves was impossible, the only thing to be done was to knock in the wall of the cellar and dig an exit. This was done and finally the tub was carried down to the river. The proud ship-builders got in and pulled out, when it was discovered that it had not been well calked. It took water and was rapidly filling. Vivian, Bob's daughter, and the hired man saw the peril and Vivian really did love Clarence. John, the hired man, quickly got a motorboat and motored to the rescue. All lives were saved, and, as the three men at home soaked their feet in mustard and water, they declared, "Never again."

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OUT OF THE BEAST A MAN WAS BORN (June 17).—Joe, the tramp, known as the beast, commenced teasing the Saint, known to all as the Kid, and would not permit him to eat any of their food. The glutton and the indifferent one objected, ruling the beast out of camp. The beast goes to the end of a division, and, knowing the good-heartedness of railroad men, asks for money. His appearance is against him and he is refused. He strikes the man down and takes what is not his own. The indifferent one, the glutton and the kiddie have gone on their way and arrive in the railroad yards in time to see the beast struck down while attempting to get away with his ill-gotten gains. The little Saint induces his pals to give succor to the beast. He is taken to an old hut and there nursed back to health by the child tramp, after being deserted by the others. The child later reveals to the beast the man within and secures from him a sacred promise through which the beast is regenerated and caused to turn to the love of God.

THE WEAKER MIND (Special—2 parts—June 18).—Bracey Curtis, an engineer, took Bob Glore to the superintendent after he had been discharged for drinking, and promised to be responsible for him. Bob, glad of the chance, sobered up and was beginning to make a man of himself, when, one day, returning home after a trip, he met his sister enroute to their cottage, and Beina Loeb, a drunkard's daughter, who tempted him to enter a well-known resort. By her fascinating ways she induced him to touch that which had caused his old father and sister the one sorrow in their lives. Mary, his sister, suspicioned where he had gone, went to Bracey and requested that he assist her in getting Bob home. He did so, and found the young man very much under the influence of liquor. Later on Bob met Beth, the engineer's daughter, and her goodness and purity struck him to such an extent that he returned from his evil associations to the path of rectitude. The chief offender is a drunkard, who, in one of his drunken frenzies fell and broke his neck and died. His daughter is taken into the engineer's home and there treated as one of the family. The truth, charity and environments of this ideal household soon has its effect upon the former temptress, and she bows low before the God that represents the home of Curtis, the engineer. Bob's reformation brings with it the reward of Beth's love, and Mary, who had always recognized the true worth of Bracey, gave him her hand in faith, hope and love. Then to the child, Beina, the adventuress, turned with a heart overflowing with thankfulness and appreciation.

A FATHER'S LOVE (June 19).—While telling his wife about the loss of his position on account of reduction of force, John Brown, machinist, discovers his little daughter in high fever. The doctor is sent for. The child grows worse. Lack of funds cause medical attention hard to find. Unable to pay the rent, John is notified to vacate. Gazing upon the little sufferer, John takes the empty medicine bottle and goes in search of a druggist who will trust him. His search is in vain. Of all the drug stores visited, not one cares to consider taking a chance. In hopeless despair, John continues his quest. A bank messenger, with two bags of coin, is entering a bank. John smothers his pride and determines to ask for assistance. Officials connected with a large financial institution have little time to give to a man in poverty, so the aristocratic bank president, who perhaps never has known the sting of want, orders John to take his medicine bottle and go. Humiliated by treatment as a beggar, resigning himself to the hopelessness of his condition, John turns to go, when suddenly his eyes fall upon the bottle in his hand, the cost of which, perhaps, means a life. He overpowers the banker and forces him to make the small loan. When relating the incident to his employees, the banker declines to pursue the man, recalling the fact that while thousands of dollars lies on his desk, the man did not touch a penny of it, being satisfied with the small bill asked for. John is about to enter the doctor's office when his attention is called to a little child in danger. At the risk of his life, he saves the child, and followed by the frantic mother, takes it into the doctor's office, where, later, the wealthy parent learns his name. A few days later the doctor is telling John that his own little girl is now out of danger, when the postman brings him a letter from the Mill Company, telling him a mistake was made in his suspension, enclosing a check for time lost and directing him to return to work. John and Mary are rejoicing in the glad tidings when a knock comes on their door. It is the wealthy parents of the little girl John saved. John modestly accepts their kind wishes, and is just about to take the extended hand of the father, when the men stare in mutual recognition—the banker and the hold-up man. John repays the loan by offering the check from his employees, and leads the banker to the bedside of his little girl, where both children have become fast friends at first sight. Further explanations are unnecessary; the banker understands, and, looking at the children, then at John, he hands him back his check, and offering a hand warm with heartfelt gratitude, tells him, "Your hold-up debt is paid."

HIS REDEMPTION (June 20).—Ed Cail and Jim Bold hold up a messenger carrying a payroll from the bank to the mine. They get away with the money, but as they near the state penitentiary, are pursued by the sheriff and posse, and seeing capture is inevitable, they bury the saddle bags containing the money. They are taken prisoners and given a grueling cross-examination by a shrewd detective in a last effort to make them reveal the hiding place of their loot. It is unsuccessful, and they are sentenced to ten years each in the penitentiary. During their confinement the differennt natures of the two men are shown plainly. Cail is liked by the warden for his pleasant manner, and in a short time is made a "trusty" and allowed the freedom of the prison. Bold is sullen and resents Cail's promotion to the warden's confidence. Alice, the warden's daughter, becomes interested in Cail and influences him for good. He finally decides to tell where the money is hidden, and gives her a diagram of the spot that it may be returned to the owners. The very day this happens, Bold plans an uprising. In the excitement he escapes, after wounding the warden in the arm. The warden's daughter, who believes that Cail has joined in the uprising in order to join his partner, goes after them, but when she arrives at the spot where the two men are standing over the hidden money, she realizes that Cail's intentions are honest, and when Cail, after subduing Bold, orders him to return to the penitentiary with the money, she knows that her confidence in Cail has not been betrayed. Later, the warden succeeds in getting a parole for Cail from the governor and Alice asks to be allowed to hand him the paper. Needless to say, her heart went with it, and their ultimate happiness is assured.

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FROM IGNORANCE TO LIGHT (June 21).—Mary Menson, a country girl, is attracted by Paul Langford, who is spending the winter in the South. He devotes much if his time in leading Mary on to love him. For his sake she learns to read and write and is willing to study hard to be like other girls. The educational side is looked after by her old friend Jack Hardy, the schoolmaster, who, though college bred, is rusticated, and who himself loves Mary. He thinks that he is educating her to make her fit to marry his rival, but Mary suddenly discovers that the right man is Jack. At the happy ending Paul Langford and his real sweetheart, Gertrude Granger, return north, leaving Mary and the school master to the mercy of wedding bells.

A HERO AMONG MEN (Special—2 parts—June 9).—Ethel, daughter of Richard Menten, president of the Imperial Arms Co., is secretly engaged to Martin Bently, the secretary of the concern. Being in poor health she is sent to the country, and there, with her mother, lives with Mr. and Mrs. Landers. Harry Landers, the son, and Ethel enjoy many outings and eventually fall madly in love. Harry proposes, but Ethel tells him that she is engaged, and, being unable to combat her daily increasing love, urges her mother to take her back to the city.

Sometime later Menton, having a vacancy, induces Harry to accept a position in the company. He bids farewell to his parents and hastens to the city. Ethel knows nothing of Harry's presence in the office, until one day when she is leaving with her father and Bently, she encounters Harry at the door. Half dazed he goes through the formality of an introduction. He then realizes that Bently is his rival. Harry holds his love in leash and continues a friendship with Ethel.

Richard Menton has for weeks been contending with several hundred of his workmen, who demand a 10 per cent. raise in wages and Harry is taken into conference. He has looked into the homes and condition of the workmen and reports that the demand is not unfair. Menton still opposes the raise and refuses the demand. A mass meeting of the men is called and they decide to strike. Ethel sees the men marching to the plant and warns the startled officials. The day watchman, intoxicated, has descended into the basement and fallen asleep, while smoking a ciagrette. The cigarette falls into a heap of excelsior and sets the building on fire. In the corridors are stored many boxes of ammunition and powder ready for shipment. The officials of the plant, on seeing the mob, have fortified themselves in Menton's private office when the terrified watchman rushes up and tells them that the basement is in flames. The workmen, knowing of the ammunition in the building, beat a retreat. Menton hearing that the building is on fire swoons from heart failure. Ethel, who is also in the executive offices, is in hysterics. Harry drags Menton down the courtyard and instructs Bently to look after Ethel, who has fainted; he however, in a paroxysm of fear leaves her and dashes into the crowded yard. Harry places Menton in an ambulance and then learns that Ethel is still in the building. The explosion of the cases commences, but Harry, disregarding the danger, rushes in and drags her down the stairs amid the cheers of the mob of strikers. The strike ends and the firm gives in to the demand of the men. Ethel ignores Bently and Harry asks Menton for the hand of his daughter, which is cheerfully granted as the brave lover is pronounced "A Hero Among Men."

PATHEPLAY.

PATHE'S WEEKLY, NO. 24, 1913 (June 9).—St. Louis, Mo.—The annual reunion of the Associated Harvard Clubs recalls the brave days of long ago to a number of veteran graduates of the University.

Brooklyn, N. Y.—As is customary on the Sunday before Decoration Day, the veterans of the G. A. R.

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honor their dead comrades buried in the National cemetery here.

Stoke-on-Trent, England.—The King and Queen visit this city and make a tour of a large pottery factory.

Sacramento, Cal.—Governor Hiram W. Johnson signs the much discussed Alien Land Bill.

Frankfort-on-Main, Germany.—In an aerial game of hare and hounds, the hare gets caught in a tree and is discovered first by Pathe's Weekly, and then by a hound in the person of an army officer.

Ithaca, N. Y.—The Cornell University students parade through the streets to the campus, where they give their annual spring-day circus.

Hamburg, Germany.—The largest ship afloat, the "Imperator," of the Hamburg-American line, is making her maiden voyage to America.

New York, N. Y.—The palatial new steamer, "Berkshire," built for the Hudson River service, makes her first trip.

Comic Section.—Mutt, being a baseball expert, illustrates for Jeff the difference between an "in" and an "out drop."

And Many Others.

A TOUR THROUGH TOURAINE (June 17).—This film is a personally conducted tour through beautiful Touraine, France, showing the various examples of architectural splendor which were built by the various kings of France from the Fifteenth Century to the Revolution. It shows the chateau of Villesavin, the chateau of Cheverny, the Court of Honor, which is adorned with a very pretty Italian fountain, the chateau of Chaumont (lying in the beautiful valley of the Loire River), and many others which make the film interesting, of great educational value and pleasing the eye.

RHODES (Asiatic Turkey)—(June 17).—The little city of Rhodes, the capital of the island of Rhodes, where the French inhabitants live among the landmarks and now ruined reminders of former Turkish magnificence.

THE SACRIFICE (June 18).—Jane Hunter, the wife of Cleveland Hunter, the noted illustrator, could not bear to see her husband spending so much time with his art, and, consequently, went home, with her child to her mother. Hunter, who was not in the best of health, soon found that he was a victim of the white plague and that it would be necessary for him to go to a sanitarium. There the physicians decided that blood transfusion was necessary to save his life and they sought someone who could make the sacrifice. When Jane learned of her husband's predicament she promptly volunteered. The operation was a success and Hunter showed signs of marked improvement, but the baby was left alone with his father, because Jane died.

THE OUTLAW'S LOVE (June 19).—"Dare Devil" Larpin, a notorious outlaw, wins the heart of Lillian Conklin. Her brother, Joe, objects strongly to the alliance and through his efforts Larpin is kept out of the vicinity. The outlaw writes to Lillian suggesting that since her parents have willed her and Joe an equal interest in the cattle she could cut out her share, sell it and start housekeeping with the money. Lillian is delighted with the idea. The cowboys discover someone rustling the cattle and inform Joe Conklin. Joe, not knowing the rustler is his sister, fires on her. She flees with Joe and another cowboy in pursuit. At a sharp turn Lillian is thrown from her horse and mortally injured. Her dying request is to see Larpin and although he knows that the authorities are after him he heeds her call, reaching the bedside just in time to bid her an affectionate farewell and as Lillian passes away the outlaw willingly submits to arrest at the hands of the waiting sheriff.

THE BURIAL OF A RICH CHINAMAN (June 20).—For the very many people who have never witnessed the burial of a Chinaman this film will prove a remarkably interesting entertainment. The deceased in this case happens to have been very wealthy and as a result no expense is spared to make a stupendous showing. The cortege is carried at the head of a procession followed by gloriously colored banners on which are inscribed the dead man's many virtues. The edibles and objects that he loved are buried with him and his family pay their farewell respects.

ANTIBES (FRANCE), AND ITS ENVIRONS (June 20).—The views of the old town at which Napoleon disembarked on his return from Elba in 1815. It is from this city that one may secure an idea of the beauties of the sunsets on the Mediterranean.

MONUMENTS AND CASCADES OF ROME (June 20).—A visit to the beautiful monuments and waterfalls of the capitol of Italy.

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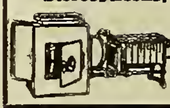

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THE JURY'S VERDICT (June 21).—Henry Wilson, a celebrated lawyer, whose son has left home and secretly married the girl of his choice, is called upon to defend a girl charged with murdering her husband. After he has undertaken the case he learns that it is his own son whom the girl is accused of killing. He believes her innocent and makes an impassioned speech to the twelve men who are to decide and then exhausted from the strain awaits, breathlessly, the jury's verdict. Suspense is the keynote of this film and to all exhibitors who realize the popularity of a really dramatic production, this release offers an opportunity to book the kind of film that their patrons enjoy.

EDISON.

HER ROYAL HIGHNESS (June 16).—The Princess Alicia was plainly bored. A baron stood behind her chair and two highborn ladies waited at either hand to obey her slightest summons. Later when a favorable opportunity presented itself Princess Alicia ran away. The heart of the Princess Alicia urged her to stop and play in the mud with some peasant children. For you see the Princess Alicia was only eleven years old, her heart was very like the heart of any other little child and she had never played in the dirt before in her life.

How Alicia brought her little ragamuffin friends back to the palace unobserved while the royal guards at the command of her distracted king were searching high and low for her; how they crept up to the nursery and made a magnificent mud pie with the earth in the flower pots there and finally how the king found them at this plebeian amusement and sternly sentenced the little peasants to come every day to play with the Princess Alicia, can best be discovered by seeing this really charming little play.

THE TWIN BROTHERS (June 17).—The two leading parts are played by the same actor. The twin brothers, Robert, a sober industrious chap, and William a drunkard, are both in love with Mary Leigh. Mary appreciating the distinction in their characters cares only for Robert. Misconstruing Mary's sisterly affection, William deludes himself with the notion that she loves him, and boasts to Robert of his good luck. Later, accidentally surprising Robert and Mary together, William discovers his mistake. Overcome with grief and regret he leaves immediately for the West.

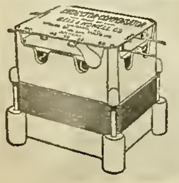
Several years later Robert and Mary are married. A blackmailing Jew gets possession of an important letter belonging to Robert and demands money for its return. Robert calls on the Jew, knocks him down in a fit of passion and regains his property. Then fearing he has killed the blackmailer he hurries back to his office in a fever of uncertainty as to what he should do next. At his office he is unexpectedly confronted by William who has returned from the West. Robert hurriedly explains the situation and William with splendid generosity is arrested in his place. Robert discovering this, follows William to the station house and confesses his own part in it, only to find that the Jew was merely stunned. The brothers clasp hands.

THE EVIL THEREOF (June 20).—Mary Randolph has a hard time supporting herself and her little sister with the money she earns in a department store. Driven to desperation on rent day she summons all her courage and goes to the proprietor of the store and asks for a substantial wage. Her pleas meet with a stern refusal. Haunted by the stricken look in the girl's eyes, Kathryn Dolby, daughter of the proprietor, who has been listening, determines to investigate conditions by becoming one of the salesgirls. Unknown to her father she obtains such a position in his store.

On the afternoon following the unsuccessful interview with the proprietor, Mary, exhausted by the grind, faints as she is leaving the store. She is caught by a nice young man who, after accompanying her home, pays the insistent rent collector what is due him.

Several days later, owing to the increasing rush of customers, Mary again faints from exhaustion, and after a stormy scene with her father, Kathryn takes the weakened woman to her squalid home, where she learns of the discovery of a note from her brother, Jack, urging the woman to accept the money. Misunderstanding the note Kathryn takes it to her father, upon whom dawns the true state of things through parsimony he has made himself a virtual instigator of his son's evil intentions. Whereupon an immediate raise of wages is given all employees.

CIVIC PARADE, NEW YORK CITY (June 18).—In this subject we get a good idea of the immen-



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Headquarters for Mr. M. A. Neff, President Motion Picture Exhibitors' League of America. Headquarters for Mr. S. H. Trigger, President Motion Picture Exhibitors' League of New York. State convention is to be held in Hotel Imperial, Saturday, July 5th, 1913.

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sity of the city's servants. Employes of the various departments pass in armies. In the pageant there were 7,000 police and many thousands of firemen and street cleaners. Interesting pictures of Fire Commissioner Johnson and Commissioner William H. Edwards of the street cleaning department are given. In the reviewing stand, Police Commissioner Waldo stands at the right of Mayor Gaynor. This pageant occurred on the 17th of May.

HE WOULD FIX THINGS (June 18).—Mr. Buttinsky is a very benevolent sort of a chap and in trying to help his neighbors and friends who are in trouble gets into a lot of trouble himself. He nearly wrecks the automobile of one of his friends by pounding on a cylinder. Later coming upon a young man talking to his sweetheart at the gate, Buttinsky enters into the conversation and accompanies them into the house. Like a bugle call to his chivalrous soul he stops the leak in a waterpipe by placing his hand in the hole and tells the family to send for a plumber. The plumber, who was born with humorous tendencies, instead of stopping the flow of water immediately, goes into the cellar and smokes his pipe. He at length turns the water off and returns upstairs to find Buttinsky about exhausted from fatigue. The astonishment of Buttinsky is supreme when he finds upon removing his hand from the leak that water no longer flows.

MARY STUART (Special—3 parts—June 21).—The beautiful and much loved Mary Stuart, Queen of Scotland, is one of the most unfortunate and sympathetic characters in history. Born in Scotland, educated at the court of Francis II of France, whom she married at fifteen, queen of France at sixteen, a widow at seventeen, beginning her reign as Scotland's Queen at eighteen, married to Darnley of the Royal Blood at nineteen—her life began amid turmoil and disaster.

Her husband, Lord Darnley, who after their marriage proved himself a vicious braggart and coxcomb, was intensely jealous of Rizzio, Mary's favorite singer and secretary. One night as Rizzio sang to the queen, Darnley and his band of night hawks waited at the foot of the narrow staircase for the singer. Down the staircase he comes full of youth and love. Darnley's hand shoots out of the shadow and Darnley's dagger finds its rest in Rizzio's heart.

Such marital dissensions, together with political factions and religious contentions, cause Scotland to rise in arms, and the queen in jeopardy of life and without followers, accepts the offered hospitality of England's queen, Elizabeth, who extends Mary an invitation to sojourn at Kennilworth Castle, in Warwickshire, until the broils of Scottish clans subside and Mary can return to her throne. With gratitude and haste, the Stuart repairs to Kennilworth, only to find herself trapped, a prisoner, by Elizabeth who really fears not only the Scottish queen's beauty and power, but her legal birthrights to the English crown. Elizabeth, not daring to openly execute her royal sister, tries secretly to affect her assassination but in vain, owing to the loyalty of Mary's servitors.

A charge of treason is then brought against her by the English crown. She is found guilty and sentenced to the block. Pending the signing of the death warrant by Queen Elizabeth, attempts to rescue her are made, one by a gallant and loving Englishman, Sir Edward Mortimer; but these only resulted in failure of plans, frustrated attempts on Elizabeth's life, and deeper confinement and unhappiness for Mary. In a meeting between the two queens, effected after much planning, Elizabeth taunts Mary whose proud spirit rebels and bursts forth in denunciations. After this disastrous interview and at the urging of Lord Burleigh, the Lord Treasurer, Elizabeth signs the death warrant and the martyr queen is led to public execution. The Earl of Leicester has been secretly in love with Mary but, fearing in his safety, deserts her when the crisis comes.

There is a white haired old man who follows her, with breaking heart, to the scaffold, and a gray haired old woman bowed down by weeping—these, her nurse and her physician, the remnants of her faithful followers. She mounts the scaffold, the charges of treason are read to the curious, hungry crowd watching. She forgives the headsman, offers a prayer for her too trusting soul, and bares her white neck to the axe. The film fades on Leicester bowed with grief and remorse on the stairs which Mary had just ascended on her way to the scaffold.

MELIES

THE LURE OF THE SACRED PEARL (June 19).—Produced in Java.—Freeman, a young American traveler, landing at Surabaja, Java, purchases a catch of Thursday Island oysters. Opening them, he finds in one a black pearl, the stone that is sacred to Buddha. A Buddhist religious fanatic, perceiving the stone, trys to wrench it from the American, but without success.

Freeman repairs to a hotel with his friends where the fanatic, disguised, makes an offer for the pearl that he may present it to Buddha; but his offer is too low and Freeman refuses. From that day on the American is shadowed from morning till night and at last is attacked and seriously wounded. Regaining consciousness, he discovers that the pearl has been stolen and suspicion is at once directed towards the fanatic.

Knowing the use the fanatic would make of the jewel, Freeman journeys to the temple of Boro-Budur, "the temple of the thousand Buddhas," where he disguises himself as a Buddhist priest and makes a search of all the statues for his missing pearl. Giving up almost in despair, he suddenly sees the fanatic coming to offer the pearl to "make merit" with Buddha. Freeman quickly calls in the police and the fanatic, caught with the goods, but fearing that Buddha, deprived of the pearl, will have revenge, gives his whole fortune for the gem.

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DIVING FOR PEARL-OYSTERS AT THURSDAY ISLAND (June 19).—Interesting views of the method employed in getting these gem-bearing oysters from the highly cultivated and well known beds at Thursday Island, just north of Cape York Peninsula, Australia.

BIOGRAPH

THE SWITCH-TOWER (June 16).—He was a regular boy and his father a switchman. The boy determined to be like his dad and spent his play hours around, the switch-tower. Thus at the crucial moment he was able to save his father's honor as a switchman, when the struggle between love and duty came and later to come to the aid of his parents in the hands of the desperate counterfeiters, eventually causing their capture.

THE MOTHERING HEART (2 parts—June 21).—Always mothering something the girl came into her own. So through the mother spirit she yielded to her young admirer's persuasions. He was such a sorry young person. Soon her sacrificing heart brightened the path of the struggling husband—her own heartaches forgotten for her loved one. With prosperity came the idle woman and a young wife's struggle against the truth. A new light broke, then darkened, but shone again the clearer.

THE RISE AND FALL OF McDOO (June 19).—He reckoned without his better half with the inevitable result. At home the Prince of Knock-outs was a lazy husband; abroad, the ideal of the fair. The Misses McNeil quite lost sight of the Nilly boys when he appeared at the lawn party. Mrs. McDoo also appeared as official dishwasher at the party. That was how the youthful McNeils' ideal was shattered and the Nilly boys regained their rightful prestige.

ALMOST A WILD MAN (June 19).—Rooly, Pooly and Dooly were "picture sandwiches," but hardly shining lights, even in that capacity. Consequently they were "canned" by the management. A brilliant idea—one would play the wild man in the village square—a real live show of their own. Rooly and Pooly then basked in the society of fair country belles, but Dooly at length was rescued by Miss Smart, looking for excitement. She was not disappointed.

KALEM.

THE WHEEL OF DEATH (June 16).—John Brown, the mate on a river steamboat, rescues a small boy from the clutches of a villainous deckhand, thereby gaining the roustabout's bitter enmity. Absorbed over the events of the day, the mate fails to bestow upon his wife the usual home-coming caress. Annoyed, she greets the coming of the stranger as a possible foil to arouse the husband's jealousy in punishment for the slight. The flirtation all but ends in a tragedy with discovery by the husband, who does not understand her innocent act. He spares the stranger's life and leaves—as he vows—forever. The stranger promises to bring back the husband. Brown is waylaid by the rascally deckhand, who, with a companion, ties the mate to the wheel of the steamboat. The stranger boards the vessel as it pulls out. He discovers Brown's predicament and after a savage battle with the ruffians, rescues the mate from the whirling, churning wheel of death. Brown is carried to his home, where he is revived. Matter are explained and a happy family reunited. The stranger goes his way.

GOVERNOR JOHNSON OF CALIFORNIA (June 16).—California's chief executive has been much in the public eye of late and recently signed the widely discussed anti-alien land bill. The Kalem photographer has secured some interesting pictures of Governor Johnson.

THE ATTORNEY FOR THE DEFENSE (June 18).—Norman Lewis, having been admitted to the bar, prepares to leave for the city, where he has been offered a position with a large law firm. He enjoys a farewell dinner with his sweetheart, Ruth Demarest, and in a spirit of fun they break a wishbone. They make a compact whereby each is to preserve a portion of the wishbone and return it, should love fail.

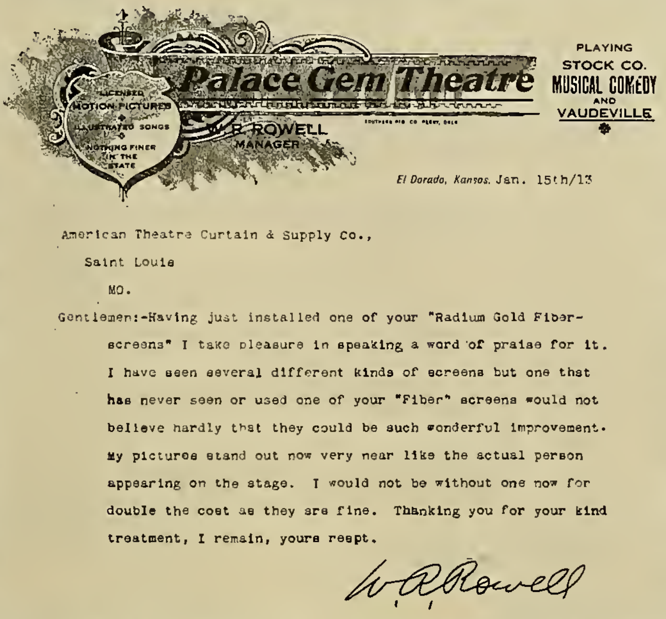
Norman meets with great success in the city and his stenographer, Louise Borden, a bright, vivacious young woman, falls deeply in love with him. Norman tells her of his love for Ruth and shows her the portion of the wish-bone, which he has had made into a watch-charm.

Louise determines to replace Ruth in Norman's affections. One day she notices that the ribbon of his watch-fob has become worn and offers to replace it. This enables her to throw away the charm and fasten a piece of another wishbone, the remainder of which she mails to the young lawyer. When the morning mail arrives she secretly obliterates the postmark and proceeds to purloin Ruth's letters when they appear.

Norman, in a spirit of pride, offers no response and endeavors to forget Ruth.

In the little country town Ruth has been study-

AMERICAN THEATRE CURTAIN & SUPPLY CO.



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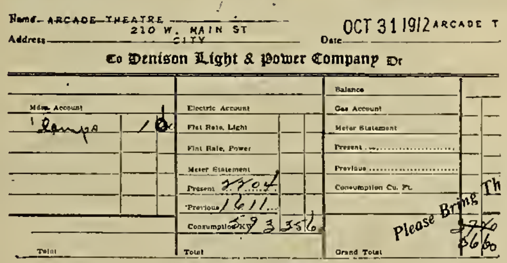

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Flat Rate, Power
Meter Statement
Present 2204
Previous 1611
Consumption KW 593 3 556
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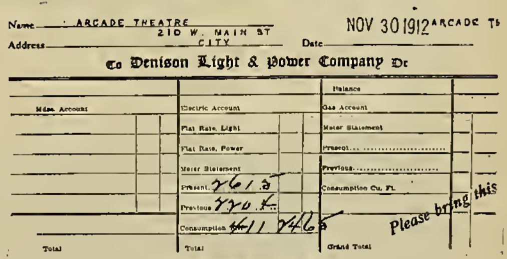
THE MONTH BEFORE



Name ARCADE THEATRE
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Date NOV 30 1912 ARCADE T

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Mdse. Account
Electric Account
Flat Rate, Light
Flat Rate, Power
Meter Statement
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Previous 2204
Consumption 411 7465
Balance
Gas Account
Meter Statement
Present
Previous
Consumption Cu. Ft.
Total
Total
Grand Total
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THE MONTH AFTER

The above light bills show the saving to the Arcade Theatre, Denison, Texas, the first month after the installation of the RADIUM GOLD FIBRE SCREEN. This, together with a facsimile of letter written by Mr. W. R. Rowell, Manager of Palace Gem Theatre, El Dorado, Kansas, should demonstrate to you absolutely the real merits of the RADIUM GOLD FIBRE SCREEN.

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P. S.—A large screen is now on display at the Seventh Floor, Heidelberg Building, Broadway and 42nd Street, for the benefit of New York Exhibitors ing law, that she may be of assistance to Norman when they are married. Her heart is broken when she is led to believe that his love has grown cold. The next year she is admitted to practice and by a strange turn of fate she is called to the city to defend a case which Norman is prosecuting. An unexpected incident brings the lovers together and exposes Louise's treachery.

CUPID'S LARIAT (June 20).—When Stebbins returns home he is infuriated to find his daughter, Jane, in conversation with Burt, her sweetheart, as he has not looked upon the match with favor. He sends Burt on his way and locks Jane in her room.

Burt resolves to resort to strategy and his lariat offers a suggestion. Proceeding back to the house he throws pebbles at Jane's window and, attracting her attention, tosses her the lariat. She fastens one end to the door and prepares to slide down to the waiting arms of her sweetheart. Stebbins hears a disturbance and rushes to Jane's room. He cannot open the door because of the rope, but when Jane alights on the ground, father is precipitated down the stairs. Stebbins gathers himself together and follows in pursuit of the couple.

Burt and Jane, dashing away on horseback, see Stebbins chasing them and hit upon a scheme to elude him. They encounter a cowboy who steps behind the brush and removes his outer garments, which he tosses over to the girl, who exchanges with him. Father ultimately makes a capture, but of the wrong couple, and is obliged to grant belated congratulations.

SMOKED TO A FINISH (June 20).—Mrs. Brown and her friends organize the Anti-Nicotine League. The husbands are the victims. One day while his wife is away, Brown steals a smoke and notices that a draught carries the smoke up the chimney. He calls in his cronies, who emulate his example. All is going well until such a cloud of smoke proceeds from the chimney that a neighbor calls out the fire department.

ON THE BRINK OF RUIN (June 21).—Fred's prison sentence expires and he returns to his wife and child, determined to lead a new life. He finds it is no easy matter for an ex-convict to secure employment, but through the kind offices of Mrs. Edmond, who has befriended the wife in her time of need, he obtains a position in Mr. Edmond's office.

Fred's employer is quick to appreciate his employe's worth and soon promotes him to a position of trust. One afternoon Fred's wife arranges to meet him and he places his watch on his desk that he may leave promptly. To his watch chain is attached the key to the cash box. When Fred is called from the office to secure change for a large bill, Arthur, an unscrupulous clerk, takes the key and empties the cash box. Mr. Edmond, passing along the street, sees Fred in conversation with a desperate character and does not understand that the young man is endeavoring to reform an old companion.

"Once a thief, always a thief!" declares Arthur when the robbery is discovered. The office boy, having faith in Fred, rushes out to meet him and tells him of the incident. Fred, realizing that he will have difficulty in clearing himself, takes to flight. The old companion tells him not to return home, that that is the first place the officers will visit.

The husband, however, concludes that he must inform his wife and he is apprehended. When he is conducted to prison and is about to despair, his young friend, the office boy, succeeds in clearing his name and bringing about the conviction of Arthur.

PICTURE THEATERS PROJECTED.

Akron, Ohio.—J. H. Romweber, 649 South Main street, is preparing to erect a one-story moving picture theater with a seating capacity for 500, and to cost $15,000.

Cincinnati, Ohio.—J. A. Pendery, Pendery avenue, Wyoming, Ohio, contemplates building a one-story moving picture theater in this city during the summer.

Martinsburg, W. Va.—W. E. Crawford is to build a three-story moving picture theater and apartment building.

Washington, D. C.—Fraue & Marceron, 14th street and Rhode Island avenue, N. W., have received estimates for the building of a one-story moving picture theater, with a seating capacity for 400.

Philadelphia, Pa.—A. Raymond Raff is estimating on plans for a one-story brick moving picture theater, 90 by 90 feet, to be built at Ridge avenue and Natrona street for the Park Amusement Company. The new structure is being designed by William H. Hoffman.

Bloomfield, N. J.—Hamilton & Hulsizer, Main street, Boundbrook, N. J., are to build a one-story moving picture theater with a seating capacity for 500.

Chicago, Ill.—Peter Hughes, 6221 Lakewood avenue, has received estimates for the construction of a three-story theater store and flat building, to contain three stores on the ground floor, seven apartments and a theater, with a seating capacity for 282. The building measures 83 by 97 feet and cost $30,000.

Chicago, Ill.—Benjamin Sachs, 225 North Union street, has plans under way for the erection of a two-story moving picture theater with a seating capacity for 700, and to cost $30,000.

Chicago, Ill.—Iwaszkiewisz & Hrehorowicz, 3332 South Morgan street, have received estimates and will soon award the contract for the building of a one-story theater 25 by 124.9 feet.

Chicago, Ill.—George Lomax, Paulina and Kinzie streets, has plans in preparation for a three-story theater and store building, 120 by 125 feet, containing six stores, the theater to have a seating capacity for 1,250, and to cost $110,000.

Philadelphia, Pa.—The properties 1200 and 1202 Girard avenue, and 950 and 952 North Twelfth street, occupying a lot 36 by 100 feet, at the southwest corner of Twelfth street and Girard avenue, have been purchased from Charles E. Schmidt by Kahn & Greenberg as a site for a moving picture theater, to seat about 500 persons, and to cost about $15,000, plans for which have been prepared by Stuckert & Sloan. Work upon the building will be begun some time after May 1st, after tenants have vacated the properties. The buildings upon the site was occupied formerly by the German branch of the Young Men's Christian Association.

Philadelphia, Pa.—Stuckert & Sloan are preparing plans for a moving picture theater, to be built at 13th and Market streets. Plans will be ready for bids in a few weeks.

Philadelphia, Pa.—Borzner & Wood are preparing plans for three moving picture theaters in the northern part of the city, preliminary plans to be completed in the near future.

Hammond, Ind.—Arnold Keldenick will build a two-story theater, hotel and restaurant, 50 by 116 feet, with a seating capacity for 442.

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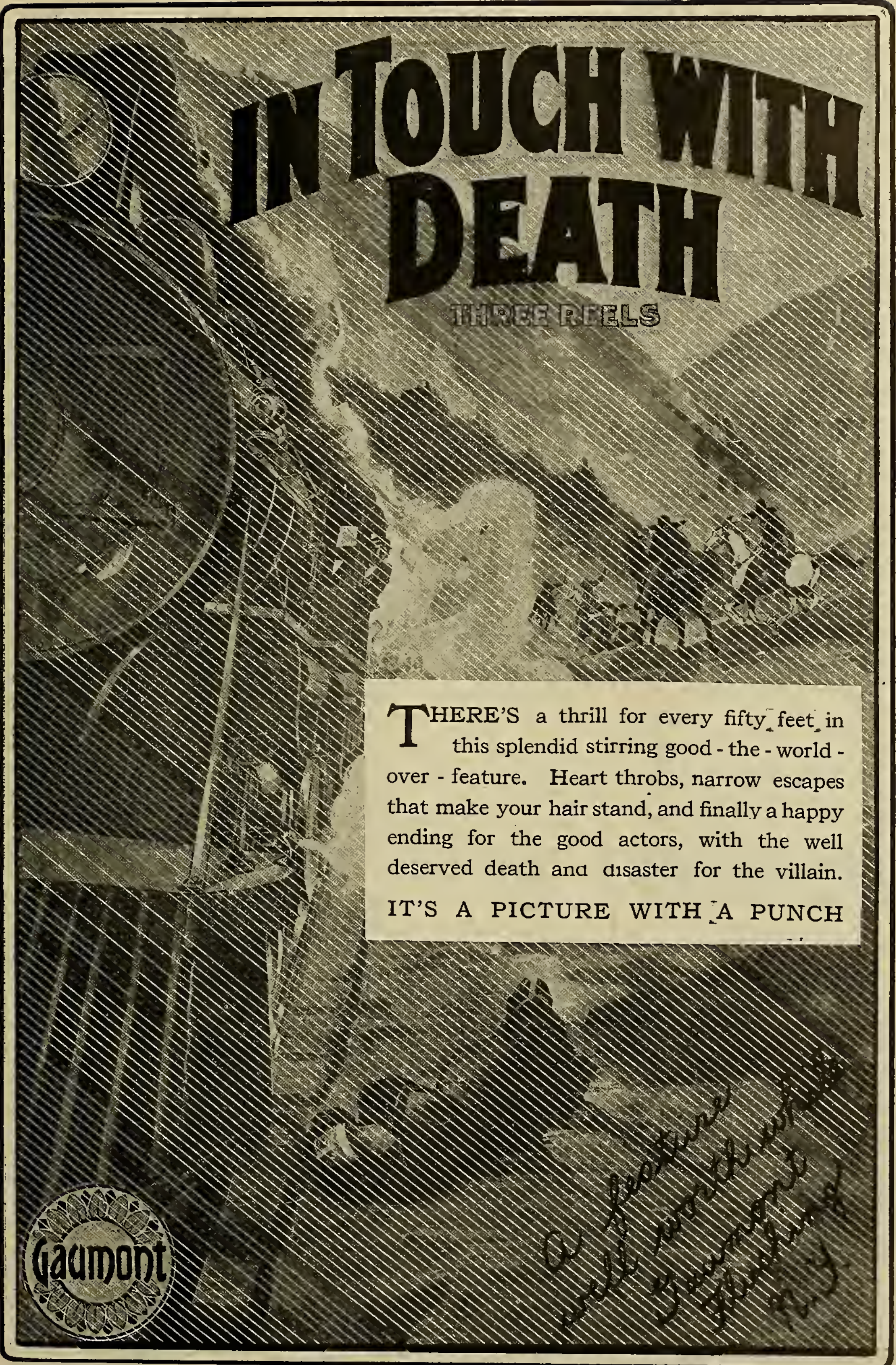
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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

A CALL FROM HOME (June 17).—Robert Leslie is engaged to marry Alicia. She is walking in the woods one day, when she is accosted by a tramp. She is saved from unpleasantness by Dave Hatton, who chases the tramp away. Alicia truly graceful, gives Dan a flower as an appreciation for his kindness. Walking they meet Mr. Leslie, who on seeing Dave becomes jealous. Dave leaves and Alicia and Robert quarrel. She breaks the engagement, still later the friendship of Dave and the girl ripens into love and they are married. Leslie who is a stock promoter induces Dave to invest his savings in some worthless stock. Dave received a letter from his father telling him that the mortgage on the farm at home is due and requesting Dave to send him $2,000. Dave goes to see Leslie about selling his stock and finds out that Leslie has decamped and that the stock is worthless. Dave badly in need of money, decided to follow Leslie and being informed that he has gone to Colorado, Dave goes there. There he meets Leslie and demands his money, but is nearly choked to death for his pains. Desperate, Dave determines to kill him and in the night steals to his room, he is about to perpetrate a foul deed when the proprietor of the hotel comes up to his room with a telegram from his wife, who has wired that she is ill and lonesome about the cause of his absence. The thought comes to him that he was about to make the girl he loves the wife of a murderer and he decides to go home. Before leaving, gold ore is found in the mine in which he owns stock and Dave sells at a big profit. He returns home and starts life anew, happy in the thought that the Call from Home saved his soul.

THE SMUGGLED LACES (June 22).—Belmont returns from Europe, bringing to his wife some smuggled laces. She is delighted with them until she receives a letter from a friend of hers, whose husband is employed in the Custom House, that the government had learned of the smuggled lace and advising her to get rid of it. Mrs. Belmont meets Mr. Jolly her friend's husband. She asks him to mind the lace for her. This he does and he takes some home. His wife discovers them and accuses him of buying them for some woman. He tells her he bought them for her and presents them to her. Later Mrs. Jolly wearing the laces calls on Mrs. Belmont, who is horrified to see Mrs.' Jolly wearing her beautiful laces. Later she meets Mr. Jolly and demands her laces back, he gives her a check for $650. Mr. Jolly informs his wife that the laces were smuggled and cost him $650. Meantime Mr. Belmont hires a gas man to pose as a Custom House Inspector to get the laces back from Mrs. Jolly, this he does and returns with the laces. However, Mrs. Belmont had bought other laces with money she received from Mr. Jolly. She was proudly showing them to Mr. Belmont when a real Custom House officer appeared and took all of them away. Mrs. Belmont explains to her husband that she had bought the other and faints dead away.

VICTOR.

HIS DAUGHTER (June 20).—A young girl, Gertrude, is the daughter of a thief. She induces her father to go to the country to begin life anew. They do this avoiding the old man's accomplice in crime, who is obnoxious to Gertrude.

They find quarters in a country boarding house. The minister of the village church, Jim, and the country storekeeper, both fall in love with Gertrude, and the fact that her father was a criminal is unsuspected. Gertrude secures a position as clerk in the store, and received the storekeeper's attentions unwillingly as she loves the minister. The storekeeper discovers that Jim is his successful rival, and becomes inordinately jealous. But the knowledge of her father's past life keps Gertrude from becoming the wife of Jim.

On an unlucky day fate brings the old man's accomplice to the village. He plans to rob the boarding house, and, in carrying out this design, is detected by the storekeeper, and by Gertrude's father. The accomplice at once recognizes the old man, and the storekeeper learning that the father the knowledge of her father's past life keeps Gertrude.

But love and Christian principles prevail over the jealous man's denunciations. The old thief's repentance is regarded as sincere, by the villagers. In time his sins are not only forgiven, but forgotten. And the culmination of the joy of their new life comes, when Gertrude becomes the wife of the minister.

POWERS.

FRIENDLY NEIGHBORS (June 18).—Schultz, the tailor, and Finnegan, the shoemaker, whose places of business adjoin, are about as amicable as a fat fishworm and a skinny sparrow. Tragedy in their simple lives is averted until a frivolous fairy invades their respective shops, toys with their dizzy hearts for the moment, then flitting away in dreamland softness, leaving in her wake all the miseries of romance and love.

Schultz catches Finnegan spying upon his love making—and Finnegan seeks relief by sitting in a tub of water merely because Schultz placed a hot tailor's goose against an anatomical district that required such treatment. Finnegan reciprocates the kindly feeling by inserting an awl into Schultz's physical being which made the faculty of sitting an unknown quantity.

Their attempts at love making with the frolicsome widow is strewn with rock and thorn, the tantalizing kids only too eager to abet in adding pangs to their throbbing hearts. Knowing the fire and flame of jealousy flickers in the breast of the tailor and the shoemaker, the kids suggest the survival of the fittest, and the two lovesmitten men don the gloves.

With the kids as an enthusiastic audience, Schultz and Finnegan repair to an isolated field and fight a long, bitter, battle. And when exhausted they lie prone, the fascinating widow chances to pass in clinging embrace with a "swell," and Schultz and Finnegan realize their dream is shattered. Disgusted with the tumultuous pranks of Cupid, they shake hands and leave arm in arm, satisfied with being just friendly neighbors.

REX.

THE SCAR (June 19).—Olga Drent never realized that the scar on her cheek was to mar her happiness, as well as her beauty, until she meets Stanley Sherwood and gives her love unsought. The arrival of her school chum, Marian Ormsby, with her fresh, clear beauty, causes Olga to curse the fatal scar, which she blames for Stanley's choosing Marian for his wife.

Jealousy of the most fiendish kind prompts her, in the dark hours of night, to mutilate her rival. She steals to her father's (Dr. Drent) laboratory, and procuring chloroform she goes to Marian's bedside and after her victim is unconscious, cuts her fair check with a nail file.

Her jealous passion subdued, remorse follows, and when morning breaks, the discovery that she has unintentionaly severed an artery in Marian's face, drives her frantic. Dr. Drent and the hurriedly called specialist decide transfusion alone can save Marian's life. Dr. Drent gladly offers his blood, but the doctor decides his heart will not permit it. Olga sees her chance for atonement and offers herself. Despite her father's remonstrance, the operation takes place, and both girls slowly return from the valley of the shadows. June sees the quiet wedding of Sherwood and Marian, and the forgiven Olga presses their hands and buries her face in the bride's roses.

THE STOLEN IDOL (June 22).—Professor Milton Hayes visits the interior of a temple in Egypt, steals a sacred idol and knocks down a native who tries to prevent the theft, the professor making his escape on the run. A caliph and several girls enter the temple, discover the robbery and the caliph denounces the native for his carelessness in allowing the American to steal the holy relic.

The native trails Hayes to his hotel, climbs the fire escape outside Hayes' room and peers in through the window, seeing Hayes entertaining several friends with the story of his trip. Hayes sends a letter to a fellow American in the town, a Professor Westerly, asking him to come to the hotel and try to decipher the hieroglyphics on the idol.

Having located Hayes' room, the native goes to Shedah, a beautiful Egyptian worshipper of the idol, and tells her of the theft. They plan to recover the idol and Shedah dresses herself as an American man. They also put a secret substance in a vase, place the vase in a satchel, and Shedah takes the satchel, goes to Hayes' hotel and rents a room, she being neatly garbed as a male American tourist.

Professor Westerly visits Hayes and discovers that the figures on the idol read: "If vandal hand ever removed, Death awaits he who disturbs my sacred resting. It is written.—KISMET."

While Hayes is absent from his room, the Shedah gains an entrance to the apartment, removes the idol from its place in a box, puts the vase in its place, and passes the idol out through the window to the native on the fire escape, after which she leaves the hotel.

On Professor Hayes' return, he finds the vase and an overpowering smoke issuing from it, causing Hayes to fall dead. Professor Westerly then engages detectives to investigate the tragedy while he alone visits Shedah's home and enters an office downstairs where Egyptian herbs are sold. Here Westerly finds a trap door which he opens, whereupon a native appears and stoically conducts Westerly to Shedah's room beneath. She pretends sleep, but Westerly covers the native with a revolver, handcuffs Shedah and she gets his permission to get a shawl. She does so and touches a secret spring, opening another trap door and causing Westerly to fall through the floor into the water beneath.

Westerly swims some distance and Shedah becomes furious at the prospect of Westerly making his escape. She has the native dive down into the water and he and Westerly fight, the American beating the native in the natatorial battle.

Seeing that Westerly will escape, Shedah sets fire to the room above him. The smoke issuing from the house alarms the detectives waiting across the street and they run into the place. One of the officers, despite the smoke and flames, lowers a rope to Westerly and hauls him up, the two escaping from the building amid fire.

During the excitement, Shedah and the native manage to make good their escape from the burning structure. The last scene shows Shedah and the native on board a ship, bearing away with them the sacred idol to preserve it from any possible theft by seekers after Egyptian idols.

BISON.

IN LOVE AND WAR (2 parts—June 17).—When war was but a portentious rumor, "The Girl" was in the throes of mental battle involving a decision wherein two suitors dared to hope for acceptance, one "The Lawyer," the other "The Journalist."

While she pondered, Lincoln signed the call to arms, and both responded in patriotic effort to enlist. The lawyer, who was accepted as a recruit, is granted a subtle opportunity to belittle the journalist in the girl's eyes by penning a message of his going to the front, knowing the journalist was rejected because of a deformity to his hand. Embittered because of the lost opportunity, the journalist goes to his room; the lawyer meanwhile seeking the girl who listens to his volorous declaration and bids him win his spurs "and hope."

Disappointed, without realizing conditions of the journalist not going to the front, she refuses to see him, believing he will not serve his country. The darkey delivers her message and the journalist returns in despair to his room where later he views from his window the departure of the soldiers.

The lawyer is later promoted to first lieutenant and the girl receives the word by letter. Craving for love, the journalist gains admittance to her presence and again pleads his cause, but his excuse of the hand's deformity arouses only pity, the verbally told promotion likewise creating anguish because of his helplessnes in being unable to strive for like honors at the front.

The journalist seizes the opportunity to represent the press as a war correspondent which information he tells the girl as he bids her farewell. His going only elicits pity. Yet she has confidence in him and gives him a letter to the lawyer—a letter which tells him to hope for his reward on returning.

The journalist is assigned to headquarters at the front where the fighting is most severe, and in which division the lawyer ranks as first lieutenant. Overcoming the temptation not to deliver to his rival the letter intrusted for delivery by the girl, the lawyer is located and made a happy recipient.

Later, during the progress of a long siege of desperate fighting, the journalist ignores all efforts of safety and "covers" the details of battle in masterful style, the horrors of wartime strife being read by the girl back home. At the turning-point of the prolonged battle, the lawyer is hurried to protect a dangerous position where the true test of courage takes place. The journalist, knowing the lawyer's command, is receiving the brunt of terrific strife, keeps his glases to that part of the battlefield. The desperate Confederates, realizing the importance of gaining that particular strategic position, hurl their concerted force in effort to break the opposition, and the journalist is horrified to see the lawyer break from his command and seek safety in cowardly fight.

As the lawyer's command falls back in leaderless confusion, the journalist catches the lawyer's mount, rallies the disorganized company into a furious charge and succeeds in driving back the Confederates and regaining the valuable position, which valorous work is believed to be engineered by the lawyer and his heroic command.

The lawyer, who crawled away in hiding, sees the turn, and starts to rejoin his men, when the journalist and he meet. The journalist has received a severe wound in his deformed arm, and as he meets the lawyer he falls fainting. The lawyer has him removed to the field hospital, then resumes efforts of holding the position as the heaviest of the conflict changes to another part of the battlefield.

The journalist, however, refuses surgical attention until he finishes the story of the battle—a story of heroism wherein he tells of the lawyer and his fighting men turning the tide of battle into a Federal victory of magnitude. As the last line is dashed off the journalist reels and falls. His mangled arm is amputated and he lies in stupor while back home the local papers ring with the valorous generalship of the lawyer and his heroic company.

Proudly awaiting at the close of war the return of the lawyer—her ideal—the girl exhibits to him the local papers and voices her admiration, while in his silent room, bowed down in grief, is the journalist who "knows" the stump of an arm forever bars him from the love for which his soul yearns.

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got all in order to save him from disgrace in the eyes of "the girl" he loves, the lawyer's conscience revolts. He confesses all, then seeks out the sorrow-stricken journalist and tells him where there awaits a girl who knows all and who is tearfully watching to welcome the man who gave up his arm for another's cause.

WOMEN AND WAR (2 parts—June 21).—During the Civil War there were two sisters living in Virginia, who had as a near neighbor a young, wealthy and patriotic man, who visited them frequently. The elder sister was plain and attractive, but possessing a patriotic spirit and sterling qualities. The younger sister was pretty and doll-like, superficial, frivolous and fond of luxury. The elder sister was capable of a deep and undying devotion, while the younger was only capable of shallow affection.

Both of the sisters love the neighbor in their separate ways. He is sub-consciously attracted by the inner worth of the elder sister, but this attraction is overbalanced by the beauty of the younger. The one thing in common between the elder sister and the neighbor is their respect and patriotic love for the stars and stripes, despite all interstate controversy. The younger sister, on the other hand, is too frivolous to even be partisan. Patriotism to her is nothing but sentimental twaddle.

The younger sister plainly tells the elder one that she is in love with the neighbor and is determined to win him. The elder sister, smarting under the taunts of the younger one about her plain looks, assumes an indifferent attitude towards the neighbor, who finds solace in the younger's smile and in a moment of impulse he asks her to become his wife. She accepts and he departs rejoicing.

The elder sister's hopes are completely dashed when the younger sister comes to her and confides in her, telling of the young man's proposal and her acceptance. She congratulates her happy young sister and the neighbor and then goes away alone to nurse the hurt of this announcement. She realizes that her love for the man is so great that she cannot bear to see him day after day and watch her sister's happiness with him, and determines to enlist in the regular army as a field nurse.

The neighbor misses the elder sister in a vague sort of way, but his affections are still possessed by the beauty of the younger girl. At this time President Lincoln sends out a call for volunteers, and much against the younger girl's wishes, the neighbor goes to the front as a captain of volunteer cavalry.

The elder sister is of the volunteers. Therefore, they do not meet and she, imaging him still at home, dreams of the two happy ones at home and is sad.

On the eve of a great battle, the neighbor receives a letter of love written in the child like fashion of the younger girl. During the battle the neighbor is severely wounded by an exploding shell. The first meeting between him and the elder sister occurs when she finds him wounded and unconscious on the field. She has him brought to the hospital where she nurses him back to life in order to save him for her little sister. In his delirium the face of the younger sister begins to fade and the face of the elder to take its place, and as he slowly comes back to health, the realization comes to him that his real love is for the elder sister. After the crisis his illness has passed, the doctor discovers that the young man will be totally blind as a result of the accident.

The elder sister is detailed to take him home. With the assistance of an orderly, she takes him back to his own apartment and sends for the younger sister. When she discovers that he is blind, the younger sister visualizes what her future life as the wife of a blind man will be and her shallow nature revolts at the thought. She gives him back the ring and without any pangs of regret, returns to the frivolities of her life.

The elder sister is torn between hope for herself and pity for the man. She goes to him, and he, realizing at last the barrier is down, tells her of his real feelings and slowly folds her in his arms, both at last happy in each other's love.

NESTOR.

WITHOUT REWARD (June 16).—Aravaipa Steve, who has offended the laws of society, has been in hiding and is hungry and thirsty. He must act with caution if he wants to get away, for he knows he is wanted badly.

In the ranch house where Freeman lives with his daughter Jess and her little sister, Morna, there is sadness, for the child is sick with fever. Jess watches her and soothes her, for Freeman is bringing Dr. Turner from a distant town. The doctor and Freeman come at last. Freeman is sent to a nearby town for ice to keep on the little fevered head, and the doctor leaves a bottle of medicine with strict orders that it be taken every hour and goes.

Steve comes up stealthily, gun behind his back. He will not kill unless obliged. Jess answers his knock and brings him water. She notes his weariness and takes him and gives him food. Steve sees the sick child. He is tender and kind to her.

Jess drops the medicine bottle, and the life fluid stains the floor. She is distracted and asks the stranger to ride and get another bottle. He is startles and hesitates. It means death to him.

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The girl is hurt at his hesitancy and reproaches him. He smiles and takes the address, gives her a torn piece of paper and is gone.

Jess reads the note and knows that the man is Aravaipa Steve.

Freeman returns with the ice, and together father and daughter fight the dread disease. Steve is recognized by a man who would win the reward. He will not stop, as commanded, and is hit in the arm. He stifles the pain with a curse and speeds ahead to the doctor's door. He runs inside and his pursuer summons the cowboys and the sheriff.

Steve refuses the doctor's assistance for himself and hastens the prescriptions. He gets the blessed medicine and goes to the door. Too late! the boys await him and demand admittance. He is caught like a rat in a trap. He dashes to the window and beats it down with a chair as the door gives way and the cowboys surge in. He takes a breath, mounts and calls upon his weary, willing horse for a final effort. The pursuers crowd him and wing him again.

Within the small ranch house the watchers await his coming. He bursts in, hands over the medicine and staggers to the door to meet his pursuers. Jess prevents violence by telling them what he has done, and Steve, kissing her hand, pulls himself together and walks crookedly to the sheriff, who places his arm around him and leads him away.

APACHE LOVE (June 18).—Hawkeye, a young Apache brave, happens one day on a beautiful Hopi maiden busy working in the field. He immediately pays court to the lovely Mona. Mona's heart is elsewhere, however, and she scorns his love. Ortega, who is the favored one of Mona, asks her hand of Kulsa, the Hopi chief, and wins his consent, but Hawkeye refuses to be repulsed. He determines to win the Hopi maid. He watches, and when he finds her alone by the creek, attempts to make violent love to her.

Mona's scream brings Ortega to her assistance, and the two men engage in a hand-to-hand fight. Ortega finally trips Hawkeye into the creek, and picking up a stone, threatens Hawkeye, who drags himself from the water, and mounting his horse, rides away, threatening the young pair with vengeance.

Mona's wedding day dawns brightly and the preparations for the Hopi wedding are made, but Hawkeye, with a band of his braves, attacks the wedding procession from two sides, and during the struggle between the Hopis and Apaches, Hawkeye grabs Mona, and, throwing her across his horse, dashes away. Ortega, with blood streaming from a jagged cut in his face, staggers after them. Hawkeye takes the Indian maid to his wickup, and, finding her unwilling to become his squaw, binds her with rawhide thongs. He then leaves her and goes to the river for water. Ortega, who has followed, quickly frees Mona and taking Hawkeye's gun, escapes swiftly.

Hawkeye returns and finds them gone. He shows pleasure, however, when he realizes that Ortega has taken the gun, but has no ammunition. He follows the fugitives and Ortega and Mona, in fear, hide in the foliage of an overhanging tree. Hawkeye follows and a battle between the Hopi and the Apache takes place in the branches of the tree. Mona comes to Ortega's assistance, and together they throw Hawkeye into the canyon below.

ALADDIN'S AWAKENING (June 20).—Eddie is very tired, so the boss gives him a two-day's vacation. He goes to the beach, lies down and sleeps. He sees a bracelet by the water and turns it around as he fits it on his arm. Behold, a beautiful girl appears, and telling him he has found the magic bracelet, asks him his wants. He mentions money, and his hands are full of it and so are his pockets. He desires company, and five beautiful girls appear and he forthwith treats them to the best the swell restaurant can give them. They take a ride in a gondola and have a good time generally.

When they return to the beach, Neptune appears, waving his trident. The girls disappear. Eddie appeals to Neptune and the girls reappear as Nymphs. They lead him a merry chase, and Neptune pursues him and jabs him with his trident, and—Eddie wakes up to find a guard prodding him and telling him to move on.

Back in the office Eddie is dreamy. He sees those girls again. The boss interferes with his vision, and Eddie has to compose his brain and turn from girls' figures to those used in the computation of amounts.

IMP.

THE JEALOUSY OF JANE (June 18).—Jane's health is run down and her husband sends her and their baby boy to Atlantic City to recuperate for a few weeks, while he remains in town. The servants are dismissed and an inquiring next door neighbor, Mrs. Lane, is told of Jane's little trip, and that Jane's husband is to stay behind.

The husband soon finds that it is trying to take care of things, and to get his own breakfast is too much for him, so he sallies forth to an employment agency and hires a cook, a lady of color and weight, who dresses rather well for her position in life. Mrs. Lane, who sees the husband escorting a veiled lady into the house, jumps at a

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FROM THE SHADOWS

2 Reels, June 18

A Superbly-Acted Drama, Showing How the Reason of a Mother, Mourning the Death of Her Child, Was Saved by the Gentle Touch of Baby Fingers, Itself Brought from the Valley of the Shadow of Death.

A great desert scene, showing a terrible drought which is killing the cattle and driving the Indians to desperation through hunger. The uprising of the Redskins and the sensational struggles for life by the immigrants. Thrilling rescue of the settlement by the troops, who drive off the Indians after a hard-fought battle. Scenes of melting pathos as the orphaned baby, saved from the maelstrom of death in which its parents perished, is placed in the arms of the delirious wife of the Colonel, whose brooding over her own dead child threatens her reason and her life.

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Keystone Comedies

THE WAITERS' PICNIC

1 Reel, June 16

Another "knock-out" comedy, which will rank with "Heinze's Resurrection" and other headliners. The head waiter and the chef are in love with Mabel. The way the chef runs the kitchen and handles the food and dishes will make people fall off their seats in helpless paroxysms of laughter. This film can't be described. It must be seen, and everybody who sees it will talk about it. Book it now and see about the return date.

THE TALE OF A BLACK EYE

Split Reel, June 19

Flirty Jones arouses the jealousy of his wife. He gets a black eye trying to get acquainted with the pretty models, and makes a false explanation to his wife. Unluckily for him a moving picture man took the incident, and when Jones and his wife go to a picture show she learns the truth.

OUT AND IN

Split Reel, June 19

A convict makes a thrilling escape from the penitentiary, and after suffering untold hardships hides in a hay wagon. The hay wagon is bound for the penitentiary and the convict finds himself safe within its gates when he emerges from his hiding place.

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Kay-Bee Features

THE FAILURE OF SUCCESS

2 Reels, June 20

A Great Moral Drama, Teaching That Wealth Gained at the Price of Happiness and the Sacrifice of Honor Brings No Happiness.

With gold beyond his wildest dreams, despised by his fellow-men, scorned by the women whose lives he had nearly wrecked, and with his own child turning away from his proffered embrace in horror, Jabez Crow looked back over the path he had trod and saw the specters of his misspent life. Obsessed with regret and remorse, he destroyed himself, leaving a will in which he endeavored to make reparation for the wrongs he had committed.

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scandalous conclusion, and she sends an anonymous telegram to Jane to the effect that during her absence her husband is entertaining a woman in her own house. Jane's nerves have been tried by a number of flirtatious men on the board walk, and she is ready to think the worst of the masculine sex in general. She takes the first train home, arriving at mid-night, and the complications that follow upon her arrival, cause a near riot in the neighborhood. A hurried call for the police reserves is sent to the police station, where matters are fairly well straightened up. Jane then remembers that baby has been left all this time in the taxicab, and a mad rush is made to the rescue. Baby, however, has found an interesting thing in the way of a plaything in the taximeter, and has been perfectly but expensively happy all through the night. The husband, however, pays the bill.

THE SORROWS OF ISRAEL (3 parts—June 19).—The story deals with the betrothal of a Russian noblewoman and a prince of the blood. The girl's father dies and the prince comes to claim the bride, only to find that the young woman, now her own mistress, has a mind and will of her own, also a sweetheart. The latter is a young Jew, a student at a military college.

The discarded prince vows bitter revenge against his rival and sets about obtaining it by inciting the peasants to an anti-semitic uprising. In the meantime the Jew, realizing the obloquy which his marriage will entail on his noble sweetheart, determines to change the externals of his religion, this too will enable him to obtain his degrees at college which otherwise would be denied under the beneficent laws of Russia.

The Feast of the Passover is being celebrated and his parents are expecting his presence at the feast when word comes to them that their son has been seen in a Christian procession. The heart-broken parents hurry to the church just as the ceremony of baptism has been completed. They meet their boy on the steps of the church and make an appeal to him not to forsake the faith of his fathers, but the Greek priests stand there as grim sentinels over his body and soul, and knowing what his recantation will mean for him and his beloved one he turns a deaf ear to the pleadings of his aged parents.

In the meantime the Prince has aroused the peasants to action and the fury of religious persecution is in full swing. Jewish men, women and children are clubbed to death, and on all sides are to be seen the horrible evidence of brutal bigoted Russian barbarity.

The young man has by this time married the woman for whom he has made such a noble sacrifice, and she appreciative of what he has done, pours out her treasures to him that his people may find succor and safety. But alas! nothing can stem that fearful tide of human wantonness and slaughter.

The young (Christian) Jew now decides to throw his lot in with the Nihilists. He goes through the preliminaries of initiation and is congratulating himself on his admission when suddenly he is arrested in a raid of the Nihilists' den. He is tried and condemned to die, but, just as he is about to be executed on the scaffold, he is handed a condition pardon—betray his Nihilist brothers and he will go free, but he spurns the offer and flings the paper in the face of the judge. A loud laugh greets his act. It was only a Nihilist test.

Later on these same Nihilists affect his rescue from jail when the meshes of the net thrown by the prince has landed him. The flight of the young Jew and his bride is covered and made effective by the brave Nihilist brothers who check the pursuit of the prince and his hirelings in a royal battle. Finally we behold the young couple on board ship sailing into New York harbor where they behold with joy the Statue of Liberty.

FRONTIER.

A STORY OF THE MEXICAN BORDER (June 19).—Marguerita, the beautiful daughter of Don Carlos, is beloved by Don Guillermo and Don Pablo. Jealousies exist between the two. Don Carlos is expecting Luis Brandon, an American, to arrive at the hacienda to take charge of his cattle interest, and is telling the rival suitors of this when the American arrives. Pablo is in possession of some secret of Don Carlos, and he uses this to force from the decrepid old Don permission to marry Marguerita. The American sees Marguerita and love comes to them unheralded. This complicates the situation badly, especially as they are observed and their feelings noted by Pablo. Pablo feels that this is doing him a grievous wrong, as Marguerita has been promised to him by her father, and he takes violent exception. Before he can strike Luis, however, Don Guillermo interferes and the American is forced to await an encounter at a later date. Pablo and Guillermo leave.

Don Carlos is explaining matters in relation to the hacienda when Padre Flores arrives. The interruption gives Luis a chance to slip away with Marguerita and they plight their troth in a pretty garden. As they are exchanging lover-like confidences, Don Pablo observes them and his anger rises more and more. He rushes in upon them and he and Luis rapidly come to blows. Pablo attempts to stab Luis, but is knocked down, and Marguerita stops the American from pressing his advantage further.

Luis and Pablo meet on a road near the hacienda and have a violent quarrel. As they are quarreling Don Guillermo comes along the same road. He stops some distance away and watches them. Then he sees a chance to effectively dispose of both his rivals at once. As they fire he also fires, killing Don Pablo. Luis thinks that he has killed Pablo and flees the place. Guillermo informs the rurals that Brandon has killed Pablo and a search is instituted for him. Brandon has found a friend in Padre Flores who takes him in and hides him from possible searchers in the guise of a lay-brother.

Guillermo has informed Don Carlos that his foreman is a murderer and using his knowledge of Don Carlos' failing as a lover, has forced his constant to a marriage with Marguerita. The daughter spurns Guillermo, at first, but when she learns that Guillermo can send her father to prison, she gives herself to Guillermo to save him.

As Luis is working in the gardens Padre Flores the good father is summoned to arrange the marriage articles between Marguerita and Guillermo. He tells Luis of this and the American is distraught with grief. Padre Flores leaves to arrange the articles as he feels he must and while he is absent Guillermo comes for a confessional. He mistakes Luis for a priest, an error which is furthered by the lay-brother, and makes his confession to him. In this he admits the killing of Pablo. Luis uses this confession to secure aid from the rurals and Guillermo is arrested just as he is about to become the husband of Marguerita. Luis, of course, is cleared and is married to Marguerita.

UNIVERSAL

ANIMATED WEEKLY, NO. 65 (June 4).—**To the Heroes of the Maine.**—The Maine Memorial Monument unveiled with impressive ceremonies at New York City. Secretary of the Navy Daniels; Rear Admiral Sigsbee; Governor Sulzer of New York; Ex-President Taft.

Harvard vs. Cornell.—The annual 'varsity boat race on Cayuga Lake won by the Cornell eight.

Wheels of Commerce.—The making of grape juice.

King George and His Troops.—His majesty, accompanied by the queen, reviews the royal troops at Woolwich, England.

Who's Who in the Cabinet.—Postmaster-General Burleson.

Inauguration of President Menocal.—The new president of Cuba inaugurated with much pomp and ceremony at Havana.

Disaster at Long Beach, California.—Forty-seven killed and 200 injured when the board walk collapses over the Auditorium.

Floral Parade at Coney Island.—This famous summer resort is opened with a carnival of floats and flowers.

Board of Censors.—The National Board of Censorship poses for the Animated Weekly.

Aviation Carnival.—Aviators hold a field day at Hempstead Plains, L. I.

Championship Meet.—Premier athletes compete at Celtic Park, New York City.

Who's Who in Pictures.—Frank Smith (Universal).

ECLAIR.

HEARTS AND CROSSES (May 25).—Webb Yeager was what the boys called "some" cow-puncher. He was McAllister's favorite foreman and the boys liked him as well as did the ranch owner. McAllister liked the way Webb gave orders and he also liked the way the boys obeyed his foreman.

There was another admirer of Webb on the ranch and this McAllister did not like. When he learned that his daughter, Santa, was receiving attentions from Webb, he promptly told the foreman that he could either agree to stay away from the house, at least five miles out on the ranch, or quit the job.

Following this, Webb and Santa arranged a code of signals by which the foreman could come to the house in McAllister's absence. Whenever Webb saw a heart with a cross inside, marked on anything from the ranch, he knew it to be a signal to meet Santa.

One day Santa's father died suddenly and soon after Webb and Santa were married. But the new Mrs. Yeager had been in charge of the McAllister household so long that she couldn't get over being "boss." One day Webb ordered some cattle sold and Santa countermanded the order. Webb packed up and left.

Months passed by until one day Webb, who was working as foreman on a neighboring ranch, sent to Santa to buy some steers. Before sending them, she marked a heart and cross on several.

When the aggressive hubby saw that sign he thought it meant that Santa had given in and had decided to let him be boss. Webb galloped to the old home just as fast as his broncho would carry him.

Leaping from his horse he ran up to Santa, who was in front of the house and asked if she was ready to admit that he was "boss." He received a real shock when Santa shook her head, "No."

But then the little beauty took hold of the mystified Webb's arm and pulled him into the house. Here he found the new "boss" of the ranch. Can you guess who the new boss was?

HE RUINS HIS FAMILY'S REPUTATION (June 1.)—And now our funny little friend, Snookums, has started real trouble for his poor Dada. A few of the neighbors and Dada were having a nice quiet little game when the door-bell rang and when Snookums' beautiful mother went to the door, she found the minister.

Well, the "gang" made a hurried attempt to hide things, and the chips, cards, etc., were stuffed under the couch, before the Reverend Sir was admitted. Dada and his friends then tried to keep the minister's attention concentrated on other things, and planned to get rid of him before he suspected anything. But poor little Snookums was rather inquisitive about this hurried hiding of those nice little chips and so he secured the minister's hat and proceeded to dig out the chips from under the couch and fill the hat with them.

When the minister finally decided to go, to the great relief of everyone, the big scandal came out. When he lifted his high hat to place it on his head, there was a shower of little white, blue and red "chips" that told their own story.

THUS SAITH THE LORD (2 parts—May 21).—The theme of this remarkable picture was taken from the Sermon on the Mount as found in the twenty-fifth chapter of St. Matthew. The parable of the Ten Virgins as told to the disciples by Our Lord forms the main story, while the allegorical interpretation of The Lord's Prayer forms a masterful closing.

While Jesus and the twelve disciples were journeying from Jerusalem they became fatigued and seated themselves by the road side. In answer to the request of Andrew to tell them of His Kingdom, The Master related the parable of the Ten Virgins.

These ten maidens were invited to a wedding feast. Five of them were wise, and took with them oil for their lamps so that they might light the bridegroom on his way. Five of them were foolish and did not want to be disturbed and bothered in their play by having the oil for their lamps, so therefore, took none with them. The five wise virgins waited patiently for the coming of the bridegroom, but the foolish ones indulged in childish and silly pleasures. When, at midnight, the bridegroom came, the five wise ones trimmed their lamps and went out to meet him.

Then the foolish virgins realized that they had no oil for their lamps and endeavored to borrow some from the other maidens. These would not loan it to them, and told them to go to those who sold and buy for themselves. While the foolish ones were gone for their oil the bridegroom came and the five wise virgins went in with him to the wedding feast and the door was closed. When the others came out and asked to be let in the bridegroom sent back word that he knew them not.

After this parable was finished Andrew asked The Master what must be done to win The Kingdom of Heaven. The Redeemer answered that we must have faith and pray. Then he related The Lord's Prayer, which is shown in the film by a series of beautiful tableaux as follows:

Our Father Which Art In Heaven.

On the Highway of Life the Human Family is on the march towards the Goal of Eternal Life and The Kingdom of Heaven. When burdens weigh heavily on their shoulders and they are almost overcome by their struggles they clasp their hands in prayer and with eyes raised to The Almighty, they gain comfort and strength from The Father.

Hallowed Be Thy Name.

"Go ye into all lands and preach My Gospel," was the command of the Saviour to the Twelve Disciples. No matter how hard or difficult was the road that they had to travel, no matter what tortures and martyrdom they endured the Faithful obeyed the commands of The Master and taught the teachings of Jesus Christ to all peoples.

Thy Kingdom Come.

The tortures and the persecutions of Rome could not deter the early Christians from their teaching of The Word. Dying in the arena, burning at the stake or being crucified by their enemies, they bore their sufferings patiently, and never for a moment forgot the example of The Lord, who said on The Cross, "Father, forgive them, for they know not what they do."

Thy Will Be Done On Earth As It Is In Heaven.

What more supreme sorrow could a mother have than to see her first born taken from her by the hand of Death? Still, she murmurs, "Thy Will be done."

Give Us This Day Our Daily Bread.

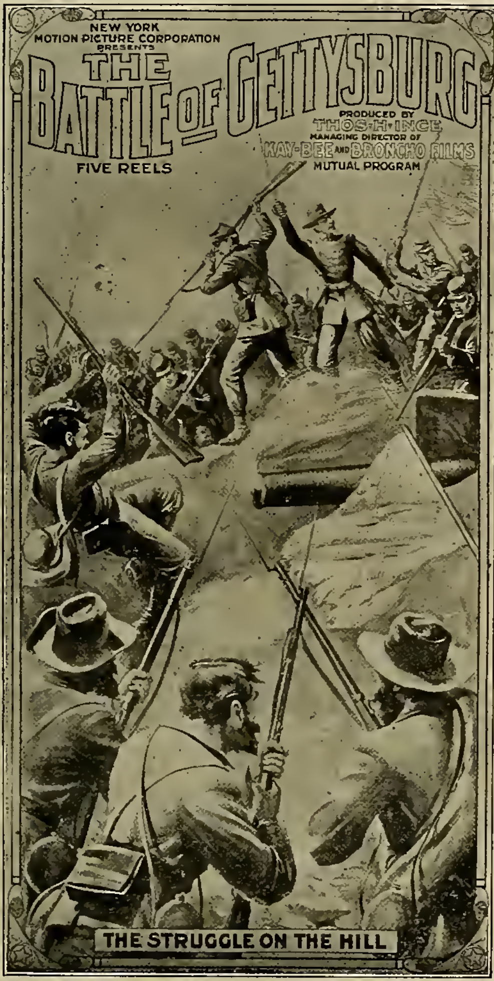
How much lighter is our toil and our labors when we know that Our Father is watching over his people all the time. The hard working tiller of the fields raises his hands to Heaven in thanksgiving at his great bounties and whispers, "I thank Thee."

And Forgive Us Our Trespasses, As We Forgive Those Who Trespass Against Us.

When the poor rebel at their hard lot and demand their rights from the rich, the oppressors can turn the hatred of the downtrodden into great love and devotion, if they will but remember "The greatest grace of God is Charity."

Lead Us Not Into Temptation.

The strongest men are like unto little children when temptation is placed in their way. It is so easy to fall that we need the strong arm of The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Father and The Son to guide us over the rough places or else, what does our worldly and physical power gain us?

And after Jesus had finished these words to the disciples he then added, "This is the prayer ye must teach unto men—if ye wish them to know the Kingdom of My Father."

THE FAITH HEALER (2 parts—May 28).—Robert and Louise are married. On their honeymoon Louise learns, upon finding a Bible in their room that Robert "does not believe." But this does not lessen her love for him. A couple of years after their marriage, they are reduced to poverty, and Robert is obliged to go as a laborer in order to support his wife and child.

Helmar, a man who does not care and a friend of Robert and Louise, treats his wife so meanly that she decides to leave him and is writing a letter to a friend when she is caught by her husband who has returned unexpectedly when he reads the letter and learns that his wife will shoot herself if the friend does not come to take her away, he offers her a pistol with which to carry out her threat. But her nerve fails her and the pistol drops to the table. Saying that his life is worth less than his wife's, Helmar leaves the house intent upon suicide. He is about to jump into the river when he decides upon a better way to drop out of life of his wife. Leaving his coat and hat on the bank, he enlists in the army. Believing that her husband is dead, the wife welcomes the attentions of the friend and one day, when she is riding in an automobile with the friend, the husband, who is walking along the road with another soldier sees her and exclaims that he wished he were blind so that he may never see her again. Several weeks later in a battle, his wish is gratified, for a shell bursts over his head and blinds him. This terrible visitation of the wrath of God makes of Helmar a new man, and he opens a mission for the curing of the sick and the weak. To this mission comes Louise, who was on her way to the drug store for a bottle of medicine for her sick daughter, Clara. She stands unobserved for a moment until the gathering begins to disperse. She approaches and, when the faith healer turns towards her, she recognizes in Helmar, an old friend. She makes herself known and leads him home to where her sick child lies. Helmar prays fervently and soon the little one begins to regain her strength.

One day Robert and Louise are informed that one of Robert's former business competitors died and has left his entire fortune to him, he admitting in his will to having been instrumental in the downfall of Robert's business. Helmar goes to live with Robert and Louise, and he soon regains his sight, whereupon he sets out to find his wife. He does find her, repentant and unhappy and a reconciliation is soon effected.

MUTUAL FILM CORPORATION.

AMERICAN.

THE SOUL OF A THIEF (2 parts—June 16).—Millionaire Benton, who has a mania for rare jewels, purchases of Abraham, an old "fence," a valuable necklace. He is followed to his home by a gentleman crook known as "The Fox." When Benton arrives home he finds his daughter spooning with Bob Newell, whom he dismisses from the premises. Arriving home, Bob calls up Louise Benton and plans an elopement to take place that night. At the Benton home, Mr. Benton is showing the precious jewel to his daughter, and her girl friend, Rose Hartley. At 10 o'clock that night, as "The Fox" is stealthily creeping to the library window of the Benton home, he hears footsteps and stops. It is Bob. He calls Louise who says, "Get a taxi, dear." Bob goes for one, and, after a few minutes have passed, "The Fox" whistles softly and Louise, thinking that it is her sweetheart, throws her jewel case, etc., to him and whispers that she will soon follow. "The Fox" tucks away the jewels, and begins puffing a cigarette just as Bob Newel returns. He picks up the empty jewel case, just as the police come and nab him; for prior to the arrival of Bob, Rose, who is a sleep-walker dreamed of the precious necklace and went to the library where Benton had placed it and extracts it from its hiding place. The noise wakes Benton who, finding the necklace missing, had telephoned for the police. The police could find no one but Bob, so he was placed under arrest.

"The Fox," not being satisfied with Louise's jewels, is intent upon getting the precious necklace and goes disguised as a French Count with forged letters of introduction to the Benton household. Despite himself he falls in love with Louise, who repulses him. One night Rose again walks in her sleep, and taking the necklace from her suitcase, places it in the secret hiding place in the library. When she has disappeared, "The Fox," who has been in hiding, extracts the jewel and goes to his room. Benton goes to Abraham's dive in order to find something out concerning his lost jewel. He is followed by "The Fox," in the guise of a count, who accused Benton of connivance with the Jew. He compromises with Benton when he (Benton) promises to aid him in the suit for Louise's hand. At home, after secretly listening to the heated argument between father and daughter, remorse seizes "The Fox," and he tells Louise that he is going away on the morrow. That night, Rose, in another sleep walking "stunt" goes directly to the room of "The Fox," where she knocks over a lamp, the noise of which wakes Benton who follows her, revolver in hand. "The Fox," who has been peacefully strolling up and down the veranda, rushes to his room on hearing the noise only to confront Benton, Louise and Rose. In an instant he has escaped and ten minutes later he telephones the police to release Bob. Thus ends the Benton jewel mystery.

THE UNWRITTEN LAW OF THE WEST (June 19).—Pedro beat his wife, Anita, unmercifully and swaggered down to the saloon, leaving her crying and her blind old father wringing his hands in agony. Pedro played poker at the saloon and young Bob Radcliff joined him and the others in the game. Bob lost, caught Pedro in some trickery and threatened to shoot him. Meanwhile, Anita slipped down to the saloon and hid in its shadows. Pedro left the saloon and Anita stabbed him and fled. A moment later Bob ventured out the door and stumbled across Pedro's body. The sheriff grabbed him, he was brought to trial, and, despite the pleadings of his sweetheart, Helen, was ordered banished from the town.

Secret meetings between the two came often after that, for Bob built himself a little shack on the edge of the town. Helen, one day, decided to call and console Anita. Anita, suffering tortures through her conscience, rose from the table, hurled herself on the floor crying out her secret, while her blind father stood over her and cursed her. Helen heard through the open door and rushed off to tell the happy news to Bob. Together they came into town and arrived at the sheriff's office just after Anita, torn by her suffering, had confessed her guilt to the sheriff. And then Bob forgave Anita and the town heaved a sigh for relief, for the judge refused to prosecute the hapless woman after a jury had returned a verdict of justifiable homicide.

MARINE LAW (June 21).—Mayor Grigsley, anxious to go to Congress, called upon the political boss and solicited his aid. The boss shook his head and smiled. "Nothing doing." Later, pretty Marguerite, daughter of the mayor, might have been seen spooning with Jimmy in the grape arbor, for she and Jimmy were sweethearts.

The following day the mayor and his daughter headed down State street. They met the "boss" and the "boss" fell madly in love with Marguerite. Result—a compact was made in which the mayor should persuade his daughter to marry the "boss" and in return the "boss" should send the mayor to Congress. After the interview the mayor called his daughter and told her his will. That afternoon Jimmy was told the doleful news by Marguerite and the pair planned an elopement. This would have gone well had not the mayor chanced to overhear. He informed the "boss" and together they got into the mayor's automobile and called upon every garage, livery, motorcycle and bicycle establishment in town, threatening to revoke their licenses if they gave the couple any assistance.

Jimmy and Marguerite went the rounds getting more nettled and amazed with every stop and refusal. They grew desperate. They went to the steamship wharf, but the policeman warded them off, the same thing occurred at the railway station, where the station policeman drove them off the rear end of a Pullman. In desperation, they went to the marriage license office, but were refused a license. Then they walked to the beach where luck favored them for once—for Jimmy met Captain Brush, an old friend. The captain drew his code book and showed them a passage from the United States Marine Laws where a sea captain, after the boat is three miles from land, can perform the ceremony. So they hired a tug, reached the captain's big vessel and were married without further ado, while, in the mayor's library, the two men smoked innumerable cigars and congratulated themselves on how nicely they had outwitted the eloping pair.

THANHOUSER.

MISS MISCHIEF (June 8).—Who was it turned the mouse loose in the dormitory? Who put mucilage on Miss Galgreen's false teeth? Who flirted with the French dancing teacher? Who put snuff in the school books? The answer was, "Miss Mischief." The girl remained at the seminary exactly one month. The principal finally expelled her.

Farm life is usually very monotonous and the section where "Miss Mischief's" parents lived was no exception to the rule. But the girl soon made the little rural community as lively as Main Street on Saturday night. Her father always had to hunt for his spectacles, tacks seemed to find their way into his cowhide boots, the dog frequently raced wildly about the yard with a tin can tied to his tail, and the minister passed the doorway with a hostile glare. The boys all liked her and neglected work so frequently that their irate fathers had to threaten them with horsewhips to induce them to work. The girls, robbed of sweethearts, prayed for some awful fate to befall the siren.

Two young men, to whom the girl showed the most favor, had decided to fight a duel, but the girl laughed them out of the idea, and persuaded them to settled the affair by a battle between their pet roosters. The affair was shrouded with mystery and even Miss Mischief's mother did not know about it. But when various masculine and feminine figures came hurling down the grain chute and landed on the ground with resounding thumps, she made inquiries. They excitedly told her that the constable was after them and limped and hobbled away as fast as they could.

When it became known that the constable had been no where around and that it was another of "Miss Mischief's" pranks, the rage of her dupes was great. So the girl was bundled off to another school whose principal had a reputation as a great disciplinarian, and the little community once more enjoyed peace.

WHILE BABY SLEPT (June 10).—The young farmer's wife had one trial, her husband's father. He was old and peevish, and so racked and crippled by illness that he could not walk a step. The woman declared that something must be done and on numerous occasions pleaded with her husband to send the old man to the poor house. The farmer long resisted, but at last he yielded and the woman droveaway triumphantly, to make her arrangements at the alms house.

The old man knew what was contemplated. Helpless and friendless he sat in his chair, and prayed for death. Who could blame him?

The wife, as has been stated, was on her way to the alms house. The old man's son was at work in the field, and the invalid was alone in the house, except for his tiny grandchild, who was slumbering peacefully in the adjoining room. The outer door was open, and through it crept a venomous snake. It paid no attention to the old man, but squirmed and wriggled its way to the inner room where the baby was slumbering.

The invalid loved the child, but he was powerless to aid him. He was a quick witted man, however, and discovered a way to send out the alarm. The farmer's pet dog came into the house, and the invalid, writing a note, attached it to the dog's collar, then sent him out to find his master. The warning reached the farmer in time, and he saved his baby son, just as the wife arived with an attendant from the alms house detailed to remove the old man there. When the woman found out what had happened during her absence she was conscience stricken, and tenderly embracing the old man, told him that his home would always be with them, adding, "John and I can never forget that to you alone we owe the life of our little son."

And the old man no longer prayed for death, because happiness had entered his life, which had long been one of sickness and sorrow.

HIS SACRIFICE (June 13).—The young physician ranked high in the medical profession. He was wealthy and undoubtedly would have been a very happy man if it had not been for his jealous wife, who constantly interfered in his professional affairs. Finally she made a scene in the presence of a patient, and the doctor, losing his temper, angrily declared that he wished he was rid of her forever.

The doctor's cousin, who secretly hated him, called soon after the wife had again quarreled violently with her husband and was in the room when the woman swallowed poison and died. When the doctor, summoned by the cousin, hurried into the room, he was told by his kinsman that with her last breath his wife had accused him of poisoning her. A patient, who, in fact, was the one who had heard the doctor threaten his wife, had followed the men into the room. Remembering his words she turned on him and accused him of the crime, then rushed from the house to summon a policeman. The cousin persuaded the physician that it was hopeless to prove his innocence, so the doctor signed away his fortune to his unscrupulous relative and fled.

The fugitive obtained work on a farm and was very happy there, until a detective, who chanced to be in the neighborhood, was invited to spend the night at the farm house. The officer showed the farmer a circular offering a reward for the capture of the doctor, and also exhibited it to the farm hand, not knowing that he was the man of whom he was in search.

That evening the farmer's little daughter was taken ill, and the frantic father drove off for the nearest doctor, many miles away. The fugitive went into the little bed room and saw that the only thing to save the child's life was an immediate operation. He did not hesitate, and the child's life was saved. But the detective, his suspicions awakened by the rare surgical skill displayed, recognized his quary and made him a prisoner.

The doctor was brought back to the city and there he was informed that his cousin had confessed and his innocence was established. So he returned to the country, and the clutch of the little arms and a kiss from the baby lips were ample payment for the sacrifice he had so gladly made.

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MAJESTIC.

MIMOSA'S SWEETHEART (June 8).—Fred Chase, who is a devil among the ladies, finds that he cannot flirt with Mimosa, a pretty little Jap girl. He hires some men to attack her and by a series of apparently desperate rescues wins her regard, to the great distress of Uchida and Senicha, his Japanese rivals, who forget their own rivalry and unite to do up one of the hated race. They practice Jiu Jitsu on him and are doing him up, when Mimosa comes to his relief and then, womanlike, thinks that Fred is the real hero. She lets him put a ring on her finger and he wins the long desired kiss.

THE MESSAGE OF THE FLOWERS (June 10).—The lodge keeper's daughter was romantic. She liked to lie in the hammock under the trees, and read novels wherein lords and ladies played a prominent part. She often dreamed of the time when her "Prince" would come to her. Although she knew that the gardener cared for her, she sometimes regarded him disdainfully, for he was not at all romantic, but just a plain everyday young man, who worked very hard for his living. Everyday he brought her a bouquet of beautiful roses, which she accepted gratefully, for they were her favorite flower.

A young man came to the estate with a letter from its absent owner, directing the lodge keeper to show him around the grounds. Her father was absent, and the girl, impressed by the stranger's handsome face and aristocratic bearing, volunteered to be his guide. The young man was very pleasant, and when he left thanked her and said he would come again. He did so, and the girl was delighted. Although he had merely been pleasant to her, the girl told herself that he must surely be her "Prince," and would soon ask her to marry him. Her romantic fancy caused her to treat the gardener cruelly, and he did not bring any more bouquets, for he knew that she did not want them.

One day the awakening came. The rich man entered the garden with a pretty young woman, and told the lodge keeper that she was his fiancee. The lodge keeper's daughter, unseen, heard, and rushed into her home sobbing. In a moment of remorse she thought of the gardener, and realized how cruelly she had treated him. The sudden shock had been too much for her, and she became seriously ill.

She was hovering between life and death when her mother bore into her bed room an immense bunch of magnificent roses. She buried her face in the bouquet and sniffed the fragrant perfume, and then she cried, with gladness rather than sorrow, for they were the flowers of love, the token that the young gardener still cared for her.

The young man entered the sick room hesitatingly. The girl propped up in bed, held out her arms pleadingly and he ran forward with a glad cry. The roses, unheeded, lay strewn on the bed. The girl had received the message of the flowers.

RELIANCE.

HIS UNCLE'S HEIR (June 9).—Old Torrey, millionaire, traveling in the South for his health, meets a poor girl of good family. He is sorry for her evident poverty and the fact that her old home is about to be taken away, causes him to offer her money which she refuses. Then he asks her to marry him that he may provide for her. Urged by her invalid father—she accepts Torrey.

Young Jack Matheus, supposed heir, is notified of this marriage and angered because a supposed adventuress has ensnared his uncle, he refuses to meet her and goes away. The society girl whom he has been engaged to, gives him up when she learns he is no longer his uncle's heir and old Torrey, angered at Jack's attitude toward Elise—makes a new will leaving all to his wife and nothing to the boy. Torrey dies—the new will cannot be found and so the old one, making Jack heir is legal. The boy away on a hunting trip does not know this. Elise leaves her husband's house, refusing even to accept the third that is allowed her by law. She goes back to her father. Jack is hurt while hunting near her home—and is carried to her house. He spends a few weeks there falling in love with the girl. Neither knows the other's identity. Both get letters from the lawyer —saying that the new will has been found. He arrives, he introduces the two young people who, forgetting all about the money—turn to each other with a joyous "You," and pay no attention to the lawyer who, seeing he is not needed, slips away.

ANNIE LAURIE (June 16).—The girl's father wants her to marry her rich suitor, but she loves the poor one. One evening, both young men are calling on the girl. Her father is all attention to the rich fellow. The girl puts a record into the phonograph and she and her sweetheart sit back in the shadows as "Annie Laurie" is played. The father's face softens—he sees himself a young man courting his sweetheart back in the early sixties. The Civil War breaks: he goes off in a Union uniform, carrying a knot of ribbon from the girl—and the last thing he remembers is her voice singing the old familiar "Annie Laurie."

He is wounded and taken to the house of a Southern girl who cares for him and sends for the Northern girl and her father. When they arrive he does not know them, until the girl, inspired by a sudden thought, kneels at his bedside and sings "Annie Laurie" to him. Then he remembers and they are soon in close embrace. At this point in his dream—the old man awakens. The phonograph is still playing '"Annie Laurie"—the young lovers, in their dim corner, are oblivious to all but themselves. Remembering the days of his own romance, the father suggests to the rich suitor that they leave the young pair alone.

HALF A CHANCE (3 parts—June 14).—"Frisco Pet," an ex-prize fighter, is accused of the murder of a woman of the underworld because he is found in her room in a drunken condition, alone with her body. In reality Lord Ronsdale, a degenerate nobleman, had come to break with this woman, who, in an attempt to blackmail him, took out a revolver which accidently went off.

"Frisco Pet' is sent to the colonies in a convict ship on which Lord Ronsdale also embarks with Lord and Lady Wray and their six year old niece, Jocelyn. This child becomes interested in the convict and sorry for his plight gives him a gold locket.

A storm comes up and in the hurry to the life boats, "Frisco Pet" and the child are forgotten. He jumps overboard with her and swims to one of the boats. As he is about to grab it himself, Ronsdale recognizes him and pushes him back into the water. "Frisco" gets ashore and on a desert island builds a hut to live in. He later gets to find a box of law books, washed ashore from the wreck and with these as his only companion—the man alone in the wilderness—regenerates.

Years later he returns to London and becomes famous as a criminal lawyer. He again meets Jocelyn Wray and falls in love with her. Lord Ronsdale, who is also courting the young heiress, recognizes in the man known as John Steele, "Frisco Pet" escaped convict. He arranges for his capture and at a party at the Wray's points him out. But Steele with the girl's help escapes. As he leaves he drops the little gold locket on the table and Jocelyn remembers.

In the slums of London, John Steele searches for two men who were in the inn on the night of Amy Gerard's murder. They alone can vindicate him. In the East End he finds them. He asks one of them for a written vindication and is refused. Then he fights a terrific battle with his old enemy, and coming out victor, compels the man to write at his dictation.

In Ronsdale's room he meets the police, produces the paper which Ronsdale tries to destroy, and clears his own name of all suspicion. Ronsdale, the coward, who sent a man to prison for life rather than have his name mixed in scandal, is cast off by the Wrays who give their consent to Jocelyn's engagement to John Steele.

KEYSTONE.

THE WAITERS' PICNIC (June 16).—Louis, the chef, and Oscar, the head waiter, are in love with Mabel, the pretty cashier. The Waiters' Picnic is held, and Mabel is the cause of much trouble between Louis and Oscar. Mabel accidentally falls over a high bank and Louis, in attempting to rescue her, falls over too. Oscar and the other picnickers rush to the scene, and by means of a human rope pull Mabel up. Louis is left to his fate, but by superhuman efforts manages to near the top, when Oscar pushes him back again.

That night the headwaiter makes things as unpleasant as possible for the chef, and the latter retaliates by sending out some weird concoctions from his kitchen, causing the patrons to heap maledictions upon Oscar. The methods of the chef in handling the victuals are comically shown, and will cause oceans of laughter.

The chef finally decides to gain a terrible revenge by killing his rival, so he prepares a seemingly appetizing dish, which is liberally sprinkled with poison. It looks so good that the headwaiter presents it to Mabel, who is about to go home, and she wraps a napkin about it and goes out.

Louis waits until the poison shall have taken effect and then enters the dining room to gaze at his dead enemy. He is surprised to see Oscar serenely walking about, and when he learns what has occurred he bolts for the door and rushes madly down the street. Police and pedestrians attempt to stop the supposed mad man, but he bowls over every one in his path and continues on his flight, pursued by a howling mob. He arrives at Mabel's home in time to prevent the family eating the poisoned food, and then falls into the hands of Oscar who administers a well merited beating.

THE TALE OF A BLACK EYE (June 19).—Jones has a jealous wife, and she has good reason to be so, for Jones is an awful flirt. She finally decides to keep tab on him all day and makes him promise to telephone her every five minutes. Jones explains this situation to his boss, who agrees to telephone Mrs. Jones himself, in order that his employe can get his work accomplished.

The boss keeps his word, and at five minute intervals calls up Mrs. Jones and advises her that her husband is still on the job. In the afternoon Jones is sent on an errand and passes a shop in the window of which beautiful models are demonstrating gowns. They look pretty good to Jones, and he saunters in and tries to strike up an acquaintance with them. The bouncer is called who lands a right swing on the hapless flirt, who is then kicked out into the street. It so happened that a moving picture man was filming the front of the store, and the camera caught the entire incident.

In the meantime Jones's boss has been phoning, as agreed, and is just telling Mrs. Jones that her husband was in the office at work when he walks into the house. She demands an explanation and he tells her he saved a child from being run over by an automobile, but was himself struck by the car. That evening they go to a moving picture show and the film in which Jones played a star part is thrown on the screen. He tries to divert his wife's attention from the picture, to no avail, and Jones receives a lesson from his irate spouse.

OUT AND IN (June 19).—A convict makes a thrilling escape from the penitentiary, and after overcoming many obstacles and suffering untold hardships, manages to elude the pursuing guards. Nearly dropping with fatigue he hides in a hay wagon, burying himself under the hay. The wagon goes on its way to its destination and Jones cautiously crawls out to discover, to his amazement and disgust that he is within the walls of the penitentiary, the hay being intended for the horses of that institution.

KAY-BEE.

THE FAILURE OF SUCCESS (2 parts—June 20).—The Rev. Ralph Rivers, a young country parson, is in love with Mabel Deering, a pretty farmer's daughter. His rival is Jabez Crow, a country dandy, of wealth, who is favored by Mrs. Deering, while her husband encourages Mabel in her evident regard for the poor minister. Mrs. Deering schemes to get rid of the minister, and tells him Mabel is engaged to Jabez. Rivers is astounded, but believes her. A month later, he accepts a call to a western pulpit. Mabel marries Jabez.

Jabez is miserly in his habits, his love of money makes him neglect his wife, who is sadly overworked, and regrets her marriage.

Rivers has landed in the gold country and writes a letter to old Deering telling him of the fortunes being made. Jabez finds this letter and leaves his wife at home and goes to Arizona where he starts a general store. A baby is born to Mabel, but her husband is so absorbed in money making that he neglects to write to her, and Mabel sends a letter to Rivers asking him to find out if anything has happened to Jabez.

Rivers calls on Jabez, who is angered. Ralph tries to tell Jabez he owes a duty to his wife, but Jabez orders him away.

Jabez meets Evelyn Ross, a charming widow, and makes love to her. He arouses the jealousy of Lieut. Jones, who learns from the minister of Jabez's marriage and attempts to warn the widow, but she indignantly cuts him off telling him she is aware of Jabez's former marriage.

Jabez gets a divorce and marries the widow. Then Mabel learns of the divorce she is crushed, and her father upbraids his wife for having brought about the marriage of their daughter.

Two years later, Jabez is repenting his new bargain, for Mrs. Crow is an extravagant woman with the spirit to enforce her demands. Ralph Rivers and Mabel have been corresponding, and Mabel comes west to marry him. She is met at the settlement by the minister, and while they are talking the child wanders into Jabez's store. He asks her name, and she tells him Marion Crow. Mabel and Ralph come in looking for the child, and noting the man's agitation try to persuade the child to go to her father, but she indignantly replies that she will not do so. Crow is stricken with remorse.

Crow, now more than a millionaire, has foreclosed a mortgage on the church. His wife, meeting Lieut. Jones, has confessed her unhappy life with Jabez, and the couple have sauntered into the church. Unwittingly the minister has locked them in and turned the key over to Crow, who is furious when he opens the door and finds his wife and the lieutenant. His bitter words anger the lieutenant, who leaps upon him and is only prevented from killing Jabez by the interference of bystanders.

The Indians, in a revenge spirit, attack the miners, who barricade themselves behind huge rocks. The rekskins hid behind a stack of boxes containing dynamite, not knowing the deadly nature of the contents, and when they opened fire on the miners a few well directed shots from the whites exploded the dynamite and hurled the Indians to destruction.

Ralph and Mabel are married. Crow realizes the prize he had lost and is obsessed with regrets and remorse. He finally decides that life is not worth living, and one morning they find his lifeless body, and a will leaving all his earthly possessions to Mabel and their child.

BRONCHO.

FROM THE SHADOWS (2 parts—June 18).—The story opens with a scene of the Great American desert. There has been a drought. A group of Indians are seen gloomily looking at the dead and dying cows.

A scout, foreseeing that they will soon be desperate warns the commander of the fort to be on his guard; but he makes light of it.

The colonel's wife is in delicate health caused by brooding over her child's death. She pleads with him to adopt a baby, and he gently, but firmly, refuses.

Mrs. Bruee sees the happy wife of the sergeant, frolicing with her small children, and she risks

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JEFFERSON THEATER, Hoboken, N. J., writes:

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June 12th **"WHEN A GIRL LOVES"** Drama

June 19th **"A CHILD OF THE HILLS"** Drama

PILOT FILMS CORPORATION, YONKERS, N. Y.

the colonel's displeasure by calling at the sergeant's house. Her reason is being threatened and she becomes sick.

The Indians decide to attack the settlement to obtain food, and hold a war dance and light fires, with the smoke of which they signal to their brothers who arrive in great numbers. They swoop down upon the cabins of the immigrants, killing the owners and sacking the houses. In one place a woman had placed her child in a crib on the shady side of the house, and it was overlooked.

The scout again gallops swiftly to the fort and upbraids the colonel for his failure to take precautions. The troops hasten to the scene of conflict. A terrible struggle takes place with the maddened redskins, who are driven off after heavy losses in killed and wounded. The baby is found and taken back to the fort, when in a pathetic scene, is the means of helping the colonel's wife back to health.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 23 (June 4).—Sacramento, Cal.—Governor Hiram Johnson in the act of signing the Webb Anti-Alien Bill.

Southport, La.—Cotton mill and 21 cars are destroyed by huge fire.

New York City.—Gov. Sulzer and his staff reviewing the G. A. R. and Spanish War veterans on their Memorial Day parade.

The Fashion in Paris.

Washington Court House, Ohio.—Opening day of the Annual Horse Show.

Cellamare, Italy.—The King and Queen are present at the launching of the dreadnought "Duilio."

Brooklyn, N. Y.—The 48th Memorial Day celebration proves to be one of the greatest in history.

Berkeley, Cal.—Commencement exercises of the University of California, class of 1913, held in the Greek Theater.

Tulsa, Okla.—Captain H. B. Hicks, chief of the Comanche Indians, returns to this city after a three years trip around the world, on horseback.

Dallas, Texas.—The Shriners National Conclave.

Paris, France.—A four and eight-oared contest on the Seine through Paris.

Atlanta, Ga.—Shooting stream of water 110 feet high—700 gallons to the minute.

Oakwood Heights, S. I.—Aviator Lapham starting on the flight in which he fell 300 feet, from his machine and was dug out of the marsh—still alive.

Long Beach, Cal.—Launching of the "Edgar B. Vance," largest Pacific coast lumber carrier.

New York City.—Unveiling the Maine Memorial monument.

The Last Word in Painting is the Cubist.

PILOT.

FOR OLD TIME'S SAKE (June 5).—In a little house at the edge of the village, Mary, the old maid, lived her life alone, looking out upon the passing world with bravely smiling eyes that gave no hint of the sorrow that might lie within her heart. Beyond her house lay the rich estate of Squire King, the wealthiest man in the community. It has long been the desire of Squire and Mrs. King, that their only son, Hal, should contract a wealthy marriage, and when the squire discovered an attachment between his son and Dora, a poor girl of the village, he promptly attempted to stop it. In her hour of sorrow Dora came to Mary, to whom she told her story, and here, later, Hal came, having decided to assert his manhood and marry Dora against his father's wishes. To this Mary did not agree, but decided to sacrifice her own pride to win the squire's consent.

Mary set out to find the squire, and their meeting was fraught with many memories of the past, especially as Mary recalled to his mind their own love affair of many years before, of their brief happiness and their sorrow, as the squire is forced by his father to marry a wealthy bride, while Mary remains true to the memory of the man she once loved, and lives to be an old maid. She pleaded for the happiness of Hal and Dora, but seemed to fail. Later, however, the squire, "For old time's sake," gave his consent and assisted in the marriage of his son and Dora, bringing happiness even to himself as he sat alone in his fine, lovely house, dreaming of those he had made happy.

WHEN A GIRL LOVES (June 12).—Louise, the daughter of a widowed lawyer, is invited to a week-end party given by her friend Betty. She arrives a day ahead of the other guests in order to be of assistance to her friend, and at luncheon that day is introduced to Mr. Wilson, the secretary to Betty's father. After the repast Betty has some shopping to do and asks Mr. Wilson and Louise to accompany her to the store in her automobile. They agree and while Betty is making purchases, Mr. Wilson drives Louise around the city. She is much impressed with the suave and reticent manner of the young secretary, as she has only seen the frivolous side of life.

Paul Mason, a rich, but conceited young man, is among the guests that arrive the next day. He singles out Louise as being the girl of his choice and begins to shower attentions upon her. But they are not welcomed, and one evening she manages to escape from him and runs into the library to Mr. Wilson. Mr. Wilson, who is of humble birth, is greatly surprised to be sought out by such a charming young lady as Louise when there are so many rich men in the house. Mason learns of Louise's action and the next day he invites her to take an automobile ride with him. She reluctantly agrees and when gone a short time he tries to embrace her. She repulses him and after an unpleasant ride they return home.

Betty notices that Louise is sad and upon inquiring learns the whole story. Even though Betty tells her that she was very foolish in rejecting such a rich young man, Louise starts to pack her belongings, while Betty goes to her father to explain things. Mr. Wilson, who is in the next room, hears everything and is made very happy by the incident. After the conference with her father, Betty goes to Louise and tries to make her see things as she does, but her expostulations are of no avail, Louise being fully determined to go. Just before stepping into the carriage she returns to the house on the pretext of having left her handkerchief upstairs, but in reality to say good-bye to Mr. Wilson. It is now or never with Louise and she hands the secretary her instructions to write her.

Louise arrives home safely and after waiting a week for a letter she becomes a little discouraged. But her sorrow is shortlived for one day Wilson himself calls upon her. He shows her a letter offering him a position as secretary to the Ambassador to England. At first Louise is sad when she knows that Wilson, if he accepts the position, would pass out of her life forever, but when he says that he would like her to accompany him if he accepts the position, she bows her head in acquiescence and falls into his outstretched arms.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT WEEKLY, NO. 65 (June 4).—**The "Spiess" in Initial Flight.**—New French dirigible makes beautiful ascent at Versailles, France.

The Dedication of the Maine Monument.—Splendid memorial honoring heroes who lost their lives in Cuban harbor is unveiled in New York.

England's Monarchs in Wales.—King and Queen are royally received by their subjects in West of England.

A Strange Visitor.—Big Chinese sailing junk reaches San Francisco from Woosing, China.

The Strassburg Troops.—The Kaiser reviewing his soldiers at the German garrison.

The Long Beach Disaster.—Great pier collapses in California, killing 30 persons.

Sheep Takes a Balloon Ride.—Live animal used to test parachute and escapes unhurt.

Ludwig of Bavaria.—New ruler assists in the ceremonies of the Order of St. George at Munich.

Farewell to Bernhardt.—Famous French actress sails away, but says she will return.

Toymaker's Convention.—French humorists hold most amusing exhibition in Paris.

A PASSING CLOUD (June 6).—Dickie Dear and his Duckie Darling, newly married, are in blissful happiness. It happens that Dickie is an inveterate smoker. This offends the sensitive nerves of Duckie Darling, and one day, when he happens to blow a particularly large cloud of smoke in her direction, she coughs and wakes cross. This leads to hard language. They become distant—distant in manner, inasmuch as they forsake their common bedroom, each going to separate rooms.

Duckie Darling, in going to bed, had left loose some candies. These candies attract mice. They proceed to nibble Duckie Darling's corns. Duckie's screams arouse Dickie Dear, who chases the marauders. They have a fine little chase, which leads to the discovery that they cannot happily be separated.

LUX.

ENGULFED (June 13).—Demitras is a smuggler whom the police have never been able to arrest. Although aged, he still continues his dangerous calling. One day he seeks refuge with Farmer Bell, but the police close on his track, also take up residence in the farmer's house. Bell plans to entice the officers to a distant spot and during their absence for Demitras to escape. But he falls into a quicksand and is only rescued by the arrival of the police. Meanwhile in his haste to escape, the smuggler has fallen and broken his thigh. The police get their quarry, but he dies from the effects of his fall.

SOLAX.

TWO STRANGERS FROM NOWHERE (June 20).—James Warren, a poor artist, becomes desperate because his wife, Editha, is discontented with their poverty stricken existence. During an excited scene he vows he would sell his soul to the devil for success. A gust of wind blows out the light and when he relights the lamp, the devil, in the guise of a stranger, immaculately clad, enters and inquires for a rich neighbor with whom he is to visit. Seeing one of Warren's pictures, he pretends enthusiasm and commissions him to paint a picture. James and Editha are overjoyed.

The next day, the devil arranges a meeting between Editha and the rich neighbor's son, Lawrence. Editha and Lawrence become infatuated with each other at first sight. Lawrence invites Editha to attend a ball at his home, and she is about to refuse, not having suitable clothes and knowing her husband would not care to accompany her, when the devil offers her money, advanced on the picture James is to paint, and tells her she can secure a gown. He also contrives to make the way clear for Editha to accept the invitation by telling her that James must accompany him to the city on that evening to arrange a setting, and consequently would know nothing of her having gone. Urged on by the devil, Editha promises Lawrence to attend.

As she reaches her door, a stranger (Conscience), in the guise of a crippled beggar, asks for food. They enter the house and Editha becomes conscience-stricken, but persuaded by the devil she does not tell James of her intentions. The evening of the ball, James and the devil start for the city, and a few minutes later Lawrence calls for Editha who is clad gorgeously.

The devil, wishing to arouse the husband's jealousy, suggests that he 'phone his wife. Jack 'phones and finding his wife does not answer, believes what the devil has told him of Lawrence and Editha's infatuation, and in a fury starts for home. He arrives at home to find his wife absent. The devil insinuates that she may be found with Lawrence, and Jack believing her faithless goes with the devil to find Editha. They arrive at Lawrence's residence and the devil leads Jack to the conservatory from where they see Lawrence making violent love to Editha. Jack denounces Editha and returns home. The devil is overjoyed at his success. Conscience enters the room and leads Editha back home. She changes her gorgeous costume for clothes in keeping with her position and enters the room in time to see a struggle between Conscience and the Devil in which the Devil is vanquished. Conscience then affects a reconciliation between Editha and James.

MISCELLANEOUS

KINEMACOLOR.

HIS WIFE'S BIRTHDAY PRESENT.—Suppose you had given your wife a handsome hat and opera cloak for her birthday, and came home some evening just in time to see a woman wearing that same hat and cloak going out with another man;—wouldn't you be suspicious?—That is the situation which confronts Jack Williams, but he unwisely gives free rein to his suspicions, and they run away with him. Having followed the supposed "perfidious woman" to the theater, he hires a couple of thugs to "beat up" her escort when she returns home; but it turns out that "the woman in the case" is not his wife, but her maid, who has borrowed the garments for the occasion. Moreover, she is escorted by a husky chauffeur, who is a pal of the "gunmen," so the jealous husband gets the beating instead.

Furthermore, the police, responding to the riot call, arrest the victim of his own revengeful plot, and only the testimony of the maid saves him from a sojourn behind the bars,—so she is forgiven and all ends happily. But the jealous husband learns that "The colonel's lady and Judy O'Grady" look very much alike in the same hat and cloak, and decides not to be so suspicious in the future.

MAN'S BEST FRIEND.—Here are some valuable prize dogs, rightly described as man's best friends; a title, however, that probably the horse would be inclined to dispute with him. The little Yorkshire terrier, whose value is in inverse ratio to his weight. The large St. Bernard perhaps deserves our title of Friend of Man more than any other dog, since he has earned his reputation for philanthropy by his prowess in saving human life in the snows of the Alps; for which purpose it is trained by the Monks of St. Bernard.

A very fine specimen of a prize Collie. This golden coat and white ruff are marks of great beauty. The Yiourouk is a famous sporting dog bred by the peasants of Smyrna, and used in hunting the wild boar. Here are five little toy terriers. Meal time is approaching, and they know that if they are not good they will get no breakfast.

TAMIL TYPES, SOUTHERN INDIA.—The picture opens with a wonderfully clear and picturesque scene, in which native women are washing clothes in a pool. A scene in a village market follows, and in the course of this close, views are given of two attractive native girls. Native women are seen carrying water, and weavers are working at carpet making. A typical native bullock cart is photographed, and portrait groups of high caste native children show the caste marks on their foreheads, the caste mark being V-shaped. A man whose face is next photographed is of an entirely different type from any others in the film.

A Tamil lady is shown wearing a pair of very heavy ear-rings of ornate design; next is a picture of a row of native youths, all with happy smiles on their faces.

GAYA, ALLAHABAD AND CAWNPORE, INDIA.—Gaya is a city of 50,000 inhabitants, and contains many interesting and famous temples. The first ones shown in the film were erected in 500 B. C. Close views are given of the Hindu gods, Ganesh and Hanuman, who are represented in a collection of gods at the workshop of a native maker of images.

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to the orchestra—especially the moving picture orchestra—and one which is growing in favor every day, is to be found in the Musical Bells, Chimes, Marimbaphones and instruments of like character," writes Clarence E. Sinn in his interesting article on page 1020 of the issue of June 7th of the Moving Picture World. Read this article, Mr. Exhibitor. It will tell you quite a good deal about our electrical musical novelty instruments.

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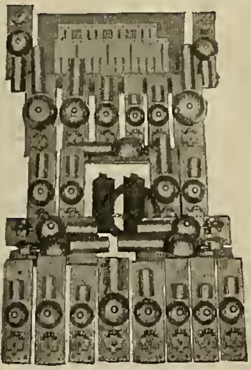
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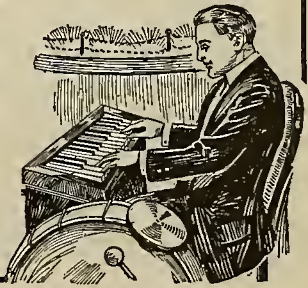

J. C. DEAGAN
1770 BERTEAU AVENUE CHICAGO, U. S. A.

Market and street scenes in Allahabad are next given. This city is situated on the bank of the Jumna, on the wedge of land between it and the Ganges. The gateway of the city, here shown, is an ornate and handsome structure. A native school in progress is seen, and next is given a picture of the Queen Victoria memorial, in the form of a fountain.

Khusru Bagh is a notable mausoleum at Allahabad. The Roman Catholic Cathedral, is a building somewhat at variance from Indian styles of architecture; but nevertheless very imposing.

At Cawnpore, we are shown an impressive memorial of the mutiny. A beautiful canopy has been placed over the well, in which a great many European women and children were consigned to death. The memorial is preserved with the utmost care and vigilance.

THE CARBON COPY.—Mr. Strong finds the following letter, in his wife's handwriting on a carbon pad upon his desk:

> "Dear Billy:—So glad to hear that you are back; have missed you so. Meet me at Carlo's at 12:30. Am feeling 'blue' and want you to cheer me up. Lovingly, FLO."

Naturally he has strong suspicions—not knowing who "Billy" is. Neither do you, by the way—and the best method of satisfying your curiosity is to see this Kinemacolor comedy the first chance you have.

Picture Theatres Projected

Wausau, Wis.—W. H. Hopper and P. B. Ziebell bougght the Bijou theater.

Philadelphia, Pa.—H. L. Brown, J. R. Jackson and Drosey & Smith are estimating on plans for a moving picture theater for W. J. Smith.

Geneva, O.—The Casino, Geneva's new picture house, will open for business. Manager Ault.

Philadelphia, Pa.—Geo. Hogg is estimating on plans for a moving picture theater to be built at 1200 Girard Avenue.

Ida Grove, Ia.—Wilson Bender is having a building remodeled for a moving picture house.

Carlisle, Pa.—The Orpheum theater here is to be enlarged.

Davenport, Ia.—The contract for the erection of the new Lyric theater was awarded to the Concrete Engineering Co., of Davenport.

Tacoma, Wash.—John Paddock has had plans completed for the remodeling of a small structure into a moving picture theater to cost $2,500. The building will be erected by days' work.

Philadelphia, Pa.—Edward Rieber has begun work on a one-story moving picture theater, 61 by 74 feet at the northwest corner of Twenty-fourth and Brown Streets, for Joseph F. Werner, to cost $7,500.

Philadelphia, Pa.—B. Ketcham's Son were granted a permit for a moving picture theater at 2914 Kensington Avenue, to cost $30,000. The lobby will be 18 by 76 feet, with the theater proper located on E Street, south of Indiana Avenue, 94 by 106 feet.

Philadelphia, Pa.—Plans have been filed for a moving picture theater, 50 by 120 feet at 1712-14-16 Susquehanna Avenue, adjoining the James L. Claghorn Public School.

Philadelphia, Pa.—William R. Dougherty has been awarded a contract for a moving picture theater with a seating capacity of 900 at Bergwyn for Richard Zimmerman.

Philadelphia, Pa.—The half interest of Mrs. Minnie M. Collins in the moving picture theater, 2132 and 2134 North Sixth Street, 40 by 142 feet, extending through to and including 2137 Marshall Street, has been sold by her to John W. Donnelly, who has taken title to the property. It was sold subject to a mortgage of $7,500. The purchase of Mrs. Collins' interest gives Mr. Donnelly, who was her husband's business partner at the time of his death, entire control of the property, which is assessed at $23,000.

Joliet, Ill.—L. M. Rubens, 601 Cass Street, proprietor of the Princess Theater, has let the contract to Henry Latz, 509 North Hickory Street to build a one-story moving picture theater.

New York, N. Y.—Winnie Company, 939 Intervale Avenue, have received sub-bids for the erection of a one-story moving picture and store building, the latter to be occupied as a first-class bakery to cost $18,000.

New York, N. Y.—Aaron Rosenstein, 4 East 107th Street, is taking sub-bids for a two-story moving picture theater and roof garden to cost $35,000.

Pittsburgh, Pa.—Morris Goldstein, Prebble Avenue, has awarded the contract to George Westphal for a one-story moving picture theater. Work on the new building is under way.

Lancaster, Pa.—W. H. Snyder has awarded the contract for the erection of a one-story moving picture theater in this city to cost $30,000.

Philadelphia, Pa.—Stuckert and Sloan are preparing plans for extensive alterations to the Manhattan Theater, 31st Street and Broadway, New York City. The entire interior of the theater will be taken out, new concrete floors put in and the building altered for an automat restaurant for the Horn and Hardart Company of this city.

Indianapolis, Ind.—Frank J. Geiger, 102 South Pennsylvania Avenue, has let the contract to B. Southworth, La Fayette, Ind., for a one-story moving picture theater with a seating capacity for 400.

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OPERATOR desires position in small city or road work. Experienced Peerless and Powers No. 6. Address JAMES HART, 1945 Minnesota, Oshkosh, Wisconsin.

CAPABLE OPERATOR—desires permanent located position. Have own machinery. Or, will rent theater, including contents. Address OPERATOR, 74 Linden Ave., Malden, Mass.

MANAGER—Of long experience, picture and vaudeville business, open for engagement. Any New England city or town. Address MANAGER, 77a Revere St., Suite 4, Boston, Mass.

CAMERAMAN desires position with own outfit, or otherwise. HAL YOUNG, 667 E. 164th St., New York City.

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MEN WANTED for two year motor boat trip, New York to San Francisco, via inland waters and Panama Canal; under auspices well known Magazine, working in moving pictures enroute. Preference given those with trades or professions useful to the expedition. Must have some capital. For full particulars address WILLIAM D. EMERSON, Canadian Bioscope Co., Ltd., Halifax, N. S., Canada.

WANTED—An all round man picture theater. Speiler, ad writer, sign painter and general utility man. Long engagement. Address JIM B. WILSON, Jewel Theater, Sherman, Texas.

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CALCIUM LAMPS, rewinders, film menders bought, sold or exchanged. Address GEO. BARNARD, Millbrook, N. Y.

FOR SALE—About 300 used opera chairs now in Brooklyn. Immediate delivery. Great bargain. Address THE A. H. ANDREWS CO., 1165 Broadway, New York City.

FOR SALE—Powers motion picture head in fine condition including Gundlach-Manhattan No. 2 lenses, price $85.00 cash. ROCHESTER SPECIALTY SERVICE, 9 Courtland St., Rochester, N. Y.

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FOR SALE—Theater in the best town of Maine with complete equipment, long lease, low rent. Apply to CEMENTS, c/o M. P. WORLD, N. Y. City.

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INDEPENDENT RELEASE DATES

AMERICAN.

June 2—When Luck Changes (Drama)......1000
June 5—The Wishing Seat (Drama)........1000
June 7—Via Cabaret (Drama)................1000
June 9—California Poultry (Domestic Animals).1000
June 12—Hearts and Horses (Drama)........1000
June 14—Reward of Courage (Drama).......1000
June 16—Soul of a Thief (2 parts—Drama)...2000
June 19—Unwritten Law of the West (Drama)1000
June 21—Marine Law (Comedy)...............1000

AMBROSIO.

Apr. 26—Golden Rain (2 reels, Drama)........
May 8—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

May 17—In the Secret Service (2 parts—Drama)
May 20—The Stars and Stripes Forever (3 parts—Drama) ....
May 24—Under Fire (2 parts—Drama)........
May 27—Love, Life and Liberty (2 parts—Dr.)
May 31—The Honor of the Regiment (2 parts—Drama) ....
June 3—The Battle of San Juan Hill (2 parts—Drama) ....
June 7—The Spirit of the Flag (2 parts—Drama) ....
June 10—The Grand Old Flag (2 parts—Drama)
June 14—The Capture of Aguinaldo (2 parts—Drama) ....
June 17—In Love and War (2 parts—Drama)
June 21—Women and War (2 parts—Drama)..

BRONCHO.

May 14—A Slave's Devotion (2 parts—Drama)
May 21—The Sea Dog (2 parts—Drama)....
May 28—The Drummer of the Eighth (2 parts—Drama) ....
June 4—A Dixie Mother (2 parts—Drama)..
June 11—An Indian's Gratitude (Drama).....
June 18—From the Shadows (2 parts—Drama)..

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 5—The Shark God (Drama).............1000
May 12—Hawaiian Love (Drama)..............
May 19—The Leper (Drama)..................

CRYSTAL.

June 8—The New Typist (Comedy)..........
June 8—Black and White (Comedy) ....
June 10—False Love and True (Drama)......
June 15—An Expensive Drink (Comedy)......
June 15—Her Joke on Belmont (Comedy)....
June 17—A Call from Home (Drama)........
June 22—The Smuggled Laces (Comedy)......
June 22—Will Power (Comedy)..............

DRAGON.

May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—The Ace of Hearts (Drama)..........1000
June 16—The Ghost of Sea View Manor (Drama) 1000

ECLAIR.

June 1—He Ruins His Family's Reputation (Comedy) ....
June 1—All On Account of An Egg (Comedy)..
June 4—Why? (3 parts—Drama)............
June 8—The Spider (Zoology)...............
June 8—He Could Not Lose Her (Comedy)..
June 11—When Light Came Back (2 parts—Drama) ....
June 15—He Slept Well (Comedy) ....
June 15—Scorpions (Zoology) ....
June 18—Fortune's Pet (2 part—Drama).....
June 22—The Boy from the East (Drama)....
June 22—The South of India (Scenic)........

FRONTIER.

May 24—Where Wits Win (Comedy)..........
May 29—A Romance of the Rails (Drama)..
May 31—Flossie Visits Bar U Ranch (Comedy)
June 5—The Pillar of Peril (Drama)..........
June 6—The Ranch Girl and the Sky Pilot (Comedy) ....
June 12—The Call of the Angelos (Drama)..
June 14—The Twins of "Double X" Ranch (Comedy) ....
June 19—A Story of the Mexican Border (Drama)
June 21—When Lena Struck New Mexico (Comedy) ....

GAUMONT.

May 20—The Eyes that Could Not Close (Drama) ....
May 21—Gaumont's Weekly, No. 63 (News)...
May 22—For Two Pins (Drama).............
May 24—(An Educational and Topical Subject)
May 27—The Light that Kills (Drama)......
May 28—Gaumont's Weekly, No. 64 (News)...
May 29—A Problem in Reduction (Comedy)....
June 3—The Heart Humane (Drama).......
June 4—Gaumont's Weekly, No. 65 (News)..
June 5—A Passing Cloud (Drama)..........

GEM.

May 13—Billy's Adventure (Comedy)..........
May 20—Billy Plays Poker (Comedy)..........
May 27—Billy's Honeymoon (Comedy)........
June 2—Billy In Armor (Comedy)............
June 9—Hearts and Flowers (Drama).......

GREAT NORTHERN.

May 10—Her First Love Affair (Comedy—Drama) ....
May 10—The Hartz (Science)................
May 17—The Three Comrades (Drama)........
May 24—The Professor's Traveling Adventures (Comedy) ....
May 31—The Suffragettes (Comedy)...........
June 7—Where is Doggie? (Comedy).........
June 7—Lock Lomond (Scenic)..............

IMP.

June 7—Yen Talks by Hy Mayer (Novelty)....
June 7—The Count Retires (Comedy)........
June 9—The Comedian's Mask (2 parts—Drama) ....
June 12—The Higher Law (Drama)..........
June 14—The War of the Beetles............
June 14—Hy Mayer's Cartoons (Novelty)......
June 16—The Jealousy of Jane (Comedy)......
June 16—The Sorrows of Israel (3 parts—Drama) ....
June 21—Filmographic Cartoons, Hy Mayer (Novelty) ....

KAY-BEE.

May 30—A Child of War (2 parts—Drama)....
June 6—A True Believer (2 parts—Drama)..
June 13—The Boomerang (3 parts—Drama)..
June 20—The Failure of Success (2 parts—Drama) ....

KEYSTONE.

May 29—The Gangsters (Comedy).............
June 2—Barney Oldfield's Race for a Life (Comedy) ....
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June 5—Help! Help! Hydrophobia (Comedy).
June 9—The Hansom Driver (Comedy)........
June 12—The Speed Queen (Comedy).........
June 16—The Waiters' Picnic (Comedy).....
June 19—The Tale of a Black Eye (Comedy)..
June 19—Out and In (Comedy)..............

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May 16—Pat Moves to Diplomatic Circles (Comedy) 490
May 23—Playing with the Fire (Drama)..... 987
May 30—The Dog and the Goat (Drama)...... 641
May 30—Pat, the Electrician (Comedy)...... 855
June 6—By the Aid of Wireless (Drama)....1000
June 13—Engulfed (Drama) ....

MAJESTIC.

May 27—The Fairy Godfather (Drama) ....
June 1—The Fraternity Pin (Drama).........
June 3—The Queen of the Sea Nymphs (Dr.)
June 8—Mimosa's Sweetheart (Comedy).......
June 10—The Message of the Flowers (Drama)

MUTUAL WEEKLY.

Apr. 30—Mutual Weekly, No. 18 (News)....
May 7—Mutual Weekly, No. 19 (News)....
May 14—Mutual Weekly, No. 20 (News)......
May 21—Mutual Weekly, No. 21 (News)......
May 28—Mutual Weekly, No. 22 (News)......

MUTUAL EDUCATIONAL.

May 22—Petronilla Wins the Great Steeplechase (Comedy) ....
May 22—Rivers of Indo-China (Geographical).
May 29—Gontran, Apostle of Peace (Comedy)
May 29—Glimpses of Hawaii (Scenic)........
June 5—Willy and the Captain's Horse (Comedy) ....
June 5—A Child's Day (Child Science).....
June 12—Gontran, a Snake Charmer (Comedy)
June 12—Gathering and Preparation of Tea in Indo-China (Agriculture)........

NESTOR.

June 6—Owana, the Devil Woman (Drama)..
June 9—The Spring in the Desert (Drama)..
June 11—The Man Who Tried to Forget (Drama) ....
June 13—The Knight of Her Dreams (Comedy)
June 16—Without Reward (Drama)..........
June 18—Apache Love (Drama).............
June 20—Aladdin's Awakening (Comedy)......
June 20—Dad's Surprise (Comedy)............

POWERS.

June 4—Dolly and the Burglar (Drama)....
June 6—Why Grand-Daddy Went to Sea (Comedy-Drama) ....
June 11—Mrs. Lacey's Legacy (Comedy-Drama)
June 13—The Strength of the Weak (Drama).
June 18—Friendly Neighbors (Comedy).......
June 20—Behind the Times (Drama)..........

PILOT.

May 15—Teny, the Tenor (Drama)...........
May 22—School Days (Comedy)...............
May 29—The Governor's Romance (Drama)....
June 5—For Old Time's Sake (Drama)......
June 12—When a Girl Loves (Drama)..........
June 19—A Child of the Hills (Drama)......

RELIANCE.

May 24—Runa and the Black Hand (Drama)..
May 26—Hearth Lights (Drama)............
May 28—A Texas Feud (Drama)............
May 31—The Master Cracksman (2 reels—Drama) ....)
June 2—Italian Love (Drama)...............
June 4—Faithful Shep (Drama)............
June 7—The Mad Cap of the Hills (Drama)..
June 9—His Uncle's Heir (Drama).........
June 11—No release this date...............
June 14—Half a Chance (3 parts—Drama)....

REX.

June 1—The Boob (Comedy-Drama)...........
June 5—The World at Large (Drama)......
June 8—The Shadow (Drama)...............
June 12—The King Can Do No Wrong (3 parts—Drama) ....
June 15—The Pretender (Comedy-Drama).....
June 19—The Scar (Drama)..................
June 22—The Stolen Idol (Drama)...........

SOLAX.

June 4—The Hopes of Belinda (Comedy)....
June 6—Gregory's Shadow (Drama).........
June 11—Matrimony's Speed Limit (Comedy).
June 13—Her Mother's Picture (Drama).....
June 18—Romeo in Pajamas (Comedy)........
June 20—Strangers from Nowhere (Drama)....

THANHOUSER.

May 27—Carmen (3 parts—Drama) ....
May 30—(No release this date.)
June 1—A Victim of Circumstances (Comedy)
June 3—The Runaway (Drama) ....
June 6—The Caged Bird (Drama)............
June 8—Miss Mischief (Comedy)..............
June 10—While Baby Slept (Drama)...........
June 13—His Sacrifice (Drama)...............

VICTOR.

May 16—A Fair Exchange (2 parts—Drama)..
May 23—Good for Evil (Drama)...............
May 30—The Plaything (Drama)...............
June 6—The Kidnapped Train (Drama)......
June 13—Sincerity (Drama)...................
June 20—His Daughter (Drama)...............

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

This Trade Mark The Guarantee of Excellence on Goods Electrical.

A G-E Rectifier Will Increase Your Profits

IN previous advertisements we have explained how the G-E Rectifier makes pictures more brilliant, how it gives these better pictures at less cost for current, and how it can be used to advertise your theatre.

Better pictures will give increased attendance of old patrons. Advertising your theatre will attract new trade, and reduced operating expenses will increase your margin of profit.

Write our nearest office for complete information and prices.

General Electric Company

LARGEST ELECTRICAL MANUFACTURER IN THE WORLD

General Office: Schenectady, N. Y.

ADDRESS NEAREST OFFICE

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boise, Idaho.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Charleston, W. Va.
Charlotte, N. C.
Chattanooga, Tenn.
Chicago, Ill.

Cincinnati, Ohio.
Cleveland, Ohio.
Columbus, Ohio.
Davenport, Iowa.
Dayton, Ohio.
Denver, Colo.
Detroit, Mich.
(Office of Agent)
Elmira, N. Y.
Erie, Pa.
Indianapolis, Ind.

Jacksonville, Fla.
Joplin, Mo.
Kansas City, Mo.
Keokuk, Iowa.
Knoxville, Tenn.
Los Angeles, Cal.

Louisville, Ky.
Mattoon, Ill.
Memphis, Tenn.
Milwaukee Wis.
Minneapolis, Minn.
Nashville, Tenn.

New Haven, Conn.
New Orleans, La.
New York, N. Y.
Omaha, Neb.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
Providence, R. I.
Richmond, Va.
Rochester, N. Y.
Salt Lake City, Utah.

San Francisco, Cal.
St. Louis, Mo.
Schenectady, N. Y.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Toledo, Ohio.
Washington, D. C.
Youngstown, Ohio.

For Texas and Oklahoma business refer to Southwest General Electric Co., (formerly Hobson Electric Co.)—Dallas, El Paso, Houston and Oklahoma City.

For Canadian business refer to Canadian General Electric Company, Lt'd, Toronto, Ont.

4044

The Trade Mark of the Largest Electrical Manufacturer in The World.

LICENSED RELEASE DATES

RELEASE DAYS

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

May 26—The Trimmers Trimmed (Comedy).....
May 29—A Dangerous Foe (Drama)............
May 31—His Mother's Son (Drama)............
June 2—The Ranchero's Revenge (Drama)....
June 5—Slippery Slim Repents (Comedy).....
June 5—Just Kids (Comedy).................
June 7—A Timely Interception (Drama)......
June 9—Jenks Becomes a Desperate Character (Comedy) ....
June 9—Red Hicks Defies the World (Comedy)
June 12—The Well (Drama) ....
June 14—Death's Marathon (Drama)...........
June 16—The Switch-Tower (Drama)..........
June 19—The Rise and Fall of McDoo (Comedy)
June 19—Almost a Wild Man (Comedy)........
June 21—The Mothering Heart (2 parts—Drama)

CINES.

[illegible]

May 13—Willie's Alarm Clock (Comedy)......780
May 13—Relics of Ancient Rome (Travel)... 220
May 17—A Woman's Influence (Drama)........ 820
May 17—Gulf of Togulio, Northern Italy (Scenic)........................... 180
May 20—Red Wine (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 800
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)..............
May 31—Interesting Scenes Abroad (Travel)..1000
June 2—When A Woman Loves (Special—3 parts—Drama) 2500
June 3—The Irony of Fate (Drama).........1000
June 7—Orbetelo and Environs (Travel).... 250
June 7—The Ring (Drama).................. 750

ECLIPSE.

G Kleine

May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)............... 425
May 28—The Indelible Stain (Drama).........1000
June 4—The Armadillo (Zoological).......... 600
June 4—Delivering the Goods (Comedy)...... 500
June 11—Behind a Mask (Drama).............1000

EDISON.

May 21—Glimpses of Colorado in Winter (Scenic) 315
May 21—Brigg's New Suit (Comedy)......... 685
May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary" (Drama) 1000
May 24—The Translation of a Savage (Drama).1000
May 26—Dances of the Ages (Novelty)........ 975
May 27—An Unwilling Separation (Drama)....1000
May 28—Newcomb's Necktie (Comedy)........1000
May 30—The Honor of a Soldier (Drama)......1000
May 31—An Almond Eyed Maid (Drama).......1000
June 2—Professor William Nutt (Comedy)....1000
June 3—Right for Right's Sake (Drama)......1000
June 4—Some Spots In and Around Los Angeles, California (Scenic) 350
June 4—Don't Worry (Comedy)............... 640
June 6—Mercy Merrick (Drama)...............1000
June 7—While John Bolt Slept (Drama)....1000
June 9—Othello In Jonesville (Comedy)......1000
June 10—Two Little Kittens (Drama).........1000
June 11—Beau Brummel and His Bride (Comedy) 1000
June 13—Along the Nile (Scenic).............1000
June 14—Apples of Sodom (Drama)...........1000
June 16—Her Royal Highness (Comedy-Drama)1000
June 17—The Twin Brothers (Drama).........1000
June 18—Civic Parade, New York City (Topical) 350
June 18—He Would Fix Things (Comedy).... 650
June 20—The Evil Thereof (Drama)...........1000
June 21—Mary Stuart (Special—3 parts—Drama) 3000
June 21—Love's Old Sweet Song (Drama)......1000

ESSANAY.

June 3—Let No Man Put Asunder (Drama)..1000
June 4—The Value of Mothers-in-Law (Comedy) 1000
June 5—The Last Shot (Drama)............1000
June 6—Phillip March's Engagement (Comedy).1000
June 7—Broncho Billy's Capture (Drama)....1000
June 9—The Final Judgment (Special—2 parts —Drama) 2000
June 10—The Shadowgraph Message (Drama)..1000
June 11—The Star (Comedy).................1000
June 12—Cinderella's Gloves (Comedy)........1000
June 13—The Mysterious Stranger (Comedy-Drama) 1000
June 14—The Ranch Feud (Drama)..........1000
June 17—Anonymous Love (Comedy)...........1000
June 18—Hilda Wakes (Comedy)..............1000
June 19—The Rustler's Spur (Drama).........1000
June 20—A Brother's Loyalty (Special—2 parts —Drama) 2000
June 20—Fear (Drama) 1000
June 21—Alkali Ike and the Hypnotist (Comedy) 1000

KALEM.

May 30—The Widow from Winnipeg (Comedy)
May 30—The Comedy Team's Strategy (Comedy)
May 31—John Burns of Gettysburg (Drama)..1000
June 2—The Bandit's Child (Drama)..........1000
June 4—When Fate Decrees (Drama)........1000
June 6—The Terror of Conscience (Drama)..1000
June 7—When Women are Police (Comedy)..
June 7—Percy's Wooing (Comedy)..........
June 7—The Tragedy of Big Eagle Mine (Special—2 parts—Drama) 2000
June 9—The Rube and the Boob (Comedy)..
June 9—The Scheme of Shiftless Sam Smith (Comedy) ....
June 11—The Pawnbroker's Daughter (Drama).1000
June 13—Brought to Bay (Drama)...........1000
June 14—The Gypsy's Brand (Drama)........1000
June 16—The Wheel of Death (Drama)......
June 16—Governor Johnson of California (Topical) ....
June 18—The Attorney for the Defense (Drama)1000
June 20—Cupid's Lariat (Comedy)............
June 20—Smoked to a Finish (Comedy).......
June 21—On the Brink of Ruin (Drama)......1000

LUBIN.

May 20—Kidnapping Father (Drama).........1000
May 21—The District Attorney's Conscience (Special—2 parts—Drama) 2000
May 22—A Perilous Ride (Drama)............1000
May 23—Detective Dot (Comedy).............. 400
May 23—His First Experience (Comedy)...... 600
May 24—Brightened Sunsets (Drama).........1000
May 26—The Reward of Service (Drama)......1000
May 27—Doing Like Daisy (Comedy).........1000
May 27—The Yarn of the "Nancy Belle" (Com.)
May 28—Love and War in Mexico (Special—2 parts—Drama)..................2000
May 29—The Romance of the Ozarks (Drama)..1000
May 30—Faith of a Girl (Drama)..............1000
May 31—Lone Dog the Faithful (Drama)......1000
June 2—A Woman's Heart (Drama)........1000
June 3—A Jealous Husband (Drama)........1000
June 5—Bob Builds a Chicken House (Comedy) ....
June 5—Kate the Cop (Comedy)............
June 6—The Accusing Hand (Special—2 parts —Drama) 2000
June 6—The Penalty of Jealousy (Drama)....1000
June 7—The Great Pearl (Drama)..........1000
June 9—The Legend of Lovers Leap (Drama)..1000
June 9—A Hero Among Men (Special—2 parts —Drama)..........................2000
June 10—Violet Dare, Detective (Drama)....1000
June 12—Nearly In Mourning (Comedy)......
June 12—The Professor's Predicament (Comedy)
June 13—Papita's Destiny (Drama)..........1000
June 14—The Wine of Madness (Drama)....1000
June 16—Bob Builds a Boat (Comedy)........ 400
June 16—Silence for Silence (Comedy)........ 600
June 17—Out of the Beast a Man Was Born (Drama) 1000
June 18—The Weaker Mind (Special—2 parts —Drama) 2000
June 19—A Father's Love (Drama)...........1000
June 20—His Redemption (Drama) 1000
June 21—From Ignorance to Light (Drama)..1000

MELIES.

May 15—The Black Trackers (Drama)..........
May 22—Gold and the Gilded Way (Drama)..1000
May 29—The Foster Brothers (Drama)........
May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)..........
June 5—Native Industries of Java (Industrial)1000
June 12—The Stolen Claim (Drama)...........
June 12—Views of Samarang (Scenic)........
June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....

PATHEPLAY.

May 28—The Fugitive (Drama)................
May 29—White Lies (Drama)..................
May 30—The Spider which Lives in a Bubble (Zoology)..........................
May 30—Transportation Methods in Java (Transportation)....................
May 30—The Human Vulture (Special—2 parts —Drama) ....
May 31—The Squawman's Awakening (Dr.)...
June 2—Pathe's Weekly, No. 23 (News)....
June 3—Dredges and Farm Implements In the West (Industrial) ....
June 3—A Market In Kaloylia, Algeria (Manners and Customs) ....
June 4—The Saving Lie (Drama)............
June 5—What the Good Book Taught (Drama)
June 6—Birds and Animals of Brazil (Nat. Hist.) ....
June 6—Tananarive, Madagascar (Travel).....
June 7—Get-Rich-Quick Billington (Comedy)..
June 9—Pathe's Weekly, No. 24 (News).....
June 10—Max's First Job (Comedy)..........
June 10—The Chateau of Chenonceau, France (Architecture) ....
June 11—"His Lordship's" Romance (Comedy)
June 12—The Artist's Dream (Comedy).....
June 13—Athletics in France (Sports)........
June 13—Places of Interest in Colorado (Travel)
June 13—The Governor's Double (Special — 2 parts—Drama) ....
June 14—For Mayor—Bess Smith (Comedy)..
June 16—Pathe's Weekly, No. 25 (News)....
June 17—A Tour Through Touraine (Travel)..
June 17—Rhodes (Asiatic Turkey)...........
June 18—The Sacrifice (Drama).............
June 19—The Outlaw's Love (Drama).........
June 20—The Burial of a Rich Chinaman (Manners and Customs)..................
June 20—Antibes, France and Its Environs (Scenic) ....
June 20—Monuments and Cascades of Rome (Travel) ....
June 21—The Jury's Verdict (Drama).......

SELIG.

May 26—Wamba, a Child of the Jungle (Special —2 parts—Drama) 1000
May 26—Religion and Gun Practice (Drama)..1000
May 27—The Girl and the Judge (Drama)....1000
May 28—The Wordless Message (Drama)...1000
May 29—The Ex-Convict's Plunge (Drama)....
May 29—Scenes in Manila (Travel)............
May 30—The Woodfire at Martin's (Drama)..1000
June 2—When the Circus Came to Town (Comedy-Drama) 1000
June 3—A Flag of Two Wars (Drama)......1000
June 4—The Law and the Outlaw (Special—2 reels—Drama) 2000
June 4—Woman—Past and Present (Edn.)..1000
June 5—The Suwanee River (Drama)........1000
June 6—An Embarrassed Bridegroom (Comedy) ....
June 6—Manila Normal and Public Schools (Education) ....
June 9—Sweeney and the Fairy (Comedy)..1000
June 10—Dad's Little Girl (Drama).........1000
June 11—The Rose of May (Drama)..........1000
June 12—The Fate of Elizabeth (Comedy)....
June 12—The Birth of a Butterfly (Zoology).
June 13—The Jealousy of Miguel and Isabella (Drama) 1000
June 14—Alone in the Jungle (Special—2 parts —Drama) 2000
June 16—When Lillian Was Little Red Riding Hood (Fairy Story) ....
June 16—Shooting the Rapids of the Pagsanjan River in Philippine Islands (Sports)..
June 17—Taming a Tenderfoot (Comedy)......1000
June 18—Mrs. Hilton's Jewels (Drama)........1000
June 19—The Gold Brick (Comedy)...........1000
June 20—The Fighting Lieutenant (Drama)....
June 20—Fancy Poultry (Zoology)............

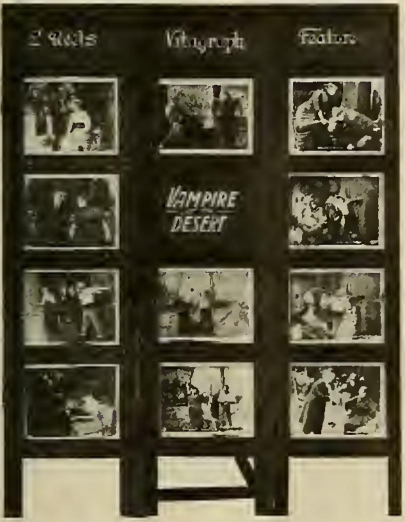
VITAGRAPH.

May 29—The Only Veteran in Town (Drama)..1000
May 30—A Husband's Trick (Comedy)........1000
May 31—One Can't Always Tell (Comedy)....
May 31—If Dreams Came True; or Who'd Have Thunk It (Comedy)................
May 31—The White Slave (Special—2 parts—Drama) 2000
June 2—What God Hath Joined Together (Drama) 1000
June 3—Bunny as a Reporter (Comedy)....
June 3—Three to One (Comedy).............
June 4—A Modern Psyche (Drama)..........1000
June 5—The Heart of Mrs. Robins (Comedy-Drama) 1000
June 6—The Butler's Secret (Drama) 1000
June 7—The Forgotten Latchkey (Comedy)..1000
June 9—The Bachelor's Baby; or How It All Happened (Drama) 1000
June 10—Cutey Tries Reporting (Comedy)....1000
June 11—His House in Order; or the Widow's Quest (Drama) 1000
June 11—A Regiment of Two (Special—2 parts —Drama) 2000
June 12—His Tired Uncle (Comedy)..........
June 12—Capers of Cupid (Comedy)..........
June 13—An Infernal Tangle (Drama)........1000
June 14—Does Advertising Pay? (Comedy)....1000
June 16—The Silver Cigarette Case (Drama).1000
June 17—The Coming of Gretchen (Comedy-Drama) 1000
June 18—The Drop of Blood (Drama)........1000
June 19—Bunny's Dilemma (Comedy).........1000
June 20—Delayed Proposals (Comedy)......... 650
June 20—Yokomoma Fire Dept. (Public Safety) 350
June 21—Arriet's Baby (Drama) 1000

AMERICAN SLIDE & POSTER CO. 549 1st NATIONAL BANK BUILDING, CHICAGO

Have everything to advertise a moving picture and anything you get from them is all right. Licensed posters, slides of every description, photos of the players, one-sheet posters of licensed players—in fact, everything. Orders filled same day as received. Enclose money order or draft with all orders.

Photographs of Features and Frames for Them



ANOTHER detail of the advertising helps we offer exhibitors, and a popular one, too. Striking photographs, 8 x 10 inches in size, of principal scenes from the film, for practically all multiple-reel features. They are great business-getters, because they show actual scenes in the picture.

Set of eleven, with identification cards, **$2.00**

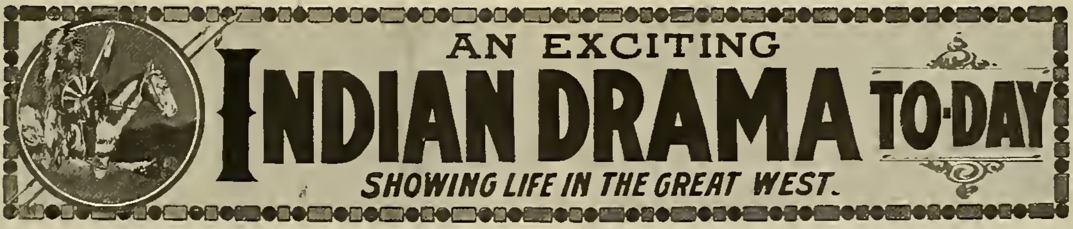
Mission finish oak frame, with fifteen openings and glass front, made to fold in three parts like a Japanese screen, - - - **$9.00** each

(SEE ILLUSTRATION)

Special Feature Announcement Slides for Multiple-Reel Features

35 Cents Each

A good lantern slide is one of the best advertisements you could conceive. Our slides look as if they were worth a dollar, but we give you the benefit of big production and put the price at **35c.** The audience you have today will come again next week — if your lantern slide on a feature impresses them



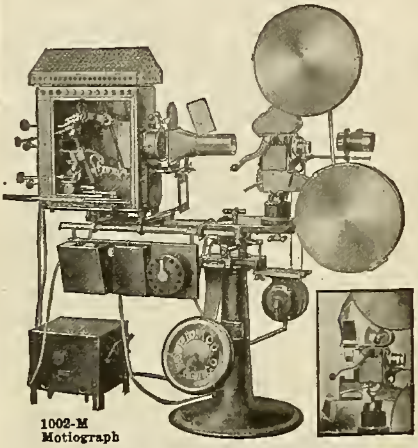
This swell banner 3 x 12 feet in size, highly colored, good stuff, for $1.00
Similar banners made for all multiple-reel features

"WE HAVE WHAT YOU WANT WHEN YOU WANT IT"

GENERAL FILM CO.
POSTER DEPT.
Formerly Photoplay Advg. and Specialty Co.

71 W. 23rd Street, 440 Fourth Ave., New York; 121 Fourth Ave., Pittsburgh, Pa.; 1022 Superior Ave., Cleveland, Ohio; 7th and Walnut Sts., Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial St., Boston, Mass.; 122 Pearl St., Buffalo, N. Y.

THE APPROVED MACHINE FOR MOTOR DRIVE



1002-M Motiograph

THE MOTIOGRAPH MOTOR DRIVE MACHINE

(known as No. 1,002, Chicago) has been approved for use in Chicago—New York— Boston—Philadelphia and other large cities, and by *The National Board of Fire Underwriters.*

No other machine has an equal record.

Have you examined our Motor Drive? Our constant speed, fully enclosed motor, is far ahead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

No Matter How Much You Spend—There Is Nothing Better

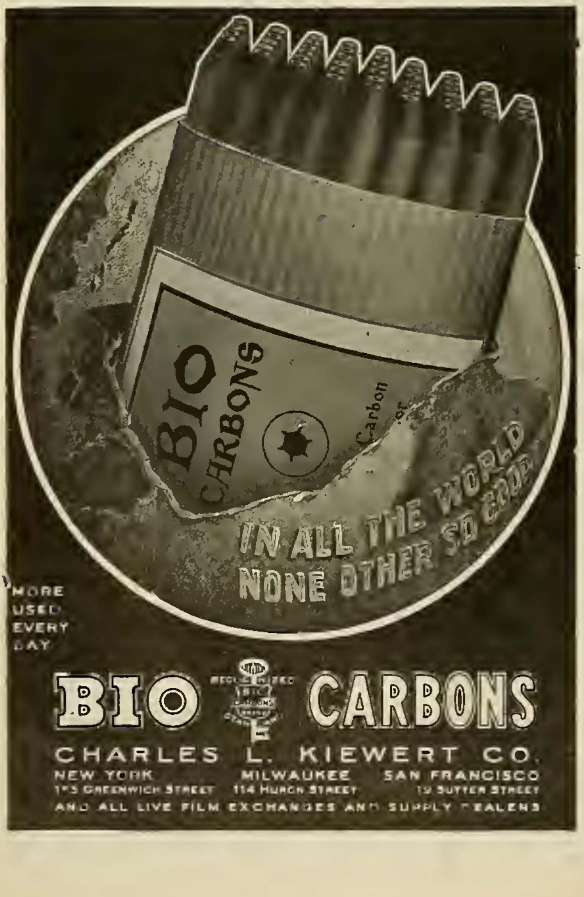
MADE AND GUARANTEED BY

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
Main Office and Factory, 564-572 West Randolph St., Chicago, Ill.

Eastern Office:
21 East 14th St., New York City.

Western Office:
833 Market St., San Francisco, Cal.

Visit our booth at the big show in New York City in July, and get acquainted.



BIO CARBONS

CHARLES L. KIEWERT CO.

NEW YORK
[illegible] Greenwich Street

MILWAUKEE
114 Huron Street

SAN FRANCISCO
19 Sutter Street

AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS

WURLITZER

World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra and Mandolin Sextet in Royal Theatre, Lima, O.

Write for 32-page booklet, showing **Wurlitzer Automatic Musical Instruments** in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

The Rudolph Wurlitzer Company

CINCINNATI
117-121 E. 4th

NEW YORK
25-27 W. 32d

CHICAGO
329-331 S. Wabash

PHILADELPHIA
1835 Chestnut

ST. LOUIS
912 Pine St.

CLEVELAND
800 Huron Road

BUFFALO
701 Main

LOUISVILLE
426 W. Greene

COLUMBUS, O.
57 E. Main

THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

Moving Pictures

M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera 300-foot mag., $210. Write for particulars. Second-hand cameras on hand.

SPECIAL EVENT FILM CO., INC.,
Motion Picture Center, Heidelberg Building,
Broadway and 42nd Street, N. Y.

Headquarters for

ASBESTOS

CURTAINS and PICTURE BOOTHS

Send for Booklet

C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

Notice—Missouri Exhibitors

F. E. Moore's "Hiawatha," 4,000 feet. Wire or write for open dates. We advertise like a circus. Address,

BELDEN & ENGELKE,
107 St. John St., San Antonio, Texas.

Junior Professional Camera

and Film Making Outfit, simplest method, none better. World's greatest productions made with this camera. Expert advice and guarantee. Tripods, Tilts, Printers, Perforators, Raw Film, Lenses. Developing done, whole building to the business Write for catalogue.

Eberhard Schneider, 219 Second Ave., N. Y.

For Sale—FILM—For Rent

THE MAGNET FILM COMPANY
Room 702, 167 W. Washington St., Chicago

Single reel features, $1.00 per day; two or three-reel features, $2.50 per reel, with lobby display.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE INDIANA 739

We buy and sell Second Hand Films and Moving Picture Machines

WESTERN FILM BROKERS
538 S. Dearborn Street Chicago, Ill.

We have a Catalogue of full line of Moving Picture Machine repair parts ready to put in your machine at reduced prices. We make them, and for that reason can sell them very low. We also sell Stereopticons for $12.00; Calcium Jets, $3.00; 100 Carbons, $2.00; Condensers, 55c.; Arc Lamps, $2.25; Stereopticon Lenses, 60c.; Slide Carriers, 25c.; Moving Picture Objectives, $2.75; Jackets, $1.75; Ticket Holders, 75c.; Rheostats, $4.00; 50 Candle Power Stereopticon Lamps, 75c.

L. HTEZ, 302 East 23rd Street, New York City

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

DEVELOPING and PRINTING

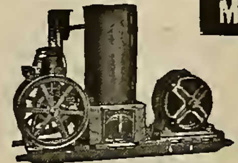
The Gaumont Company, Flushing, N. Y., solicits the commercial work of other film companies, individuals and amateurs. The Gaumont plant is one of the most complete in America, and has every facility for turning out the usual Gaumont perfect work at the most reasonable prices.

GAUMONT COMPANY, 20 Congress Ave., Flushing, N. Y.
TELEPHONE 2211 FLUSHING

How About Ventilating Your Theatre?

Our system of single heat transmission, the most economical in first cost and operation. We manufacture and install complete heating and ventilating equipments in accordance with the most rigid ventilating laws.

B. F. REYNOLDS & CO., 412-14 Dearborn Ave., Chicago, Ill.



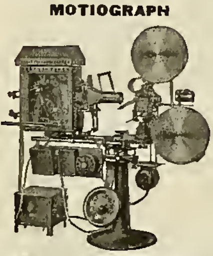
MOVING PICTURE ELECTRIC LIGHT PLANT

Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD

Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.



Carbons : Tickets : Chairs : All Machine Parts

We Are Authorized Jobbers of These
MACHINES
We've Got What You Want

We Equip Motion Picture Theatres Complete

PROMPT SHIPMENTS

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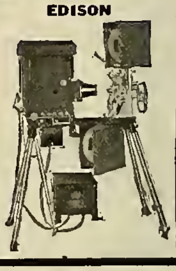

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Yours truly,
(Signed) Fred M. Taylor.

They Have Confidence in HALLBERG

I want to help you, Mr. Exhibitor, to improve your picture or to equip your new theatre. My price is no more than that of any other reliable distributor, and I am sure that my experience and advice, which is free to my customers, is worth many dollars and is of more value than confidential, special, would-be discounts, cut prices, etc., used by some of my competitors in pulling unwary exhibitors into their fold.

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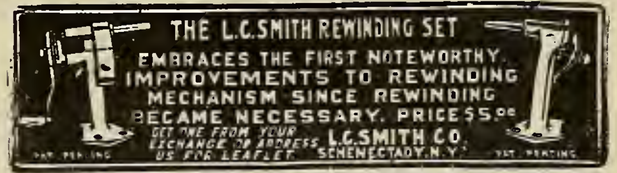

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MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

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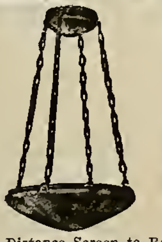

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So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

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It advertises your theater and makes your business grow.

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STAFFORD Chairs excel all others.

Heavy Five Ply seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

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We carry several kinds of good chairs in stock, all guaranteed.

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We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

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WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
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Widest range of styles and prices. Large stocks.

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FAMOUS FOR
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AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
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THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
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SINGING AND TALKING PICTURES THE TALKAPHONE

Get busy, exhibitors, and be the first in your neighborhood to have singing and talking pictures. To avoid competitors cutting prices below us, we have lowered our price to $75.00 per week, giving four changes from seven to nine hundred feet of film on each reel. We can still save you $25.00 more, making our price $50.00 per week by breaking in your own operator and any boy in your employ to run the talking picture.

Our subjects include the world's most famous vaudeville stars, reproduced as natural as in life.

Our star list consists of the following:

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VESTA VICTORIA
GEO. M. COHAN
MLLE. DAZIE
BESSIE WYNN
JAMES J. MORTON
MAY IRWIN
CHIMES OF NORMANDIE IN THREE ACTS
QUO VADIS IN ONE ACT
HARRY LAUDER
STELLA MAYHEW
TRIXIE FRIGANZA
ALICE LOYD
MABEL HITE and MIKE DONLIN
JULIAN ROSE
GRACE CAMERON
THE McNAUGHTONS
MIKADO IN TWO ACTS
NIGHT IN BOHEMIA

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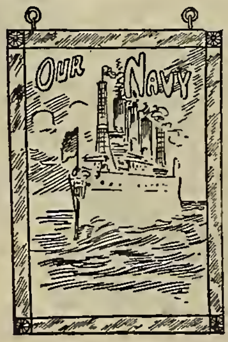

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MIMOSA'S SWEETHEART.

A Great Fred Mace MAJESTIC May Be Had Only At "Mutual Service" Exchanges!

The name is "MIMOSA'S SWEETHEART" and we release it Sunday, June 8. We must impress it sharply on you that you must have this unsurpassed comedy! It's a privilege that booking at a "Mutual Service" exchange gives you. Pity the unfortunate exhibitor that isn't getting "Mutual Service" and isn't getting such FRED MACE NEW-MAJESTICS AS THIS. Why, "Mimosa's Sweetheart" would make an exchange poster clerk laugh! In it Mace tries to win a Jap girl's love by trouncing her annoyers—who are to be paid for said trouncing! The heroic Mace is superb.

Remember: "Mimosa's Sweetheart" Sunday, June 8th

A Francelia Billington-Lamar Johnstone MAJESTIC for "Mutual Service" Lucky Ones!

This title is "THE MESSAGE OF THE FLOWERS," released Tuesday, June 10th. What a lover Lamar Johnstone makes and how tender is Miss Billington as his beloved! The backgrounds in every exterior scene in this film are so classy that we can't just describe 'em! A straight thousand feet of marvelous acting and magnificent settings.

Remember: "Message of the Flowers" Tuesday, June 10th

"NEW MAJESTIC"

(C. J. HITE, Producing Manager)

Business Offices:
New Rochelle, New York

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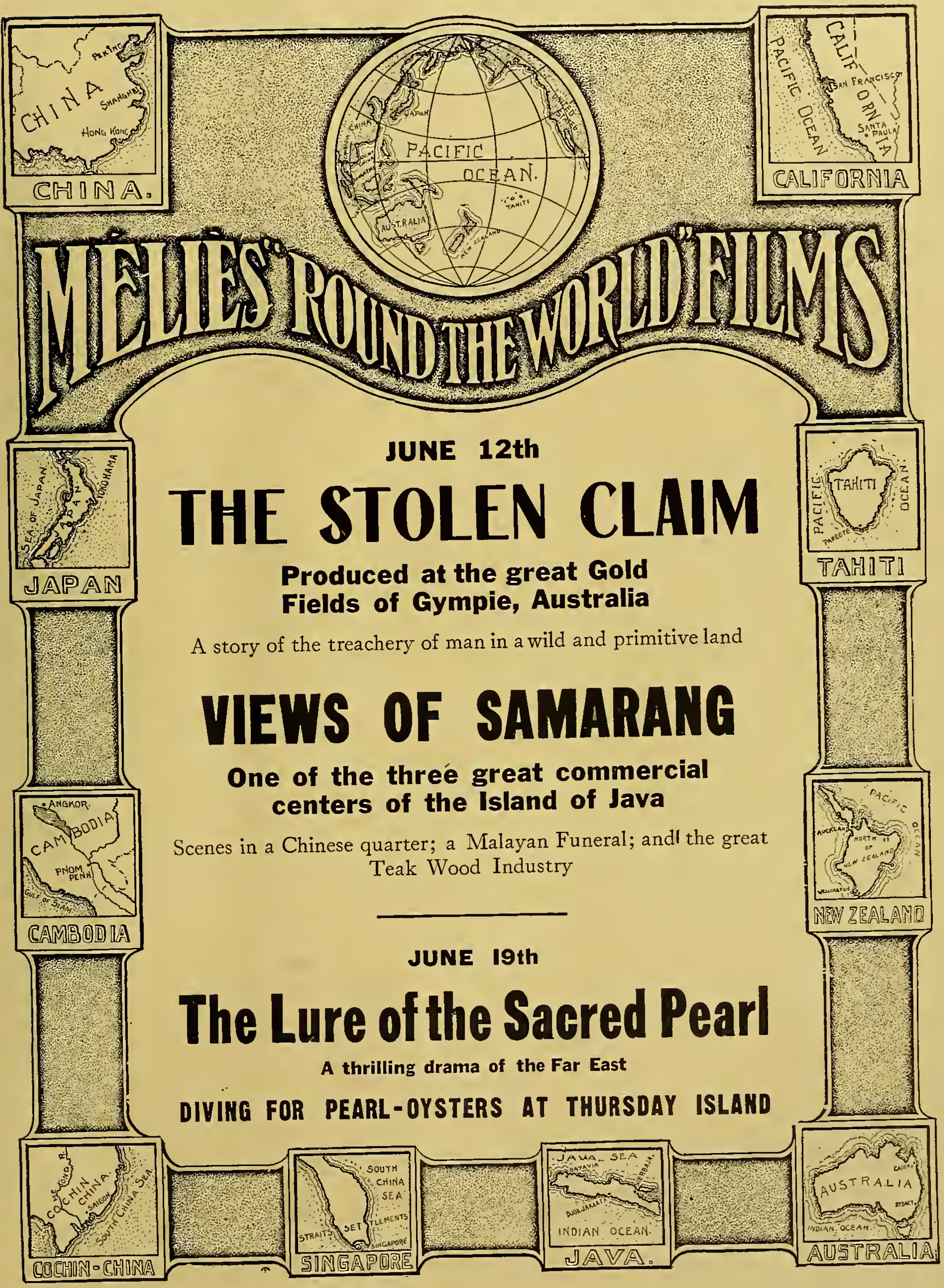
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NEW ZEALAND
CALIFORNIA
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SEA OF JAPAN
YOKOHAMA
JAPAN
TAHITI
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PAPEETE
TAHITI
ANGKOR
CAMBODIA
PNOM PENH
GULF OF SIAM
CAMBODIA
PACIFIC OCEAN
AUCKLAND
NORTH OF NEW ZEALAND
WELLINGTON
NEW ZEALAND
COCHIN CHINA
SAIGON
SOUTH CHINA SEA
COCHIN-CHINA
SOUTH CHINA SEA
STRAITS SETTLEMENTS
SINGAPORE
SINGAPORE
JAVA SEA
BATAVIA
SURABAJA
DJOKJAKARTA
INDIAN OCEAN.
JAVA.
AUSTRALIA
CAIRNS
SYDNEY
INDIAN OCEAN.
AUSTRALIA

MÉLIÈS "ROUND THE WORLD" FILMS

JUNE 12th

THE STOLEN CLAIM

Produced at the great Gold Fields of Gympie, Australia

A story of the treachery of man in a wild and primitive land

VIEWS OF SAMARANG

One of the three great commercial centers of the Island of Java

Scenes in a Chinese quarter; a Malayan Funeral; and the great Teak Wood Industry

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JUNE 19th

The Lure of the Sacred Pearl

A thrilling drama of the Far East

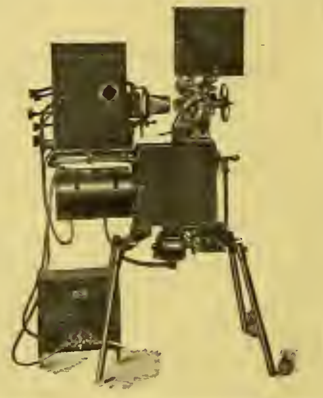
DIVING FOR PEARL-OYSTERS AT THURSDAY ISLAND

A VITAL EXCLUSIVE FEATURE

OF

POWER'S CAMERAGRAPH No. 6A

THE LOOP SETTER



BY means of this patented device, the annoyance of losing the lower loop is overcome; it is at all times automatically maintained, being instantly re-formed without stopping the machine.

NO MORE DARK SCREENS AND INTERRUPTED PICTURES

¶ This important improvement IS AN EXCLUSIVE FEATURE OF POWER'S CAMERAGRAPHS and the additional cost is very slight.

¶ In ordering, please state if loop setter is requested.

¶ If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

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NICHOLAS POWER COMPANY
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H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "Draga, the Gypsy" (Rex).

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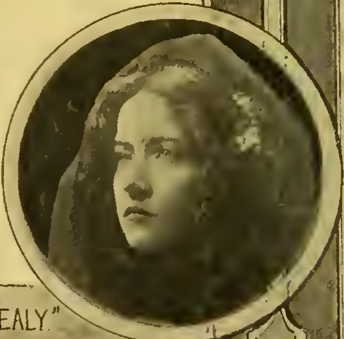

THE THANHOUSER THREE-A-WEEK

Sunday June 15,

THE HEAD OF THE RIBBON COUNTER

One of the store's "best customers" wanted him discharged, another "best customer" didn't. Each threatened to withdraw her patronage if the proprietor didn't accede to her wishes. How the unhappy proprietor solved this funny problem makes a happy story.

Tuesday June 17

THE SNARE OF FATE (In Two Reels)

Written by Lloyd F. Lonergan especially for James Cruze and Flo La Badie, this feature will make a hit with every Thanhouser fan of standing. These film favorites have never been seen to better advantage. Are you using the new SIX SHEETS for this and our other features?

Friday, June 20 NO RELEASE Because of two-reeler of preceding Tuesday

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK

COMING! Sunday June 22: "THE EYE OF KRISHLA," in which Harry Benham does another Eltinge stunt.

COMING! All the time to your lobby: THE THANHOUSER PLAYERPOSTER. It solves the posterless-reel problem. Ask your exchange the cost.

COMING! MAUDE FEALY in "KING RENE'S DAUGHTER:" her motion picture debut. Fight for this one! Give your house the prestige of a big legitimate theatre!

COMING!!! "MAUDE FEALY"

THE SNARE OF FATE.

FIVE-A-WEEK

Essanay

FRANCIS X. BUSHMAN RETURNS IN

"A BROTHER'S LOYALTY"

(In Two Parts)

Here's a Red Blooded Drama that Grips the Heart and Holds the Interest at Fever Heat from the First Flash of the Projector to the Last Stirring Scene of the Play

"A BROTHER'S LOYALTY" tells a story of fraternal constancy, devotion, and sacrifice that quivers with human appeal from start to finish. Its powerful portrayal of character and its masterly presentation of scenes from the criminal haunts of a great city play upon the heart strings of human emotions with an eloquence of appeal that rends the very soul. "A BROTHER'S LOYALTY" is a genuine motion picture masterpiece—a thrilling photoplay that throbs with strong sentiment and powerful pathos in every virile and vivid scene.

Some of the Thrilling Scenes that Make "A BROTHER'S LOYALTY" A Powerful Box Office Attraction

The fight in the pool room—the brother's sacrifice—the arrest—the discovery of the counterfeiter's den—the pardon—these are a few of the stirring scenes that unfold an unparalleled story of crime, affection and sublime sacrifice—a story through which runs a strong undercurrent of intense mystery that holds the audience spellbound throughout its entire depiction.

"A BROTHER'S LOYALTY" Sounds the Depths of Human Emotions

Intense interest, admiration, anger, hate, agitation, tenderness, compassion, excitement, pathos, sympathy—one feeling follows another in such rapid panorama that the audience is fairly "swept off its feet" by the steady torrent of climacteric events that crowd every scene of this heart-gripping play.

In Featuring the Noted Photoplay Star, Mr. Francis X. Bushman, in His Simultaneous Dual Role of Paul and Hal, This Film Presents an Achievement That's Unprecedented in the History of Photoplay

This versatile artist has a vehicle in this play for the very highest expression of his powers—in his double characterization of the twin brothers Mr. Bushman is actually on the stage with himself impersonating two different characters at one and the same time. Could any character portrayal be more strikingly realistic? This feature alone insures the play a royal road to public favor—added to the character of supporting cast including such eminent artists as Minor S. Watson, Mr. E. H. Calvert, Beverly Bayne, Norman Fowler and Margaret Steppling, it makes a "A BROTHER'S LOYALTY" by far one of the biggest drawing cards that has ever been projected upon the screen. ORDER YOUR SPECIAL NOVELTY DESCRIPTIVE PHOTO-CARDS TODAY. THEY WILL INCREASE YOUR BOX-OFFICE RECEIPTS. $3 A THOUSAND. SPECIAL ONE, THREE AND SIX SHEET POSTERS NOW READY. WRITE US.

BOOKED FOR RELEASE JUNE 20TH

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Branch Offices in London, Paris, Berlin, Barcelona

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HECLA FEATURE FILM

OF PARIS AND LONDON

3 Reels

ZOE

3 Reels

(A Woman's Last Card)

The Feature of the Season in 3 Reels

The forerunner of a coming series of the world-renowned Hecla Features

Presenting REGINA BADET, the Celebrated Parisian Actress and Dancer

as "CIRCE"

in an adaptation in moving picture form of the famous novel by Coralie Stanton and Heath Hosken

1, 3 AND 6 SHEET POSTERS

STATE RIGHTS NOW BOOKING

APPLY ALBERT BLINKHORN

110-112 WEST 40th STREET, NEW YORK

Agent for Hecla and Hepworth Films.

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ZOE ZOE ZOE ZOE ZOE ZOE ZOE ZOE ZOE ZOE ZOE

LOOK!
IT'S
HERE!

That
Universal
House Packer!

YOU HAVE WAITED A LONG TIME FOR IT!

It's Here—Go After It, and Don't Let Up Until You Get

"BEAUTY AND THE BEAST"

A Stupendously Spectacular Three Reel Rex Masterpiece

Released July 10th

The story so dear to the "little folks" and so popular with the "Big uns" is so wonderfully portrayed that you will marvel at its magnificence.

The most elaborate visualization of a fairy tale ever projected on a screen

Enough styles of stunning posters, heralds and photographs to bill it like a circus

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DON'T FORGET ABOUT THOSE

40 Big Universal Features

They are almost ready for release, and every one of them bigger and better than any state right feature you ever heard of.

Talk It Over with the Nearest Universal Exchangeman.
You Will Never Regret It if You

"Demand That Universal Program"

Universal Film Manufacturing Company

1600 Broadway New York City

"The Largest Film Manufacturing Concern in the Universe"

A Charming Social

A "Calamity Anne" and a Bully Western

Is Our Program for the Week Commencing Monday, June 23

"A HUSBAND'S MISTAKE" is a charming story, photographed amid California's greatest beauty—a society drama of the first water.

You know "CALAMITY ANNE" that paragon of an old woman who has already made millions laugh—that combination of rough exterior and warm interior.

"DEAD MAN'S SHOES" we are proud of. It is one Western in a hundred. Plenty of action, a tremendous explosion scene and a dainty love story.

Don't Miss Any of These—Your Loss If You Do!

"A Husband's Mistake"

(Release Monday, June 23, 1913)

Evelyn gives her husband's necklace present to her brother Dick, unbeknown to her husband. He accuses her of infidelity—she grows angry and leaves. How the tangled skein of their destiny was unwoven makes a delightful love story.

"Calamity Anne Takes a Trip"

(Release Thursday, June 26, 1913)

Calamity, now rich, is discovered as a long lost cousin by two bunco men. She visits them at Venice, Cal., rides the rides, shoots out the lights and generally has a peck of fun. What happened to the bunco men makes the "kick" of the story.

"Dead Man's Shoes"

(Release Saturday, June 28, 1913)

The tramp donned the clothes of the would-be murderer, assumed his name and began life afresh. When the renegade's sweetheart came the jig was up—but a new man had been made and a man who wanted that sweetheart badly.

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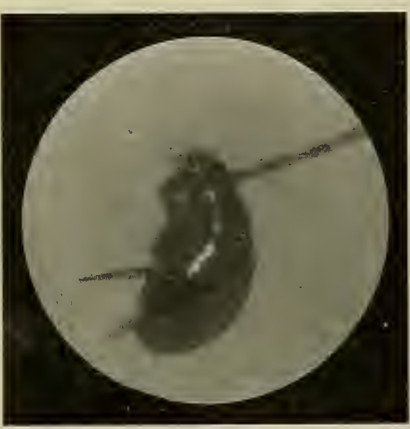
An extraordinary film showing the wonders of the microscope and the wonders of man in training a flea to perform

These remarkable fleas are seen to do astonishing things. They walk the tight rope, jump through hoops, work the treadmill, pull cannon and roundabouts and act in fact like human beings at Coney Island.



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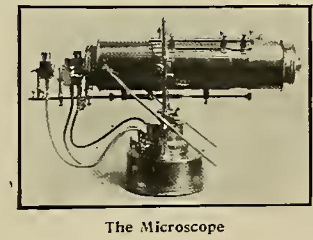
RELEASED, JUNE 9th



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Fun

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Pulling the Roundabout

THE STORY OF THE PERSECUTION OF THE CHRISTIAN MARTYRS

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The first part of the feature is devoted to an entertainingly instructive review of bird and insect life, with many interesting and surprising details. Many of these scenes were obtained under extreme difficulties; many appear so impossible as to seem unreal; but the screen does not lie!

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ists throughout the world. The foremost zoological institutions in
mal features (you will pardon the superlative and perhaps even
manding variety of attractive lithographs, heralds, photos and authoritative lecture.

A LITTLE TOO LATE!

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M.WEINBERG—'13

HELEN G

In THE WIF

A ROMANCE OF

Copyrighted, 1913, by Helen

Written and Directed by

PRODUCED BY THE HELEN GARDNER
STUDIO AT TAPPAN-ON-THE-

SYNOPSIS OF THE STORY

Author's Note: Being simply a romance inspired by the statement in Genesis that Cain went out of the presence of the Lord and dwelt in the land of Nod, where he knew his wife, this picture does not aim to accomplish more than your entertainment and amusement. It is neither historical nor theological: it is fanciful.

It is to be remembered that there are two accounts of the beginning of man: one, the Mosaic account, is inspired history; the other is the evolutionary theory based upon the deductions of Darwin and other reasoners. The first account conveys the information that man was created fresh and perfect by God, who blew the breath of life into his body. It would seem absurd to assume that such a being, possessed of all the attributes of man fresh from the hands of his Creator, were so dull of mind and stupid that he would fail to take advantage of the simple principles of material existence. Surely, he must have been as wise as Robinson Crusoe. If an inventor today can invent a wonderful machine before he is thirty years old, is it reasonable to assume that Adam, the very mighty product of God, and his progeny, continued to live naked, and in the dirt, nine hundred and twenty years?

It has been assumed in this story, simply, that Adam and his wife and children were possessed of ordinary common sense, and that the almost obvious necessities and graces of human life were within their knowledge.

Respecting the people of the land of Nod, who are introduced in this story, and, more particularly, their origin, it is enough to say they are purely imaginative. Nevertheless, it is not impossible to deduce from the Biblical context a sufficient premise upon which to contend the existence of other men than Adam and his descendants. It is a matter about which anyone may think as he will, and as thinking persons do.

As stated above, this story does not aim to teach any principle, nor does it pretend historical accuracy even approximately. Its design is to interest and amuse through its poetic beauty and dramatic order. It is merely a fanciful story of the regeneration of the first crime-committer through the charming philosophy of a wonderful woman.

Part I.

This section of the story deals intimately with the first crime—the destruction of Abel by his brother Cain, the sorrow of Adam and Eve, the cursing, branding and driving away of Cain, his heavy sorrow and terror, his wanderings—and finally his meeting with Save, the daughter of Omar, the hunter, in the land of Nod. He is about to destroy himself when Save meets him and says:

"It is no sacrifice to lose thy life which thou lovest not: but find that which thou lovest above thy life, and part thyself from that forever—that is expiation!"

Cain tells her that he loves nothing more than his life,

It would be unfair to judge of the picture merits of a picture story by a
picture drama is within itself—not an account of its story. "The Wife of
poetic nature, but of high dramatic force. It is tragic, and, at moments,
borne in mind that Miss Helen Gardner plays the role of the woman, that she
play itself is written and directed by the same man who wrote and directed
duce something not only out of the beaten run of productions, but a work of

NOT

"Hamlet" will follow immediately. This noble play by Shakespeare will be
film, preceded by some wonderfully beautiful views of Miss Gardner's studio
scenes, as she may be found doing on any fair day.

CHARLES L. FULLER

SOLE SELLING A

HELEN GARDNER PIC

472 FULTON STREET, BROOKLYN, N. Y.,

ARDNER

E OF CAIN

THE PRIMAL

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CHARLES L. GASKILL

PICTURE PLAYERS IN MISS GARDNER'S

HUDSON, N. Y., U. S. A.

and that he hates that. But the woman's wisdom is plain enough to him, and he starts out to find that which he will love more than his life, so that by parting himself from it forever he may expiate his terrible crime. Zeeban, a worker of magic, whom all people fear and obey because of that fear, announces that he will take Save for his wife, notwithstanding he already has one wife, a jealous woman named Januh. When Zeeban declares that Save shall become his wife Cain sees as by a flash of lightning that the thing which he loves above his life is—Save herself.

Part II.

It is shown clearly that Januh, the wife of Zeeban, means to murder Save. Zeeban discovers her intention, and has her put into the Pit of Death, a cave in which those condemned to die are made to starve to death. Cain, unacquainted with the customs and laws of Nod, and equally unacquainted with the intention of Januh, releases Januh by a trick. After the bridal ceremony in which according to the rites of the land Save becomes the possession of Zeeban, Januh sneaks into the nuptual chamber and stabs Zeeban to death. Save, not knowing how Zeeban came to his death, runs out of the chamber, her shriek bringing Cain, who has been in hiding, into the place. He is seized as the murderer, and, believing indeed that Save herself has committed the crime, he suffers himself to be led away and put into the Pit of Death. Save searches for Cain in the wilderness where she first met him. She meets Januh, who tells her that Cain is in the pit, and hastens there. She herself is believed to be an accomplice, and is thrown into the pit. There she finds Cain almost dead of starvation.

Part III.

Loving her with a great passion, Cain steadfastly refuses to take Save as his wife, convinced as he is that only by sacrificing some thing which he loves more than his life can he condone his great crime. Save herself is satisfied that he is right, and they resign themselves to death. Januh, unable to keep from them, climbs out upon a tree branch over the mouth of the pit, so that she can taunt them and watch them die. At a very dramatic moment the branch breaks, and, clutching the leaves to save herself, Januh's hair becomes entangled so that she is caught up, and her neck is broken in mid-air. Over her body Cain reaches the limb, and thence he reaches the outside. It is only a few moments before he has rescued Save. She discovers that the brand, put on his forehead by God, has vanished, and, taking it for a token of Cain's full forgivenness, Save and Cain leave the land as man and wife. Years after, and in accordance with the account by Moses, Cain builds a great city, and calls it Enoch, after his first-born son.

tersely written synopsis of its main motives and action. The merit of a motion
Cain," as a picture story, is highly unique, possessing values not only of a
sublime in its message straight to the human heart and mind. It should be
is splendidly supported by players who are to the man real artists, that the
"Cleopatra," and that neither expense, time nor study has been spared to pro-
surpassing interest and intrinsic beauty both in thought and action.

ICE

produced with Miss Gardner in the title role. It will consist of 5,000 feet of
at Tappan-on-the-Hudson, Miss Gardner herself appearing in many of these

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"MARY STUART"

"THE SNARE OF FATE"

"THE STRUGGLE"

"A VILLAIN UNMASKED"

GENERAL FILM SERVICE

Schedule of Multiple-reel Features

Release of Saturday, June 21st, 1913

"MARY STUART"

Edison, Three reels

A magnificent production dealing with the life of Mary Stuart, Queen of France and Scotland and pretender to the throne of England, one of the most dramatic chapters of history. Gorgeous costumes, lavish staging and an especially strong cast, make the film a real masterpiece. It is historically accurate in every detail and represents months of study and preparation. This is the picture about which Louis Reeves Harrison said in the **Moving Picture World** of May 31st: "A beautiful spectacle, characterized by exhaustive attention to detail and splendid acting, this photo-drama ranks with the best of its kind. The settings are admirably chosen; the Throne Room interior crowns the designer with glory, and the handling of those taking part in the large ensembles reflects great credit on the director."

Release of Monday, June 23rd, 1913

"THE SNARE OF FATE"

Vitagraph, Three reels

Edmund Marbury is in financial straits. His beautiful daughter, Marion, is bethrothed to Ralph, son of Andrew Mason, a financier. The elder Mason also loves Marion and plots with Mrs. Marbury to break off the engagement with Ralph. The latter is despatched to Africa on an alleged important mission and the road is clear for the working out of his father's plan. Marion and Mason are married. Although Mason's wealth has helped him out of his difficulties, Marbury sickens and dies. Later, Ralph all oblivious to what has transpired, returns and a violent quarrel with his father ensues. He leaves the house in a rage. Meanwhile, in the chamber overhead, a child is being brought into the world. As Mason sits brooding over his son's departure, the doctor enters and tells him that the child and Marion are dead. A few minutes later, when the grief-stricken Mrs. Marbury comes to talk with Mason she finds him dead. Thus she is left alone to suffer the consequences of her own selfishness.

Schedule of Multiple-reel Features

Release of Wednesday, June 25th, 1913

"THE STRUGGLE"

Kalem, Two Reels

A powerful story of Capital and Labor, with the principal scenes set in a great iron mill. It involves Masterson, the mill owner; Mooney, his domineering superintendent, Jimmie Blake, a worker; Maggie, his sister, and "Bat" Thomas, Maggie's lover. The workers, smarting under Mooney's driving, go on strike. The mill is fired and "Bat" and the others figure in some thrilling rescue work. In the end, Masterson proves that his heart is in the right place and makes the "hit" of his career by announcing "Bat" as the new superintendent.

Release of Friday, June 27th, 1913

"A VILLAIN UNMASKED"

Eclipse-Kleine, Two reels

Robert West, leader of a band of counterfeiters, woos a Mrs. Foster, a beautiful widow. Gilbert Foster, the son, none too well pleased over the prospect of his mother marrying again, becomes suspicious of West and, in time, finds him out. Gilbert realizes that he cannot expose West without breaking his mother's heart, but when West will not promise to give up the idea of wedding Mrs. Foster, the boy appeals to the police and West is arrested the evening before the day the ceremony was to take place.

June 28th—"The Trapper's Mistake."
Patheplay, Two reels.

June 30th—"The Penalty of Crime."
Lubin, Two reels.

July 2nd—"The Tiger Lily."
Vitagraph, Two reels.

July 4th—"Shenandoah."
Kalem, Three reels.

July 5th—"The Miner's Destiny."
Patheplay, Two reels.

July 7th—"The Forbidden Way."
Essanay, Two reels.

July 9th—"A Hero Among Men."
Lubin, Two reels.

July 11th—"Honor Thy Father."
Cines-Kleine, Two reels.

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June 24th—THE MARSHAL'S CAPTURE. A western romance dramatic in the extreme.

June 25th—PAPA'S DREAM. A Laughable Comedy. On the same reel with **THE CITY OF GOLD.** An educational Far East travelogue.

June 26th—WHEN MEN FORGET. A dramatic story of the tragedy which resulted from an artist's quick rise to fame.

June 27th—A WESTERN ROMANCE. An appealing tale of red-blooded elemental life in the west.

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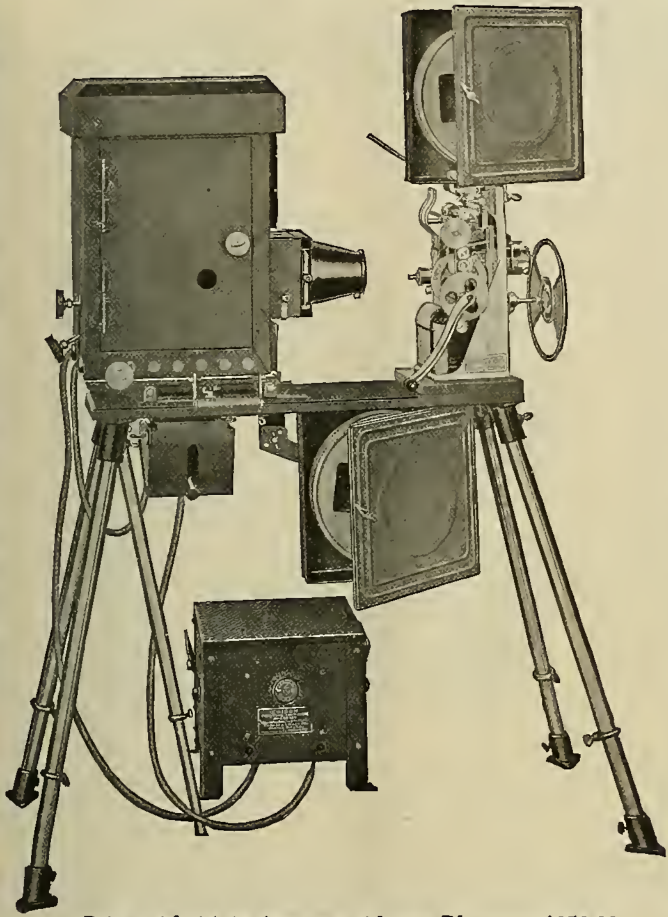

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COMING EDISON RELEASES

*** "Mary Stuart"

In Three Reels. Historical Drama (3,000). Released Saturday, June 21st.

A superb production portraying the last ten years of the great struggle for the English throne between Mary Queen of Scots and Queen Elizabeth. The tragic fate of the beautiful Mary and the plots which preceded it form a story of gripping intensity. It is beautifully photographed.

* "Love's Old Sweet Song"

Drama (1,000). Released Saturday, June 21st.

A careless young flirt is always drawn to her fiancé's side by the fascinating melody of "Love's Old Sweet Song." Her heartlessness drives him away, he is reported dead and the shock affects her mind. When he returns she does not know him until the old song clears her brain.

"The Pyramids and the Sphinx, Egypt"

Scenic (300). Released Monday, June 23rd.

The works of man seem trivial and short lived until we see these great piles of rock which have endured over 3,000 years. Glimpses of picturesque native life in the vicinity of the Pyramids add greatly to the interest of the film.

* "A Taste of His Own Medicine"

Comedy (700) Released Monday, June 23rd.

In order to prove his wife's infidelity, a jealous fool writes a note asking her to meet "an old admirer." She turns the note over to the police, hubby is arrested at the meeting place and is very repentant when she identifies him at the police court.

* "Where Shore and Water Meet"

Drama (980). Released Tuesday, June 24th.

When the girl he loved married another, Addison was resigned to the loss, but the disappearance of the bridegroom once more aroused his hope. He was about to claim her when the lost man, who had been shipwrecked, returned and his last hope of happiness was crushed.

* "How Did it Finish?"

Comedy (980). Released Wednesday, June 25th.

A screamingly funny story in which papa starts to read a harrowing melo-dramatic tale. After many difficulties, he reaches the point where the hero and villain are locked in the death struggle only to find that the last page is missing. Mama is using it as a curl paper!

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A powerful melodramatic picture telling a story of cross purposes at love and the terrors of a strike at a big ammunition plant. Many realistic and exciting scenes of the madness of the strikers are enacted, including the burning and blowing up of the executive building of the corporation. Thrilling rescues are made and deeds of heroism bring out the better nature of men whose passions had overruled judgment. In the end both masters and men realize their wrong and a beautiful betrothal ends the dramatic story.

FIVE RELEASES EACH WEEK

"OUT OF THE BEAST A MAN WAS BORN" 1000 feet Tuesday, June 17th

A story of three types of vagrant manhood, very pathetic.

"THE WEAKER MIND" Special—Two Reel Wednesday, June 18th

An excellent lesson on Temperance and the power of Love.

"A FATHER'S LOVE" 1000 feet Thursday, June 19th

A touching tale of needy circumstances and eventual good fortune.

"HIS REDEMPTION" 1000 feet Friday, June 20th

Strong convict story and the redemption of a bandit.

"FROM IGNORANCE TO LIGHT" 1000 feet Saturday, June 21st

An illiterate girl studies hard to be acceptable to a man she loves and eventually marries her tutor.

"RUSTIC HEARTS" 1000 feet Monday, June 23rd

A false marriage and sad consequences, with eventual reward.

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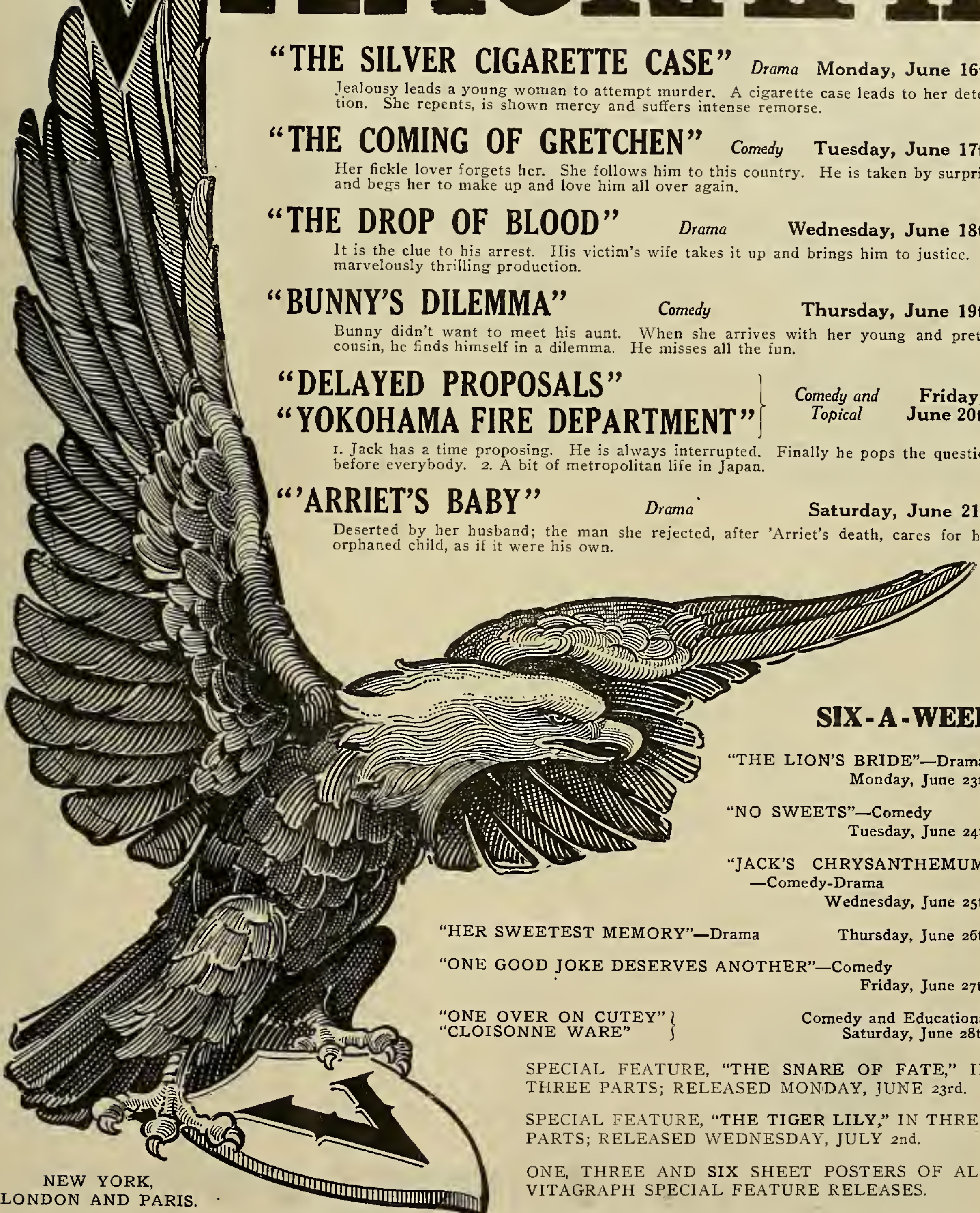

"THE SILVER CIGARETTE CASE" *Drama* **Monday, June 16th**

Jealousy leads a young woman to attempt murder. A cigarette case leads to her detection. She repents, is shown mercy and suffers intense remorse.

"THE COMING OF GRETCHEN" *Comedy* **Tuesday, June 17th**

Her fickle lover forgets her. She follows him to this country. He is taken by surprise and begs her to make up and love him all over again.

"THE DROP OF BLOOD" *Drama* **Wednesday, June 18th**

It is the clue to his arrest. His victim's wife takes it up and brings him to justice. A marvelously thrilling production.

"BUNNY'S DILEMMA" *Comedy* **Thursday, June 19th**

Bunny didn't want to meet his aunt. When she arrives with her young and pretty cousin, he finds himself in a dilemma. He misses all the fun.

"DELAYED PROPOSALS"
"YOKOHAMA FIRE DEPARTMENT" *Comedy and Topical* **Friday, June 20th**

1. Jack has a time proposing. He is always interrupted. Finally he pops the question before everybody. 2. A bit of metropolitan life in Japan.

"'ARRIET'S BABY" *Drama* **Saturday, June 21st**

Deserted by her husband; the man she rejected, after 'Arriet's death, cares for her orphaned child, as if it were his own.

SIX-A-WEEK

"THE LION'S BRIDE"—Drama
Monday, June 23rd

"NO SWEETS"—Comedy
Tuesday, June 24th

"JACK'S CHRYSANTHEMUM"
—Comedy-Drama
Wednesday, June 25th

"HER SWEETEST MEMORY"—Drama Thursday, June 26th

"ONE GOOD JOKE DESERVES ANOTHER"—Comedy
Friday, June 27th

"ONE OVER ON CUTEY"
"CLOISONNE WARE" Comedy and Educational
Saturday, June 28th

SPECIAL FEATURE, "THE SNARE OF FATE," IN THREE PARTS; RELEASED MONDAY, JUNE 23rd.

SPECIAL FEATURE, "THE TIGER LILY," IN THREE PARTS; RELEASED WEDNESDAY, JULY 2nd.

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The deadly feud between sheep-herders and cattlemen almost results in a tragedy.

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Historic New York

An interesting visit to many famous landmarks of American history.

Released Wednesday, July 2nd

A Victim of Deceit

Presenting Miss Alice Joyce

The social butterfly, spurred by jealousy, attempts to wreak vengeance on the broker's wife and learns a severe lesson.

Released Friday, July 4th

The Hidden Witness

A charming and wealthy widow attracts an adventurer, whose plot to secure the coveted fortune is thwarted by a child's stratagem.

Released Saturday, July 5th *Special 1, 3 and 6-Sheet Posters*

Shenandoah

Bronson Howard's Famous Civil War Drama, Complete in Three Parts

Special Release Friday, July 4th *Special 1, 3 and 6 Sheet Posters*

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MOVING PICTURE WORLD
THE FILM INDEX
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The index for this issue will be found on page 1298

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Saturday, June 21, 1913

Facts and Comments

"I SEE be the pa-a-per-rs," as Mr. Dooley, the sage of Archie Road, would say, "that there do be great doin's all over the counthry wid thim movin' picters." If Mr. Dooley would not have said it just that way, or if it might have been Hinnissy that said it instead, then we owe an apology to Peter Finley Dunne; but the fact remains that the pa-a-per-rs all over the country are reeking with news of the moving pictures. It is a dead town, indeed, in which the picture theater is not attracting attention in some form. There are new theaters building, old ones changing hands or being enlarged and improved, and in hundreds of communities the daily and weekly newspapers publish much information about the pictures that are appearing upon the screens of the local houses. It is doubtful if there is, or ever has been, any other form of amusement that has occupied as much space in the daily press of the country as is being devoted to moving pictures today.

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It is interesting to note some of the various forms of this mass of publicity: Down in Berkley, Va., the boys and girls of George Washington School debated this question the other day: "Resolved, That Moving Pictures Are More Harmful than Beneficial." Miss Adelaide Moore and Oscar Pritchard advocated the negative side of the question and won the debate. Undoubtedly some grown-up proposed that question, but it remained for two alert members of the coming generation of empire builders to put the "high kibosh" upon the suggestion that moving pictures were harmful, and there we have the indication that it is the young men and women of this day who are going to get out of motion pictures the best there is in them.

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Readers of The Moving Picture World must not understand by this that men of affairs of the present day do not recognize the good that is in the moving picture. Out in Bellaire, Ohio, the Robinson Brothers publish the *Bellaire Daily Leader* to the credit to their city and with profit, we hope, to themselves. Speaking about the moving pictures, *The Leader* says in an editorial:

> If there is anything that disgusts us through and through it is to read where some so-called reformer blames the moving pictures for the ruination of the youth of America. Were it not for the fact that a few gullible individuals probably swallow this rot we would regard the subject as too silly for serious mention.

It says a lot more that is to the point, but that extract is enough to show the way the wind blows. Bearing somewhat upon the same question, the Springfield, Missouri, *Republican* takes a hack at the "censor" whom it finds derelict in his official or self-appointed duty in that, while he is keen to condemn that which is questionable, he absolutely fails to commend that which is commendable. Which observation suggests that the "censor" might perform a larger function. But, anyway, why is a censor? This thought leads us right up against the information printed in the Detroit, Michigan, *Journal* to the effect that Royal Baker, police censor of that city, has resigned to become business director of the Columbia Educational Motion Picture Company. Readers of The Moving Picture World will recall Mr. Baker as the genius who formulated the rules of censorship for pictures to govern the work of the Detroit police censorship. Now he is going into the business of making pictures, which would indicate that he is not afraid to take a dose of his own medicine. Mr. Baker's company is now taking pictures of Detroit industries for use in a European educational campaign.

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EVER heard of Governor Johnson — Hiram "Bull Moose" Johnson of California?

Of course you have; "he is the guy who wants to keep the Jap in Japan." But, at that, he is a regular picture fan. They proposed a bill in the California legislature the other day calculated to take the "Bronch" out of "Broncho Billy," and when the Governor heard of it he announced right off the reel: "I don't care if the bill passes both houses, I will never let it become a law." Someone who knows the Governor real well said to the Los Angeles *Examiner* man: "Why, he and Mrs. Johnson have been to see every moving picture film that has come to Sacramento for two years. It is the only way you can get him away from the office when he is working late."

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Lying before us are numerous clippings from leading papers in various parts of this fair country concerning the introduction of pictures in schools and churches; the making of special pictures, such as "A Day at Tuskegee," showing the work of Booker Washington among 3,000 negro students; pictures of the students of the Agricultural and Mechanical College down in Texas and scores of similar undertakings.

Oh, it's great for the moving pictures.

The Real Thing

By Louis Reeves Harrison

While moving pictures are illustrating vividly what a noted critic calls "a startling disproportion between the exciting cause and the ultimate result," while good ones are as rare as pearls in Fulton Market oysters, let us not lose hope — their production may gradually pass into the hands of men of mental needs. The Young Art is just emerging from its callow youth and yellow shoes and contains good material if it *is* only half-baked. When it quits pulling up its cuffed trousers to show its peek-a-boo silk socks, gives up diamond-backed terrapin soused in extra dry and diets on whole wheat bread rich in phosphates, we may confidently look for a reduction in the "Startling Disproportion" and something like "The Real Thing." Meanwhile the world remains illimitable and calm.

One of the best signs I have noted during my unabated studio saunterings is a disposition to assign actors of decided personality to important roles. The actor is the real thing as a medium of interpretation when his attitude toward his vocation is one of intelligence and enthusiasm. What he wants principally is something to interpret. He wants a good part, one as real as his own thoughts, one whose arteries run red blood, one more invigorating than a ride in the subway, with some purpose to carry out and some strong character to impersonate. He will like to be exactly what the audience would have him be instead of eternally posing as an Apostle of Nothingness. In providing high-class actors for important roles the leading producers exhibit cheering signs of getting ready to produce. Rouse ye, Monsieur Scenario Writer, from your bitterness of soul!

Actor and spectator alike are just now in a misty state of confusion. Their minds sink within them; they hug blighted hopes; sadness enwraps their hearts like a pall; they are staggered by the apparitions of strange things, phantoms of past performances. The dust of ages is in their eyes. If the photodrama is not engaged in robbing hallowed tombs of what has long been consigned to classic obscurity, its characters climb impossible heights of nobility or descend to improbable depths of ignominy in futile search of a faded thrill. The acts of militant Englishwomen in their desperate battle for the ballot furnish more sensational material in a day than is doled out through lurid door-posters in a year. The courage of the wretchedly poor in great cities and factory towns supplies thousands of stories strong enough to stir and hold the interest of spectators all over the country. The trouble is that producers do not seem to recognize, even if they do not deny, the existence of a potential dramatic element in what is going on before our very eyes. Therein is the real thing.

Theatrical men in moving picture production have done it a great deal of good, but they appear to be inclosed in high walls of tradition and unable to break out. All around them are flowering fields of ideas. People are moving away from old influences, and they are getting out of reach of their entertainers. It does not seem so long ago that a man was considered immoral if he did not attend church. No matter what his private life, his individual cleanliness, he was not a fit associate for the just if he did not subscribe to one or another faith. His sense of freedom, however, grew too strong for such ties, and he is now shaking off other fetters on his way to full faith in himself. He is getting strong enough to stand by himself instead of clinging to this or that code, political or social, for support, and his progress in self-control not only furnishes hundreds of live themes for screen stories, but it applies to the art itself. It is time for motion-picture producers to shake off the trammels of artificiality and theatricalism. This New Art can stand by itself.

No essential principle has ever been discovered that playwright or producer must invariably accept. It is all well enough to talk about the laws of the drama, but what are they? Eminent critics have suspected their existence and have tried to formulate a set of rules which moving pictures have already scattered to the four cardinal points of the compass. Progress implies discarding precedent or improving on antecedent forms of procedure. Picture anything that shows the exercise of the human will or its intellectual control in an interesting way and you have a drama, but even this is merely something to be suppressed in time. As for the traditional stage drama, especially the "mellow" kind, it is a struggling creature half way between the primordial protoplasm and the Real Thing that is yet to come. It is as wearisome as Ibsen and cholera morbus.

The drama of yesterday and today deals almost entirely with *desire*. In the five-finger-exercise form, Him wishes to marry Her, principally because Her wants to capture Him, and their lips meet by the light of a cheesy-looking moon. Many studio directors, having reached this stage of performance, imagine they have discovered the real thing in the way of dramatic turkey trot, and merely vary it with a few old props or an incidental crime. Another form depicts the rich man who wants money most and gets the least out of it, to the secret delight of the unappreciated and the underpaid. The essence of the drama at present seems to be that somebody wants something and has a hard time getting it — the situation most of us are in as regard to fine moving pictures. Brunetiere says the central figure in the play must be after something and try to keep others from beating him to it, but Monsieur B. is only on his way to the truth. Moving pictures have shown that the acted story can be much broader and more elastic in its application, richer in results and able to further enrich itself from the best humanity is doing or trying to do.

It has become quite the thing to declare that moving pictures are destined to accomplish wonders, but the plain truth is that they are going to accomplish nothing if they continue on present lines, for they are at best only an attractive medium of communication, and improvement can only come from those who have something of superior quality to communicate. The scenario of the future is not going to be an attempt on the part of some nonenity to get a little reflected glory from stolen ideas. It will come from those who are building, founding, establishing, idealizing and beautifying with lofty skill and unflagging effort, from those who dare release the finest that is in them for the sake of posterity, from men and women of genius.

To the medium itself there has been a vast amount of ingenuity applied — its rapid development is the marvel of the age — but the real thing will come from those who have more than enough ideas for their immediate needs, whose brain power goes beyond mere service to the body, who can suit the million preference by the way they frame thoughts immortal.

Notes From Italy.

A LESSON IN ITALIAN KINEMATOGRAPHIC HISTORY—ITALY A POOR MARKET, BUT FEATURES BRING HIGH PRICES—EXHIBITORS AND THEIR LEAGUES—THEATERS AND PROJECTION—VISIT TO THE CINES.

By W. Stephen Bush.

Rome, May 29, 1913.

IN the history of the kinematograph in Italy there is much to cheer and comfort the friend of the motion picture. No other country furnishes ampler proof of the fact that the palm of success and the crown of merit go to the producer who is not afraid to aim high and whose appeal addresses itself to the intelligence, the good taste and the moral sense of the public. In the beginning of things kinematographic in Italy the producer had on the one hand the advantage of extraordinary opportunities, while on the other hand he was beset by great temptations. His opportunities lay in the natural beauty of his country, in the weather and the climate. Nowhere has Nature set up a more glorious and complete studio than in this most favored of lands. He had the precious opportunity of becoming the interpreter of a deathless and most interesting civilization. By means of the new invention, which by reproducing motion gives the most perfect imitation of life, he had it in his power to show to the whole modern civilized world pictures of the life and culture of ancient Rome. He had but to set up his camera with the right intention and his very surroundings would furnish him with the inspiration needed to produce great films. His was and is the home of art.

In Rome and all through Italy are the plentiful remains of the arts which have created imperishable beauty, which to the end of time will delight the eye and stir the heart. All that vast treasure of art and of knowledge and of history and of literature which is heaped up here in richest profusion was at the constant and immediate service of the moving picture camera. Here was the birthplace of two civilizations of the greatest importance—the civilization of ancient and of Christian Rome. Here were born two of the richest and most expressive of languages; here these languages reached their highest perfection, and here they served as the means of expression to some of the greatest minds among mortal men. The source of much which we still teach in every school of the world is here. The priceless heritage of Greece was often transmitted to us through Rome. It is hardly necessary to allude to the part which Rome and Italy played in the history of Christian civilization. If ever there was in the best sense of the word a paradise for the ambitious and intelligent producer it surely was in Italy. It was in the power of the Italian producer to place before the world in clear and living pictures what all the schools and text books of the centuries could do but imperfectly. If the producer chose to strike the educational chord and do some homage to the Muses of History and of Poetry and of the Drama, his success seemed to be assured. He had the world for an audience, for Rome and Italy had been the themes of countless poets and writers and teachers in various tongues for more than two thousand years.

Great, however, as his opportunities undoubtedly were, his temptations were no less great. First, there was the cry of that old, owlish, parrot-like chorus: "The moving picture is not here to instruct and educate, but only to amuse and entertain." With all their fossilized arguments these parrots can never succeed in talking the educational value out of the motion picture. There was, however, a greater and plainer temptation in the path of the Italian producer. This consisted in the very potent fact that in modern Italy the taste of the public is decidedly low. Indeed it verges on the morbid and on the vulgar.

Education here is still very far from being universal; even the most superficial of observers must recognize all around them the effects of centuries of political oppression and superstition. This is not the place to go into the causes of low taste and vicious instincts—I only state the fact and place it among the temptations which confronted the producer. If he took a narrow view of his opportunities it might well seem to him that the road to fortune must lie in playing down to the tastes of the vulgar. "To get the crowd" in Italy it was neither necessary nor advisable to put art and high ideals in his films.

Now when they came to the parting of the ways there was a sharp division among the producers. Three or four chose the road which for the moment seemed harder and less profitable, while the others chose the path with a downward trend, but with seeming assurance of immediate financial gain. To the former we owe many of the great masterpieces of filmdom—"The Fall of Troy," "The Last Days of Pompeii," Dante's "Inferno," "The Odyssey," "Jerusalem Delivered" and "Quo Vadis?". In publishing such films the producers achieved a reputation the fruits of which brought them not only honor, but rich material rewards. They set a splendid standard not only for others, but chiefly for themselves. They gave assurance to every exhibitor of a high average of quality in even their minor productions.

What of the other and far more numerous producers, who carefully kept away from the educational and the classic to cater to the lovers of the cheap melodrama? There are a score of them and perhaps more, but who out of Italy hears of them to any great advantage? They cast their lot with the "crowds" in Italy and now they are lucky to sell on an average three copies in Italy, with an occasional print for the French, Spanish or South American market. In our country and in Canada mighty little of their stuff is sold, and the buyers are generally sorry. It is quite true that the Italian market for the sale of films is the poorest in the world, and that even the best firms sell at the most five or six copies of their regular releases, whatever they may be able to do with the big features. It stands to reason then that the Italian producer depends very largely on his export. He could not live without the markets of the English-speaking countries and of Germany and Russia.

Italy is a poor market for the sale of American films—with one notable exception. The films of the Vitagraph Company are very popular here. The agent of the Vitagraph is selling as many films as the best of the native producers, and I believe at a little better prices. Maurice Costello is a name to conjure with in Italy. His recent tour through Italy, including a visit to the Cines studio in Rome, has been much like a tour of triumph. He was cheered in true Latin fashion when he showed himself to the people in the "Lux Et Umbra," one of the principal moving picture theaters in Rome. The other American brands, with the possible exception of the Bison, are sold but little. Perhaps more might be done with other American films, but Italy at its best does not compare with such markets as England, Germany and Russia. Even little Holland and Belgium, orphans in the House of Motion Pictures, lag but little behind Italy. Of the great Selig film, "Christopher Columbus," only seven copies were sold in the land of Christopher Columbus. Edison is represented in Genoa and the well-known exchange man Barattolo, who owns theaters in Rome, Naples and Turin, and who is a member of the Neapolitan City Council, is the agent for Selig and Kalem. Rex and Solax are in the hands of the Vitagraph agent, while all other American products are sold via London. To revert for a moment to the financial advantage of turning out high quality, I might say that, according to statements published by themselves, both the Cines Company and the Ambrosio Company paid dividends of 11 per cent. in the past year.

The renting situation is curiously mixed in Italy. The supply of first runs greatly exceeds the demand, helping to accentuate competition. Daily changes of program are unknown except in one or two theaters in Naples. Pathe, Gaumont, Eclair, Cines, Ambrosio and Vitagraph are trying to place their first runs in Italy at the same time and the result may be imagined. Pathe, Eclair and Gaumont refuse to sell to middlemen and will deal only with the exhibitor directly. This, of course, causes quite a little friction. The renters are fighting Pathe and the end is not yet.

The multiple feature film has added to the confusion of the market. Very high prices are paid for "State rights." Italy is for this purpose divided into five parts: Piedmont with Turin for its center, Lombardy with Milan, Veneto with Venice, Central Italy with Rome, and Southern Italy, including Sicily with Naples and Palermo. For the new Ambrosio film, "The Last Days of Pompeii," for instance, the buyer for Southern Italy and Sicily paid 40,000 francs. This is more than some of our biggest States have brought for some of the biggest features. As a natural result the single reel suffers, being relegated almost entirely to the smaller towns.

The theaters in the largest city of Italy, Naples, are small. Outside of Rome there are few moving picture theaters with a large seating capacity, and in Rome there is but one with 1,500 seats. Licenses are quite low and the opening of theaters is free to anyone. The regulations for the safety of patrons are easy to the point of laxity. With the excitable nature of the Italians, a panic in one of even the medium-sized theaters might cause a terrible disaster. Prices of admission are almost as low as with us, ranging from six cents to a rare maximum of thirty cents. The average Italian moving picture house compares most unfavorably with the average theater in England, America or Germany. It recalls Mulberry Bend and Little Italy in Harlem in the days of the early Italian immigration. The odor in these places is penetrating, but far from agreeable. Chairs are poor, the attendants are normally sleepy and insistent for tips when roused into a state of passing wakefulness. The projection even in the very best theaters is not much, and in the average theater it is intolerably wretched. Clear, sharp and distinct pictures, and an even, steady supply of good, strong light are positively unknown. An Italian translation of Richardson's handbook is one of the crying needs of Italian operators, and I have taken the matter up with an editor of prominence.

The personnel of the average exhibitor is better than one might expect. He is generally inclined to be progressive, but he seems incapable of understanding the advantages of one great and strong national organization. Concerted action by the exhibitor would count for much more here in Italy than, for instance, in Austria or Germany. Italy is a more democratic country and public officials are much quicker to respond to public demands. It is to be much deplored then that the Italian exhibitors cannot be united in one organization. There are at present two leagues of exhibitors and, what is worse, they are fighting each other instead of turning their faces against the common enemy. If the one league commends some measure to the government as beneficial to the industry, the other league comes along and adopts resolutions strongly condemning the proposed measure.

Italy has little just cause to complain of censorship. The power of censoring pictures was until recently exercised by the local authorities of each province, but now it is vested in a branch of the Ministry of Justice at Rome and its decisions are valid for the whole kingdom. To an American all censorship is of course odious, but the Italian censorship is very mild, with a semi-occasional fit of rigor.

I will carry away from Rome one very pleasant recollection: that of a long, instructive and very enjoyable visit to the splendid Cines establishment just outside the Porta San Giovanni. The grounds of the Cines studios cover 56,000 cubic metres. Of their six different studios there is but one for which artificial light is used and this studio is used but rarely, mostly indeed for the production of light effects and a species of a higher sort of trick photography. Four companies were at work when I visited the studio in the company of the courteous Signor A. Meille, the private secretary of the general director, Baron A. Fassini. The baron received the visit from a representative of the Moving Picture World with every evidence of pleasure and extended innumerable courtesies. He and indeed all of the staff and the artists of the Cines are ardent readers of the paper and the supply of copies is never large enough to go around. This saying of the baron and his secretary was a most handsome tribute to the international value and importance of the paper, and on behalf of the readers of the Moving Picture World I conveyed to him our sincerest appreciation.

The excellence of Cines' photography is easily explained by the magnificent natural light which is at the disposal of the Roman producer at least ten months out of twelve. This light is dry and extremely clear. I noticed many things that seemed interesting and useful in the industry. They have most of their cameras fixed to a pivot-like arrangement on the ground. This makes it possible to turn the camera easily without disturbing it. I saw a ball scene with lots of dancing taken in this way and it impressed me as a new and useful innovation. Of course, the mechanical and shipping departments were up to a high standard, but the story of the Cines plant would not be complete without describing the large number of special departments which are to be found on the grounds. The work of these departments is unique and greatly helps to explain the artistic success of the Cines films. Outside of about twenty compartments, each about 20 x 150, where the movable scenery is kept, there are two large buildings which are occupied by special departments, such as the manufacture of hats and the making of costumes. There is a perfect arsenal in which weapons of every age in all conceivable shapes are found, there is a floor devoted to woodwork and carving, large quarters for the scene painters, a smithy and a most interesting department of pottery. All these things are kept with the greatest care and are in charge of capable men and women.

The department for the making of costumes contains well nigh ten thousand suits and dresses. It covers every period in man's and especially woman's history, from the famous fig-leaf to the hobble-skirt. Every period in history has its separate and carefully marked lockers. I was struck with the fine gowns of the French revolutionary and the Napoleonic periods and was told that the Cines have a great Napoleonic play under way. The same careful and scientific division characterizes the arsenal. Everywhere indeed are evident the traces of experts, the hand of the scholar and the historian has been at work. The pottery was a most instructive department. The men employed are adepts and as they have the best models of the world for almost every style of pottery they turn out a splendid grade of work. Art, system, study, hard work and capable direction characterize the conduct of every one of the departments.

I had the pleasure of meeting the director of "Quo Vadis?" Signor E. Guazzoni, a very modest and affable gentleman, who is thoroughly absorbed in his work. He had troubles of his own the morning I visited the Cines, for he was trying to make a huge python do the right thing before the camera in connection with a version of "Cleopatra," which the Cines will shortly put on the market. I also had pleasant chats with all the artists in "Quo Vadis?" except Nero and Petronius, who are not regularly with the Cines.

The very important cities of Turin and Milano I expect to see to morrow, and as they are the film centers of Italy and the studios of Ambrosio and the Milano Film Company, will no doubt offer much of interest to our readers. There will be a second letter on Italy.

Regarding "Wages of Sin"

Chairman Howe, of Board of Censorship, Explains Position as to Rose and Others.

There is discussion at present as to the film "The Wages of Sin" and as to the action of the National Board of Censorship of motion pictures in passing it. Dr. Frederic C. Howe, Chairman of the National Board, when interviewed on the subject, said:

"The film 'The Wages of Sin' was passed by our Board as being an ordinary, harmless melodrama. There was nothing either in the titles or scenes to suggest crime or to degrade moral standards. There was no portrayal of the details of crime in any way that could be either attractive or imitated.

"All mention whatever of Messrs. Rose, Vallon and Schepps was eliminated from the main title and sub-titles before the Board approved the film. The Board did not consider that it had any right to prohibit these men from going on the film stage, but it had a right to prevent the morbid exploitation of these men's reputations. The Board's control does not go beyond the film. The way it is advertised—the kind of posters or verbal advertising which the exhibitor gives the film—is outside the Board's jurisdiction, and within the jurisdiction of the local police authorities anywhere in the country. The Board has frequently called attention to the need for local regulation of posters and advertising, but has never been able itself to undertake local regulation.

"It is worth mentioning that Rose, Vallon and Schepps were not convicted of crime; but even if they had been and had gone to the penitentiary, this Board would not have felt justified in forbidding them to go on the film stage. As stated above, the Board is concerned with the moral effect of motion pictures, not with the moral character of the people who produce motion pictures or act in them.

"Some years ago the Board condemned a film in which Beulah Binford was featured. This film exploited the name of Beulah Binford in its titles and was in fact a dramatization of her own life history, or part of it. In the present case the facts are reversed. The film makes no mention of Rose, Vallon or Schepps and does not pretend to dramatize the facts of their life in any way."

"Before anyone condemns the Board for action on this film he ought to take the trouble to see it."

ANOTHER NEW PICTURE HOUSE DOING GOOD BUSINESS.

H. M. Florig opened the Palace Theater, Homestead, Pa., on Saturday evening, May 24, and jammed the house at each exhibition. The house is strictly up to date and is thoroughly fireproof. It has a seating capacity of 516. It is owned by the Homestead Amusement Company, of which Mr. Florig is a director. It is the intention of the company to open several other theaters in the course of the next two years.

Picture Making in the Far East

Vitagraph Globe Trotters, Home From World Circling Trip, Tell Their Experiences.

By Hugh Hoffman.

THE steamship New Amsterdam, sailing from Boulogne, France, docked in New York on Monday, June 3. On board was the Vitagraph company of photoplayers that started away from here on the seventh of last December, by way of San Francisco, for a picture making trip around the world. The party numbered eleven and was made up of Stephen Smith, business manager; Mr. and Mrse. Wm. V. Ranous; Maurice Costello and Georgia Maurice (Mrs. Costello), and their small daughters Helen and Dolores; James Young; Clara Kimball Young; Eugene Mullin, photoplaywright, and Harry Keepers, photographer.

CINEMA DES CHEFS-D'OEUVRE

Picture Theater in Port Said, Egypt.

The picture making began as soon as the steamer left Frisco. It was a big Japanese vessel entitled "Tenyu Maru," manned and officered entirely by Japs, which very vessel Jimmy Young fears will come across the Pacific some day as a transport, laden with yellow warriors to overrun the Louisiana Purchase and points East. However, there was found abroad this vessel a fully equipped motion picture theater for the entertainment of passengers, so they enjoyed the making of movies in the day time and the exhibition of them at night. The first getting-off place was Yokohama, where the party tarried about a month. From the accounts of the various members of the party, Japan is the ideal country of all those visited. For exquisite scenery and immaculate cleanliness it is in a class by itself, although these things are all bound up in red tape of no uncertain kind.

Vitagraph Globe Trotters in Japan—Statue of Buddha in Background.

Wherever the company went to take pictures, they were observed by secret service men and they were allowed to take pictures only upon condition that a copy of each scene be handed over to the government for inspection. Two photoplays were enacted in the vicinity of Yokohama; one written by Eugene Mullin was entitled "Osaka's Wrath" and the other written by James Young was entitled "Jack's Chrysanthemum." The company paid a visit to a large motion picture studio which has been erected by a company of Japanese men having considerable capital. It is described as an expansive enclosure built of framework which is covered over with translucent paper that diffuses the light into a softness of quality that has no equal elsewhere. About the place are most picturesque, artificial gardens, ponds, woodlands, grottoes and the like, making the grounds a picture maker's paradise. Short stops were made also at Tokio and Nagasaki, for sight seeing purposes, before sailing for China.

Shanghai was touched for a day, enroute to Hong Kong. In China the difference in sanitary arrangements was noticeable for the reason that there were none. In most respects Japan is centuries ahead of China. In the matter of motion pictures and their making, the Japanese are forming companies and building studios with much enterprise, while the Chinese are yet superstitious and camera shy. The action of almost any photoplay will infringe upon some sacred custom that causes the celestials to cover up their faces and otherwise evade the camera. They quickly discovered that it is extremely inconvenient to a director for one or more of the cast to withdraw before a picture is finished. Hence about midway through a picture they would suspend operations long enough to deliver an ultimatum to the effect that the price of home talent had gone up several points since the picture was started. At Hong Kong, where a week's stop was made, a comedy-drama written by Eugene Mullin, entitled "Love and Botany" was taken.

The next port of call was Rangoon, Burmah, where the company stayed for two weeks. The principal picture produced at this point was one entitled "Mandalay," adapted from Kipling by Mr. Young. The natives there were tractable and accommodating, for which reason the results at Rangoon were more than satisfactory. Calcutta, the city of dreadful night, was the next stop, which was of two weeks duration. A fine picture entitled "Spirit of the Orient," by Eugene Mullin was produced here, in addition to which some valuable scenic records were made. The party then made a railway journey across the heart of India to Bombay where three days were spent in the making of scenic pictures, after which they embarked for Cario, Egypt, via Port Said. Three weeks were spent at Cairo and one at Luxor in the making of photoplays and scenics.

Scene from "Osaka's Wrath," Taken in Japan.

Taking passage then for Brendisi, Italy, the party journeyed by railway across the boot-leg peninsula, which ride, Mr. Young says, was the most beautiful of the entire trip, with Rome as the destination. In Rome the Vitagraph players were the guests of the Society Italian Cines, and were accorded the use of the Cines studio for finishing the interior scenes of some of the plays already begun, and for the making of a few new productions. Venice was the last place at which pictures were made, one of which is a modern romance entitled "The Lonely Princesss," written by Mr. Mullin. Paris was the last stop. No scenes were taken there, and the company spent their time in sightseeing and in visiting the Paris plant of the Vitagraph Company before sailing for New York. In all, eighteen photoplays were done aside from the scenic pictures which were made at every port of call.

Maurice Costello, who acted in the capacity of general director of production, in speaking of the trip, said, "I cannot indorse the idea of a regularly scheduled itinerary for picture making trips, because the thought of having to catch a certain boat at a certain time is constantly on one's mind. This is likely to have its effect on the picture, because a director will hurry through his work in the fear that bad weather will come on before he is finished, and that he will have to leave when the boat leaves, whether the scenes are finished or not. I believe that when a company of players goes abroad on a picture making trip they should be free to roam at will, stopping long enough to do everything right. You see there are many opportunities that present themselves on the spot that could never be anticipated in laying out an itinerary. Something will turn up that suggests a fine idea for a photoplay; then the boat whistle blows and the idea must be abandoned in order to follow the traveling schedule. An itinerary is all right if it is confined to specifying the general route and the approximate length of time to be taken, but considerable latitude for discretion should be allowed to those who are making the trip and the pictures."

James Young was delighted with the trip and delighted to be home. "The first trip around the world," said he, "is accompanied with many regrets. That is to say, if one only had the same knowledge at the starting that he has at the end of the journey he would do things differently and do them much better. Believe me, my eyes were open all the time and I never missed a thing that was worth seeing. I live in hopes that some day I may have another such opportunity to write and act photoplays in those lands; I know that I would be much better prepared for the work."

Harry Keepers, the photographer of the party, carried a laboratory outfit that required ten trunks. He tells us that he had good luck all the way around. "In the extremely hot climates," said he, "I found it necessary to develop my films as soon as possible after taking, as the heat is ruinous to the raw stock once it is taken out of the hermetically sealed cans. In the glare of the tropical sun I could not stop out enough light with the diaphram, so I covered my lens with a yellow ray filter and got along nicely. Of the 35,000 feet exposed not a scene was spoiled."

NOT SOLD OR RENTED.

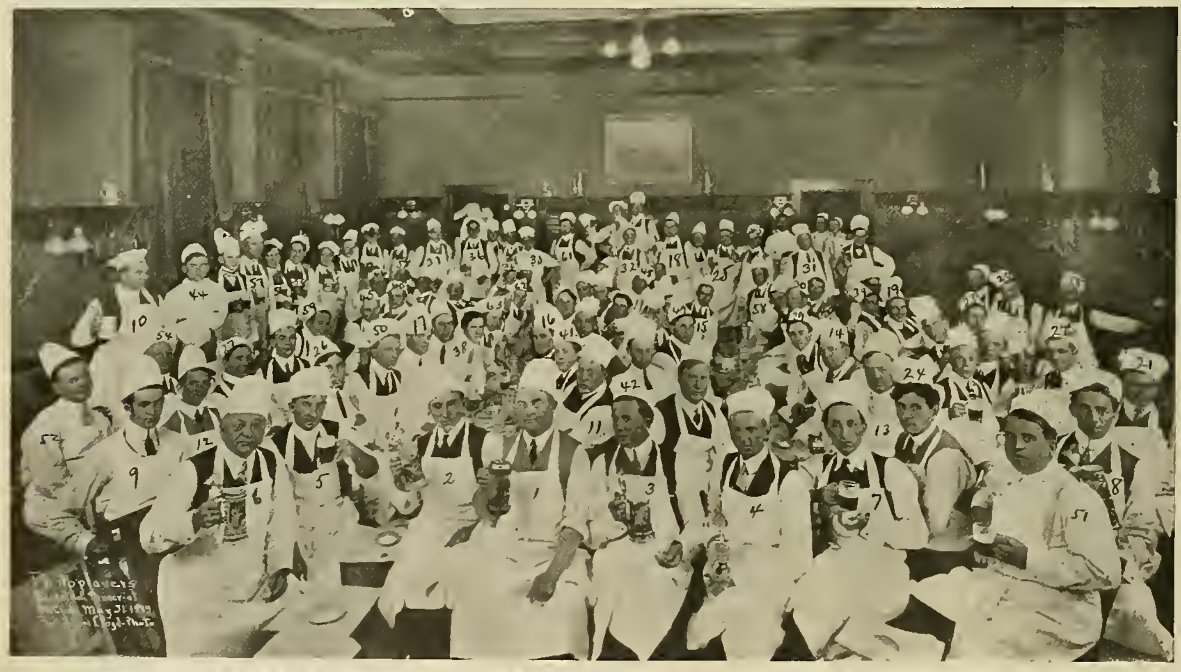
Mr. George Kleine, proprietor and manager of the sensational photo-drama success, "Quo Vadis?" made by the famous Cines Company of Italy, positively refuses to sell State rights or to lease his property to anyone. Mr. Kleine will have fully fifteen companies touring the United States and Canada by September 1st. "Quo Vadis?" as presented by Mr. Kleine, is in eight reels divided into three acts and special music has been arranged and composed for the performance. The Cines production comprehends the entire Sienkiewicz story and is full of wonderful features. Imitators have entered the field, but none have approached anything like the magnitude and detail of Mr. Kleine's achievement. The only opportunity to see the real "Quo Vadis?" will be in the big theaters of the country when announced by George Kleine himself.

LOOKING FOR THE WOODYS.

The Pacific Film Exchange of Vancouver, B. C., is looking for Oren F. and J. S. Woody, who are booking "Pilgrims Progress," Ambrosio, four reels; "Siegfried," Ambrosio three reels; and "Foe to Richelieu," two reels. Pathe colored for that concern. The Woodys took the film mentioned on the road some time ago and, up to date, have failed to make any reports and are not working in the territory supposed to be covered. Any information as to their whereabouts will be thankfully received by the Pacific Film Exchange.

UNIVERSAL CITY TO HAVE ZOO.

A new series of jungle pictures is to be filmed at Universal City, Cal., in the near future, which will far eclipse in artistic excellence and thrilling interest any which previously have been taken in America. This is made possible by the recent purchase by the Universal Film Manufacturing Company of a train-load of lions, tigers, bears, pumas, leopards, jaguars and other wild denizens of the tropical forests. The zoo arrived at the Providencia Ranch on May 23rd and was immediately installed in new quarters that had been prepared for it.



PHOTOPLAYERS' BEEFSTEAK DINNER AT THEIR CLUB, IN LOS ANGELES, MAY 31, 1913.

1 Fred Mace, President
2 Jos. Degrasse, 2d Vice-President
3 George Melford, Secretary
4 Wm. C. Wing, Cor. Secretary
5 Tom Fortune
6 Pop Bassett
7 P. M. Powell
8 Henry W. Otto
9 Francis Ford
10 Bill Horne
11 Bob Leonard
12 Charlie Avery
13 Henry McRae
14 Geo. Hernandez
15 Lee Dougherty
16 Dave Hartford
17 Gus Pixley
18 Dell Henderson
19 Charlie West
20 Maj. Rhys Price
21 L. L. Burns
22 Billy Garwood
23 Carlyle Blackwell
24 Douglas Gerrard
25 Frank Clark
26 Harry Miller
27 Jim Crosby
28 Edwin August
29 Herbert Rawlinson
30 E. J. Le Saint
31 Jack Dillon
32 Eddie Lyons
33 Eddie Dillon
34 George Gebhart
35 Henry Stanley
36 Alberta Garcia
37 Jackson Livingston
38 Lee Meloney
39 Lee Moran
40 Fred Huntley
41 Billy Ervest
42 George Gaffney
43 Zack Leonard
44 Jay Morley
45 Allen Dwan
46 Mickey Nielan
47 Doc. Basley
48 Chas. Edler
49 Fred Wilson
50 Bill Ryno
51 G. F. Burton
52 P. S. Randolph
53 Al E. Christy
54 Wm. Lloyd
55 Baron Winther
56 Harry Cooper
57 Gordon Sackville
58 Jas. McGee
59 Wallace Reid
60 Bob. Thornby
61 David Kirkland
62 Al. Brandt
63 A. H. Fralick.

"The Snare of Fate"

A Fine Two-Reel Thanhouser.

Reviewed by Louis Reeves Harrison.

THIS photodrama marks a distinct advance in Thanhouser production—it is superior in motive to any release I have ever seen from that company—and, if carried a little further, it might easily have ranked among the masterpieces of the day. It apparently deals with a situation now engaging the attention of the Russell Sage Foundation in depicting the operations of a loan shark, but the deeper motive is a finer one and so modern, so advanced, that I hope it will be treated with tremendous force in the near future. It is cheering to see these tendrils reaching out for the most powerful themes in stories of human life of today.

Scene from "The Snare of Fate" (Thanhouser).

Further than this, the play is well acted, is delightfully artistic in the selection of exteriors, and exhibits a bold spirit of leadership in this period of feeble-minded subservience to what may have served some past generation but which has no bearing on this one. It is clean, fearless and very much to the point. The story involves a sacrificial marriage, but the latter is not forced nor illogical. Miss Flo La Badie plays with delicacy and sympathetic intelligence the role of a young wife and mother united by force of circumstances to a morally base and miserly usurer. The latter role is admirably depicted by James Cruze. When realization comes to her that her child may have his ignoble example to follow, she leaves her husband to his miserable practices never to return.

Scene from "The Snare of Fate" (Thanhouser).

At this point was a magnificent opportunity for double exposure, showing the workings of the young wife's mind, her picturing of the influence of sordid environment on her child as contrasted with that of her superior ideals. The mother who is young of heart and near her children in simplicity of character knows instinctively that it is almost impossible to teach little ones even the elements of adult morality—the tiny copy-cats will act according to the influences brought to bear upon them when not responding to the insistent demands of their primitive hearts. The mother in this case left her husband rather than have her child at the mercy of hideous surroundings. That was her sole motive, and the idea is a beautiful one.

She grasped the fact that her community was outreaching the vile practices of her husband and set about bravely to train her offspring according to the opinions and customs of enlightenment. Her conduct furnishes an excellent example to the producers of moving pictures—their product needs a similar schooling. She would not have the child's spiritual virginity tainted by what the father was doing, and it is that quality in creators of the human race that we dwell most fondly upon when some dim and haunting memory of our own mothers reaches us like a far-off strain of exquisite music.

We watch the usurer thrive financially while sinking into greater depths of moral decadence, until a peculiar accident—he is stricken with partial paralysis when unknown in the house of a tenant about to be evicted—brings about a strong situation. Treated with kindness by the poor people he is about to deprive of a home, he is mistaken by the evictors for an inmate and dumped into the street with the furniture. He struggles to speak, but is unable to utter a sound. The story is consistently portrayed and brought to an artistic conclusion.

JOHN STEPPLING TO SUPPORT MRS. FISKE.

John Steppling, the former Essanay player, is working at the studio of the Famous Players, where Mrs. Minnie Maddern Fiske is filming "Tess of the D'Urbervilles." Mr. Steppling is enacting the role of Sir John D'Urberville.

THE MOVIES' VICTORY.

By Horace Seymour Keller
In the New York *Times.*

By heck! Thet movin' pictur' show
  Is growin' fierce an' sum alarmin'.
They put on fresh uns ev'ry week,
  An ev'ry new un is more charmin'.
At fust, Lucindy an' myself
  Vowed they wuz on'y fools' invenshuns,
Not wuth our goin' 'cross the road,
  Not wuth no sober folks' attenshuns.

Fur growin' childern, maybe they
  Might be attractive-like an' pleasin';
But as fur us gray-headed sort,
  They looked like gimcracks wuthout reason.
We didn't care to spend the time
  A-watchin' them old things unrollin';
They wuz to us like novel books,
  Wuthout no sense, an' not consolin'.

Si Pivens, down in Perkins' store,
  Sed he went ev'ry night to watch 'em.
Sez Si: "By gosh, them things is great—
  Sunner or later ye'll all catch 'em."
I vowed thet Si wuz off his nut,
  An' tole him so right out an' plainly.
Sez he: "Go see 'em fur yerself."
  I did. Say, Si warn't speakin' vainly.

I tuk the hull kerboodle in
  Frum fust to finish at my lezure.
I sized 'em up an' sized 'em down—
  An' spent an evenin' o' plezure.
I tole Lucindy all about
  The show. She sot up prim an' proper,
An' sez: "Pembrook, I'd better go
  An' see if you hain't tole a whopper."

She went!!! Sense then thur hain't no use
  To spile hur fancy. Woman fashun
She goes the hull dern thing. An' I—
  Wal—I have got thet pictur' pashun.
It eases me, it eases hur
  Arter the day's work's dun an' over,
To sit an' watch the world go by,
  An' see things outside pigs an' clover.

Say, now Lucindy sez thet quilts
  An' quiltin' bees hain't got no showin',
Nor teas an' gossip hain't no charm
  When she looks on the world a-goin'.
It eases me, it eases hur
  To see how other folks are livin'.
An' thet's why I don't 'grudge the price
  To watch them picturs they are givin'.

The Melies Company in Java.

The Round-the-World Picture Makers, Doing a Good Educational Work, Pause at an Interesting Island.

By Doré Hoffman.

JAVA has frequently been said to be the garden of the East. The island, which lies just south of Borneo, and close to the equator, is a tropical paradise and one of the few that is really attractive to the white man as a place of residence. Most equatorial countries, while prodigally abundant with nature's splendor, have drawbacks in the way of unhealthy climate, intolerable living conditions or intolerable natives, as seen from the European or American point of view. Particularly is this true of Asiatic countries, in which the natives are as a rule, sullen or stupid, if not actually hostile to the white traveler. In the Far East, Japan and Java are the notable exceptions, and voyagers returning from either of those countries speak highly of the general docility, politeness and courtesy of the natives. Java, situated among a large group of semi-civilized islands, has a much noted national trait of gentleness among its inhabitants, that is intensified by contrast with other Asiatic peoples.

It was toward this island of sunshine and smiles that the Melies Company, on their picture making tour of the world, set sail after their Australian sojourn, stopping en-route at Thursday Island to make a couple of negatives in the pearl fishing country. For the educational purposes of the trip, which are by no means secondary, the island of Java should be prolific in interesting pictures of a remarkable race of brown skinned men and women. While the Malay language, under three centuries of Dutch rule, has come to be the official language of the entire possessions of the Netherlands in the archipelago, it is not generally known that the Javanese are an entirely different race of people from the Malays. The Malay is a warlike fellow, ready to draw his knife at the slightest provocation. He is also a pirate when he dares to be, but not within reach of the white man's gunboats, which he respects but does not admire. The whole history of the Malay is one of tribal warfare, and were it not the fact that the race is only a small minority of the Polynesian peoples, no white man, and least of all the Dutchman, would ever have conquered and ruled in the East India Islands.

Scene from "The Poisoned Darts" (Melies).

It is due to the meekness of the Javanese, who are more populous than any of the other peoples, that the white man, including the Englishman, dominates the brown races of the Orient. The Portugese admiral, Albuquerque, invaded and took possession of all the East India Islands he could find, in the year 1515. Since 1499 the route to the Orient was a secret known only to the Portugese, who guarded it carefully. This route was by way of Brazil and around the Cape of Good Hope, and by virtue of its being secret the Portugese had a monopoly of the East India trade. It took the Dutch a hundred years to find it out. When they did discover the route they sent a big fleet around and ousted the Portugese, and have remained in possession ever since. They were fortunate in selecting Java as their first conquest because there was no resistance; they simply came and took charge, and from this base they later took possession of Sumatra, Celebes, the greater part of Borneo, and numerous other smaller islands. The Javanese have been stigmatized upon various occasions by kindred tribes and nations, and even by their Dutch rulers, as a cowardly people, otherwise they would have made some show of resistance against the invaders. This, however, cannot be truthfully said against them because they are in fact a gentle and peaceful people with hearts full of kindness for their own as well as for others, and as this characteristic has endured for centuries in the face of humiliation and oppression, it may well be conceded as a distinct racial trait. The Javanese welcomed the Dutch in the hope that they would put an end to the Malay invasions, and religious conflicts that kept their island in a state of unrest. The Dutch did end these things, but in their turn they despised the gentle Javanese and forced them to cultivate the land, giving them a mere pittance for the work and pocketing the handsome profits for themselves.

Java at the present time, like its neighboring islands, is a ployglot community. Among its inhabitants are thousands of Chinese, Hindus, Arabs, Malays, Persians and Europeans. The Europeans rule the country, and the Chinese practically monopolize the retail business; the Malays are the sailors and the Persians and Arabs are the foreign buyers. Rice, coffee and spices are the three big items of commerce; the poor Javanese does all the work of producing them, and gets in return the least of any. Yet the talents of the Javanese are on a par with those of the Jews, also a persecuted race. In the making of dyed fabrics they are supreme; they are quicker scholars than Europeans, and their music has the most exquisite quality imaginable. In appearance they are refined and thoughtful, with nothing about them to suggest an underlying strain of savagery. Their foreheads are wide and their large eyes have a bovine placidness that bespeaks their gentility. Their noses are stubby and their mouths, while large, are not stern, and are far from being ugly.

Scene from "The Lure of the Sacred Pearl" (Melies).

It is well that we should know more about these people. To us Americans they are practically unknown, and the majority of us think only of savages when they are spoken of. A trip such as Mr. Melies is making in the remote parts of the earth is a great step in the promotion of the brotherhood of man. We might read book after book about this or that tribe or nation and think we were familiar with them, only to stare in curiosity if we should see one of their kind on the streets of New York. But the motion picture familiarizes us with them. We see them at their work and we learn to read their faces. By witnessing on the screen their folk stories we can see the reason for certain ceremonies and dances that we formerly considered to be mere savage antics executed for no reason in particular. A number of interesting pictures of the Javanese have been sent back home by Mr. Melies which will serve to enlighten us concerning their local conditions. One of these stories is entitled "The Lure of the Sacred Pearl." Java, among other things, is overrun with priests of various pagan denominations, such as the Islam, Mohammedan, Hindoo, Brahmin, Buddhist, Confucian, etc. The story is of a young Australian who buys at auction a heap of pearl shells and finds therein a rare black pearl. The news spreads around the village and gets to the ears of a pagan priest who has gathered in nearly every black pearl recently found or known, by intimidation, using them to decorate the idol in his temple. He offers the young man a price for the pearl which is not considered sufficient. From that time on the priest resorts to every mysterious resource in his power to obtain the pearl, by fair means or foul. The persistency with which the young man is hounded until the priest finally gets possession of the pearl, forms the remainder of the story, which is rich in local color.

Another characteristic story is a picture entitled "The Poisoned Darts." It tells of a shipwrecked crew on an East Indian island. There are an officer and four men groping through the jungle in search of forage. They come upon a native girl and the sailors seize her. Their officer orders the girl released and commands them to march on. Next day the men become mutinous and turn upon their officer, binding him to a tree. One of the sailors is about to kill him when a poisoned dart from the jungle puts an end to him. The men are scared for a while, but after a few days attempt further violence upon their captain, whereupon another poisoned dart saves him. Each time he is in danger a dart saves him until he is at last alone. He awakes from a sleep to find food provided for him and finds there the native girl whom he had befriended. He is led to the village and the girl nurses him through a fever, after which he hails a passing ship and returns to his home. The story is a good illustration of the gratitude of which the Javanese are capable when a white man does them a good turn.

A number of well selected scenic pictures have also reached America, one of which, "The Rice Industry in Java," is especially interesting. It shows the Javanese in the rainy season planting the rice in the mud. Later the rice stalks are seen growing above the water, and finally the harvest is shown, in which the natives pick the ears by hand, which they prefer to labor saving methods.

The Javanese loves ceremonies and holidays. He celebrates everything of a pleasing nature with a feast of some kind; from a wedding down to the visit of a relative. The natives spend so much of their time and savings for celebrations that it leaves them comparatively poor. They have the consolation of knowing, however, that they can feast at another's spread next time, for it is the custom to invite everyone in the village to the merrymaking. At these feasts it is also customary to have dancing girls perform the native dances, and Mr. Melies has sent back some good records of some of these festal ceremonies. There are many curious old ruins in Java which have also been utilized in story form, combining amusement with an educational element. The cities of Java visited by the Melies Company were Garoet, Bandoeng, Samarang and Batavia, with trips into the interior, after which they departed for the island of Sumatra.

EDWIN THANHOUSER HERE.

Edwin Thanhouser, founder of Thanhouser Company, is here from Europe on a short trip. He left his family in Rome and is stopping in New York City. Mr. Thanhouser arrived on the La Provence, Saturday, and that evening celebrated his home-coming with a dinner at the Players' Club, which was attended by C. J. Hite, president of Thauhouser Film Corporation, Lloyd F. Lonergan, Bert Adler and Elmer Harris. He spent Sunday inspecting the new Thanhouser plant at New Rochelle. His business here is in connection with his real estate and he states he is out of the picture game for good. Mr. Thanhouser expects to come over again next spring.

NICHOLLS HERE AND GONE.

B. Nicholls, of the Motion Picture Sales Agency, London, left for home on Tuesday, after a brief visit in New York of ten days—which is a long visit for him.

"Nothing in especial brought me over," he explained the other afternoon. "I had planned the visit some time ago because I like to get over on this side and see how things are going about every so often. I have made no new deals, nor was it my intention to try and make them. I just wanted to look around.

"There is not much new on the other side. The picture business in Europe is constantly improving and gaining a more established position. The American films are more than holding their own in spite of the growing competition. Much of the stuff is never heard of on this side of the water, but in England you have to *sell* film, not merely issue it with the assurance that a certain quantity will be taken.

"'From the Manger to the Cross' is scoring tremendously. We have a large number of copies working in England and they are working every day. It was suggested by many exhibitors that I release the subject around Christmas time, but I put it out in October precisely because I did not want it to become associated with any particular season. As a result it is recognized as an all-the-year-round subject and does not merely work at Christmas and Easter. I have sold about half of Europe thus far, but France, Germany, Russia and some smaller nations are still open. Italy has been sold, but the subject will not be put out until next October. I think that it will be selling almost as well five or ten years from now. It will never grow old.

"I am very enthusiastic about the new production of the Famous Players' Company in which Mrs. Langtry appeared. I had the pleasure of seeing this the other night when it was first run without titles. It did not seem to me to need much captioning, the story is so clearly told. I also saw the production of 'A Good Little Devil,' in which Miss Pickford appears. I anticipate a large European sale for both of these. In my opinion the Langtry film will be the better sales proposition, in spite of the personal popularity of Miss Pickford and the excellence of the filmed production. 'The Prisoner of Zenda' is already a large seller abroad."

LUBIN COMEDY COMPANY NOTES.

Arthur Hotaling, Lubin director, has installed his big comedy company at Atlantic City for the summer; he intends to make several feature reels, among them some of his famous "Gay Time" pictures. He will also put on some "Coster" pictures with London types at their best. Having traveled abroad considerably, Mr. Hotaling has secured new and novel ideas, as well as the correct wardrobe for dressing these plays.

Miss May Hotely is the star of the Lubin comedy players under Mr. Hotaling, and supporting her in the casts will be seen such well-known and popular players at Robert Burns, George Reehm, Walter Stull, Raymond McKee, Walter Leslie, Jack Willard, Henry Bard, Fred Moore, Rube Bernstein, Pierce Phelan, Frances Ne-Moyer, Julia Calhoun, Marguerite Ne-Moyer, Ella Reehm, Violet Burns, Florence Leslie, Leola Hotaling. Garry Hotaling is chief operator and Mr. George Reehm is assistant director to Arthur Hotaling.

EXECUTIONS, LYNCHINGS AND RIOTING FORBIDDEN.

State Senator Chamberlain of Illinois introduced a bill in the Illinois State legislature on May 21, providing that motion pictures showing legal executions, lynchings or rioting shall be prohibited in that state under a penalty of a fine of from $25 to $1,000, or confinement in the county jail not to exceed one year or both for each violation. Our informant does not say that the bill has been made a law.

WINNIFRED GREENWOOD,
Leading Woman of the Selig Eastern Stock Company.

"A Villain Unmasked" (Eclipse-Kleine)

Reviewed by James S. McQuade.

GEORGE KLEINE will release a two-reel subject by Eclipse, entitled "A Villian Unmasked" on June 27. The films unfold an interesting story, not at all unusual, but well told, There are several attractive open-air back grounds in the picture and several good interiors, all of which bear the stamp of fine photography.

The people in the cast betray at times an over demonstrativeness of gesture that will appear strange to American spectators, but these peculiarities of the French actor are submerged by the really good acting of the principals. The villain is well carried by M. G. Baud, of the Vaudeville, Paris, and Mme. Feriel, of the Gymnase, is attractive and appealing in the role of the love-stricken widow and lady of fashion. Ralph De Forest, the widow's son, is brought out strongly by the clever juvenile acting of M. R. Lyon, of the Renaissance.

Robert West, the head and organizer of a gang of forgers, meets Mrs. De Forest, a wealthy woman of fashion. He has had the advantages of birth and a liberal education; but, Jekyl-Hyde-like, he has his good and evil sides. He has never been able to wear himself away from refined associations, although he is fearful at any moment of being discovered in his felonious pursuits.

He is introduced to Mrs. De Forest, who impresses him strangely at first sight by her rare personal charms. When he learns that she is wealthy and that she is not averse to his attentions, he pays court to her with redoubled zeal.

In the midst of their courtship, Mrs. De Forest receives a letter from her only child Ralph, a youth of about twenty years, informing her that he is about to pay a visit that will last several days. She shows the letter to Robert West, who is visibly perturbed to learn that she has a son, and still more by the approaching visit. He conceals his real feelings, however, and makes a show of being happy at the prospect of meeting his stepson that is soon to be.

Ralph arrives and is warmly welcomed by his mother, whom he deeply loves. That discreet woman, knowing how jealous Ralph is of her affections, warns West to keep out of the way until she breaks the news to her son. The opportunity arrives one morning, when a magnificent bouquet of flowers is brought into the breakfast room by the maid. The flowers have been sent by West, and Mrs. De Forest gently tells her son of the new love that has come into her life. Ralph is furious and dashes the flowers on the floor; but, seeing how much pained his mother is by his action, he embraces her and promises to meet the man who has broken into his life so rudely.

West and Ralph are introduced, but the latter is not favorably impressed. He has a sense that something is wrong with the man who would claim his mother's hand. His suspicions are made still stronger when he discovers West in close conversation with a man, seemingly far beneath him in station. Then he resolves to shadow him. By skillful craft and dodging, he traces West to his office and to the underground headquarters of the forgers. He next follows two of the men engaged in making the spurious notes to a cafe, and secures the note paid by them to the keeper for refreshments furnished. He compares it with a genuine note of the same denomination. He is then clearly convinced that West and his gang are forgers.

Wishing to spare his mother needless pain, he calls on West and charges him with his crime; but makes the overture that he will spare him, if he will renounce all hope of wedding his mother. West laughs derisively and refuses. Then Ralph goes direct to the government officers and gives them the information. He conducts them to the secret retreat of the forgers, where all of their number are arrested, with the exception of Robert West. That worthy had so hurried up the wedding day that he expected to be the husband

Scene from "A Villain Unmasked," Two-Reel Kleine-Eclipse Subject.

of Mrs. De Forest before the blow fell. But Ralph was just a few hours before hand. The officers arrested West while participating in a reception given by Mrs. De Forest, the evening before her marriage.

The shock completely unnerved that lady, and at first she looked on her son with revulsion; but time soon restored her normal mind and she was immeasurably thankful that his filial love had saved her from the false love of a villian.

"Voodoo Vengeance"

Three-Part Release of the World's Best Film Company.

THOSE who like sensational pictures which touch on the primitive, with wild animals and savages, will like this picture for the story that it carries. That it will go strongly in a majority of houses is probably true. Those of quieter tastes, who prefer stories of today or yesterday, either, so long as they are of civilized communities, will find in the tropical backgrounds and in the photography much that will charm. It is hard for a Northerner to realize that in the United States, even in Southern Florida, there can be found so dense a tropical jungle that for an African setting it so well serves as the ideal. In the second reel of this picture there is a river scene, tinted, that is a work of art. So, also, in the third reel near the end, where the girl reared among savages journeys down stream with the man she has lured from civilization, there is a setting which stands out.

VOODOO VENGEANCE

Scene from "Voodoo Vengeance" (World's Best).

The story is of a religious sect of African fanatics described as Voodoos, whose practices the British government finally stopped. The opening is where a man and woman on the way to the gold district are set upon by savages and killed. Their little girl is taken captive and raised by the tribe, the priest of which is impersonated by Captain Jack Bonavita, the lion tamer. Twenty years later the government determines to put the Voodoos out of business and notifies the resident commissioner to carry out its desires. There is a conflict, and the Voodoos in order to avenge themselves for their defeat, instruct the girl to lure to the jungle the son of the commissioner that he may serve as a sacrifice to the Moon God. She succeeds in the attempt and hands him over to the tribe. Also she falls in love with him. While his family is searching for him young Yale escapes, and after many vicissitudes in the jungle, combating fever and wild animals, he is again captured. He is found by his father just in time to prevent his destruction by lions. He is taken home. The girl again goes to the settlement, finds the young man, and again she lures him into the jungle; this time she holds him.

THE SMALLWOODS IN NEW YORK.

Ray C. Smallwood, expert cameraman of the Universal West Coast Organization, and his wife, who in the world of motion pictures is known as Ethel Grandon, have arrived in New York City, having been called East by the very serious illness of Mrs. Smallwood's mother, Mrs. Edward S. Grandin. The many friends of the Smallwoods will be pleased to know that Mrs. Grandin has rallied wonderfully since her daughter's return, and is now on the road to complete recovery. Both Mr. Smallwood and Miss Grandon expect to work around New York this summer, for one of the Universal Eastern companies.

Laemmle Controls Universal.

Little Giant of the Independents Buys Horsley's Interests—Swanson Deposed and Supposed to Have Sold to Powers.

It would be a dull week that did not produce some new sensation in the game of film politics that has been associated with the conduct of the Universal Film Manufacturing Company since its inception a little over a year ago. That company has been a storm center and, when not putting something over on its competitors, it has had its own little internal squabbles. The contention has arisen over the question of control. After the first break when Kessel & Baumann separated themselves from the company, Pat Powers assumed the position of commander-in-chief, but his direction did not meet with favor among his associates and, upon the return of Carl Laemmle from Europe, he was deposed and Mr. Laemmle was put in control. Matters went smoothly for a while, but it was only for a while, and the next stir resulted in landing Pat Powers on the outside of the breastworks entirely, leaving Laemmle and W. H. Swanson in control, with David Horsley barely hanging on.

It could not be expected that Pat Powers would take defeat meekly. He did not, for he was hardly out before he began to frame up a game to put his former associates in the hole. It was a pretty deep hole that he digged for them, but they refused to fall into it. Though Powers had nothing left but the hole, he was not discouraged. Rumors had it at one time that he had secured an option on the stock of David Horsley and that he hoped to secure enough more to give him control of the company. Swanson and Laemmle were sticking tight, though the betting against them was strong.

For the past week the rumors began to grow stronger in Powers' favor, and it was hourly expected that an announcement would be made that he was "it" at the Universal. When asked by an acquaintance if he had secured control Mr. Powers said, no later than Tuesday last, that he had bought some Universal stock. This did not explain matters at the time, for it was believed that he had but taken advantage of the option he was supposed to have on the stock of David Horsley.

Thursday, June 12, the situation was cleared up by an authoritative announcement from the Universal offices that Mr. Carl Laemmle was in full control of the affairs of the company and that the business would proceed as usual without interruption.

The statement issued is to the effect that Mr. Laemmle has purchased the interests of David Horsley; that Mr. Swanson has been deposed from the position of vice-president and that he is supposed to have sold his holdings to P. A. Powers. It was said that Mr. Swanson had left the offices of the company with the message to his associates that he was going to Chicago on personal business and that, since his departure, all efforts to locate him had been futile. It was also stated that Mr. Burton Garrett, assistant secretary and second assistant treasurer of the company, was also absent and had not been located up to that time. Further statement was made by a representative of the company that some of the books of the company were missing from the safe, the stock book among them, so that it was not possible to ascertain what transfers of stock had been made, but it was believed that Mr. Swanson had sold his stock to Mr. Powers. A meeting of the company had been held, it was said; that Mr. Swanson had been deposed as vice-president, and that Mr. Garrett had been ousted from the offices he held. G. E. Kann has been elected assistant secretary and Joe Brandt elected assistant treasurer. Otherwise the roster of the company's officers remains the same with the exception of Swanson.

It is now believed, with Mr. Laemmle in sole control of the Universal, that the troubles of that company are over. All disturbing elements have been eliminated and the possibility of Mr. Powers obtaining the least measure of influence in the management of the company is so remote that it need not be taken into consideration. If this view of the situation proves to be correct the Universal Company is to be congratulated. Mr. Laemmle has proved, heretofore, that he is a real business builder and that he realizes the necessity of making good pictures. Undisturbed by contentious associates he should soon put the Universal product on a high plane.

KINEMACOLOR TO PRODUCE HISTORICAL DRAMAS.

William H. Hickey, European representative of the Kinemacolor companies of America and Canada, and general manager of the Natural Color Kinematograph Co. Ltd., of England, is in New York arranging a schedule of productions for the allied corporations. On Mr. Urban's Teddington estate, near Bushey Park, London, studios and a revolving stage have been erected, and it is proposed to reproduce a number of historic dramas amid characteristic English scenery.

Doings at Los Angeles

A Lively Budget of News From the Great Western Motion Picture Center Submitted by Our Correspondent.

CLOUDY weather, which has prevailed throughout Southern California for the last ten days, has interfered more or less with all the producing companies. There has been no rain, but blankets of dark gray clouds have hung across the sky, cutting down the light to such an extent that most of the companies feared to risk photographing lest they get flat and undertimed pictures. In the East where weather interruptions are normal a week or ten days of bad light would cause no comment, but out here where there is perfect light for nine or ten months in the year, a week of bad light evokes loud cries of woe from the producers.

* * *

Within the last week two of the most successful photoplay writers in this vicinity have given up the independence that belongs to a free lance and have contracted for the sale of their entire output for an indefinite period. William E. Wing, whose photoplays have been produced by the Biograph, the Western Vitagraph, Selig, Kinemacolor, Keystone and several other companies, signed a contract with William Selig, just before that individual left for Chicago, under which he agrees to write for the Selig Polyscope Company within the next year a number of scripts just about equal to his producing capacity. William M. Ritchey, another writer whose stories have been produced regularly by companies working in this field, has taken the position of scenario editor for the Western branch of the Lubin Company, under Wilbert Melville. Ritchey was formerly city editor of the Los Angeles Express.

* * *

Not content with being an exhibitor, a manufacturer and a director, "Billy" Horne has now broken into the ranks of the scenario writers. "The Tug of War," a comedy now being made by the Biograph Company, is a product of his brain. Horne is proprietor of Horne's Popular Picture Palace, principal owner of the Seltagraph Motion Picture Company, and an occasional director of Seltagraph releases, none of which has been released yet.

* * *

Edwin August, who recently left the Universal Company in order to join the Western Vitagraph players under Rollin S. Sturgeon at Santa Monica, has returned to the Universal studio at Hollywood. Now he is no longer an actor, however, but a director. The principal condition upon which he went back, aside from increased salary, was that he should have a company of his own. Mary Charleson, one of the clever actresses of the Vitagraph pictures, went with him to be his leading woman.

* * *

There have been more changes among the directors at the Universal studios. E. H. Grandon, who directed a traveling Lubin company at Glendale until it was disbanded several weeks ago, and who then went to the Universal, has dropped out after making three or four pictures and is about to return East. Francis Ford, who made his reputation as a producer of big spectacular pictures with the New York Motion Picture Company, and who has been directing Bison brand releases for the Universal for the last six months, is now "at liberty." Frank Montgomery is again directing Bisons for the Universal. He resigned about a month ago and organized a company of his own to produce a series of Western features, with Mona Darkfeather as the star, but before his first picture was finished the Universal tempted him back.

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Despite the bad weather of the last week, Wilbert Melville, head of the Lubin Western branch, has just finished a big Mexican war picture which called for 600 extra people in the battle scenes. It will be called "The Amber Cross" and, notwithstanding that the expense and the spectacular features were sufficient to have justified a two or three-reel production, it will be released as a single reel, making an unusually strong picture. Melville has disposed of the property at 4550 Pasadena Avenue, where the studio is now located, and within a month will begin work on a much larger and better studio in a new location, the whereabouts of which has not been announced yet.

* * *

June 1 came and went and found the Biograph company still in Los Angeles, although June 1 is the usual annual leaving date. Moreover, Griffith and Tony O'Sullivan are both engaged on big pictures which will probably keep them here another two weeks, and there is every possibility that the organization will not get away this year much before July 1.

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Margaret Loveridge, formerly of the Biograph Company and more recently with the Selig organization, is playing leads in the dramatic pictures of the Majestic Company in Los Angeles.

* * *

Lem Parker, Selig director, has been called to Chicago by the death of his mother.

* * *

Jack LeSaint, formerly with the Imp and lately with the Kinemacolor, went to Selig as soon as he got his notice from the Kinemacolor Company.

* * *

The Kinemacolor studio at Hollywood is still closed, and the fact that most of the property is being packed and shipped East indicates that the closing is permanent, at least as far as Los Angeles is concerned. David Miles is preparing to go to New York and most of the other employees are trying to find places with the other motion picture companies in this field. There are a great many more people seeking positions in all the branches of motion pictures than there are positions. This is a bad time for motion picture people to come from the East looking for places.

* * *

William Paley, former cameraman for the old Nestor Company, has just completed the manufacture of a hand-made motion picture camera which is one of the finest machines ever seen in this city. Paley, it will be remembered, was injured while on a photographing trip for the Nestor Company, contracted blood poisoning and finally had to have one of his legs amputated just below the knee. He is now confined to an invalid's chair, but that has not prevented him employing his hands and making practical use of his profound knowledge of motion picture camera building, or of his fine skill as a workman. The new camera is valued at $300, which is ridiculously cheap considering its excellencies and the amount of time and work he devoted to the making of it. It is to be hoped that he will find a purchaser for this and subsequent machines, for it is the only means he has available to make a living.

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The election of Judge H. H. Rose as Mayor of Los Angeles, on June 3, recalls the fact that Fred Mace, president of The Photoplayers, also ran.

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Director Harry Matthews, of the "Powers Photo Plays, Inc.," company, has finished a three-reel production of "Sleeping Beauty." It has been decided that he shall produce a series of fairy tale pictures for adults as well as children. J. F. Macdonald, the other director of the "P. P. P. I." company, will stick to film productions of well-known classics like "Elsie Venner," which he is now producing.

* * *

Ernest Shipman, late of the "One Hundred Years of Mormonism" company, has gone East on a two months' business trip. He is after something, but he is too sly to talk about it until the papers have been signed, sealed and delivered.

P. M. POWELL.

THE RELIANCE TO STAR ROSEMARY THEBY.

Manager J. V. Ritchey of the Reliance has selected "The Tangled Web" as the drama in which to introduce Rosemary Theby as a new attraction in Reliance films. "The Tangled Web" is the work of Garfield Thompson and was one of several strong dramatic stories written expressly for this talented actress. It is in three reels and will be staged by Oscar C. Apfel.

Miss Theby will be starred in the production, playing the part of an adventuress, a strong emotional role, somewhat similar to several of the characters created by her for the Vitagraph Company.

After a much needed vacation, part of which was spent in St. Louis, Miss Theby started work under J. V. Ritchey's management on June 1st, and will be seen in at least one release every two weeks beginning at an early date.

ZUKOR ON WESTERN TRIP.

Adolph Zukor left New York last Sunday night on his way to the office of the Famous Players' Film Company in Chicago. It is rumored that Mr. Zukor has some unusual purpose in this sudden trip West, but what its significance is could not be learned. It is promised, however, that upon his return some interesting news may be forthcoming.

"Steam" (Kinemacolor).

By the Rev. E. Boudinot Stockton, S. T. B.

AN old writer once said, "Curiosity and laziness are really good gifts of God because He means them to prod men into becoming human beings useful to their fellow creatures." The old monk lived several hundred years before either Watt and Stephenson and the invention of Kinemacolor, but he could not have fitted the cases of the two great inventors as told by Kinemacolor better if he had seen the photoplay, in which, in strict accordance with tradition, curiosity changes James Watt from a country dunce to the inventor of the steam engine, and laziness starts George Stephenson's mind working on the idea of the locomotive.

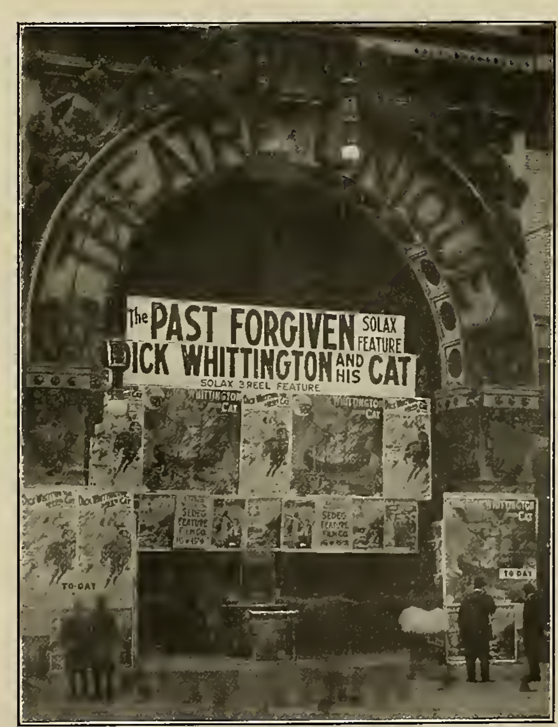
According to history, Watt was not the inventor of the steam engine, but its greatest improver. Steam as a motive power was known in the first and second centuries A. D., and was used as such in England as early as 1663. In 1705, Newcomen, Callen and Savery patented their engine which was the first to have a beam and to employ the instantaneous condensation of steam. In 1759, at the age of twenty-three, while connected with the University of Glasgow, Watt began experimenting on a steam carriage. In 1769, while repairing the university's Newcomen engine he invented and patented his separate condenser and from then until 1800 he added improvement to improvement on the old Newcomen machine until he had embodied all the essential features of the modern steam engine.

Watts and His First Steam Engine.

Stephenson and His First Locomotive.

Bearing these facts in mind, Kinemacolor has rendered a great service to education in its apt and excellent portrayal of the romantic folktales that have sprung up around Watt and his invention, and the moral value of the tradition as pointed up in the photoplay is just what teachers and educators want. Stupidity is often only genius driven the wrong way and a good girl's sympathy will often accomplish what all the rods and dunce caps in the world are ineffectual in bringing about. Watt gets his inspiration when he sticks the potato on the spout of the tea kettle and sets the kettle top to bobbing up and down, and he works it out to a practical result because he wants to marry his childhood sweetheart, the only one who sympathized and believed in him when he was ridiculed at school and cuffed at home. George Stephenson gets his inspiration when he gets tired of pushing an ore car, and he preserves until successful because his sweetheart and wife cheers him with her sympathy and leaves him the legacy of a son to be educated, so that he might become one of the greatest bridge builders in the world. The story of Watt starts with the surreptitious but vain efforts of his girl sweetheart to save him from having to wear the dunce cap, and ends with his bride to be and himself seeing in the glowing embers visions of the engine that was to make their happiness an actuality. Stephenson's story begins with the lazy boy wondering why he cannot put Watt's engine on wheels and make it do his work for him and ends with the inventor and his son dreaming of the mile a minute limited speeding across the plains of Western America. The visions in both cases are extremely well done, the first is artistic in the highest degree and the second is one of the best pictures of an express train running at high speed that we have ever seen.

Both stories lend themselves aptly to the peculiar genius of the Kinemacolor process, and the production of the picture is all that can be desired. The photography is excellent and the quaint costumes and settings make beautiful pictures; while the faithful and accurate reproduction of Watt's and Stephenson's engines both in model and working forms are instructive and illuminative in the highest degree. As a contribution to popular science and as a pleasing and elevating photoplay the release should take the first rank. It is now being run at the Carnegie Lyceum.



SOLAX FEATURE AT THE UNIQUE TWO DAYS.

Fourteenth Street, New York, has been called by theater managers "a hot-bed of competition." And to attract business they try to out-do each other in matters of display advertising and feature programs. Fourteenth Street "eats" features alive. The feature exchangeman cannot serve them up fast enough. The above cut shows what the managers do with the front of their house when they secure a big feature.

Music for the Picture

BY CLARENCE E. SINN

"THE INTERNATIONAL MUSICIAN" (which is the official organ of the American Federation of Musicians), on page 9 of its May issue, has an article entitled "Music Machines." In the course of this very interesting and timely article it says: "Music machines are beginning to displace orchestras in the cheaper theaters." . . . and "This is a problem that must be faced and solved. Somebody must manipulate these machines. Insist that such operators must be qualified members of the A. F. of M."

I am moved to this partial quotation through having recently witnessed a demonstration of the Bertola Keyboard Attachment for Pianos. I want to say right here in the beginning that this keyboard is not an attachment in the true sense. It is entirely separate from the piano, but is merely placed in a position convenient for manipulation by the pianist. As a matter of fact, it could be played without a piano. So many music machines are a combination of piano, organ, etc., that I believe this point is worth notice. A small keyboard containing thirty notes (two octaves and a half) is mounted on a standard. This is not attached to the piano remember, but stands on the floor convenient to the pianist's right hand. The keyboard can be swung over the piano keys when wanted and swung back out of the way when not in use. On the floor in front of the pedals is a board containing other keys or pedals connecting with drums and various traps (crash, thunder sheet, auto-horn, tom-tom, etc.), which are manipulated by the feet. The organ is a real organ consisting of two sets of pipes voiced to "violin" and "flute" stops respectively. These pipes are of the best quality (being 90 per cent. tin), and their volume and tonal quality are exactly the same as a similar section from a good pipe organ. Although the other attachments are good, this organ section is the one great big musical feature which will make the Bartola Keyboard unique among music machines. Having a good piano already in his theater, any manager who installs the "Bartola Keyboard" only needs a good pianist to insure high-class music. This attachment is not a toy. Its effects are not "cheap," but of good, solid quality. The drums are played by the feet—the bass drum by the left foot, the small drum by the right. They can be made to play soft or loud at will. This applies also to the xylophone, orchestra bells, chimes, and marimba, which are likewise attached to the keyboard. The different instruments are in separate cases, which may be placed adjacent to the piano or in various parts of the theater. They are run by a current of low voltage which is supplied from a storage battery. This battery is kept "stored" by a motor generator which is started and stopped automatically by the playing of the instruments. The full quota is given as follows: "Pipe-organ, xylophone, orchestra bells, marimba, chimes, bass drum, small drum, tom-tom, triangle, cymbal, thunder sheet, and auto horn." These can be played all at the same time along with or without the piano; in any combination with or without the piano. The combinations are infinite in variety. The "violin" stop in the organ section really partakes more of the character of the oboe or high register of a cello to my way of thinking. At any rate, it is possible to get a very good Oriental musette effect on the upper notes of this stop; also an imitation of bagpipes.

Combined with the flute stop a big rich tone is produced which, when accompanied by the piano and drums, gave an excellent orchestral effect. When all the instruments and traps are played together, the volume is sufficient for any ordinary theater. Now, Mr. Exhibitor, when you install the "Bartola Keyboard Attachment," don't make the mistake of thinking it will do all the work; get a good pianist to operate it, as it is a really good instrument and deserves a chance. A pianist does not need to "learn" this instrument; in a few moments he can familiarize himself with the situations of the different levers which are all convenient to his hand, and that is all there is to it. But the combinations and effects possible to a good performer are worth the extra money.

A Correction.

A slight mix-up happened to my letter in the issue of May 31st. Under the title, "An Exciting Honeymoon," the caption "Part One" and numbers 1 and 2 are correct; the remainder of this reel will be found in the next column under Part Two, numbers 3, 4 and 5 respectively. The caption "Part Two" belongs at the head of the second column, the first number in the second reel being "I'd Like to Go On a Honeymoon," and ending with number 9, "On the Mississippi."

"A Splendid Scapegrace"; first three numbers correct. The remainder will be found under caption "Part One" of "An Exciting Honeymoon." Begin with No. 4, "Agitato pp. and mf." and so on until No. 12, "Religioso until finish."

"The Courage of a Soldier" is correct to and including No. 7. The remainder will be found under "A Splendid Scapegrace" No. 8, "Indian music again, etc.," and so on to finish. Accidents will happen in the best regulated printing offices and please note that it seldom happens in this.

Likes the Music Page.

Mr. Roy H. Metcalf, of the Empress Theater, Missoula, Mont., submits the following: "One of the most interesting features in the Moving Picture World to me, and no doubt to many other musicians, is the 'Music for the Picture' page. I only regret that it does not appear each week and that more musicians do not take advantage of the opportunity to help others by offering suggestions.

"Music for the picture is second in importance only to the picture itself—many of the patrons of the photoplay place the music first." [They should not if the pictures are all they should be.—Ed.]

"Every live manager is now demanding that the musical accompaniments for his pictures shall be of the best and many houses are spending more for the musical end of the game than for the pictures."

[That probably accounts for it; I am a strenuous advocate of good music and good pictures, and believe that correct music enhances the value of the picture, but I do not protest against the fine concert program with pictures as a side issue. Not that I think Bro. Metcalf is arguing in favor of this proposition, but I have met a few exhibitors in the past who did and still do, and here is a good chance to get in my little knock.—Editor.]

"There are still some who are emphatic in their assertions that an orchestra cannot properly fit music to the picture. There is no question but that a pianist, either alone or with the assistance of a good drummer, has possibly a greater opportunity to work out his pictures in detail than a number of musicians playing together, but I believe most orchestra leaders have demonstrated that it is possible to follow the picture quite effectively and at the same time give the public more pleasing music than a pianist can. We are using a string orchestra and pipe organ, adding drums or brass according to the requirements of the picture. In changing every day it is almost impossible to rehearse our program with the pictures as should be done; however, we do so on special releases. In featuring the music for pictures, the manager prepares slides which are shown before each reel announcing the name of the next picture and the musical numbers which are used for accompaniment. The music loving patrons are loud in their praise of this arrangement.

"We recently showed the Reliance feature, 'The Bawler-out,' in three parts; also a Keystone comedy. Below is the program used for that day: 'Liebesgarten' (Schumann), 'Humoreske' (Dvorak), 'Serenade' (Drdla), 'Solvejg's Song' (Greig), 'To Spring' (Greig), 'La Boheme, Fantasia' (Puccini), 'Salut D'Amour' (Elgar), 'Echoes of the Operas' (Arr. by Reckers), 'Love is the only Thing in Life' (Helf), selections from 'A Modern Eve' and 'The Fortune Teller.'"

This is a splendid program musically; unfortunately I did not see the picture in question, so cannot pass as to its fitness in regard to detail. Many leaders strive to carry out the general atmosphere of the picture rather than try to work to every little detail. This on the whole is much the safer plan, for as Mr. Metcalf says, it is difficult for an orchestra to follow closely to details. Some leaders "humor" the scenes without changing the piece of music. Unless done with skill this is risky, although I have known violinists who could so vary the music at times by means of retard, accelerate, diminish, crescendo, etc., that their work was a joy to hear. This, of course, in certain scenes where the contrasts were not too pronounced. It would hardly hold good in all situations.—Editor.

"Half a Chance"

A Vigorous Three-Reel Reliance.

Reviewed by Louis Reeves Harrison.

THERE is a lot of warm blood in this production, and, if compaprisons have any significance, it ranks at the top of Reliance features I have seen. In the first place, there is a story by an author who is very much alive. It portrays a clearly-defined leading character to whom sympathetic interest becomes instinctively attached; it sets forth his distinguishing traits and preserves them to the end; it utilizes incident to bring out his passions and emotions, and it hinges on his fierce struggle upward to some definite end. It contains that breath of life which only the craftsman knows how to inject into a pictured phase of human existence.

Both author and his work are unknown to me—the photodrama visualizes a Bobbs-Merrill novel—but the motive is sociological in pointing to the power of circumstances, the necessity of opportunity and to education as the principal form of opportunity by which man rises above mere desire to exist to intellectual control of his forces. The theme is one so well suited to dramatic uses and admits of so many thousands of delightful variations that the only astonishing thing about it is its rare appearance in screen presentations. No scenario editor need worry about the fact that it has been done before—it has as many diverse forms as there are interesting human careers.

"Half a Chance" begins with an extreme, though not at all improbable, incident which proves to be a corrective turning point in the life of a dissipated pugilist, a powerful man known as "Frisco Pet." He becomes obstreperous in a low joint and is thrust into the room of a dissolute adventuress to sleep off his drunk. That good old stage prop, the "degenerate nobleman," now appears, quarrels with the adventuress, and she is accidentally killed in the scuffle. "Frisco Pet" is falsely accused, convicted, and deported on a convict ship. The ship is wrecked, and the convict saves a pretty little girl. He is cast away on a desert isle—moss-covered—finds a case of books and studies law.

While I do not favor this entirely new educational system, it presents a unique method of transforming a pug into a practitioner and it might not be a bad plan to try on some of our New York police inspectors. If there were only enough desert isles in the Pacific Ocean, we could maroon our aldermen, senators and other representatives of the people there, each with a case of books to live on, and enjoy ourselves in a period of relative tranquility while they were becoming regenerated. Anyway, somehow-or-other, "Frisco Pet" equips himself by self-instruction, so that he rises above those who merely graduate from institutions of learning and successfully fights his way to social position—he wins the little girl he pulled out of the sea, and liberty. In fact, he becomes one of the greatest criminal lawyers in The United Wigdom.

Mr. Apfel is to be congratulated upon overcoming many difficulties in the visualization of the story, upon his artistic settings and upon his admirable selection of types. The cast is excellent straight through, and the role of "Frisco Pet," played by George Seigman, is a masterly interpretation. The part is one requiring tremendous physical strength in combination with fine personality, but it is splendidly performed from beginning to end. The *tout ensemble* is a long step upward.

Frank E. Montgomery, who is now producing films featuring his wife, Mona Darkfeather, in Indian pictures, has taken the name "Mona" for his brand.

Scene from "Half a Chance" (Reliance).

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

The King and Queen saw "Quo Vadis?" at the Albert Hall in London last week and constantly expressed admiration at the production. Moving picture exhibitions or, in fact, anything connected with such, done on a large scale, are traditionally of interest to Americans, and a few observations on what is undoubtedly the largest show in this country should be of outstanding interest.

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Last Saturday's audience of 25,000 people, for instance, is something of a record, but this crowd, it must be remembered, cannot be accommodated every afternoon as the hall is used for other purposes on intermediate occasions. This means that in order to shut out the light from the glass roof over four miles of black cloth, fifty inches wide, has to be continually taken down and put back. The size of the screen is 40 feet by 35 feet and it is supported by steel hawsers. The length of the "throw" is 212 feet, which means that the picture on the film is magnified much more than a quarter of a million times when it appears on the screen.

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The president of the American Mutual Film Corporation, Mr. H. E. Aitken, and his sister, is at present in London on business. His visit, however, is only of the "flying" order and most of his time is occupied with the "Mutual's" British agents.

* * *

The Clarendon Company has succumbed to the prize competition craze and the noted English firm are offering prizes for criticisms of their productions. In journalistic circles there is a persistent rumor that a London daily newspaper of some prominence is considering the advisability of offering £1,000 for the best scenario.

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The Warner Feature Film Company of New York appear to be enlarging their British agency. They have suddenly sprung to renewed activity here in the advertising and renting of their features.

* * *

Mr. G. E. Bennett, a picture theater proprietor of Slough, is shortly to be decorated for bravery at a recent fire. He rescued his operator from the blazing box.

* * *

A deputation of prominent exhibitors interviewed the Home Secretary the other day and pointed out to him the grievances and injustices suffered by managers and proprietors of theaters through extreme local legislation. The case of Liverpool was cited in particular where the restrictions are particularly drastic. Here the hours of opening, as well as the attendance of children, are limited and it is possible for a policeman to walk in out of the street and censor any film he may think unfit.

* * *

Sir Hubert von Herkomer, the Royal Academician, has, at last, formed a film producing company bearing his name and the first releases are announced within a month. "I shall arrange every scene myself and shall personally select the actors and retouch the films," he says. "The pictures will be taken in my own theater and I shall try to get French people to act for me. No other can approach them in the art of expressing emotion without speech." This seems a strange procedure for an "all-British" enterprise.

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Dr. Wm. Martin, a Shakespearian lecturer, praises the photoplay as a means of teaching adults the art of gesture and of children better manners.

* * *

Sir A. Conan Doyle has, I am told, written a long letter of congratulation to the Kalem Company on the pictorial production of his detective drama featuring Detective Burns.

* * *

What is ultra-Kinematography? Prof. Wm. Stirling, scientist, of Manchester University, defines it as the slowing down of the machine to permit of the study of the movements of the moving objects on the screen. This fearsome term with so simple a meaning is particularly applicable to scientific and medical films.

* * *

I reported some time ago that the London County Council had decided to install moving pictures in some of their schools for educational purposes. A grant of £200 was made at the time, but now the whole motion has been rescinded. It appears that it was discovered by the authorities that the amount sanctioned would not properly equip one school, much less several.

* * *

A singular move is being contemplated by the Newcastle exhibitors. They are endeavoring to induce the civic authorities to grant no further licenses for moving picture theaters. It is thought in some quarters that this is an attempt to make the kinema business like the saloon—a kind of tied down trade.

* * *

Mr. Cherry Kearton's American scenic pictures form part of this week's feature programme at the Palace Theater, London. Those of the Yellowstone Park are creating a great furore and I should say that if this section could be separately released as a scenic it would be sure of an enormous sale.

* * *

American moving picture heroines have all unwittingly assumed a new role. They have, it appears, become arbiters of fashion in millinery for the English suburban and seaside girl. The big white flip-flap straw hat is here termed the picture hat because it seems to be almost invariably worn by the heroines of American-made films. As a result, London millinery establishments are busy stocking their windows and shops with this particular type of headgear.

* * *

England, but in particularly London, is experiencing a boom in home produced pictures. The Clarendon Company are about to release a masterly new feature written by the Marchioness Townshend entitled "The House of Mystery," and it was probably this all-British subject which evoked a London newspaper into a sudden and voluptuous burst of enthusiasm over the patriotic producer.

* * *

Last week-end a film store in Leeds was entirely burnt out in less than five minutes. Considerably over half a million feet of American subjects were destroyed.

* * *

The United States consul in London has provided one or two interesting statements respecting the methods of shipping films from American makers to English agencies. At Lyons in the south of France, a huge new factory for the sole purpose of film printing is being established.

J. B. SUTCLIFFE.

PICTURES IN YUCATAN.

According to the United States Consul, moving pictures are very popular with the inhabitants of Yucatan, which is a part of Mexico. In Merida, the capital of Yucatan, there is one large theater which exhibits pictures for about ten months of the year. There are a number of the open air shows, consisting of a number of chairs and an open courtyard. The bull ring, or place where the bullfights are held, when not being used for that purpose, is frequently used for picture shows. Prices range from 37 cents gold per person to $2.25 gold for boxes accommodating six persons. The open air theaters get five cents for ordinary shows and ten when the show is extra long. Exhibitions are given only at night, commencing at 8:30 and running until midnight, being composed of four parts or four separate shows. The films most in favor are French, Danish and Italian, but the American Indian and Wild West pictures are quite as popular.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE local daily newspapers are devoting more space to matters bearing upon the motion picture interests at the present time, than they have during any period since the censorship question was under discussion last fall, and the indications are that equal, if not more, attention to the subject will be given by them during the next few months. Some people are trying to make them a political issue to a more or less extent. For this there is absolutely no reason. The entire matter hinges upon the adoption of regulations for the motion pictures. It is a business matter. The fact that the Board of Aldermen have not acted, as many think they should, and that their actions or inactivity is responsible for the rupture between them and the mayor, cannot be construed as a party measure, and it is earnestly hoped that no one will increase the injustice that has been heaped upon the motion picture people by dragging the pictures into politics.

* * *

The situation has assumed such a sharp aspect that the mayor has expressed the opinion that some of the Board of Aldermen should be indicted for their votes on the last motion picture ordinance they adopted, and which he vetoed; and one of the leading daily newspapers has declared editorially, that the mayor is a good lawyer and if his belief is as stated, he should have no trouble in securing a moving picture ordinance with the aid of the District Attorney and Grand Jury. In some quarters this has been construed as a suggestion for political purposes, which is absurd. Why should political significance be attached to this form of the situation? It is not an intimation of a method by which certain members of the Board of Alderman may ultimately be removed from office to make room for others, as many are foolishly assuming, but a very sensible suggestion by which certain aldermen, regardless of party ties, can be forced to set aside self-interest, decided upon something that will remove the uncertainty that warps the ambition of the motion picture exhibitors, and works an injustice upon them by putting on the shelf measures that would enable them or more fully comply with what appears to be the desire of the people at large. The suggestion made is identical with that followed in connection with the taxicab ordinance, and no sensible person will assume that that ordinance was a political issue.

* * *

Unfortunately quite a number of the motion picture exhibitors are blind to their own interests, through party affiliations, and fail to see that they are suffering through the failure to get a sensible and fair adjustment of the ordinance question. It is frequently stated that every knock is a boost. This is not true when applied to motion pictures. Every knock against them having a semblance of truth makes it so much more difficult for the exhibitors in certain quarters to hold their patrons. Take, for instance, a declaration by Mayor Gaynor in a recent interview that appeared in the Evening World. After stating that certain aldermen substitute private interests for the public interests they are elected to protect, the mayor adds the aldermen have practically put a mortgage on the amusements of the poor. "And for this the people pay enormous interest in the form of foul air, fire traps and crowded conditions." It will be seen that the exhibitors are under indictment through no fault of their own, but because those having power to enable them to remedy the conditions will not do so, and while that indictment stands, a weapon remains in the hands of certain people to annoy and persecute them at will. It is also reasonable to assume that while the indictment stands, a certain quota of the people are more than likely to withhold their patronage from the places to which it may apply.

* * *

Unfortunately the present period is one leading up to a Mayorality election and any endorsement of what the present Mayor does or says in connection with the motion picture situation may be greedily seized by some in support of their argument that the Mayor is endorsed for political purposes. It is hoped there are people who can lay aside party considerations for a time and give disinterested and unprejudiced thought to some of the statements the Mayor has made. If this can be done the Board of Aldermen will soon get to work and free the exhibitors from their embarrassing situation.

* * *

By cutting out that part of the vetoed ordinance that provided for galleries in the houses of 600 capacity, the Mayor claims, the ordinance was practically killed because it gave the houses a capacity of 450 instead of 600 and 400 instead of 300, as one-fourth of the capacity was allotted to the galleries. Upon this statement it is clear that the aldermen were not giving the exhibitors that to which they had a right to assume they were entitled to under the ordinance. It is safe to say that the majority of the houses to be benefited by the proposed ordinance could not increase their capacity much beyond the 300 limit without the installment of galleries.

* * *

A remark to this effect having been overheard by a party interested to a more or less extent in the faction that has been fighting the 600 capacity proposition, he made answer: "Well, let them be content with what they have and not try to jam galleries into hat boxes." It must be admitted that this argument is not without weight in a general sense. But let us weigh carefully what the Mayor has said and we cannot avoid the conclusion that if the proposed ordinance had not been vetoed the exhibitors forced to be content with what they had would have been driven out of business altogether. The commission which the Mayor appointed to frame an ordinance discovered that in order that the expense of the requirements of their proposed ordinance with respect to ventilation and safeguards against loss of life could be borne, the places should be permitted to accommodate more than 300 persons. See the complexion the situation is now given? Heretofore many people have assumed that the increased capacity proposition was a selfish motive creation on the part of the exhibitors. Their thanks are due to the commission that was intelligent and fair enough to give them a chance to escape annihilation by giving them an opportunity to get sufficient revenue to meet the expense of alterations and improvements which the ordinance would have required.

* * *

Although considerable printer's ink has been expended in getting discussions for and against the vetoed ordinance before the public, one important point has escaped attention. There was a beautiful chance for real estate speculation in the event of the ordinance being signed. It is said that Mayor Gaynor touched upon it, but not in such a manner that he can be quoted. In order to get increased capacity and make provision for the exit and other regulations, the owners of a great many of the houses would have been compelled to acquire adjoining property. In many instances it would have been necessary to double the ground floor space. It is unofficially stated that the Mayor contended that in this respect the ordinance would have been a discrimination against the exhibitors by compelling them to purchase adjoining properties at whatever price the holders might ask, or go out of business. Several exhibitors have stated that such would have been their predicament. They are ready to comply with any reasonable regulation demanded by the public and would have been able to comply with the regulations of the proposed ordinance had the gallery provision been permitted to stand. If, however, they had been driven to acquire adjoining property the financial aspect of affairs would have given many of them no alternative but to get out of the business.

* * *

It may be true that many of the small places are distressing in respect to ventilation and safety against fire and panic, but why pound the owners of such places who stand ready to remedy the evils on an equitable basis? Why inflame the public mind against them when their hands are tied by miscarriage of intelligence, honesty of purpose and justice? Yes, the evils must be wiped out—but how? Well, what is the matter with the taxicab route?

AMERICAN USES PACIFIC FLEET IN PICTURES.

The North Dakota, one of the Pacific Fleet now maneuvering off Santa Barbara, was used in a picture last week. Some splendid scenes were made through the courtesy of the cruiser's officers who loaned themselves to the task of showing how a shangshaied man is taken from a vessel. The pet parrot and pet monkey of the Dakota, well known in naval circles, were also used in the same subject. Some Memorial Day features of the fleet's visit were utilized in the same picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Advertising Films.

BEFORE the thing goes much further, let's have a good, square talk about the advertising film. It's creeping up, and it is time that the situation was looked over.

There are two kinds of advertising films. One is the kind the exchange charges you rental on and the other is the kind someone pays you to run for them.

You do not like the first because you do not get the money for it but, on the contrary, you have to pay rental on the film for the pleasure of advertising somebody's bacon or someone else's soap.

Why do you do it? You are paying the exchange for pictures, not for advertising matter. Why do you let them pass it along to you? They had to pay for the reel themselves, but what is that to you? If they are fools enough to pay nine cents a foot for stuff that a manufacturer has already been paid for making, that is nothing to you. If they like to get taken in and swindled, let them, but refuse to let them pass it along to you. If every exhibitor had sense enough to make it plain that he would, not take a comedy based on Teddy's Tooth Wash or Jenk's Soothing Syrup, the makers of these preparations would stop writing checks for manufacturers who make the films.

It doesn't interest you that the exchange gets stung or that the Blank Film Manufacturing Company got $5,000 for advertising dessicated breakfasts. The only point that interests you is that your audience is paying you for the privilege of looking at photoplays and they will stop when they can't tell whether you'll have plays or paid advertisements on your films. You, on your part, are paying for pictures and getting stuff that properly belongs in the back part of the magazines.

If you keep on showing these veiled advertisements, the patrons will feel that they are being swindled and will stay away. It does not matter how skillfully the advertisement is hidden in a story. If Jinks comes home tired to find the baby crying and must walk the floor until his wife gets a bottle of Knockout Soothing Syrup, the audience may laugh at the comedy, but afterwards they will remember that there was a bust picture shown twice during the five hundred feet, just a hand holding a bottle of the well known baby pacifier, and they will be sore at you because they will feel that you were a party to the plot. They went to see pictures and you gave them soothing syrup that did not sooth.

Bunch Your Kick.

Make it plain to your exchange that you will not take these advertising pictures. Make it plain to the manufacturer that you will not run them. Get the league to make it plain to the National Advertisers that exhibitors are not blind fools, and the practice will stop.

That it is a growing practice is not to be denied. Both the Licensed and Independent makers have foolishly sought to deal double and get paid twice for their film. Something must be done to check the scheme In England the exhibitors got together after a fashion and stopped the practice, refusing even such a mild advertisement as the multiple reel gotten out in behalf of the London Daily Mail. In some ways it was a good subject—but it was an advertisement and instead of renting the reels the Mail had to offer to loan them free and had trouble even then, while a three reel subject prepared by a beef extract company fell flat.

It was not that these two subjects were in themselves poor. They were well made, not without interest, and widely advertised, but the advertising film had become a nuisance and the whole practice was abolished.

We are arriving at the point over here when the use of the advertising picture is getting to be a nuisance, with the practice on the increase. The time to stop it is right NOW.

On the Other Foot.

Now put the shoe on the other foot. Some advertisers are more honest. They offer the frankly advertising reel and will give you from five to fifty dollars a day to run the reel in your house.

That's money you get, not the manufacturer, and it seems to change the situation.

Does it?

You still have the duty you owe your patrons. You still owe it to them to give a good performance and not clutter up your program with one or more reels of advertising matter. It is not only a duty you owe them but a duty you owe yourself. The motion picture exhibitor is no longer an itinerant showman with what our English cousins call a fit-up. The store show is going into the discard. Your own show will follow it if you yield to temptation and make ten dollars today and lose trade worth ten dollars a week every week. You cannot hold your patrons if you swindle them, and you swindle them if you coax them in to see plays and then try to force from one to three reels of advertising stuff on them. The man who came in to see a certain picture doesn't want to sit for twenty minutes or an hour watching "Blakes Three Dollar Shoes from Hide to Heel." He wants to see the pictures he came to see. When he wants shoes he'll read the advertisements in the magazines or look in the store windows. It doesn't matter that you have three reels of real pictures and show them. The patron is swindled if he comes in to see pictures and is given advertising matter in addition. If he gets advertising with his magazine he can ignore those pages, but he cannot escape the advertising film. He can only sit there and curse you for a thief of his time or get up and go out cursing you for a thief of his admission money. In either case you have swindled a man who put his trust in you, but who is not very apt to do it again.

You never looked at it in just that light, did you? That is precisely what it means. You have lied to your patron and you have swindled him. You cannot expect to hold your trade with that sort of a business policy, can you?

The worst of it is that the results are not clearly and immediately apparent. People will keep on coming to see the pictures. They will take a chance, and you'll think that nothing has happened.

You'll know better when the sheriff comes around or you have to sell out to someone and get into some other business, declaring that there is no money in pictures any more. There is money in pictures and there will continue to be money in pictures, but show pictures and do not sell your audience out to every Tom, Dick and Harry that comes along with a reel of film in one hand and a five dollar bill in the other.

Respect Your Business.

Have respect for your business even if you have none for yourself. Take a pride in your house, in your attendance, in your program. Do your own small share toward putting the pictures where they belong. One of the large theatrical firms is going to tour the country with the "Quo Vadis" reels next winter. They will put advertisements in the program, where they belong, but they will not break into the story of Lydia with a half reel corset ad or flash a slide that the bull Ursus kills represents a well known brand of smoking tobacco.

Be a manager, not merely an exhibitor. Run a theater, not a store show. No matter what the size of your house, run it like a theater. Keep it clean physically and morally. Sweep the floor and the audience.

Lots of people still think that a man who runs a picture show must be a low browed scallawag who runs a recruiting station for the brothels. Show them you are not that sort and run your house so that no matter when the doubting investigator comes he will at once perceive his mistake. It's bad enough to have to show some of the stuff the exchange sends you without making it worse with advertising stuff.

Fight the advertising reel whether you or the manufacturer gets the money. Run a theater, not a bill board, and you'll be treated like a manager instead of a bill poster.

Writing Editorials.

C. T. Smithers is writing an editorial for each issue of his Idle Hour Educator, published in conjunction with his theater in Aberdeen, S. D. This is going some, but Mr. Smithers was a newspaper man once and he can write readable stuff. Five years ago the person who dared suggest that in time photoplay theaters would issue actual papers with sound editorial matter would have been hooted down, but there are dozens of lively sheets and now comes one with a real editorial page. On top of that he is going after outside advertising and there seems to be no reason why he should not get it.

Pearce Notes.

The Pearce New Orleans program gives considerable space to the opening of the Tudor, their new theater there. The announcement is singularly free from loud talk and sounds convincing. It is to make its appeal to the higher grade of patronage and this announcement is in harmony with that policy. The arrangement of their house organ could be much improved typographically. It is a pity that this is not done, since in other ways the result is so good. Some of the suggestions offered have been accepted with improvement to the paper as a whole. We think that a more cheerful color for the cover would help a lot.

Likes His Bill.

R. H. Redus, of the Elite, West Point, Miss., likes a recent throwaway his printer got out for him. It advertised "The Power of the Cross" as the star feature and we don't blame him for being proud of it. It is good work to come out of a small town job office. The cross is formed of eight point border and all of the type matter lies inside the outline of the cross. The advertisement is twice as effective this way as though the white spaces were filled in. Half of advertising lies in knowing what to put on a bill and the other half lies in knowing what to keep out.

Two Whole Pages.

The Arcade theater, Tientsin, China, takes two whole pages in the Pekin and Tientsin Times to advertise the Carnegie Alaska-Siberia pictures. Naturally North China was interested in these pictures and considerable of a display was made, four and eight page pamphlets in English and one in Chinese supplementing the big display. The films were shown for five nights and one matinee, the night prices being $2 and $1.50 (Mexican, probably) and at the matinee $1 and 50c. There was a troupe of girls presenting two numbers and music was supplied by the string band of the Fifteenth United States Infantry.

We have not heard much from the Arcade of late, but it is evident that it is not because they are not still hustling.

How About It?

We are still waiting to hear someone make a noise about that Photoplay Theater Press Club. Not even Jack Nash has sat up and answered "Present" to the roll call. We don't want to start it and we are not going to try, but it seems to this writer that if the publishers of the local house organs would get together, they could get some of the national advertising. The advertising agency that handles the big stuff is not going to bother with a lot of two and three thousand circulation sheets, but it might place an advertisement through one central agency that could offer 250,000 circulation weekly, no matter how it might be cut up.

Not a Joke.

The Weekly Bulletin of the Pearce Theater, New Orleans, edited by Benny Pulitzer, has in a recent issue a short catechism of motion pictures. It is intended to be humorous, but there are a couple of bits of wisdom as well. One question reads:

> What can a manager save by getting cheaper film service?
> Tickets.

There it is in a nutshell. Cut down the cost of the films and you cut down the number of tickets you sell and a thousand roll may last twice as long as before. If you pay ten dollars less for service and your receipts fall off fifteen dollars, where is the saving?

That's food for thought for some of those who contemplate cutting down for the summer. Summer is just the time to hustle hardest to save the business you need. That keeps them regulars at your house all next winter.

Try This, Too.

One thing we most decidedly do like in the poster is this line across the top:

> We are pleased to inform the public we are members of the Exhibitors' League of America.
> The League's object is to give the best pictures always.

Try it in your own advertising matter and show that the League *does* stand for what is good. You may need the support of the public some time when some freak or "hold-up" legislation threatens. Begin the education of the voters now; right this minute.

Claims Copyright.

Bertram I. Williams, of Ponca City, claims copyright on "motofilmic," "Motofilm" and kindred words. It's not up to us, but we are willing. Here is the latest:

Motofilmic Offering
La Magnifique

It's a shame to leave a man like that to wilt away in a place like Ponca City, Oklahoma. He explains that he set the sheet when he didn't have much to do and it looks it. There is about a mile and a half of rule and border work on one eight by ten dodger. It's good work, too, for Williams is a union printer as well as a union electrician and union operator.

We don't believe he really is a printer for he sends an invitation he sent out and it is not in old English but eighteen point type shaded. If your printer has it, try it some time when you want to suggest engraved play work without the formal lettering of Engravers' Shaded. It doesn't cost any more to get good type than it does to get the old hackneyed stuff. Spend a few dollars for type yourself if your printer will not—or change to an enterprising printer.

Mr. Williams' work shows what a practical man can do when he gets in front of a type case. He knows the type and he knows what the photoplay theater wants.

Where Credit Is Due.

We take pleasure in printing this letter from L. W. McChesney, Advertising Manager of the General Film Company:

> On page 587 of your May 10th issue appears an article entitled "Pie and Pictures." In it special mention is made of an advertisement used by Josiah Pearce & Sons, of New Orleans, to compare the value of 5 cent and 10 cent shows.
>
> While our relations with the exhibitors in question are very pleasant, I think it only fair to Mr. Sargent and to the originator of the advertisement in question, to point out that it was first used in the Denver Sunday Post, in January. The enclosed clipping will substantiate that statement. W. W. Hodkinson, Special Representative for the General Film Company, is the originator of the idea, and with the writer, prepared the copy to exploit it.

The Pearce Company made no special claim as to the story. They send in their bright, little sheet each week and we comment on what we see. We saw this and credited it to the Pearce Company because the G. F. people were sound asleep. Now that Mr. McChesney has shown that he knows of this department, we hope that he will send his good things in first, instead of waiting until we find a reprint somewhere else.

Sometimes He Thinks.

The Majestic Theater, Bloomfield, Iowa, sends in some sample throwaways and wants an opinion. Our opinion is that sometimes the manager thinks up a bill and at other times just writes it. As an example, he had the Imp "Dr. Jekyll and Mr. Hyde." He announced the reel and that King Baggot had the lead, and added:

> You cannot afford to miss out on seeing this great feature. It will interest you from start to finish. No doubt but what you have read the story of "Dr. Jekyll and Mr. Hyde." Now see it in moving pictures.

But when he had the same company's "Kathleen Mavourneen," he thought this out:

> The Imp Company present a picture that will appeal to all of Irish blood—which means that it will have universal appeal; for Irish plays, like Irish songs, reach every heart. "Kathleen Mavourneen," the authorship of which is sometimes attributed to Dion Boucicault, has been done into a photoplay in three reels by Herbert Brenon. Mr. Brenon has builded carefully and well. For a foundation he created atmosphere. In his first scene it was noticeable. It was the interior of an Irish cabin. In his second it was marked. A bit of lane, with the low-roofed white buildings, mentally removes you to a little Irish village. And there you remain until the end of the play. It is a picture that will hold an audience—and send it home in a happy frame of mind.
>
> William Shay as Terence O'Moore, and Jane Fearnly as Kathleen Mavourneen, are at their best, supported by Frank Smith, Wm. Welch, Robert Ferguson, Fred Turner, and others.

We leave it to himself which would be most likely to get his own ten cents if he didn't happen to be running the house.

That he is alive to opportunity is shown in another section which announces that a complete performance will be given after the school commencement exercises.

A bill is worth just what business it can pull in. It is worth nothing if it does not pull business and the mere announcement of a subject is unlikely to rouse much interest. Make your paper talk. The idea of an advertisement is that you cannot get around and talk everyone into coming to see your show, so you put your talk on paper and get it around where you cannot go yourself. Make your paper talk, and talk interestingly.

Warning.

We hereby warn Jack Nash that we will not read his blamed old Isis News if he does not send it to us. We have had one issue in the last three weeks. Will he please take notice.

Now Stallings Has One.

A. L. Stallings, of the Angelus Theater, Spanish Forks, Utah, comes out with the Angelus News that is a twin sister to the Isis News. Evidently he is not superstitious for he has thirteen advertisements in the first issue. It would pay to cut the advertisements on the back page from the film announcements with the use of column rule. Otherwise the sheet is attractive and a credit to the management. Mr. Stallings says he is not wholly satisfied with the looks of the sheet, but that he has found out a lot of things. One thing he has probably found out is that he needs a blacker impression. On the paper he uses he could have gotten a better color. It will be issued every second week for the present.

Mr. Stallings is getting big business out of the "Mary" series. It would seem that this series has made more money for the managers, as a whole, than any series yet put out. He sends some samples of gelatine slides that we are passing on to Mr. Richardson, who shares our interest in such things. They are printed from cuts and type and should make splendid slides.

A recent accomplishment was an Educational Night (on a Saturday, at that), under the supervision of the Public Schools. The program included Lubin's "The Schoolmaster," Edison's "Love Among the Geysers" and some more strictly educational subjects.

Has a Separate Press Department.

The Turner and Dahnken circuit with theaters along the California Coast and headquarters in San Francisco, have put into practice a scheme we suggested while the Kehrleins were with them. They have a central press department with its own printing plant, which gets out all the printed matter for the circuit. All cuts, etc., are held in one place, one composition covers all houses and the house is entirely independent of printers. It is an excellent scheme and we are somewhat surprised that so few circuits follow the idea. We would like to hear from Melvin G. Winstock on this point.

Convincing Talk.

Here is convincing talk from the Casino Theater, Sydney, N. S. You may find it useful:

> WHILE THE COST OF LIVING HAS GONE UP THE PRICE OF GOOD AMUSEMENT HAS COME DOWN until today you get as much for a dime as you would ten years ago for twenty times that amount.
>
> THE CASINO MANAGEMENT HAS KEPT TABS on the cost of the program provided at "Canada's Best Picture Theater" during the last two weeks.
>
> IT WILL AMAZE YOU TO LEARN that to produce the 30 reels of pictures, shown in this theater in that period, required an outlay of $45,000. Getting the pictures from the manufacturer to the screen, together with the cost of orchestra, rent, heat, light, attendance, advertising, etc., amount to $800 more. The total cost for two weeks was $45,800.
>
> This makes the average cost of each program (we give six changes in two weeks) amount to $7,633.33.
>
> IF SOME ONE OFFERED YOU $7,000 WORTH FOR 10 OR 15 CENTS would you not embrace the offer?
>
> THE CASINO MAKES YOU THIS OFFER every day in the week.

KINEMACOLOR'S NEW CANADIAN MANAGER.

Douglas Cooper has been appointed manager of the Kinemacolor Company of Canada, Ltd., with general offices at 94 Bay Street, Toronto, Ont. Although a native of Ogdensburg, N. Y., Mr. Cooper is a pioneer picture man in Canada, having opened the first Laemmle film exchange in Montreal, and afterward representing George Kleine. He was manager of the Ontario district for the General Film Co., and afterwards handled Kinematograph interests in Toronto. Mr. Cooper has been supplying Canada with pictures since 1898 and believes that Kinemacolor will be the cap sheaf to his harvest in the Dominion.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Lubin Still Buying.

In spite of a statement to the contrary, there seems to have risen the belief that the additions to the editorial staff at the Lubin studio has closed that market. This is quite the reverse of true. Lawrence S. McCloskey, the editor, writes:

> There is no foundation for the belief that we are cutting down on outside purchases. Any good story submitted will be bought, providing, of course, that it is otherwise available at the time. Our aim is to get the best stories possible, and by best is meant the best idea rather than perfect technical development. If the story is perfectly stepped out, naturally we will pay more for it than one that merely contains the idea, but if the imperfectly developed script offers one good idea that can be built up, we'll buy and use it the same as always. The idea is to get real stories, not to use my stuff, or Hall's or Terwilliger's, but that all of us get together and *get the best stuff possible,* whether it is our own idea or something from outside.

To put it in other words, the idea of employing three of the best writers in America is not to do away with all outside purchases, but to insure that the good idea imperfectly developed may be built up into a really worthy story by a man who can write a good story himself and so, naturally, knows how to work over the ideas of another. Mr. McCloskey alone could not reconstruct all the scripts needed by the large staff of directors, and it was found that turning the raw script over to the director to fix up in the intervals of production did not always work out well. By increasing the staff, the great idea that is properly shown only in one or two scenes can be fully developed by a man who knows how, and the result is that Lubin stories will be perfect in narrative and technical form. They will all be as good as the original work of the man making the reconstruction plus a greater diversity of idea than is possible to any three men, no matter how clever they may be.

This is something that this department has fought for ever since it was started. Lubin and Essanay have fallen into line. The others must join step to get the right sort of stories. It will be some weeks yet before the results of the new system will show on the screen and a longer time before the handicaps of a new system may be overcome, but it is pretty safe to say that it is only a question of time when the Lubin stories will take the lead because the element of chance has been removed to a very large extent.

The Inquest Club.

The Inquest Club has disbanded for the summer. The attendance at most of the meetings was rather lighter than was anticipated and the meetings will not be resumed in the fall unless a larger membership comes forward. The club was useful in getting the script writers better acquainted with each other, and we should like to see the meetings resumed in October, but this will not be done unless at least thirty members signify their intention of being present at most meetings.

Doing Better.

The May issue of the Photoplay Author came out June first, but the June issue will be along very shortly. New blood has very materially braced up the appearance of the sheet and a better grade of paper and a cover design help to give the appearance of a regular paper. The May issue is a "Leeds" number and carries an article on the Selig studio by that writer and an article about him by Ernest Newton Bagg. The first of a series of articles on Photoplay by Mr. Leeds and Dr. J. Berg Esenwein, is given to a discussion of "What is a Photoplay?" and Homer Croy, of the Judge company, contributes an article on "How to Handle Humor." A new department handles the inquiries of the photoplay writer and the market tips are clean cut and reliable.

Har! Har!

The Photoplay Author man means well, but he gives this advice to a photoplay writer:

> If you are not otherwise employed, why not try to pick up a few points of studio method by working as an extra with one of the big companies? Some things may be learned by just watching that a text book could never teach.

That's most excellent advice—and true, but will the P. A. Answers Man please proceed to explain just how the person advised is going to get that job as extra with about eleven thousand persons ahead of him on the waiting list? That's the important part; getting the job.

When Uncle John Was Young.

When Uncle John was a young chap he may have had a lot of things happen to him and now that he knows you are writing photoplays he will be eager to tell you all about them so you can write them up.

Don't do it.

In the first place you will be writing to please Uncle John instead of some editor and in the second place it is not probable that Uncle John was utterly alone in having such an experience.

Use your imagination; not your Uncle.

Hennessy Quits.

George Hennessy has quit.

Hennessy has written a hundred or more Biograph successes, not to count contributions to other companies. A couple of months ago the school idea worked inself into his brain. He figured that if some of the schools could make money by the bushel with poor lesson papers and uninformed criticisms, he should be able to do even better by really telling.

With no particular blare of trumpets he prepared his lesson papers and quietly put in some test ads. He got all sorts of answers. His scheme was a simple one. You could have the first course for a stated sum. When you passed the examination you would be given the advanced course He didn't intend merely to hand out the lessons and take the money. The student must prove himself.

He came in the other day with the flat footed statement that no decent man could make an honest living out of a photoplay school. "There's a lot of money in it," he avers, "but it is the money of men and women who could not—in a thousand lessons—learn to write. The letters of most of them show on the face the absolute incompetency of the writer. It is no more than theft to take their money, for nothing worth while can be given in return."

And it is not just that Hennessy's would-be clients differ from others. Read this from an interview with Lawrence S. McCloskey:

> Fifty per cent. of the bad scripts are directly due to the correspondence schools of scenario writers. These schools can readily comprehend from the letters of the applicants that scenario writing is impossible for them. Yet the schools accept their money and consequently we are flooded with useless scripts.

Arthur Leeds and Dr. J. Berg Esenwein are working on a book for a course of lessons by Mr. Leeds. We are inclined to think that this will be decently administered because it will not be run as a graft, but it is very plain that most of the correspondence schools first lie to their would-be pupils and then swindle them.

The Boston Circle.

The Boston Circle. From Left to Right, Top—Miss Cora Drew, Mrs. Edna Nichols Cory; Bottom Row—Miss H. Virginia Gormly, Dick Cotton, Miss Bernice Clyde Flanders.

We publish this week a picture of the Boston circle of photoplay writers, contributary to the Inquest Club, though the circle has been in existence longer than the supposedly parent organization. The circle was founded by Miss Cora Drew and at one time boasted a larger membership, but these are the faithful. Miss Flanders is the most successful of the group and has written many accepted photoplays. Mr. Cotton and Miss Gormley have met with reasonable success. The other members have still their spurs to win, but they are studying and profiting by their study.

Practice.

Just because we advised a beginner not to try and sell scripts for a while but to write for practice, he came back at us with these few remarks:

> I don't see why I can't try to sell the scripts I write and I don't see any use in writing a lot of photoplays and not trying to sell them. That won't help me any. I want to see if my plays will sell. If they don't sell then I'll send them to you to be criticised.

There are a lot of others who feel the same way about it. They do not see the necessity for practice. They want to buy a school course or a copy of some book, read it over once and then proceed to write scripts that will sell.

The reason we advise practice is that practice, and only practice, can bring perfection. If you start to cut up a lot of soap boxes into kindlings you make a better job of the last box than you do of the first, for the practice you have had in knocking the boxes apart and cutting them up shows you just the best way to do it. After a time, if the supply of boxes last, you'll be so expert that you can't do much better, but you will have arrived at that point of expert soap box chopper only through practice. Some man of riper experience may help you a little by showing you how it should be done, but you must chop up a few boxes yourself before you can "get the hang of it." In other words you must practice.

You would not expect to buy a book on "How to Make Shoes," purchase a set of tools and a side of leather and start right in to sell shoes. Why should anyone imagine that it is any easier to write a photoplay than to make shoes?

Instead of bending your energies to selling your first script, put the same effort into other stories. Write them until you get the hang of the thing, and the probabilities are that you'll not try to market the first script until you have rewritten it. It looked all right when you wrote it, but in the light of the newer and better scripts, that first script looks but a sorry thing. for you have gained experience through practice; you know now that the initial work was bad because you cannot but improve if you work long enough and hard enough.

Criticism is helpful only in proportion to your ability to assimilate it. It is no short cut to success that will permit you to eliminate the laborious practice writing.

In photoplay there are many things that no one can do for you, and thinking and practicing are the most important of these. You must learn to originate your own plots, and you must learn to develop these plots into plays. A good book on technique can give you the rules and criticism can tell you if you are applying those rules properly, but neither book nor course nor criticism can materially shorten your actual apprenticeship. It can help you to avoid unnecessary work, but it cannot help you to escape the necessity for doing the work you must do if you would win success. Your natural adaptability may shorten the period of your apprenticeship, but it will not enable you to entirely escape the drudgery that lies behind accomplishment.

That's why we advise practice, because it's absolutely necessary.

The Literary Loafer.

We have at last succeeded in classifying a type of pseudo photoplay writer who is in a class altogether too large. We call him—or her—the literary loafer.

Loafer is not a pretty name, but it fits the person who forever wants some one else to do the work he should do. They are attracted to photoplay by the announcement that it takes no skill to write plays. To read some of the correspondence school literature, all you have to do is to buy a course and some paper and earn from fifty to a hundred dollars a week. Some do not even buy a course. They sit down and write someone whose name is mentioned in some connection. It is the same old appeal. "You have made such a splendid success and I have enjoyed your 'The Poisoned Pup' so much. Won't you please let me have the carbon of the story, as I am a mere novice."

It is seldom that a script is forthcoming, but every writer who has arrived is willing to give a helping hand. If the script is sent, it is slavishly imitated, but no sales result. Presently the loafer emerges from the embryo stage into the full fledged specimen. It is too hard work to learn how to write scripts that sell, so another letter is written. This time it runs something like this:

"Will you please take my script and make it salable and sell it. I am willing to give you half of all you make."

That's the literary loafer. He sits back on his limp spine and wants someone else to do his work for him. He is not willing to do the hard work of preparation that lies before the success that work will bring. He wants to grind out his piffle and send it to someone else to whip into shape and sell for him. He wants the reputation and half the profit. He is willing to give the other half of the money to the man who does all the work.

It is one of the peculiarities of photoplay that it is the one branch of literature in which style counts for nothing. If the business is adroitly worked and the idea is new, the style does not matter, and therefore the loafer does not have the excuse that the literary "tipster" possessed; that he has ideas but no style. Any person really competent to think out really good plots is competent to develop those plots into plays after proper practice, but the loafer is not willing to face the hard work. He wants the glory and the money, but he does not want the work and so he floats along, offering his proposition to anyone likely to accept it and wondering why men like Emmett Campbell Hall, George Terwilliger, Pop Hoadley or others of that class will not jump at the proposition. They don't even take the trouble to evolve decent ideas, they just hash up a conglomeration of several of the best plays they have seen and let it go at that.

There is no place in photoplay for the loafer. The honors go to the workers and they are too busy developing their own ideas to spend twice as much time on another script for half the money.

If success is worth having, work for it. That's what makes it worth while.

Training the Imagination.

When you have nothing in particular to do and want to find some occupation, why not take your imagination out and give it a romp? If you kept a dog shut up in a kennel all the time he would soon lose the full use of his legs. Your imagination needs exercise, too. Take some film story you have seen or read about. See how many different climaxes you can fit to that start and how many starts you can get to fit that climax. After a time you'll have your imagination in trim for a script at almost any time.

One Did.

A correspondent in Berkeley, California, writes that he has made a bet that he can write and sell a photoplay inside of seventeen years, and wants to know if we think he can win. We are afraid the gentlemen is kidding us, but to cheer him along his way we would tell of a man in Seattle who, on a bet, wrote and sold three plays. He wrote all three in one day and he says that two sold for $25 each and the third for $15.

But the Seattle man is not content. He writes:

> No photoplay ever written was worth just fifteen dollars. If it is not worth ten times that much it is worth nothing. * * * Some day some firm is going to send out notice to all who dabble at play writing that thereafter it will not pay less than one hundred dollars for a script.

The writer goes on to argue that that firm will have the bulk of film sales until others make a similar offer.

Nine tenths of the companies are willing right now to pay one hundred dollars for a hundred dollar script. The trouble is that they cannot get them.

The price offered has nothing to do with the case. If the man who wants a hundred dollars apiece for the scripts he writes will write hundred dollar scripts, it will not be long before he can raise his price and get the hundred, but if he must be coaxed with the hundred dollar bid he will keep on waiting. Our correspondent reminds us of Jimmie Russell of the Russell Brothers, who couldn't remember a name, but thought he might for two dollars. Such talk is rot. Raise the standard and the price will raise itself.

Inquiries

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

RICHARD ROE—We lack that Nestor cast. Miss Jessie McAllister was the Village Gossip in "Hulda of Holland." Kalem did not make "A Yellow Streak." The reason the Edison titles do not remain on the screen long enough, is perhaps because the reels are run through too fast. Try and change to a house where they are run at proper speed, both for the sake of titles and pictures.

EARNEST BEGINNER—The best way to study photoplay form is to wait and get a copy of the new "Technique of the Photoplay," or borrow an old copy. The place to study photoplay is in the photoplay theater. See how the successful play is done, and why another is a failure. Then you'll know what to do and what to avoid. That's the only real course.

J. M. G.—"The Dead Man's Child" was made in Denmark. We do not get the casts of the foreign players. The kind of stories that are acceptable to film makers are the kind they buy. To find the kind they buy read the Stories of the Films each week. From $10 to $50 are paid for plays. In some cases more is given.

A. L. C.—The Los Angeles gossip was crowded out by more insistent matter.

B. J. N.—The information you ask for is not at hand. The independent companies do not print their casts regularly.

MRS. E. C.—We have no Pilot casts.

W. H.—The Duncan section of the Selig Company is in Los Angeles. We do not know whether or not Mr. Kerrigan owns his own automobile or not.

F. B.—Miss Lottie Pickford is now located with Pilot.

C. H. N.—Texas Gorman was the lover in "The Perfidy of Mary." We have not the cast for "The Left-Handed Man." Henry Hyde was the rich young man in "The Lady and the Mouse." Henry Walthall was the tenderfoot in "The Tenderfoot's Money." Alfred Paget was the leader of the Indians in "The Yaqui Cur." Frank Opperman was the thin friend of the plump Lionel Barrymore. We have no information as to the order of deaths in "Just Gold."

B. L. D.—In "For the Flag," Richard Stanton was Lieut. Ashford, and Miss Anna Little was Winnie. Shy the other cast.

ANTHONY—Why send us five cents? Keep your small change. And do not ask asinine questions. Send them to the M. P. Magazine, as you have been doing. "The Sea Maiden," May 10, was the first Vitagraph release with Edwin August.

R. H.—We do not know Mr. Moore's present connection.

J. M. S.—It is not forbidden to take such a paragraph as you send and work a play from it, but there is the likelihood that others may use the same paragraph. It is safer not to, but there is neither civic nor moral law to prevent you from doing what you wish with this sort of material.

D. D.—See R. H.—It was not Tom Moore you saw in Imp. Marriage is a thing we cannot discuss. That also goes in regard to relationships. Harold Lockwood played opposite Miss Williams in "Lieut. Jones."

R. A. D.—American did not cast "Ashes of Three." Note the rest of your letter with interest, but it does not belong in here.

F. E. B.—Ask Mr. Wesley for the proper title of that film.

B. D. P.—It is best to submit ideas in photoplay form, which is with a short synopsis and then the action scene by scene.

E. G. M.—When Kay-Bee calls it "A Black Conspiracy," do not try to improve on their work by calling it "A Colored Conspiracy." The Answers Man works from cards, and looks in C instead of B. Miss Mildred Bracken was Grace White, and Richard Stanton, John Tivers. In "With Lee in Virginia," Miss Anna Little was Miss Blair, and Joe King played Billy Gerard.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City.

Projection Department

Edited by F. H. RICHARDSON

British Columbia's Regulations for Operation of Moving Picture Machines.

THE Province of British Columbia, Canada, has passed the following regulations governing the operation of moving picture machines. In this connection, while I shall severely criticise many of the provisions. I want to compliment the authorities of British Columbia on being, so far as I know, the first to break away from the "booth" idea, and dignify the operator's domain by the official word "room" or "cabinet." And now for criticism:

In Section 1, the word length is mis-applied. The length of the operating room is always understood to mean the way the machine sets, and its width the other way.

Section 2 gives very minutely detailed instruction for the construction of asbestos rooms, and, by its wording would, so far as I can see, forbid the construction of a brick, concrete or hollow tile operating room in a new theater building, although either of these forms of construction is by far, superior to that given. It looks very much as though the asbestos operating room makers had interviewed the law makers of British Columbia, even as I think they seem to have interviewed the law makers of many of our own states and municipalities. Section 2 also provides an eight inch vent flue, and that the wall shutters be hung on fusible links, which provisions are in the nature of a joke, so far as real fire protection be concerned. The vent flue should not be less than 18 inches in diameter and the cords suspending the shutter should be *brought down over the aperture of the machine and over the film box* so that they will instantly be severed and thus automatically close the shutters within two seconds of the starting of a fire at either place. Once let the audience catch sight of smoke or blaze and your fireproof operating room will not protect them from the resultant stampede. How often must we point out to officials the utter asininity of hanging wall shutters with a fusible link without bringing that link right down over the aperture of the machines, and over the film box, where any fire that starts would melt it *instantly*, and drop the shutters within two seconds of the starting of a fire, at the same time providing vent flue of sufficient size to carry off all smoke and blaze, thus turning the operating room into a regular stove, in which film can be burned without the audience being aware that there is a fire in the house. We also note that British Columbia has followed in the footsteps of others and perpetrated the four-inch-wide, 12-inch-high observation port outrage, which not only makes matters unnecessarily uncomfortable for the operator, but also insures poor results on the screen. There is no common sense in such a provision as this, and if the lawmakers, who presume to set themselves up as regulators for such things, would take the pains to inform themselves before gravely enacting into law such very bad jokes as this, perhaps the aforesaid poor jokes would not be perpetrated at all. But they do not and, as a consequence, British Columbia operators will have to look cross-eyed in order to see their picture. I would respectfully refer the British Columbia law makers who sprung this ordinance, to page 74 of the Handbook. I would also suggest that some good husky British Columbia operator hunt up the gentleman who drafted the ordinance and rub his nose on the illustration on that page and the reading matter that goes with it.

Section 7 says that the shutter shall be installed in front of the condenser lens hood. This requirement knocks out the dowser of all the machines, except, I think, the Edison, since all the rest of them have the dowser behind the hood next the condenser. Piffle!

Section 8 says, in speaking of arc lamphouses, that mica must be used for frame insulation. I wonder what they mean by that. It also says the self-closing doors shall be provided on the side and rear of the lamphouse. Huh! Self-closing doors on a lamphouse were long since discarded, and I do not know of a lamphouse made which has a door in the back.

As to Section 17, I would respectfully suggest the addition of the word "ripe," between the words full and age, with a comma after full. Under Section 17, the operator could not even have his book of instructions in the room.

The ordinance reads as follows:

Every owner, lessee, user, exhibitor, and operator of a kinematograph, moving-picture machine, or other similar apparatus, including every apprentice or assistant employed in connection therewith, shall observe the following regulations:

1. The room or cabinet in which any kinematograph, moving-picture machine, or other similar apparatus shall be placed for purposes of operation shall be at least 7 feet high, the floor-space to vary according to the number of machines so placed therein, as follows:

One picture-machine, not less than 6 feet by 8 feet.
Two picture-machines, not less than 9 feet by 8 feet.
And for each additional machine add 3 feet to length.

2. The room or cabinet in which any kinematograph, moving-picture machine, or other similar apparatus shall be placed for purposes of operation shall be constructed in accordance with the following requirements:

Frame.—To be made of at least 1½-inch by 1½-inch by ¼-inch angle or tee irons, as follows:

Four outside horizontal members at top and bottom.
Four corner uprights.

Intermediate uprights on sides and intermediate members on roofs not to be spaced more than 2 feet between centers.

A tee-iron to be placed throughout the length of each horizontal joint of asbestos board lining the room or cabinet.

Main doorway or entrance to be at least 2 feet wide by at least 6 feet high, with an angle-iron framing. The main door shall be hung on at least two heavy hinges and arranged to open outward and to close against a substantial metal rabbet, overlapping on sides, top, and bottom at least 2 inches. The door shall also be provided with a substantial spring which will keep it tightly closed.

All joints in frame to be made with 3/16-inch steel plates, to which each angle or tee iron shall be riveted or bolted by the use of at least two ¼-inch bolts or rivets; all bolts or rivets to have flat heads, said heads always to be placed on exterior side of cabinet and to be properly countersunk.

Covering of Cabinet.—Sides and top of such room or cabinet and main door shall be covered on the outside with hard asbestos boards of at least ¼ inch thickness. The asbestos shall be so cut and arranged that all joints between boards shall come over an angle or tee iron, to which the asbestos shall be securely fastened by means of proper bolts and nuts, said bolts to be spaced not more than 6 inches apart.

Flooring.—The floor of such room or cabinet shall be made of two parts, an upper and a lower floor. The lower floor may be made of wood flooring of ⅞ inch minimum thickness, and must be supported on the lower legs of the lowest horizontal angle-irons. Resting on this floor shall be a floor made of hard asbestos board of ⅜ inch minimum thickness, to be covered, if advisable, with lock-jointed metal of not less than 24 B. & S. gauge.

Openings.—There shall not be more than two openings in such room or cabinet for each picture-machine installed—one to provide for observation of the screen by the operator, and one to permit of projection of the light-beam of the machine; no other openings, with the exception of the main or entrance door and one ventilator opening in roof, will be permitted in such room or cabinet. An opening for the projection of the light-beam of a machine shall not be more than 6 inches high and 12 inches long. An opening to permit of observation of the screen by the operator shall not be more than 4 inches wide or more than 12 inches high. All such openings in room or cabinet shall be provided with gravity doors constructed of metal not less than 3/16 inch in thickness. When closed, said doors shall overlap the openings at least 2 inches on all sides, and be arranged to slide, without binding, in properly constructed grooves; said doors to be held open normally by use of a fine combustible cord fastened to a fusible link which will melt at a temperature of 160° Fahr., or in the alternative said doors shall be held open normally by use of an approved mechanical tripping device arranged with a fusible link which will melt at a temperature of 160° Fahr. In either case the equipment to be so arranged that the doors may be easily released and closed by hand. Operators shall release and close the doors once every working-day, and all such doors and equipment shall be continuously maintained in first-class working-order.

Shelves.—All shelves, furniture, and fixtures within such operating room or cabinet shall be constructed of incombustible material, or, in the event of any wooden fitting being permitted by any officer required by chapter 72 of the Statutes of British Columbia for the year 1913 to enforce the regulations passed thereunder, such fitting shall be covered with incombustible material in a manner approved by such officer.

Near the center of the roof of such operating room or cabinet shall be a circular opening of not less than 8 inches in diameter; the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the angle or tee irons supporting the roof. Securely fastened to this flange shall be a riveted metal vent-pipe of not less than 8 inches in diameter, said pipe to lead to the outside of the building or to a special incombustible vent-flue; all parts of vent-pipe to be at least 6 inches from any combustible material.

The exterior covering, if any, of every operating room or cabinet in which any kinematograph, moving-picture machine, or other similar apparatus is used in any theater, hall, or other building for the purposes of public entertainment shall be of expanded metal and hard plaster: Provided that in case any theater, hall, or other building shall, at the date of the coming into force of said chapter 72, be provided with an operating room or cabinet differing in construction from what is herein provided, which is approved upon inspection by the Censor appointed under said chapter 72 as being of a reasonably safe fireproof construction, the said operating room or cabinet shall, so long as such approval of the Censor be not cancelled or withdrawn, be deemed a sufficient compliance with these regulations so far as the same relate to the construction thereof.

3. No portable operating-cabinet shall be used in any theater, hall, or building in British Columbia wherein moving pictures are regularly displayed to the public. Portable cabinets conforming to the standard of construction specified in these Regulations for such cabinets, or portable cabinets of a type approved in writing by any officer required by said chapter 72 to enforce the regulations passed thereunder, may be used in a building not equipped with permanent operating rooms or cabinets, provided written permission for such use is obtained from such officer; such permission not to cover a period of time exceeding six successive days.

4. *Portable Cabinets.*—All portable cabinets used in British Columbia in connection with the display of moving pictures to the public shall conform to the specifications provided in these Regulations for the construction of a permanent operating room or cabinet, with the following exceptions:

Intermediate uprights may be spaced every 4 feet apart.

Special means of ventilation need not be provided, except that in every portable cabinet there shall be an opening in the roof of same for ventilation; this opening to be at least 8 inches in diameter, and above said opening there shall be a solderless metal sleeve at least 8 inches in diameter and at least 18 inches in height; said metal sleeve to be provided at its top with a ventilating-cap.

Portable cabinets may be made in a folding type so constructed that when assembled they will be rigid and all joints tight, so that flames may not pass through them. The base of every portable cabinet shall have a flange extension outward on all four sides provided with a sufficient number of holes through which lag screws or bolts shall extend to fasten the cabinet firmly to the floor of the building in which it is used.

5. If limelight, acetylene gas, or any other gaseous illuminant be used in the kinematograph lamp, the gas-cylinders shall be tested to a pressure of 1,800 lbs. to the square inch before being used in any theater, hall, or public place where moving pictures are to be displayed to the public.

6. All kinematograph or moving-picture machines shall be supported on iron stands, and shall be equipped with a feed-reel enclosed in a metal magazine constructed of 20 B. & S. gauge; said magazine to have a slot at the bottom only large enough for film to pass through, and with cover so arranged that this slot may be instantly closed. No solder to be used in the construction of this magazine. Door on side of said magazine shall be of metal and be provided with spring hinges and latch, which will keep said door tightly closed. All such machines shall also be equipped with a take-up reel in a magazine similar in construction to that used to enclose feed-reel.

7. All kinematograph or moving-picture machines shall be equipped with a shutter in front of the condenser-lens hood and a shutter completely covering the film-aperture in the machine-head, so arranged and operated as to automatically close when rate of travel of film becomes slower than ordinary exhibiting speed. No operator or other person shall, under any circumstances, use any device to prop up or suspend from its seat any shutter designed to operate in the automatic closing of the film-aperture in the machine-head of any kinematograph or moving-picture machine when such machine is in operation. Said shutter must be permanently attached to gate-frame of machine. All moving-picture machines shall be provided with metal guards which shall adequately enclose the film in its passage through the machine-head from upper to lower magazine. No operator or other person shall, under any circumstances, remove said film guard or guards from any moving-picture machine when said machine is in operation. All kinematograph or moving-picture machines installed in any theater, hall, or building in which exhibitions of moving pictures are given to the public shall be operated by hand. The use of a motor-drive will not be permitted on any such machine unless by special permission of the Censor in writing. The handle or crank used in operating any such machine must be secured to its spindle or shaft in such manner that it cannot become detached from said spindle or shaft during the operation of said machine.

8. All arc-lamp houses used in connection with moving-picture machines shall be constructed and installed as follows: Said lamphouses shall be built entirely of metal, and shall be so designed as to provide for proper ventilation within themselves and for the prevention of the emission of sparks from the lamp when same is in operation. Mica must be used for frame insulation. Self-closing doors shall be provided on side and rear of lamp-house. Observation ports not larger than 2 inches square may be provided when closed with glass. Lamp shall be controlled by a double-pole, single-throw switch within easy reach of operator, said switch to be enclosed in a metal hood.

Conductors supplying current to lamp shall not be smaller than No. 6 B. & S. gauge or its equivalent. Stranded conductors provided with approved lugs shall be used between lamp and permanent wiring. A fireproof insulation shall be used on conductors inside lamp-house and on conductors connected to the arc lamp and resistance. Conductors passing through lamp-house shall be protected with porcelain bushings in lamp-house frame. Lamp-houses shall not be mounted on a base or frame of wood.

9. *Rheostats.*—All rheostats shall be mounted on slate bases; said rheostats to be properly supported and placed outside of cabinet, if possible. The supports of rheostats shall be made of iron and be securely fastened to the construction on which the rheostats stand. Rheostats shall be entirely covered by approved metal guards; said guards to be provided with holes for ventilation.

10. All electric wiring entering any operating room or cabinet in which a kinematograph or moving-picture machine is operated shall be conveyed to such room or cabinet in iron conduits.

11. One incandescent electric light will be allowed in such operating room or cabinet for each moving-picture machine installed in such room or cabinet, and one such light for the rewinding-bench: all such lights shall be provided with wire guards, and reinforced cord shall be used for pendant purposes.

12. All electrical wiring or apparatus used in connection with any auditorium, or located in any room, compartment, cabinet, or enclosure containing a motion-picture machine, in any theater, hall, or building in British Columbia in which moving pictures are displayed to the public shall be installed in full compliance with the rules of the National Electrical Code.

13. No films shall be exposed in the operating room or cabinet of any theater, hall, or building in which moving pictures are displayed to the public, other than those in process of transfer to or from the moving-picture machines, or in process of transfer from the upper to the lower magazine of such machines, or in process of rewinding. A separate metal case, made without solder and equipped with a self-closing door, shall be provided, and all films, except those in the machine magazines or in process of rewinding, shall be placed and kept in said case.

14. No material of a combustible nature shall be kept or stored within any such operating room or cabinet in any theater, hall, or building except the films necessary for one single show; and the number of films kept or stored shall not, in any case, exceed six reels.

15. Two chemical fire-extinguishers, or such greater number as may be required and directed by any officer required by said Chapter 72 to enforce the regulations passed thereunder as aforesaid, of a size, nature, type or pattern approved by any such officer, all to be continuously maintained in good working order, together with a large pail of sand and a hand shovel, shall be kept at all times ready for use and in such a position as to be immediately accessible outside of and near every such operating room or cabinet.

16. The entrance-door to the operating room or cabinet of any theater, hall, or building in which moving pictures are shown to the public shall be kept tightly closed, but not locked, during all performances or at any other time when the moving-picture machine contained in said room or cabinet is being operated.

Every such operating room or cabinet shall be kept in a position which does not interfere with or obstruct any aisle or passageway in the theater, hall, or building in which same is placed.

17. Every operator of a kinematograph or moving-picture machine in any theater, hall, or building in which moving pictures are displayed to the public shall be of the full age of eighteen years. Operators shall examine their machines and lamp connections daily, and shall devote their entire attention to the machine when operating. Operators shall not permit any person to enter or remain in an operating room or cabinet while a machine is being operated during any public performance, except such officers as are hereinbefore mentioned. Apprentices shall not be instructed in the operation of moving-picture machines during a public performance in any such theater, hall, or building.

No smoking or lighting of matches shall be allowed *at any time* within any such operating room or cabinet.

No reading-matter and no bare wooden fixture shall be used or allowed within any such operating room or cabinet.

18. No person shall, while under the influence of intoxicating liquor, operate or attempt to operate, nor shall any exhibitor permit any such person to operate, any kinematograph or moving-picture machine.

Projection by Reflection.

Mr. J. J. Lodge, Chicago, Illinois, sends the following very lengthy communication. I am giving it space, almost in its entirety, for two reasons, viz: (a) I have myself expressed a somewhat adverse opinion as to the practicability of the much-talked-about reflecting projector; therefore, I cannot consistently refuse publicity to a letter which apparently sets forth the honest views of another, who seems to have just claim to at least considerable knowledge of the subject under discussion. (b) In view of the large claims made by the Chicago gentleman, as well as by another gentleman in Utah, who also is perfecting a reflecting projector, this matter is just now a very live topic; therefore, I do not begrudge considerable space to its discussion, though I wish it to be distinctly understood that my views, as expressed in the former article, have undergone no change. My mind is entirely open on this proposition, but I wish to emphasize the fact that making a reflecting projector which will deliver the goods experimentally, or in a demonstration room, is one matter, but to make a projector of this type which will be a *commercial* success is quite another matter, and, as I said in the former article, the latter proposition will have to be thoroughly demonstrated to me. I sincerely hope it is true, but I also have very sincere doubts. Please understand this is not said to "knock" anybody's proposition. It is simply an expression of my opinion. I shall be very glad indeed to examine this projector when it is ready, and to reverse this opinion if the facts justify a reversal. I would particularly call attention to the sentence in which friend Lodge says: "Since then he has succeeded in making the machine absolutely practical, though not as yet commercially perfect." That is a pretty strong endorsement of my opinion, isn't it, Neighbor Lodge? The letter reads as follows:

> I have read, with interest, your article under the caption "Projection by Reflection." For many years I have been what is known as an amateur photographer and "Kodak fiend." Am somewhat of an humble student of photographic optics, and the many kindred subjects associated with that science. I have spent thirty years of my life in the theatrical profession, actor, manager and stage director. For the past five years I have been operating, in a limited field, a moving picture studio and laboratory in this city. Am fairly well conversant with, and experienced, in a practical way, in all departments of that work. I mention these details that you may give me credit for knowing something of the subject matter of this communication. In reference to the article above named, and the particular projection machine to which you refer, you state that, not having had opportunity to inspect the machine, or witness a demonstration of its merits, you are not in a position to either condemn or endorse it. In taking this attitude you are to be commended. Necessarily one in your position must act conservatively in regard to all such matters, if he has the true interest of his journal and its readers at heart. Let me say, before I go further, that I have no financial or pecuniary interest in the machine in question, either directly or indirectly. Nor is any other than myself aware of my writing you. Whatever is stated in this communication is prompted solely by my desire to acquaint you, and the many readers of the Department, with some pertinent facts, and I trust you will deem the facts so stated worthy of publication. I have witnessed the demonstration of this machine many times, and am thoroughly familiar with its governing principle and mechanism. From my conversation with its inventor and his associates I am assured that nothing would give them greater pleasure than to have the opportunity to submit the machine for your thorough examination, and to afford you every facility for its complete demonstration for the benefit of yourself and your readers. They are not, as yet, however, prepared to exhibit the machine outside of Chicago. When the time arrives that these gentlemen are in that position, not far off I believe, I am safe in stating that among the first who will have that opportunity presented to them will be yourself.
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> Now as to the machine itself and its sponsors: It might be interesting to say at first that the original intention of the inventor was in the line of the development of an entirely new color process. The machine in question was only a necessary adjunct to that end. The inventor, however, was later induced to lay aside, for the time being, the color feature of the plan and concentrate his efforts in the perfection of the projecting machine itself. Since then he has succeeded in making the machine absolutely practical, though not, as yet, commercially perfect. Many operators, cameramen, exhibitors and other experienced moving picture men, have witnessed the machine in operation and have unanimously endorsed its merits. There may not have been one of them possessed of the wide experience and technical knowledge of the subject you possess, yet I can say I know several of these gentlemen are entitled to be considered experts in all pertaining to the art of projection. Many of them, after witnessing this demonstration, have declared in your own words, that it would be a "godsend to the business." The description of the machine, as given by you in your recent article, was fairly accurate, except that, at the present time, there are four reflecting mirrors used instead of but two, as formerly. You declare "* * * that in order to secure sharpness of definition, the movement of these mirrors must, at all times, be absolutely mechanically correct * * *." In this you are perfectly right. But is such mechanical precision impossible of attainment? You seem to believe it is, and so express yourself. Yet one of your extensive experience in the line of mechanics must admit that far more accurate precision has been accomplished before now, than is demanded in this particular instance. The film is moving continuously, the mirrors are doing likewise, and at the same time reflecting the pictures continuously through the lens to the screen. It is then plain to be seen that, in order to obtain a clear-cut or sharp definition of the pictures, there must be established a certain well defined ratio of speed among, and controlling the three separate and distinct movements, viz: the horizontal movement of the film (pictures), the circular action of the mirrors and the semi-vertical rocking forward, or tilting of the

mirrors. The principal movement of the three, and that which has caused the most earnest study and attention, has been the tilting or rocking of the mirrors at the exact speed and degree required. It is in this last proposition that, as you so tersely put it, "is the splinter in the finger," or, rather—WAS. In the accomplishment of this particular desiteratum the inventor has been guided and governed by an old and familiar law in physical optics: "In order to keep any moving object stationary on the surface of any reflecting medium, the reflecting medium itself must be given exactly one-half of the angular velocity of that of the moving object being reflected, and in the same direction as that of the object." In the case in question, if each of the revolving mirrors, as it comes into the plane of action, is tilted, or rocked forward at one-half of the angular velocity of the film (picture), the resultant effect will be a stationary reflection upon the surface of the moving mirror and, consequently upon the stationary screen, as the picture is reflected from the mirror through the objective lens to that point. This feat in mechanics the inventor has succeeded in accomplishing to perfection, by a method both ingenious and simple. To attempt to describe it would, however, occupy too much valuable space. You will, no doubt, perform this office for the benefit of your readers—later.

I will not close this communication without informing you of a feature connected with this machine that, to me, appears to be of equal value to that of the primary claim, viz: that one can take a moving picture, with the ordinary camera used for that purpose, at one-half of the usual speed (eight pictures to the second), and that, when projected with this machine, at the same rate of speed, the effect will be as natural and as lifelike as though taken and projected at sixteen to the second. Not being positively convinced of this claim from the demonstration given, I determined to give it a thorough test. Using one of my own cameras I took two pictures, one at eight and the other at sixteen pictures to the second. The action and time in both pictures were exactly the same. The only change that I made was in decreasing the opening of the shutter when taking at eight to a second, so as to secure, as near as possible, an equal exposure. I secured two good negatives, one of about a hundred and fifty feet, the other of about eighty feet, from which two "prints" were made. I took them to the exhibition room of the machine and, personally, projected them at the rate of eight and sixteen to the second respectively. Only that I was aware of the facts I could not have told the difference between the two pictures. One was as perfect as the other. Several gentlemen present at the time of the demonstration, failed to distinguish any difference, and were simply astounded when informed as to the real facts and were shown the difference in the lengths of the two films. This will seem incredible to any but those who have actually seen the fact demonstrated. As to the accuracy of the experiments and the truth of the statements, I can swear to them. What this will mean to the business, in economy of production, transportation and storage, you can readily estimate. Another interesting feature of the pictures as projected by this machine and one that will especially appeal to the exhibitor is, that on account of the continuous movement of the film and the entire absence of any shutter, as well as the dissolving effect of the pictures, one can view them from the front seats of an auditorium as well as from the choicest location, with equal satisfaction. Being no flicker—there is no eye strain.

All this matter that I have written may not and no doubt will not convince you of the truth of it, nor is it intended for that purpose. You, as you state yourself, will not be convinced till you are shown. I have simply written for the benefit of yourself and readers, and in justice to the inventor and his associates whom I have found to be honorable gentlemen. No one estimates the value of the columns of the Moving Picture World any more than these gentlemen do. They have not been ready nor yet is the time opportune, for systemized press exploitation, and commercial advertising. From what I have gleaned, within the next six months the machine will be placed on the market. Before that time, New York will have the chance to see it and—I have heard these gentlemen declare that none will see it, or at least have the opportunity for so doing presented to them, sooner than the Moving Picture World.

From Milwaukee Local Union No. 164.

Messrs. Horace L. Conway. Frank Paradise and Percy L. Jones, Committee of Local Union 164 I. A. T. S. E. Milwaukee, Wisconsin, contribute the following:

> We wish to commend the most excellent article by Brother Joseph B. Basson, May 31st issue, and particularly that part of it pertaining to Local Union 35 and 37. We must, however, take exception to his proposed (as amended) Article 6, Section 2, of our I. A. laws. We quote his proposed amendment, or that part of it pertaining to our craft: "or to fifteen or more competent moving picture machine operators in any city where an operator must have a license, etc." Now no Wisconsin city has a charter which will permit it to license moving picture operators. That authority must come from the state and, up-to-date, our legislature has turned down all such amendments to city charters, and has also killed, in committee, a bill to have the state itself license picture operators. There are approximately five hundred moving picture operators working in Wisconsin at the present time, and only eighty of these are members of the I. A., therefore, for the love of Mike don't put any more stumbling blocks in our way which will prevent honest and competent operators from becoming union men. If this part of your suggestion were to become law, then no more moving picture machine operators' locals could be formed in the state of Wisconsin until such time as our state legislature experiences a change of heart. A certain city in a neighboring state does grant license to operators upon the payment of one dollar, and the correct answering of the following questions. 1. What is your name and address? 2. What theater do you work in?
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> As far as we are able to ascertain, all candidates are compelled to pass this examination with a marking of 100%, before being granted license. Your proposed amendment would admit these "licensed operators," but bar out our Wisconsin men, to which we very seriously and most strenuously object. Our I. A. laws are mighty good as they stand—for the stage hands. We need new laws, however, to govern moving picture machine operators. We wish to call your attention to the following facts, and the conditions governing our craft in the state of Wisconsin. Every moving picture machine operator in this state is now within the jurisdiction of the I. A. T. S. E. (See resolution No. 28, page 187, proceedings of the 20th Annual Convention.) This wise resolution is now law, and it permits every competent and trustworthy operator to become a member of the I. A., *providing the local nearest his voting residence cares to admit moving picture operators,* this being optional with each individual local or, in other words, "left to local autonomy." And right there lies the reason that, out of five hundred operators in this state, only eighty are I. A. men. There are just fourteen locals holding jurisdiction in Wisconsin, and only one of this number is a moving picture machine operator's local, viz: Local No. 164, which has enrolled every competent and reliable operator within its jurisdiction who can be persuaded to join us. But we are surrounded by I. A. locals on three sides and by Lake Michigan, on the fourth, so our jurisdiction is mighty limited, and we regret to say that, up-to-date, very little effort has been made by the stage hand locals to do anything whatever toward organizing the operators within their jurisdiction. Local 18 of this city has, of course, no jurisdiction over operators, that being vested with local No. 164.
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> But in fairness let it be said that local No. 18 has aided us in every possible way, for which we are duly grateful. The other twelve I. A. locals having jurisdiction in Wisconsin have something like thirty members running picture machines in this state. Fondulac, Madison and Racine locals, in this state, and the Freeport, Illinois, local have given local No. 164 the jurisdiction over Wisconsin operators within their territory but we have not been able to get the permission of International President Shay to organize the operators in this territory. Outside of Milwaukee there is no one city in the state in which fifteen operators are employed, and if our I. A. laws are lived up to in all of their requirements, no full and direct chartered locals can be formed in Wisconsin, even by forming combination locals of both stage hands and moving picture operators, with the single exception of Green Bay, where such a local might possibly be had. Four other cities in the state have enough operators and stage hands combined to form provisional locals, but this does not begin to cover the 420 unorganized operators of the state. Every one of these 420, who can prove himself competent and reliable, should belong to the I. A., and not be compelled to be non-union merely because the nearest stage hand locals don't want operator members. Our claim is that where any local of the I. A. does not wish to enroll honest, competent and reliable moving picture operators, jurisdiction should be given the nearest M. P. M. O. local. This is only fair to the non-union operators and to the I. A. T. S. E. and it is most unfair and dangerous to keep honest and competent moving picture operators out of our organization. Local No. 164 has a very simple yet effective plan whereby every honest and competent operator of the fourteen thousand now working at our craft in this country and Canada can be enrolled in our I. A. T. S. E., and no dishonest and incompetent operator could hold membership were our plan in force. We would be very glad to hear from any and all locals of the I. A. who have a desire to advance the moving picture end of our organization, and we would particularly like to hear from you as to the number of I. A. and non-union operators working within your jurisdiction—meaning *all* of your jurisdiction.

The contention of local No. 164, that every reliable and competent operator in this country ought to have opportunity to join the organization is nothing more or less than what I have repeatedly advocated in this department. In so far as the granting of jurisdiction over the three cities is concerned, I went up to the International office and talked the matter over. Their views were that, in the first place, such jurisdiction would not be practical; that it would not be right to have a man situated perhaps two hundred miles away governed by a union, the meeting of which he could seldom if ever attend, and with the conduct of the affairs of which he could have very little to do. The International office informed me also that it was not within the power of President Shay to grant such a thing, that being something that could only be done by a convention. If Milwaukee has a practical plan for the organization of operators it is too bad they did not send it along for publication in this department, so that it might be fully discussed, and delegates be sent to the convention instructed to work either for or against it according to the will of their constituents. However, be these matters as they may, there can be no question as to the value of the publication of such a letter as this in the department. Whether Milwaukee is right or wrong, the matter will be studied and considered by thousands of operators, scattered all over this country and Canada, whereas, it could not otherwise be laid before the membership at large, except at heavy expense, and even then, not in the best possible way. The address of the committee is 214 Alhambra Theater Building. I presume Brother Conway is Chairman of the committee.

Comments on the Films

Licensed

"LAW AND THE OUTLAW" (Selig), June 4.—This is very truly a feature offering and justifies its length (two reels) very creditably. It is a story of the cattle country by Tom Mix and J. Edward Hungerford and was produced by William Duncan. In the first part, we find the outlaw coming to the ranch and being "taken on" by the foreman. Soon, a love affair begins between him and the ranch owner's second daughter, who has seen his dare-devil riding; but this her people discourage. The love story as it is carefully developed in the first reel is sincere and strongly convincing. The best things in it are the simple, natural and realistic glimpses of ranch life, including some big pictures of the great herd; but there are one or two thrills that made the audience here gasp and shout out. One of these is the rescue of the heroine from a mad bull by the hero, who jumps upon it from his horse and bull-dogs it. Tom Mix plays the leading role with skill, verve and nerve, regardless of breath or even of personal safety. Myrtle Stedman plays opposite to him. After the rescue and while the hero is lying breathless under the horns of the bull he has just thrown, the sheriff appears and puts the bracelets on him in front of the girl. In the first scene of the second reel, the outlaw escapes from the sheriff and a desperate man-chase follows, during which the outlaw, whom the sheriff calls "some man," shoots the handcuffs off his wrists. At the end the girl says she will wait. It is a desirable offering for most places.

"WHAT THE GOOD BOOK TAUGHT" (Patheplay), June 5.—A story of the lonely plains in which a girl has an adventure with some bad men. Somewhat as in "The Great Divide," one of them is not so bad as the others and in his chest he has a copy of the Bible, given to him by his mother. The girl, who is taking her sick mother across the plains alone, knocks at the wrong hut for assistance and is captured. In the inner room, her prison, she finds the Bible and has it in her hand when the man comes in to her. This is a good situation, but it is not well acted and doesn't convince as strongly as it might have. The backgrounds suggest the loneliness of the place powerfully, and the photography is clear. It is a creditable production.

"THE SUWANEE RIVER" (Selig), June 5.—A story of the South with some Northern scenes to give contrast and suggest the longing for home that the old song carries. The cotton planting colonel doesn't like his new neighbors, because they are Northerners and, when his son falls in love with the daughter of the newcomers, he disowns him. The lad goes North and makes a fortune on the market out of conditions that ruin the old colonel, but comes back after learning from a darkie, of conditions at home, in time to buy the old homestead. Harry Lonsdale, as the colonel, and the player who takes the role of his wife act in a very natural and convincing way at most times; but all the leading players do fairly well. Jack Nelson and Winnifred Greenwood have the romantic roles. The offering stands best on its special views, darkie cabin scenes, river vistas with quiet waters and grey beard moss hanging over them, etc. Its author is Gilson Willets and it was produced by Hardee Kirkland. The story is not wonderful and seems insensible of the finer points, but the picture makes a very likeable offering.

"THE HEART OF MRS. ROBBINS" (Vitagraph), June 5.—A well-acted picture, produced by Van Dyke Brooke and in which it is plain that the finer things have been felt and provided for. Vitagraph seems fond of the picture where a child is sick for love and is being neglected by its parents. In this case, it's the mother, Mrs. Robbins, a widow, charmingly played by Leah Baird. The kiddie makes the acquaintance of Leo Delaney, a chemist, and writes a note, in childish hand and orthography, telling his absent mother that he has found a "new daddy," to which Leo adds a line of his own. This provokes the mother at first; but, of course, the ending can be foreseen. The story is convincingly acted rather than convincingly written. It has charming scenes. Marie Jackots is the writer. The child, "Bobby," is well played by Addison Sargent Lathrop, a five-year-old.

"SLIPPERY SLIM REPENTS" (Biograph), June 5.—A burlesque with a comic temperance lecturer who persuades a couple of queer characters to empty their whisky into a spring. Later, he drinks of it himself, and others of the community also imbibe with not unexpected results. There was a good amount of laughter.

"JUST KIDS" (Biograph), June 5.—A picture of a co-educational college and, like the other on the same reel, a mixture of burlesque and rough farce. There isn't much story to this and it is a bit vulgar.

"THE LAST SHOT" (Essanay), June 5.—There is plenty of good atmosphere in this picture that in its story and in the way it was handled reminds us of a Biograph of some months back. It is set in very well chosen mountain scenes and deals with a feud with its climax in a rough cabin. The wife of the leader of the attacking party has gone to the cabin to warn the victim, who happens to be her brother, and through the window she is shot by her husband's rifle. When this is made known, it brings the feud to its close. It is played by one of the Essanay's western companies with vigor and has been fairly photographed. A pretty good offering.

"KATE, THE COP" (Lubin), June 5.—A farcical burlesque that made a good deal of laughter. It shows us a comically, timid cop (Walter Stull) with a touch of Dogberry in his dealings with a doughty burglar; it also shows us the cop's sweetheart (Mae Hotely), a very fearless cook. The Missis finds the burglar (Robert Burns) up stairs, while the cop is in the kitchen. The cook goes up and manhandles many funny tumbles out of the burglar and when the chief of police finds how things stand, he makes her cop and makes the cop a cook—everybody satisfied. The script is by Epes Winthrop Sargent and was produced by Arthur Hotaling.

"BOB BUILDS A CHICKEN HOUSE" (Lubin), June 5.—On the same reel, is this, which is really too slight to be much of anything. There was just a little laughter. It is short.

"NATIVE INDUSTRIES OF JAVA" (Melies), June 5.—There is freshness of interest as well as value in this offering. It shows us how the queer, elaborately decorated dresses of Java are designed; how that strange flame-like sword, the kriss, is forged and engraved, and how Javanese pottery and brass work is manufactured. Most of this stuff is new, though there is no difference in the way pots are moulded on the wheel, whether in Babylon or Thebes or Bangkok. The photography is clear enough to be acceptable.

"THE ARMADILLO" (Eclipse), June 4.—A worthy picture of one of the queer but well-known little animals of South America. We have good pictures of it and with them perfectly clear and very instructive sub-titles. We feel sure that the full explanation given by these has added greatly to the value of the offering.

"DELIVERING THE GOODS" (Eclipse), June 4.—On the same reel, is this rough and tumble comic, in which we see how a piano is delivered to its purchaser. These pictures with no meaning, but taken in the queer streets of Old World cities and well photographed, make acceptable offerings as occasional lighteners. This also seemed to amuse.

"THE FLAG OF TWO WARS" (Selig), June 3.—A picture that needs good music to make it go well. It has several scenes that, when followed rightly, are thrilling; they are battle scenes and especially a group of scenes showing Americans besieged by Spaniards in a block house (rather flimsy in construction) until they are rescued by the main force It happens that the hero has taken the C. S. A. Stars and Bars to Cuba with him and when the Stars and Stripes are shot away, Uncle Sam's boys raise the other flag and fight under it. It has not been strongly acted at all points. The photography is fair.

"BUNNY AS A REPORTER" (Vitagraph), June 3.—A Bunny-graph that made a good deal of laughter. There are other queer characters in it—suffragettes whose secret conclave he attends in disguise; but the fun comes from Bunny and the things he does. It is a good Bunny picture, written by Mrs. Breuil and produced by Wilfred North.

"THREE TO ONE" (Vitagraph), June 3.—On the same reel is this farce, a very slight yet fairly amusing offering played at Atlantic City, by Lillian Walker, James Lackaye and Hughey Mack, with the help of boardwalk attendants, etc.

"THE VALUE OF MOTHERS-IN-LAW" (Essanay), June 4.—A pleasing little picture of a quarrel and its ending. The two Newly Hitcheds have each been flirting and have caught each other and so the spat begins. It takes two mothers-in-law to patch things together again as good as new. Billy Mason and Dorothy Phillips play the young folks with Eleanor Blanchard and Clara Smith as the mothers-in-law. It is gracefully acted, the scenes are pretty and well made and the photography is clear. It is an offering to give amused enjoyment rather than laughter. It will be liked.

"WHEN FATE DECREES" (Kalem), June 4.—The story is conventional, especially so is its having the hero go on a hunting expedition and get wounded by an accidental shot. It is pleasingly played and Alice Joyce is very pretty in the leading role. When the heroine has married the wounded hero to console his dying hours and the villain, who has persuaded her to take the step that he may marry the rich widow, calls too often, her note to him is one of the most natural of its kind we have ever seen. Indeed, all the scenes that fall around the time of that note are as natural as can be. There are some pretty sets and some perfect photography.

"THE SAVING LIE" (Patheplay), June 4.—A very trashy story along entirely conventional lines. It isn't acted with much vigor. There are some fine sets and, in part, the photography is excellent.

"A MODERN PSYCHE" (Vitagraph), June 4.—A charming picture whose story is prettily contrived rather than deep or true. In such offerings, fancy takes the lead and there is little or no imagination; they entertain surely, but do not stir the soul. It is a little love story of an author who has written a book called, "The Modern Psyche," and of a girl just home from college whom he chances to meet in a Grecian costume. The producer (Van Dyke Brooke) has been very careful in getting his atmosphere. The rickety house and musty library of the girl's father and the quality shown by the way her friends live, make it a delightful offering. Its story would only be possible in just this cultured world, refined and scholarly. There are many lovely scenes and the photography is clear and in some scenes perfect. Eliza G. Harral is the authoress and the leading roles are taken by Dorothy Kelly and Earle Williams with Van Dyke Brooke as the old father.

"SOME SPOTS IN AND AROUND LOS ANGELES" (Edison), June 4.—It contains some new angles in its views of what has been shown many times. The camera work is not extraordinary.

"DON'T WORRY" (Edison), June 4.—On the same reel is this farce with a message; but C. J. Williams has done much more amusing work. In the first part the worry gets over but not the fun, and the last half makes some laughter by broad humor. Mrs. C. J. Williams and William Wadsworth play the leads.

"WOMAN—PAST AND PRESENT" (Selig), June 4.—A series of motion picture scenes, designed to point out a message. The first part of it shows a time of hurry and bad manners with something added in the suffragettes who break windows. The other half shows a time of courtesy, seventy years ago on election day; but no poor voters are shown and the town meeting can adjourn, after voting, to dance the minuet. It is not a very sincere picture in either half. Written and produced by Lem Parker, it has been gracefully played with Kathlyn Williams, Harold Lockwood, Eugenie Besserer and A. Ernest Garcia in the leading roles. The first two are the lovers and Miss Besserer's old grandmother is astonishingly real. The photography is clear.

"THE FORGOTTEN LATCH KEY" (Vitagraph), June 7.—This comedy picture gives us the adventures of a married couple who, having left their latch key on the bureau, can't get into their own home. It is very late, the cook is away at a wedding and the second girl is asleep and snoring louder than any door bell rings. One will ask many times during the picture, "Why doesn't the man break a window pane to get in?" The expense would have been much less, for the taxi waiting before the door till morning cost $15.50. This keeps the comedy dull, it fails to get over strongly. The authoress is Mrs. Victor Koch, and it was produced by Ralph Ince. Harry Morey and Anna Stewart play the leading roles as husband and wife, who are locked out. Josie Sadler plays the cook; Florence Ashbrooke, the other girl, and James Lackaye, the cop; all add to the fun. The photography doesn't do the faces justice; but is fair.

"THE BACHELOR'S BABY" (Vitagraph), June 9.—A very artificial story is not quite put over by good acting in this picture. To tell the truth, it is a jumble of old stuff put into good scenes by the producer, Van Dyke Brooke, and pretty well played by Rogers Lytton, Rosemary Theby and Kate Price. The photography is good. Such a picture might get by with strong support from the rest of the bill.

"A TIMELY INTERCEPTION" (Biograph), June 7.—A conventional romance with some comedy, as is usual. There is some good character drawing in it, but no new situations or fresh characters or depth of meaning. It is a commercial offering, skillfully put together for the market. The setting is an oil well country, and the farm is going to be sold for a song, but is saved by the "timely interception." The photography is poor for Biograph.

"GET RICH QUICK BILLINGTON" (Patheplay), June 7.—A farce depending on two freak characters (Paul Zanher), a nifty financier of Jewish blood and (Rose Gore), a spinster who is fabulously rich, but not rich enough to make Paul want to marry her. There is a cleverly constructed farcical story which brings these two into amusing juxtaposition and keeps them before us until Paul, after being bailed out of prison, along with Billington, Rose's nephew, makes a getaway on a passing freight to escape marrying her. Clearly photographed and well acted, it makes a good offering and will be liked.

"JENKS BECOMES A DESPERATE CHARACTER" (Biograph), June 9.—A farce picture that makes a great deal of laughter and in which Dell Henderson plays a sit-by-the-fire husband whom his wife sends out with a half-dollar to be "a regular man." A good deal of the fun comes from the city police force of five, led by Charles Murray, the man who makes faces at the camera, and they have their hands full when Dell at length gets a heap-big-chief-buzzer going.

"RED HICKS DEFIES THE WORLD" (Biograph), June 9.—On the same reel is this lively farce which seemed to be even more enjoyed than the first. It is O'Shea, the best fighter in the village, come up against the champion middle-weight, Hicks, and after being horribly mauled for a few moments knocks the champion out. He had put a horseshoe in the back of his glove and, during a back-handed stroke, it brings him luck. There was roar after roar of laughter from the audience. Both are pretty well photographed.

"PATHE'S WEEKLY, NO. 25" (June 9).—The photography of this number is not quite up to the standard; some of the best items suffer on account of this. There is not a great deal of news in this week's topical.

"BRONCHO BILLY'S CAPTURE" (Essanay), June 7.—Broncho is in love with a woman, sweetheart of a badman whom, as sheriff, he "wants." The ruse that he employs to make sure that she also is an accomplice was cleverly thought up and well put over. It gives a good deal of interest to the picture. The rest of it we have seen before, but it was perhaps necessary as a setting for the fresh part. The photography is not artistic and this makes several of the scenes seem uninteresting.

"SWEENY AND THE FAIRY" (Selig), June 9.—Sweeny, it will be remembered, lost his unexpected inheritance at cards—it was shown to us in a former offering. In this picture, he gets it back for a short time, while he is stealing forty winks after dinner under the brick wall he is building. There was some laughter, not a great deal, but it seemed to be watched closely. The script is by Chris Lane, and it was produced by Charles France. John Lancaster plays Sweeny, and Lyllian Leighton Mrs. Sweeny. The photography is fair.

"THE LEGEND OF LOVERS' LEAP" (Lubin), June 9.—An Indian legend with no white people in the characters. It is played by white actors, and rather poorly. It doesn't convince at all and is not very interesting. The story is wholly conventional and seems stale; it is a triangle, with a suicide of the lovers at the end.

"THE GREAT PEARL" (Lubin), June 9.—A melodrama without much meaning or logic. The story is not romantic, but rather prosaic, even unpleasant. The backgrounds are the lumber yards in Florida that we have seen often and they are not well photographed.

"WHILE JOHN BOLT SLEPT" (Edison), June 7.—This picture, written by Bannister Merwin, and produced by Charles Brabin, makes a good offering because, though its story is unconvincing, it has been well handled. While John Bolt sleeps, his conscience takes him out into his past to show him unworthy things that he has done. Conscience comes, armed with gleaming sword and Roman buckler, lordly and imperious, as conscience really is. Most of the double exposure scenes in which he appears and disappears are perfect and wonderfully impressive, and this impression is steadily maintained by the acting of Marc MacDermott, as Bolt, an old paralytic, and of Charles Ogle, the Visitant. The author has made Bolt, after seeing his injustices, correct them and, after correcting them, be cured of his disability which, on the showing, seems apoplectic and incurable; he hasn't made us believe in it.

"OTHELLO IN JONESVILLE" (Edison), June 9.—A burlesque with enough freshness to get by; though most of it seems like old vaudeville sketch stuff. Old stuff seems to go with the audiences; it is strange how many people haven't seen the old situations or heard the old jokes. This picture is by Herbert Prior, and was produced by Charles Seay, and deals with the poor actor out of work and hoofing it through the country (Herbert Prior), and with the gawky girl (Mabel Trunnelle), who is stagestruck. He teaches the farmer's family acting for his keep and they try to give a performance of Othello at the town hall. The fact that it was burlesqued, rather than played as a farce comedy, tells against it as killing its freshness.

"WHEN WOMEN ARE POLICE" (Kalem), June 7.—A slight farce, in kind and quality much like the usual offering by this company. It has Ruth Roland as a woman cop, and other players are Marshal Neilan and John Brennan.

"PERCY'S WOOING" (Kalem), June 7.—On the same reel is this farce with much more substance than the former. The situation is far from new, but it gives Marshal Neilan a chance to play "some sissy" (we quote from a stranger's comment to the man with him), which he does very effectively. Mr. Neilan is no novice in acting; his comedy character work is fine. As a sissy, he disgusts the girl he is wooing, so he employs a wrestler to let himself be thrown in a bout. Marshal's reputation gets so big on account of the bout that even the wrestler is afraid of him, and everything comes his way. (Perhaps a reputation as a scenario writer would be just as effective.) It makes a very good offering and the audience heartily laughed over it. Ruth Roland, John Young and John Brennan also have roles.

"THE RUBE AND THE BOOB" (Kalem), June 9.—A very fair farcical offering with enough freshness and enough fun to go. The girl (Juanita Sponsler) with the rube (Marshal Neilan) sees the boob (John Brennan) at the head of the circus and, later on in the afternoon, she throws balls at him with his head through the canvas curtain.

"THE SCHEME OF SHIFTLESS SAM SMITH" (Kalem), June 9.—On the same reel, this farce is original and very amusing. It is played by John Brennan and Marion Sais and, at its best, has just the quality to make a farce bite. The two make a good offering to lighten a program.

"MERCY MERRICK" (Edison), June 6.—This adaptation from Wilkie Collins' "The New Magdalene," gives Mary Fuller an opportunity to do some effective acting. She is ably supported by an excellent cast, all of whom deserve mention, i. e., Robert Brower, Bigelow Cooper, Gertrude McCoy, Mrs. Erskine and Richard Tucker. There are several fine situations, the last, where the nurse turned in her straight path and pretended to be another, had been detected, and confessed to the minister, being one of the best. Mr. Brower, as the surgeon, was strong. The interiors are well handled, great care being given to details. Altogether it is a good picture.

"BIRDS AND ANIMALS OF BRAZIL" (Patheplay), June 6.—Many splendidly photographed and interesting views of parrots, boa constrictors, crocodiles, of a sloth and of many monkeys.

"TANANARIVE" (Patheplay), June 6.—On the same reel as the foregoing are many scenes of this Madagascar city. There are bird's-eye views, pictures of the people, humble and notable, and of a horse race and of the people and stands.

"MAX'S FIRST JOB" (Patheplay), June 10.—This split-reel is the best offering released today by good odds. In the first half, Max Linder comes back with one of his welcome farces, not quite at his best, but very good; it markedly pleased the audience and there was a good deal of laughter. Max plays an awkward and inexperienced picture actor who has been taken on by Mr. Charles Pathe. Motion picture patrons will enjoy this offering.

"THE CHATEAU OF CHENONCEAU" (Patheplay), June 10.—On the same reel is this series of clearly photographed views of one of the beautiful castles of France, which is built like a bridge across the River Cher The only fault we have to find with such offerings is that they fail to give us enough information in the titles to enable us to know what we are seeing. To a person of no reading, they have little interest; others want to know who built it and why it was built across the river.

"TWO LITTLE KITTENS" (Edison), June 10.—A little story of sentiment that is not without its charm, though by no means a great picture. A rich woman's son has married a girl in his mother's employ and has been disowned. He has died, and his widow with two children has applied to her former mistress (her mother-in-law) for help, and unavailingly. The story's object is to get the rich woman to accept the children, but the means it takes to arrive at this end are too plainly contrived to convince. In the first place, a couple of kittens are brought in boldly and then the chauffeur is told to give them to the housekeeper to care for while the rich woman is in Europe. Now he might have known the woman's former seamstress (it wasn't shown nevertheless), he takes the kittens to her and lets her substitute her children for the kittens so that the housekeeper will care for them for a while. The means by which the woman and her mother-in-law are brought together in the hotel are also conventional. Such things cannot deeply interest and do not. Yet the offering has merit. It is wholesome and attractive because of the things it deals with. The producer has handled his scenes pretty well. The script, by A. H. Giebler, has been produced by Charles Seay. Mabel Trunnelle has the leading role, with May Abbey, Elizabeth Miller, Cora Williams, Paul McAllister and others in the cast.

"A HUSBAND'S TRICK" (Vitagraph), May 30.—Good comedy; in fact, unusually good. Emma Freeman has written a script which William Humphrey excellently produces. It is another use of the suffragette theme and of the forgotten sister of the husband; but there is a lot of fun, and that's what we want when we are promised a comedy. Lillian Walker portrays the wife, converted to suffragism and later forced back into less glorious but more husband-pleasing ways. She does well. Mr. Humphrey has the role of the serious husband and to the comedy adds the personal note. Florence Ashebrooke is the converter, and Rosemary Theby the visiting sister. All are deserving of praise.

"THE WOOD FIRE AT MARTIN'S" (Selig), May 30.—A pretty story The Bohemian atmosphere of the restaurant is sustained throughout. The script is written by Marc Jones and produced by E. A. Martin. It is a tale of an unsuccessful composer and of an accidental opportunity to get a hearing. Of course he is successful. Everybody again gathers about the alluring, great, wood fire and happiness reigns. Even the audience is in a pleased mood.

"HONOR OF A SOLDIER" (Edison), May 30.—No attempt is made in this picture to stage a battle. There is shown just a bit of it. The story rests on an incident growing out of the conflict. It will entertain in spite of the unlikelihood of a sergeant being unable to identify one of his men. Herbert Prior has the lead. Harry Eytinge is the sergeant.

"THE FAITH OF A GIRL" (Lubin), May 30.—A picture containing some good fire scenes. Ethel Clayton, as the faithful wife of a man arrested on his honeymoon for former crookedness, does fine and intelligent acting. Harry Meyer has the part of the husband. There are some well-staged prison interiors. Why is it that even in a well-to-do audience there will be many who will laugh at the lockstep? "The Faith of a Girl" is a good release.

"THE SPIDER WHICH LIVES IN A BUBBLE" (Patheplay), May 30.—An interesting film showing the habits of the water spider.

"TRANSPORTATION METHODS IN JAVA" (Patheplay), May 30.—On the same reel is this short film showing the difficulties of getting human and other freight from ship to shore on account of shallow water. The camera work was not always the best, although there was no means of knowing the troubles faced by the cameraman.

"THE BUTLER'S SECRET" (Vitagraph), June 6.—Here is a splendid picture, and it may be remarked in passing that from first to last no woman appears in it, which again goes to prove that love stories are not absolutely essential to make a picture hold. The story is of a son of a butler who attempts to rob his father's employer; the son of the house entering just as the father is searching for the intruder is mistaken for the burglar and ordered from his home. There are many thrills, legitimate ones, created by dramatic situations competently handled. It is a fine story that Marguerite Bertsch has written. Mr. Humphrey, who plays the householder, also directs. The three others in the cast are James Morrison, Charles Eldridge and George Cooper. Perhaps the best scene is where the outcast son, down and out, steals into his old home and is fed by the butler and then goes to his father's room just to get a look at him asleep, the light striking in on his face. It will stir every heart.

"MANILA NORMAL AND PUBLIC SCHOOLS" (Selig), June 6.—An interesting educational film, showing the children of the Philippines, and also views of the natives at work basketmaking, weaving and lacemaking.

"AN EMBARRASSED BRIDEGROOM" (Selig), June 6.—On the same reel as the foregoing is this comedy of the West, containing much horseplay. A prospective bridegroom goes to town to get an outfit, celebrates too much, gets into trouble and nearly loses his bride, but is finally forgiven.

"THE PENALTY OF JEALOUSY" (Lubin), June 6.—This rather unpleasant story of the Southwest is well made—there are well photographed views of an interesting country and the acting is good. Romaine Fielding writes the script; he also plays the lead.

"PHILIP MARCH'S ENGAGEMENT" (Essanay), June 6.—A comedy in which William Mason and Beverly Bayne have the leads. They will make much fun. While the story contains some "convenient coincidences," at the same time it works out all right. Had there been a flash at the conclusion showing the mixed trunks restored to their proper owners, and the man and the girl arrayed in their usual apparel, it might have added to the amusement.

"THE TERROR OF CONSCIENCE" (Kalem), June 6.—There is in this picture a real dramatic touch when the Italian, fleeing from what he believes to be murder and seeking a priest to confess, comes upon the actor standing by the stage door in the robe of Richelieu. That the man in the garb of a Cardinal should be the husband of the niece the Italian believed he had killed furnished a situation which presented great opportunities. The picture is well made and interests throughout. The principals in the cast, James Vincent as the actor, Alice Hollister as the street singer, and James B. Ross as the Italian, all do fine work.

"THE ACCUSING HAND" (Lubin), June 6.—Romaine Fielding writes the script of this two-reel special, as he also produces it and carries the lead in it. The picture bears the stamp of Fielding—it has the impress of his personality. The accusing hand is the hand of a detective pointed to a man he believes to be a murderer. Pointing the hand may be a man garbed as a Mexican, prosperous or otherwise; a business man, vagrant, Jew, old man, Indian, woman or tramp, but it is always the same person. That the silent third degree should finally break down the criminal is only to be expected. The picture is well directed, well acted and finely staged—furthermore, it is interesting.

"DAD'S LITTLE GIRL" (Selig), June 10.—Dad is out of work and his little girl is adopted by his dead wife's parents; but she pines in luxury. This situation is not at all new, but it is more convincing than the development for which the author is responsible. The picture aims at pathos, but fails to reach it. The little leading woman wears her gems even in scenes of poverty and there is no sincere acting. It has been well photographed and has several excellent scenes.

"VIOLET DARE, DETECTIVE" (Lubin), June 10.—It is hard to tell, at first, whether this picture is intended as a farce or a drama. It is not a picture to call strongly to city audiences who know much about criminals and detectives. In the East Side audience there were several who jeered some of the things it showed. Isabelle Lamon, as Violet, is nothing but a very pretty society belle and more or less ridiculous in the role of detective, while nothing could be more ridiculous than the work of the criminal, as shown. Such a picture may go in places; it surely has many very pretty scenes and has been finely photographed.

"CUTEY TRIES REPORTING" (Vitagraph), June 10.—Very little of the comedy of this picture gets over and it has been made solely for the sake of its comedy; the story is not such as one would depend on to give entertainment. It is filled with old stuff. On the other hand, it has been pretty well acted and now and then one could hear some of the audience laughing. Wallie Van, as the reporter, who has had it put up to him to get a story, has an impossible role, as has Paul Kelly, the girl's small brother, who blackmails Van. Zena Keefe, Alice Nash and Tefft Johnson have minor roles.

"THE SHADOWGRAPH MESSAGE" (Essanay), June 10.—Very poor photography hinders this not very original picture in some of its scenes. In part, it would have been obscure anyway. The climax, which is the only part of it that has not been used many times, is reached by a far-fetched incident, and cannot be said to get over.

"THE TRAGEDY OF BIG EAGLE MINE" (Kalem), June 7.—This special offering has been reviewed at length in a former issue of The Moving Picture World.

Independent

"SINCERITY" (Victor), June 13.—A conventional love story of well-defined type and old characters. Among these is the rich, young man, played here by James Kirkwood, who goes out on his adventures in search of true love and gets a job as a farm helper. The farmer is a woman of harsh disposition whose orphan niece (Gertrude Robinson) lives with her and is overworked. Some of the farm scenes are interesting, such as the woman farmer plowing, etc. The three tramps who break in the house are not made at all convincing, nor is the rescue either comedy or drama. The story is pleasing and has proved itself popular in the past. It has been clearly brought out and fairly well acted and photographed.

"THE CAPTURE OF AGUINALDO" (Bison), June 14.—A melodramatic romance in two reels, dealing with love and adventure in the Philippines, and giving a picture of the capture of the redoutable leader of the Filipino forces. It cannot be called historical, nor does it contain much that is truly convincing in a human way. It depends almost wholly on its battle scenes and these, indeed, are commendable; they have flash and vigor at times. The offering has its good points, such as a glimpse of the head-hunters, and its melodramatic incidents are not without their feeling of danger and of rescue. The photography is fair.

"THE WAR OF THE BEETLES" (Imp), June 14.—Here is a true novelty; we have never seen or heard of anything like it in pictures before. It gives us a little, grand romance, played by black beetles armed with swords and halberds and dressed in boots and hats. There are scenes in palace and garden, in an armed camp and on the wall of a besieged castle, also there is one in the dungeon of the tower and one in a romantic spot in the woods. It is very laughable and will afford amusement to all kinds of people; in fact, we think it an exceptionally promising offering. It has been cleverly made, clearly photographed, and none of it is dry.

"CARTOONS BY HY MAYER" (Imp), June 14.—On the same reel is a short length of amusing cartoons by the noted artist. They are clever, too.

"OUT AND IN" (Keystone), June 19.—This, on same reel with above, shows Ford Sterling as an escaped convict. He eludes the officers and enjoys a straw ride, but is recaptured. Very slight.

"HIS SACRIFICE" (Thanhouser), June 13.—The story of a doctor whose wife becomes jealous of his patients and kills herself entirely without reason. He goes West and later reveals his identity in order to operate on a child and saves its life. The appearance of the second doctor rather spoiled the idea of an emergency existing. A film possessing a fair degree of interest.

"MIMOSA'S SWEETHEART" (Majestic), June 8.—This is the first number we have seen showing Fred Mace in his new affiliation. He appears as the sweetheart of a pretty Japanese girl, played by a real daughter of Japan. There are several villains from whom he rescues her and later she rescues him by jiu-jitsu. A fairly entertaining half-reel.

"GARDEN OF THE GODS" (Majestic), June 8.—This, on same reel with above, gives interesting views of the famous resort near Colorado Springs.

"THE WAITERS' PICNIC" (Keystone), June 16.—This full reel Keystone offering shows us a waiters' picnic at the beginning. Mabel falls from a cliff and Ford has a hard time rescuing her. The scene shifts to a hotel where she is cashier and he is chef. He "doctors" the food ordered by a rival. Some amusement in this, but it is not exceptionally good.

"WHILE BABY SLEPT" (Thanhouser), June 10.—A live snake dominates this picture and it causes fully as many shudders as could be desired. There is a circus parade from which the snake escapes. It crawls into a house occupied only by an old man, a baby and a dog. The snake crawls on to the bed with the baby and the old man, who is physically helpless, sends a note by the dog to call the father to the rescue. This is successful as a sensation, but will probably be repulsive to sensitive observers.

"APACHE LOVE" (Nestor), June 18.—A typical Bison Indian picture, rather similar to one we saw a week or so ago called "The Vengeance of Skystone," in some particulars. The struggle in the branches of the tree was realistic.

"SORROWS OF ISRAEL" (Imp), June 19.—This three-reel story will appeal principally to houses with a strong Jewish clientele. It is presented by an entire cast of Jewish players and brings in the feast of the Passover and other religious rites of the kind. The hero goes through fire and water to win his sweetheart. He deserts his people and becomes a Christian, but later returns to save his own kindred from massacre. The interior settings are not very attractive, but the out-door scenes are satisfactory. The third reel contains a big surprise and some genuinely gripping scenes. A race story of good dramatic structure.

"THE CALL OF THE ANGELUS" (Frontier), June 12.—A picture that might have been made convincing by strong acting; but this has been very poorly acted. There are weak links, unconvincing points in the chain and they keep us from being deeply moved. The story is of Mexico, and one of its two chief characters thinks he has killed his rival in a duel. The remorse he feels whenever he hears the Angelus makes him come back to the village and confess. He finds the rival still alive. The backgrounds are fairly interesting.

"THE $10,000 BRIDE" (Powers), June 25.—Two comedians on the Weber-Field style make much fun. A ripple runs through the half reel.

"IT HAPPENED AT THE BEACH" (Powers), June 25.—On the same reel as the foregoing is a renewal of the barrel-for-clothes stuff that is not new or very funny.

"THE HIGHER LAW" (Imp), June 12.—Nothing very new in this photoplay so far as the situations are concerned, yet it has the quality of suspense in a marked degree. The manner in which the paymaster's wife defends the cabin against the murderous intruder until help is brought through the agency of the family dog was well handled. The death of the would-be robber from a bolt of lightning was purely a melodramatic effort and not very convincing. A fair release.

"WITHOUT REWARD" (Nestor), June 16.—Another story of a bandit whose heart was touched by a sick child's need of medicine. He brings the medicine at the expense of his own safety, but the mother's entreaties save him from violence. This picture is not handled to the best advantage in places and is not quite up to the Nestor standard.

"HER JOKE ON BELMONT" (Crystal), June 15.—A half reel comedy on same reel with "An Expensive Drink," which has been previously reviewed. The humor of this is forced and inconsequential, though the photography is first rate.

"THE TWINS OF DOUBLE X RANCH" (Frontier), June 14.—The humor of this depends largely upon the situation where one of the girls pours the "Elixir of Love" in the well. Animals and human beings are alike affected by its rejuvenating qualities. There is a fair amount of amusement in this, but it is not up to former successes offered by this company.

"A CALL FROM HOME" (Crystal), June 17.—A picture verging so closely upon both comedy and drama that it loses some strength as a result. Chester's victory over a rival in winning Pearl's love, and the later adventures in a mining stock exploit, make quite an entertaining story, however. The waterfall setting in the fore part of the film was very pretty.

"HEARTS AND FLOWERS" (Gem), June 9.—An obscure plot is the chief shortcoming of this otherwise pleasing film story. There is a good deal of sincere and well meant acting, but the first scenes give no clue to the plot and the final ones leave it still more or less of a mystery. A number of sub-titles would aid materially in getting this story clearly before the observer. The photography is soft and pleasing to the eye.

"ALADDIN'S AWAKENING" (Nestor), June 20.—A half-reel subject in which the hero finds a magic bracelet and has only to make a wish and it will be granted. The rugged coast setting helps out this fantastic bit, which is rather entertaining

"DAD'S SURPRISE" (Nestor), June 20.—On same reel with above. The girls give a surprise party and Dad is very much pleased until he gets a bill for $40 next day. It seemed to us the plot did not work out as clearly as might have been expected. Why did Dad agree to pay for everything that was ordered in the first place, is the observer's natural query.

"WHEN LIGHT CAME BACK" (Eclair), June 11.—A two-reel subject which for coherency and gripping interest surpasses many of this company's recent productions. Alec Francis appears to decided advantage in the role of the father, Barbara Tennant as the daughter, and Robert W. Frazer as the lover. The plot is very ingenious for the first reel and a half and its worst fault then is that it piles on so many complications that it becomes somewhat farcical. The hero's struggles in the straitjacket at the asylum might have been shortened; his escape from the institution was very realistic. The suspense is admirable in this, until the final overdose of "punch" renders it somewhat laughable. As a thrilling production, it succeeds very well.

"THE COMEDIAN'S MASK" (Imp), June 9.—An entertaining two-reel subject, with King Baggot in the leading role. The photography is unusually good and the setting and costuming attractive. The story goes back for its motive to the theme of the tragedy that lies behind the mirth of the comedy player. The scenes on the stage, during the progress of the play, and behind the scenes with the stage hands, were nicely handled. Mr. Baggot gives a very effective piece of character work. We should have cut the part showing his sufferings under the influence of the poison as being too unpleasant for presentation. At the close, he recovers, and his wife and child are beside him, the former cured of her love for the juvenile man. A good release.

"ANNIE LAURIE" (Reliance), June 16.—An appealing little photoplay built up around the well-known song, by Forest Halsey. The father's heart is touched as his daughter and the unwelcome suitor play Annie Laurie on the gramaphone. He recalls his own love affair, and scenes during his military career are flashed upon the screen. There is a tender note in the story and it is on the whole very pleasing.

"HIS UNCLE'S HEIR" (Reliance), June 9.—A plot of a somewhat made-to-order type, in which the uncle disinherits his nephew and marries a young girl. There is a mixup in the matter of the two wills and in the end the nephew falls in love with the young widow and marries her, thus straightening out all difficulties. The opening scenes are somewhat disconnected, but the story, though conventional, is not without considerable interest.

"HALF A CHANCE" (Reliance), June 14.—A three-reel subject from the book by Fred S. Isham. It runs along like a Drury Lane melodrama. The action is brisk and interesting. George Seigmann appears as "The Frisco Pet," an ex-prize fighter, who is convicted of a murder accidentally committed by Lord Ronsdale, the villain of the piece. Some scenes are taken on board the prison ship Success, but the long sub-title describing this fact pulls the observer's mind temporarily away from the story. The story does not lag at any point and moves along to a successful conclusion, wherein the ex-convict gets justice and marries the girl whose life he saved in the storm at sea. The production is not without faults, but has sustained interest throughout and is very good of its kind.

"THE SEAL OF SILENCE" (Kay-Bee), June 27.—This two-reel offering contains good photography and is well acted, but the plot is rather far-fetched. The story begins with some very modern strike scenes and works back through the course of years into typical Western Indian fighting. The boy, who was carried West in a box car, grows up among the Indians, and years afterward finds his mother after a massacre. It is hard to justify the historical side of this production, which is otherwise handled in very good style and has various points of merit.

"THE SOUL OF A THIEF" (American), June 16.—This two-reel offering is interesting, but the interest is not always a credit to the picture, which contains some very odd plot situations. There is a pretty girl sleepwalker, whose instincts lead her always to a certain valuable brooch, which she moves about in her sleep apparently to suit the convenience of the complicated plot. The chief character is "The Fox," a notorious gem thief. It is a surprise to learn that the girl's father had a dishonest streak in him, and this was not led up to very well it seemed to us. The photography is good and the story must be given credit for some freshness even though it is highly improbable and lacks conviction.

"THE SNARE OF FATE" (Thanhouser), June 17.—A two-reel offering which stands out well in comparison with many recent double numbers. James Cruze gives a fine characterization of the unscrupulous usurer, who is by a turn of fate evicted from one of his own tenement houses by his own order. Florence LaBadie appears to advantage also in the part of the young wife. The story covers a period of six years and is very nicely worked out. The scenes are in harmony with the spirit of the story and the photography is good. A desirable release.

"THE MARINE LAW" (American), June 21.—This is a comedy reel of fair interest. The political boss wants to marry the mayor's daughter, but she is in love with a young fellow and will not have him. The slight plot consists of the attempt made by the girl's father and the boss to prevent them from marrying. No license will be issued them and every exit from the city is guarded. They finally solve the difficulty, however, by inducing the captain of a vessel to marry them at sea. Good photography helps out the rather indifferent plot.

"THE HEAD OF THE RIBBON COUNTER" (Thanhouser), June 15.—A neat, little comedy offering, in which Harry Benham appears as a ribbon clerk whose popularity arouses feminine emotion of various kinds. He is discharged three times when complaints are made, but the wily employer retains him each time in a different disguise. A pleasing number that will help to diversify a programme of stronger stories.

"THE MESSAGE OF THE FLOWERS" (Majestic), June 10.—The story of a romantic girl who tires of the prosaic young gardener when a stranger visits the place. But the stranger returns with another girl with whom he is in love, and the first girl becomes ill and pines for the young gardener. He sends her flowers and then comes to her bedside. A simple plot, as will be seen, but worked out rather prettily.

"THE UNWRITTEN LAW OF THE WEST" (American), June 19.—A story of considerable strength in which Pauline Bush, as a Mexican girl, stabs a man who has wronged her. The hero, Warren Kerrigan, is arrested for the crime and, though the crime cannot be fastened upon him, is advised by the court to leave town. His sweetheart clears him. The photography is good and the plot has good points.

"THE TALE OF A BLACK EYE" (Keystone), June 19.—A half-reel comedy in which Fred Mace appears as a flirtatious married man. He is thrown out of a department store and gets a black eye. Later, he is humiliated by seeing himself in moving pictures in company with his wife. Quite entertaining.

"GREGORY'S SHADOW" (Solax), June 6.—A melodramatic story of a man arrested on evidence that is rather weak. The guardian of a girl kills a man when he is assailed. He contrives to place the blame on his ward's sweetheart, although he tells the girl he will save her lover from the chair if she will marry him. The old guardian walks in his sleep; also he writes an accusatory note, which falls into the hands of his ward. On his deathbed, to which apparently he is brought by the shock of finding himself uncovered, he confesses. Strangely enough, one of his auditors is the man falsely accused, though how he gets out of jail is not clear.

"THE FATAL GROTTO" (Itala).—This multiple-reel subject will charm, not alone because of pretty settings, but also on account of the quality of its photography and its finished appearance. The acting is good. There are several strong scenes in which the suspense is marked. The spectacular feature is an explosion in a grotto, in which two pillars of rock fall on the smuggler who is trying to force a marriage between himself and the daughter of a patriot against whom he possesses incriminating evidence of a conspiracy.

"THE USURER'S SON" (Great Northern).—There is a sawmill scene in this three-part picture which will recall to older theatergoers a somewhat similar situation in "Blue Jeans." The difference lies chiefly in the fact that in the play the victim was bound to the plank being drawn to the great saws, while in the picture a lover jumps from a window and falls across the trunk of a tree being borne to the saw. It furnishes a thrill. The picture might have been shortened without sacrificing any essential feature of the story, the ending of which is apparent long before the finish. The film will carry on its excellent photography.

"AN ENGINE OF DESTRUCTION" (Gaumont).—In these two reels is told a story of business intrigue in order to force a young woman shareholder in a large property to marry a man who also is a big shareholder. The picture will interest. There are good views of manufacturing works. The photography is praiseworthy. Suspense is created in the second reel by the obnoxious shareholder attempting to deprive the sweetheart of the young woman of his invention—a rapid-fire gun. The weapon is a very small one, by the way—a six-pounder, perhaps; but its exploding missile sets fire to a town. The conspirator confesses defeat, resigns his directorship and the lovers are happy.

"THE ACE OF HEARTS" (Dragon), June 9.—Several incidents in this drama of barracks life tend to weaken it. An officer is asleep; a mischievous girl slips in his unbuttoned coat collar a card. Later, the officer plays cards with his fellows. The card works out at his wrist—an athletic bit of pasteboard. The officer is court-martialed and dismissed out of hand. Later, he appeals to the major, commanding for reinstatement. A picture of military life should have some regard for customs and regulations.

"THE CALL OF THE ROAD" (Ramo), June 18.—Tramp comedy goes far to lighten the serious side of this drama. Messrs Logan and Reising are among the knights of the road who make the fun. Pauline Curley is the older of the two children who by their good work add to the interest of the picture. There is a good cast.

"MATRIMONY'S SPEED LIMIT" (Solax), June 11.—Farce comedy that may amuse a part of an audience, but by many will be deemed silly.

"THE TONGUE MARK" (Majestic), June 15.—Fred Mace appears in this as Suresholk Holmes, a burlesque detective. He discovers the mark of a dog's tongue near the scene of the crime and follows it in a fairly amusing manner, finally arresting the dog. But the stolen silverware is found by an officer and the real thief arrested. A burlesque of average interest.

"THE LAUNCHING OF THE EDGAR H. VANCE" (Majestic), June 15.—This, on same reel with above, shows the launching of a big vessel on the California Coast. We saw the same launching in a film released by another company.

"BEAUTIFUL BISMARK" (Majestic), June 17.—William Garwood appears in this as a young real estate agent, whose father threatens to disinherit him. A lunatic discovers oil on his tract of land and the young agent becomes rich as a result. The photography is good and there are some interesting views of the Los Angeles oil wells in this. The plot is very slight.

"THE DREAM HOME" (Reliance), June 18.—Another story of the neglected child. Runa Hodges appears as the small boy, who runs away with his dog to find the home he has been longing for. His mother, after a long search, awakens to her neglect of the boy, and thereafter his home surroundings are more pleasant. A variation of an old theme handled with a fair degree of interest.

"PROFESSIONAL JEALOUSY" (Nestor), June 2.—The laughing moments in this overcome its drawbacks. The cigarette smoking by the actresses and certain "rough house" antics lower the tone of the comedy somewhat. As a burlesque, it passes, and there are numerous mirth-provoking incidents.

"THE SPELL" (Powers), June 2.—This two-reel film is just weird enough and different enough to hold the attention strongly. It shows how a foolish girl went with some friends to visit a hypnotist. She becomes his victim and he commands her to get her clothes and follow him about the country as a hypnotic subject. He puts her to sleep in store windows and through familiar stage tricks. The young doctor, who is her lover, is desperate over the situation. Mere exposure of the hypnotist does no good so he studies hypnotism himself and overpowers the faker by sheer mental force. Dramatic, well acted and nicely pictured. A good offering.

FIRST AIRDOME IN UTICA.

The Aerdrome, of Utica, N. Y., is the newest and most novel motion picture theater in this city, which was opened early in May. The Aerdrome is an open-air playhouse. This al fresco effect has never before been attempted by Utica exhibitors. Clusters of electric lights have been installed in the front of the theater, which are turned off while the films are being shown. The house has a seating capacity of over 350, which can be enlarged should the patronage warrant such a move. The machine is in a booth over the entrance. In case of rain, large tarpaulins can be easily and quickly rolled over the raftered roof. The proprietor is W. J. Jacobus, a local dancing-master. The theater is situated on John Street, near Bleecker, the latter one of the main business thoroughfares of the city.

SALES OF ITALA FEATURES.

Feature film purchases during the week include that of C. Lalumiere, of Montreal, who will rent Itala's "The Shadow of Evil" in Canada. Arthur Wirtenberg, of Schenectady, who is showing "The Great Aerial Disaster" in New York State, is negotiating for "The Shadow of Evil." The Attractive Feature Film Exchange of Philadelphia have begun well with "The Dread of Doom" and have also obtained many bookings on "The Fatal Grotto." The Monarch Feature Film Company, of Kansas City, Mo., will show "The Dread of Doom" in their territory. E. T. Peter, of Dallas, Texas, has purchased another print of "The Great Aerial Disaster." A. Bradley, of Chicago, has purchased rights on "The Great Aerial Disaster" for Wisconsin and nearby States. Sol Lesser, of the Golden Gate Film Exchange, while in New York renewed his standing order with Itala for all of their features. W. B. Schram, of Detroit, Mich., encouraged by his success with "The Palace of Flames," has purchased rights for Michigan on "The Great Aerial Disaster." L. R. Frank, one time with the Gaumont Company, now with the Sedeg Feature Film Company, is negotiating for the purchase of "Tigris" rights in Minnesota, North and South Dakota.

FAMOUS PLAYERS ENGAGE J. SEARLE DAWLEY.

Considerable gossip has followed the engagement by the Famous Players Film Co. of J. Searle Dawley, one of the star directors of the Edison Company. Congratulatory remarks figure in these comments, directed now toward Mr. Dawley and now toward the Famous Players, but we venture the belief that both are to be complimented upon their association. Mr. Dawley has been engaged to produce some of the big subjects for which the Famous Players are becoming more famous, and his past performances encourage the conviction that he is peculiarly adapted to this more important work.

J. Searle Dawley.

Mr. Dawley grew up in theatrical circles, and after a varied and extended experience, but at still a comparatively young age, manifested a keen knowledge and discernment of the principles of dramatic construction and production. After an exhaustive study of the theatrical world in all its phases, equipped with a comprehensive mastery of stage technique and an intuitive sense of dramatic value, Mr. Dawley employed his creative and imaginative genius, and set to work on a number of plays. The public has applauded no less than fifteen of his dramatic works, three of which have been on the road for four years—a certain sign of their popularity and appeal. Mr. Dawley's works include such historical subjects as "Marie Antoinette," his greatest success, which made a decided hit and is still popular.

It was almost to be expected that a man of such obviously active turn of mind and keen mental vision should have realized the unusual and increasing possibilities of the motion picture. Becoming affiliated with the industry, he quickly mastered film technique and after an association of five years with the Edison Company as general stage director, he is today an authority on motion picture production.

Under Mr. Dawley's capable direction have been produced the most striking spectacular and dramatic subjects of the Edison studios, among them being numbered "The Battle of Trafalgar," "Paul Jones," "The Doctor," and "The Man Without a Country."

A remarkably developed artistic sense, an infallible dramatic perception, an eye trained in proportion and perspective and a dominant personality combine to make Mr. Dawley invaluable in producing large, spectacular plays. His connection with the Famous Players Film Company should presage big events, and the wide scope of that company should enable Mr. Dawley to surpass his previous efforts.

CHICAGO LETTER

By JAS. S. McQUADE

THE life of the moving picture man in Central America is one round of joy, according to a letter just received from H. H. Buckwalter, who is making a series of negatives for the Selig Polyscope Company in that section of the world. The letter, according to Mr. Buckwalter's notation, was written "Somewhere at Sea," on the United Fruit Company's steamer, Santa Marta, and its racy and humorous style will be enjoyed by readers.

"The prices charged down here for moving picture exhibition would make an American manager sit up nights a-countin' of his money," the letter begins. "In Panama they range from 15 cents to $1 per seat, and the houses are always comfortably filled, the general rule being two shows each evening, with a program consisting of from three to five reels. At The Variedades, at Panama, and in San Jose, Costa Rica, one awful act of vaudeville is given in addition, and this seems to offer an opening for a few really good acts to come down here and put the game on a higher basis. What these 'acts' are paid I did not learn, but certainly some got too much, if they were paid at all.

"The pictures are generally of foreign birth, and the class usually of the kind that would throw a censorship board into fits. Senor J. D. Amador, of Panama, who is the real brains of the whole picture situation in Central America, told me some of the plots of the filth he is getting abroad and is compelled to show. One, by a French maker, is based on a dog, two lovers and a girl, and the explanation was enough for me. I certainly did not care to look at the film which, I was afterward told, made a decidely bad impression even on the 'spiggoties,' who seem hardened to filth and smut.

"The sights and scenes in Central America certainly would not be quite appropriate for Fifth avenue where, possibly, the cold weather might compel at least 'some' clothes. And this is remarkable, too. In Panama, where the American tourist flourishes, the naked boys roam the streets and the mothers seem proud to show them to the multitudes. The girls seldom are naked.

"In Costa Rica the girls are the most beautiful found in the world, and here morality and convention reign with perfect control. The women have forms and complexions positively without equal, and the way they use their eyes makes a Northerner wonder whether all the stars have not dropped from heaven to grace the superb beauties of this tropical land. But it's not tropical, for the altitude is over 5,000 feet, and you sleep under blankets. That is, if you sleep. In the morning you figure how many lottery tickets you will buy, and then you count the flea bites on your body. If you have over 20,000 you don't buy a single ticket, because they issue only that many. Just think of the enormous expense of playground the body of a fat man offers, and then imagine my annoyance at being compelled to buy three tickets to approximate the number of bites!

"But let's get back to the girls. In Costa Rica, caste rules the game. If you meet a queen in the higher circles and try to introduce her to your very charming friend in a slightly lower circle, you immediately fall from grace. Feminine oil and water will not mix, and even the different grades of the finer qualities of oil refuse to mingle. When a young fellow goes gunning for a wife, he plays a full hand; for he cannot take the girl out alone. Mother and sisters go along, and seats at the Teatro Nacional cost as much as $5 each. Incidentally, the Teatro Nacional is the finest amusement house on the American continent, and only one in Europe is finer. The finest in New York and Chicago are commonplace in comparison. Well, the love-making game for the young Costa Ricans is played on the square and courtships are brief, because it would require a millionaire to keep it up very long. There are no locks, wickets or bars. But go to Colombia, where the windows have the old Spanish wickets and grilles and the love-making must be done at comparatively long distance—a few inches, possibly—and things are decidely different. The grilles may be intended for this purpose but they are not so used. The young folks don't even bother about laughing at locksmiths, but they quickly go the limit and the marriage ceremony is omitted, mainly because the priests charge such enormous fees.

"But this is straying from moving pictures. The theaters at Panama are quite nicely appointed. The Variedades, of course, is the most pretentious house, but it shows such awful 'vaudeville.' The Teatro Amador is not so large, but it is decidedly the best place in Central America. A new house has just opened at Avenida Centra and this will soon become very popular; but, just at present, the very best people in Panama patronize the balcony of the Amador which is strictly and closely reserved. President Porros and his beautiful wife are almost nightly visitors. Governor Thatcher and his charming wife are almost as regular in their attendance, and when they come it is certain the elite of the town will follow; for Mrs. Thatcher is something of a dictator in Panamanian society. She babbles Spanish like a native and is extremely gracious as well as diplomatic in her methods.

"At Colon the theaters are not very pretentious, but they enjoy very nice patronage. They do not try to segregate the classes, simply because the complexion of the place is extremely dark. I forgot to say that Senor Amador is being boycotted by the Chinese, because he will not permit them to occupy the president's box and mingle with the really nice people. It is remarkable that on the Isthmus the best English is spoken by the Chinese and the poorest by the Jamaican subjects of England. The American tourist ranks somewhere in between these limits; and, more often, nearer the lower scale than the higher. The Chinese are really the big merchants and solid citizens, from a commercial standpoint, while the natives put in their time effervescing and trying to start a revolution, which they can not do under present conditions.

"In Carthagena (pronounced Carta-hay-nah) the theaters are very nicely arranged and well handled. A new airdome is almost ready to open and it is quite equal to anything in the States. The seating capacity will be nearly 3,000 persons. The screen is solid wood and the orchestra chairs, the regular theater seats with five-ply veneer fittings, the same as used in the nice houses of the States. Around the outer rim of the place is the 'luneta,' or semicircle of boxes, and back of that the 'gallery,' or cheapest seats. French machines will be used, but the owners are trying to get American films with Spanish titles, which they seem unable to do at the present time.

"Carthagena is one of the most wonderful towns on the American continent. It is nearly 400 years old and is surrounded by a very thick wall, with sentry boxes and forts and all sorts of warlike things, once used to repel pirates. Back of the town is a big convent on the summit of a mountain, and from this an underground passage connects with the crypt below the cathedral. Centuries ago, when the original Mr. Morgan went a-pirating around and women were considered more precious than gold, he stormed Carthagena and took the town. Two hundred nuns cast themselves over the cliff and were instantly dashed to death.

The Keys of Carthagena for a Moving Picture World.

"The moving picture magnate of Carthagena is Senor Belisario Diaz, and, as he was educated in America, he is rapidly adopting modern ideas. The first question he asked me when the ship touched the wharf was, 'Have you a late copy of the Moving Picture World?' Very fortunately I had four copies that had accumulated at Colon, during my absence in Costa Rica, and when Senor Diaz got these he swore undying friendship and offered to get me the keys of the town. But I preferred to pay my way even if my day's expense did amount to the mere bagatelle of $1,500.

When I arrived in port, I exchanged a $20 American bill for just $2,000 Colombian money, which is worth 100 for 1. A bottle of White Rock water cost me $90, and the automobile something like $900 for a couple of hours. It cost $5 to send a letter back to the States, and another $5 to ride back to the dock in the little tram car. Gee! What a place for the motion picture plutocrats, who, a few years ago, did not eat with any regularity, and now try to dazzle the world with their extravagances!

"Puerto Colombia has no picture shows except the natural ones posed by the natives. The place is ultra-primitive, and a sign over the dock tells that it costs $10 to walk ashore and $15 to walk back. Santa Marta has one airdome, but it does not compare with the one at Carthagena. It is too far from the Bowery.

"The town of Puerto Colombia is made up entirely of thatched native huts and unwashed population. It is the seaport for the very pretty and busy town of Barranquilla, where picture shows flourish in profitable style. Every

Sunday the railroad brings a trainload of the better class to Puerto Colombia, where they buy luncheon on one of the big United Fruit steamers, take a dip in the surf, and then go back.

Of Interest to Show People.

"There is one bit of information that may be of use to show people. The Y. M. C. A. organization of the Isthmus brings in a show company about twice a month. The arrangements are made, primarily, by the secretary of the Y. M. C. A. in New York, but must be ratified by the convention of house managers on the zone. The acts desired are mostly musical, and must have at least three or four pretty girls. About eight or ten people is the limit. The commission furnishes all expenses and transportation from and back to New York, in return for eight shows. After that, from six to eight shows are paid for in cash, at from $75 upward, per night. If the company is strikingly good, an engagement is secured at the National Theater, Panama, where the profits amply pay for the trouble of the trip from the States. The class of shows wanted can best be described as the kind that make big hits at Chautauquas, although a couple or three good, clean vaudeville teams could work together and go big here, and not only fill in idle time but make considerable money as well. The fact should not be overlooked that the temperature on the Isthmus, in summer, is much more pleasant and cooler than in New York; so the trip would be delightful as well as profitable."

Mr. Buckwalter will return to the United States early in July.

Chicago Brevities.

W. R. Scates, formerly manager of the G. F. Co.'s branch in the City Hall Square Building, this city, left for Boston, Sunday, June 8th, to take up the duties of manager of the G. F. Co.'s branch there.

* * *

John Pribyl, personal representative of Wm. N. Selig, was due to arrive in New York, June 10th, from a pleasure trip to London and Paris.

* * *

Thomas J. West, director general of Films Ltd., Australia, passed through the city Thursday, June 5th, on his way to Vancouver, B. C., where he will take the steamer for the Antipodes.

* * *

J. D. Williams, formerly of the Greater J. D. Williams Co., Ltd., Sydney, Australia, which has been absorbed by the Films, Ltd., arrived in the city, June 4th. Hugh McIntosh, formerly fight promoter, and now general manager of Harry Ricard's vaudeville enterprises in Australia, was also in the city last week.

* * *

The members of the Chicago Advertising Association left for Baltimore, Saturday, June 7th, to attend the greatest convention of advertising men ever held in America. The members of the committee in charge of the delegation, had a specially prepared program to be given on the train. One of the features was a photoplay, written by S. De Witt Clough, which was projected during the trip.

* * *

Robert R. Levy was elected vice-president of Illinois State Branch No. 2, M. P. E. L. of America, to fill the unexpired term of C. A. Anderson, at a meeting held in this city, Monday, June 7th.

* * *

A. M. Beglinger and J. Herwig, of Appleton, Wis., were visitors at this office June 6th. Mr. Beglinger owns the Bijou Theater in that city. He has been running vaudeville, but will discontinue that form of entertainment on June 15th. On June 21st the theater will be opened as a moving picture house, under the name of the Majestic Theater. The house has a seating capacity of 550. Licensed service will be used, and the admission will be 5 cents. Mr. Herwig will be manager of the Majestic.

* * *

H. Z. Levine, publicity and sales manager of Solax, arrived in the city Friday, June 6th. He left for Milwaukee Sunday night. His route thereafter takes in Minneapolis, St. Paul, Des Moines, Omaha, Kansas City, St. Louis, Denver, and thence to the coast. He will return through the South, taking in Texas, Louisiana and other southern states. Mr. Levine stated that he has sold state rights in all states so far visited for "Kelly from the Emerald Isle." He stated also that he had made arrangements with several exchanges to take the Solax output. Mr. Levine will organize a national publicity system for his company, with local newspapers in every city visited, throughout his present trip.

J. E. Sloan, chief operator of the Star Theater, 63rd and Justine Sts., called at the World office last week and purchased a Handbook. Mr. Sloan is a progressive young man, and is desirous of learning all that he can about projection. He is a big booster for the new Handbook, which he considers an invaluable aid to operators. He reported that the Star is doing very fine business. Three-reel programs, licensed service, are offered at 5 cents. The program is strengthened by singing numbers and appropriate instrumental music. Messrs. Blanchard and Hill are owners and managers of the Star.

* * *

Thomas Furniss, of the Brunswick Company, Duluth, is building a new theater in that city, which will cost, when completed, $115,000. The auditorium will seat 1,400 people, and Mr. Furniss declares that it will be a model in regard to its arrangements for the comfort of patrons. There will be rest rooms, a children's nursery, smoking room, etc. The box seats will be placed in the rear. The lobby will be very elaborate, Mr. Furniss says. He has been an exhibitor for years in Duluth. The new houses will combine the best ideas gained by him, by extensive travel throughout the United States and Canada, and he is certain that when he throws the doors of the new house open to the people of Duluth, they will see one of the most up-to-date photoplay houses in the United States.

* * *

Gus Johnson, owner of the Majestic Theater, Ashland, Wis., paid the city a visit recently. The Majestic is the finest house in Ashland. It was built especially for moving pictures, and seats 700 people. His regular admission price is 10 cents, but when he runs specials, he charges 25 cents. He stated that business is in excellent shape in his locality. Mr. Johnson is enthusiastic over the future of moving pictures and prides himself on the fine projection of his pictures and on the musical accompaniment.

* * *

H. Mason, of the Masko Film Co., New York, paid a pleasant call at this office, Saturday, June 7th. Mr. Mason has just returned from the Pacific Coast, and is continuing a flying trip throughout the country in the interests of his firm. He expressed himself as being much pleased with the business outlook, and stated that there is a great demand for good feature subjects. He said that exhibitors are getting away from the blood and thunder films and that they demand instead high class productions. The Blanche Walsh Resurrection film, by the Masko Film Co., has proved a most successful feature everywhere, Mr. Mason stated.

* * *

Art Naylor, a colored playwright, writer of vaudeville sketches and contributor to magazines, announces that S. H. Dudley the well known negro comedian, and especially known as the leading man in the play, "Dr. Beans from Boston," is about to give up his work on the stage and engage in the production of films. These films, which it is said will be features, will be acted by colored people, and produced and manufactured by colored people. Mr. Naylor finds that there is a great demand from colored people throughout the country for films in which men and women of their own race appear as the actors. It is well known that there are quite a number of colored theaters in the South, but none in the North that I can call to mind at the present writing.

* * *

Carl Ray writes me, June 9th, that he has just sold the Amuse, Elite and Majestic Theaters to the Paul J. Schlossman Co., and his other two theaters, the Lyric and Orpheum, to Jos. A. Richter. As everyone knows, Mr. Ray lives in Muskegon, Mich., and that he controlled the amusement business there, both in vaudeville and moving pictures. Mr. Ray writes that it is possible he may enter into the manufacture of moving picture films in Los Angeles, in the near future.

MILLER BROTHERS SUE UNIVERSAL.

A suit for $100,000 damages was brought in the United States Court, Saturday, May 31, by the Miller Bros., owners of the "101 Ranch Wild West" show, against the Universal Film Manufacturing Company and Carl Laemmle. In addition the plantiffs asked that the film company be restrained from using the name "101 Ranch" in connection with the manufacture or distribution of wild west pictures.

In their petition the Miller Brothers assert that they have been operating a moving picture plant and have established a business for the distribution of these pictures in connection with their ranch of 101,000 acres in Oklahoma.

Dennis F. O'Brien and M. L. Malevinsky are attorneys for the plaintiffs.

Motion Picture Exhibitors' League

THE NEW YORK CONVENTION.

PRESIDENT M. A. NEFF left Cincinnati, O., last Friday for New York, and will make his headquarters at the Imperial Hotel, 32nd St. and B'way, after that date. He will occupy suite 243 and 245, and the latch string will be out for all exhibitors until after the convention. The big convention and exposition promises to be one of the biggest events that has happened in New York in some time. Thousands of exhibitors from all parts of the United States and Canada, with a large delegation from abroad, are expected. The first session of the convention is scheduled to take place on Monday and it is expected that the address of welcome will be made either by Governor Sulzer of New York State, or by Mayor Gaynor of New York City. Addresses will also be made by Gov. James M. Cox of Ohio, and by the Hon. Joseph B. Foraker of Cincinnati, who is general counsel for the National League. John J. Lentz, counsel for the Ohio State League is also expected to be present.

Much Entertainment.

Elaborate arrangements are being made for the entertainment of visiting delegates and their families and friends. Chairman Hilkemeier of the committee of entertainment, announces that the Universal Film Manufacturing Company has agreed to take care of the visitors on the first day of the convention. Motor busses will take parties to the several studios at Fort Lee, N. J., from the Grand Central Palace, with a stop at Palisades Park for supper. At the park a variety of entertainment will be provided including an open air show in which the photoplayers of the various producing companies will take part.

Tuesday, July 8, will be Edison Day. Arrangements have been made to give the delegates and their friends a sightseeing tour of a part of New York City, ending with a luncheon and entertainment at the Edison studio in the Bronx. Pictures of this party will be taken and displayed on the screen at the Exposition Hall on the following day.

A day will be set apart for the General Film Company, on which that company will take full charge of the entertainment. A big time promised for all who participate.

Other features in the line of entertainment will be provided by the Kalem Company, Pathe Freres, the New York Motion Picture Corporation the Biograph Company, Hugo Reisinger and many other firms interested in the motion picture trade.

On Friday, July 11, the delegates will be the guests of the Vitagraph Company. A special train has been secured to take the party to the Vitagraph plant in Flatbush where the big surprise of the convention will be sprung.

There will be available at all times automobiles and sightseeing cars to provide amusement for the wives and sweethearts and other friends of the delegates who may not be otherwise engaged.

Work for the Convention.

Among other things to be done by the delegates at the New York convention will be to perfect the machinery of the big organization that is to perform so important a part in the growth of the motion picture business in America. It is expected that several important changes in the form of the league will be made and it is advisable for all delegates to be present to take part in the deliberations.

At present there are several committees working hard to put the final touches on the arrangements. Clem Kerr, of Dayton, Ohio, who has been so successful in organizing conventions, assisted by L. R. Thomas of Wheeling, W. Va., another hustler for the league are on the ground helping the other committees with their work.

List of Exhibitors at the Exposition.

For the past eight months the Exposition Committee has been hard at work securing exhibits and attractions for the big show, which will be the first of the kind ever held in America. From the standpoint of the trade, the exposition will be complete. Every form of motion picture device known to the trade will be shown in operation.

For the public there will be much to attract and entertain. Features of every discription will be provided. There will be the several model theaters with pictures running from morning until night. Hundreds of the most popular picture players will be present to meet their admirers.

Up to the present writing nearly all the space in the Grand Central Palace has been taken. A partial list of the exhibitors follows:

General Film Company, Mutual Film Corporation, Kinemacolor, Famous Players' Company, National Educational Film Company, Nicholas Power Company, Precision Machine Company, Standard Machine Company, Eberhardt Schneider, Enterprise Optical Manufacturing Company, Thomas A. Edison, Inc., American Seating Co., H. W. Johns-Manville Co., United Electric Light Company, New York Edison Company, Novelty Slide Company, Scott & Van Altena Company, Manhattan Slide Company, J. H. Genter Company, Day & Night Screen Company, American Theater Curtain & Supply Company, Koerting & Mathiesen, Picture Theater Equipment Company, G. H. Masten Realty Company, Newman Mfg. Co., Menger & Ring, Lang Mfg. Co., Bell & Howell, Spray Ozone Co., Electrene Co., Bausch & Lomb Co., Whyte-Whitman Co., Ernest Boecker, Berry Wood Piano Player Co., R. Wurlitzer Co., Oshkosh Metal Products Co., Aschenbock & Miller Inc., United Ticket and Supply Co., and all the trade publications.

Banquet for the Windup.

As now planned there will be a big banquet for the concluding feature of the convention and exposition. The place for this event has not been announced, but it is expected that there will be accommodation for more than a thousand people.

Every exhibitor should arrange his business affairs to enable him to spend the convention week in New York, for the likes of the big meeting in July will not happen again in several years.

MAINE EXHIBITORS MEET.

Moving picture exhibitors from all corners of Maine met at Waterville, on Wednesday, June 4, and held what was known as the Maine Moving Picture Exhibitors' first annual convention. The inclement weather on Tuesday and early Wednesday, hindered many from attending who would otherwise have been present. There were sufficient present, however, to make the affair a great success. The convention opened with a special exhibition of Mutual films in the Silver Theater. Shortly after 10 o'clock, the exhibitors and various representatives of the moving picture machine manufacturers, witnessed one of the best exhibitions of films that has ever been shown in the State of Maine. Several single reel pictures were shown, but the greatest treat was the five-reel subject "The Battle of Gettysburg." Following the display of pictures, which was over shortly before 1 o'clock, the exhibitors went to the local armory, where a delightful buffet lunch was served.

At the conclusion of the luncheon, Fred B. Murphy manager of the Mutual Film Corporation's Maine Branch, called the exhibitors together and made an able address in which he earnestly urged the exhibitors to league together, as have their brother workers, in nearly every state, to protect themselves against unjust legislation that would be detrimental to their business. The exhibitors were advised what benefits the trade in other states had secured for their business simply by being banded together for a common cause. C. B. Kelleher, manager of the City Opera House, acted as chairman of the convention. A committee was then appointed to take steps toward making the temporary organization a permanent one. F. X. Cote, a well-known exhibitor of Biddeford, Me., was appointed a member of the committee but withdrew because of the difficulty of getting from Biddeford to the large cities, where the exhibitors will meet. The final committee appointed consisted of Arthur Allen, of the Palace Theater, Bangor; J. A. Emery, of the Star Theater, Bar Harbor; and Michael St. Ledger of Skowhegan.

Each exhibitor present was assessed a nominal sum, in order to defray current expense of the committee, and to bring M. A. Neff, president of the National League, and his organizers to Maine. The Board appointed will confer with the Exhibitors' League of America, and with Mr. Neff, who was unable to be present on account of sudden illness at Baltimore, and will report at a special meeting of the exhibitors, which will be held in Bangor, in about two weeks. The exhibitors left Waterville well pleased with the cordial reception tendered them, and, from indications, Maine exhibitors will soon have a healty baby in the shape of the youngest member of the Exhibitors' League. Now that such an encouraging start has been made the matter should be pushed right along, and nothing left undone to assure the formation of the Maine league.

MARYLAND EXHIBITORS ORGANIZE.

A large gathering of Maryland exhibitors assembled at the Hotel Emerson, Baltimore, Md., on Tuesday, June 3, to assist in the forming of the Maryland Exhibitors' League. The convention lasted two days and was composed of exhibitors from all over the state to the number of about 200. President Neff of the National League was present and addressed the assembled exhibitors during the convention and at the banquet which was held Wednesday evening. Officers were elected as follows:

President, Marion S. Pearce; National Vice-President, J. Howard Bennett; 1st Vice-President, Oliver J. Allenbaugh; 2nd Vice-President, James H. Hartlove; secretary, Frank H. Durkee; treasurer, Harry Morehead, all of Baltimore; sergeant-at-arms, S. I. Rosenburg, of Annapolis.

J. Howard Bennett, Elected National Vice-President for the Maryland Exhibitors' League.

Delegates to the annual convention of the National League in New York are: J. Wertheimer, Cumberland; George List, Frederick; Isaac Ulman, Salisbury; A. Anderson, M. S. Pearce and William Fait, Baltimore. Alternates: George Benjamin, T. J. Bohannan, Bernard Depkin, Jr., William Kalb, Joseph Brodie and Harry Lewy, all of Baltimore.

Auto rides about Baltimore, cabaret shows and trolley trips provides an abundance of entertainment for the exhibitors and their wives during the convention.

KANSAS STATE BRANCH CONVENTION.

The Kansas State Branch of the Motion Picture Exhibitors' League of America held their third convention at the National Hotel, Topeka, Kansas, on June 2 and 3. Although the attendance was not large the meeting was a very enthusiastic. A large amount of routine business was transacted and several important matters disposed of.

Delegates and Alternates to the National Convention were elected. The reports of Pres. C. E. Glamann and Secretary McGrum showed a healthy increase in membership. Jack Brainard of Mulberry was appointed State Organizer and he was assured a hearty co-operation of the visiting exhibitors in assisting him in increasing the membership.

National Deputy Organizer, G. H. Wiley of Kansas City, Mo., was a guest of the Kansas State Branch and made several effective addresses during the convention.

The next convention of the State Branch will be held at Hutchinson, Kansas, October 21 and 22. Hutchinson is the home of National Vice-President E. Wayne Martin and he assured the State Branch that no stone would be left unturned to make this convention a success.

EXHIBITORS MEET AT WILKESBARRE, PA.

A special meeting of the Motion Picture Exhibitors' Association of Northeastern Pennsylvania was held at Hotel Hart, Wilkesbarre, Pa., recently. Exhibitors were present from Scranton, Jessup, Nanticoke, Plymouth and other nearby towns. The National Censor Congress plan advocated by President Neff was endorsed and other important business matters were discussed.

President Gilbert C. Miller, of Plymouth, suggested that the Northeastern Association make application for membership in the Pennsylvania State Branch. It is likely that this action will be taken.

BUFFALO THEATERS IN LEAGUE.

The following theaters are represented in the Motion Picture Exhibitors' League of Buffalo; Amuse, 1820 Genesee St.; Amherst, 1848 Niagara St.; Ariel, 173 High St.; Arcadia, 439 William St.; Bellview, 311 Michigan St.; Bijou, Main and North Division Sts.; Colonial, Genesee and Grey Sts.; Elite, 867 Genesee St.; Edisonia, 516 West Utica St.; Empire, Main, near Ferry; Fillmore, Fillmore Ave. and Broadway; Fillmore Palace, 1264 Fillmore Ave.; Gem, 128 Grant St.; Globe, Main and Ferry Sts.; Happy Hour, 527 Main St.; Keith's, 213 Main St.; Lyceum, 330-332 Broadway; Majestic, 150 East Ferry St.; Mirror, Plymouth Ave. and Connecticut St.; New Theater, 649 Main St.; Oakdale, Seneca and Babcock Sts.; Orial, 1604 Genesee St.; Owl, Sycamore, cor. Jefferson St.; Premier, 2331 Main St.; Pastime, Grant St. and Forest Ave.; Park, 409 South Park Ave.; Plaza, William and Monroe Sts.; Red Jacket, 974 Seneca St.; Sycamore, 1040 Sycamore St.; Sylvia, Fillmore Ave. near Winslow; Strand, Main St.; Temple, 380 William St.; Unique, 1932 Clinton St.; Variety, 742 Fillmore Ave.; Victoria, 280 W. Ferry St.

CONVENTIONS SCHEDULED.

Missouri State Convention—At Springfield, June 23rd and 24th.

Washington State Convention—At Seattle, June 17th.

New York State Convention—Imperial, New York, July 5.

SCHULBERG—JAFFE.

Ben. P. Schulberg, publicity man for the Famous Players, and Miss Adeline Jaffe were married on Saturday, June 14, and gave a delightful wedding in the evening at the Savigny.

Group of Baltimore Exhibitors Constituting the Committee of Arrangements for the Recent Maryland Convention.

Manufacturers Advance Notes

"THE WEAKER MIND" (Lubin).

This photo-melodrama is a powerful lesson for the cause of temperance and the horrors of life in the underworld. The worth of honest labor is set side by side with the rum shop and the failings of a reckless woman. The worthy side has the better of the fight and two souls apparently doomed are rejuvenated and made supremely happy.

Bracey Curtis, a solid engineer respected by everybody, took Bob Glore to the superintendent after he had been discharged for drinking and promised to be responsible for him. Bob sobered up and was beginning to make a man of himself when one day he met his sister Mary and Reina Loeb, a reckless girl, daughter of Dave Loeb, a drunkard. Reina enticed Bob into a resort and induced him to drink. Mary, his sister, went to Bracey, and the two assisted the intoxicated man home. Later Glore meets Bracey's daughter Beth. Her goodness and purity strike him forcefully and he returns to the path of rectitude. Dave Loeb in a drunken fit falls and breaks his neck and Curtis takes the reckless daughter into his home. There the pure environments soon have an effect on the former temptress and she bows low before the God that rules the Curtis household. Bob's reformation is rewarded by Beth's love. Mary gives Bracey, the widower, her hand in faith, hope and love, and Reina's heart overflows with thankfulness and appreciation.

Scene from "The Weaker Mind" (Lubin).

"ZOE, OR A WOMAN'S LAST CARD" (Hecla).

This three part feature is a direct adaptation from the famous novel of the same name by Coralie Stanton and Heath Hosken. Goeffrey Brooke, about to seek his fortune in Africa, leaves under a sketching pad a large sum of money for his best friend, Noel Crawley, an impecunious art student. Years later Noel is commissioned to paint a "Circe" for an art exhibition. A model styling herself only "Zoe" appears and is so beautiful that Noel paints a wonderful picture. He finds that Zoe loves him, but he repulses her, as he is engaged to marry. He sends Zoe a note telling her all is over between them. "The day you marry this girl I will kill myself," is Zoe's reply. Goeffrey Brooke returns home one day, a rich man. He has married in the meanwhile. Noel finds to his horror that his best friend's wife is Zoe, who has given him all her love. He gets into the art exhibition and changes the face of "Circe" so that Brooke may not know. Zoe seeks Noel for the final time, and on being repulsed, plays her last card. She takes poison. Noel gets Brooke to aid him and extracts his promise that he will not look at the face of the woman who killed herself in the studio. Goeffrey, all unknowing, helps Noel dispose of the body. He wonders why his wife does not return from her visit to relatives, but he never knows that her love for his friend has cost her life. He never knows.

"AN UNWELCOME WEDDING GIFT" (Great Northern).

In this rippling comedy, the proprietor of a motion picture theater, his charming daughter and a young film actor assume the principal roles. Mr. Striebolt has accumulated a fortune in his business and he is desirous of giving his daughter's hand in marriage to someone whom he considers entirely worthy. Jack Wormold, a young actor who has made a success in the silent drama, is an admirer of Agathe, but daddy objects because the ardent swain has not sufficient of the world's goods. There are many stormy scenes and in the end Jack is ordered from the house.

At this junction, Count von Swindlestone appears upon the scene. He is of the impecunious type of nobleman, but Striebolt favors his suit because he comes of a noble family. Much against her will Agathe is induced to become engaged to the count, but Jack in the meantime warns her to delay the marriage so that he may make good his suspicions of the count's good faith. He has not long to wait. The count makes an appointment with a well known music hall actress and arrangements are made for a short trip into the country.

Scene from "An Unwelcome Guest" (Great Northern).

Jack disguises himself and with a camera follows the couple to the train. He "snaps" many affectionate embraces and boards the same train with the count and his companion and remains until they reach their destination. Several days later, Striebolt arranges a theater party at his photoplay house and the Count and Agathe are among the guests. With the connivance of the operator in the theater, the pictures of the count and his fair companion are thrown upon the screen and at once there is a commotion in the Stiebolt party. The count tries to make explanations, but they are of no avail and after he has been handed his "walking papers" by the irate parent, Jack and Agathe receive the parental blessing and all ends well. The comedy is filled with lively action and is presented according to the Great Northern standard, which speaks for itself.

PREMIER FILM COMPANY ORGANIZES.

Announcement is made of the organization of the Premier Film Company, to be capitalized at $100,000. The officers are as follows: Albert Amato, president; C. A. Willat, of the New York Motion Picture Company, vice-president; H. J. Streyckmans, of the Mutual Film Corporation, secretary, and Oreste Zallio, treasurer.

The fact that such well known and able film men as Willat and Streyckmans are associated in this enterprise would indicate that the operations of the company will not only be extensive, but well handled.

"HER SUPREME SACRIFICE" (Pyramid).

Warner's Feature Film Company have just released "Her Supreme Sacrifice," a dramatic love story in three reels made by the Pyramid Film Company, of New York.

Thrill follows thrill with unusual rapidity throughout the entire production. The quarry scene, where a tremendous blast is set off, resulting almost fatally to the principal in the play; the ball-room scenes with "tango" dancing by professional cabaret dancers, and the picturesque country scenes have never been equaled in any motion picture. The photography is absolutely perfect in every scene.

HER SUPREME SACRIFICE

Scene from "Her Supreme Sacrifice," a Three-Reel Warner's Feature.

Mary Manson, a beautiful country girl, loves and is loved by John Bennett, the foreman of Stony Ridge Quarry. Against the will of Mary's mother the two are betrothed. Courtleigh, a millionaire's son, buys the Manson property for a fabulous sum. The remainder of the story deals with the schemings of Mary's ambitious mother to match her with Courtleigh against her wishes. How John, who has been injured in an accident at the quarry, finally wins his boyhood sweetheart, provides a story of unusual sweetness and interest.

BLINKHORN TO MARKET HECLA FILMS.

Albert Blinkhorn, whose offices are on the eighteenth floor of the World Tower Building, 110 40th Street, New York City, has secured the agency for Hecla Films for the American market. The Hecla Company is one of the largest European manufacturers of pictures, with establishments in London and Paris. The product is most favorably known through several pretentious features such as "Oedipus Rex," and "Adrienne Lecouvreur," in which Madam Sarah Bernhardt appeared.

Mr. Blinkhorn's first offering of Hecla films will be "Zoe, or a Woman's Last Card," a three reel adaptation from the famous novel of the same title by Coralie Stanton and Heath Hosken. Two famous Parisian artists, Regina Badet and Paul Guide, will appear in the leading parts. It is a distinct novelty and will be sold on the state right basis.

"QUO VADIS?" STATE RIGHTS SELLING.

The rapidity with which territory rights are selling for the three reel production of "Quo Vadis?" fully demonstrates the demand for that picture. The Quo Vadis Film Co., of 145 West Forty-fifth Street, has received a dozen bids for every state, in fact, state right operators are offering fabulous prices for territory. The South American rights have been sold to Walter McCallum; Colon, Panama, the European rights to H. Winnik, London, England, and the Australasia rights are sold to Geo. R. Harper, Sydney, Australia.

This splendid three reel production bases its appeal to the public on the many remarkable scenes laid in the time of the early Christians in Pagan Rome when Nero was extremely active in prosecuting the followers of Christ.

The Otis Lithograph Co., of Cleveland, Ohio, has gotten up a most elaborate line of pictorial printing for "Quo Vadis?" consisting of 1 thirty-two sheet, 2 twenty-four sheets, 1 sixteen sheet, 2 three sheets and 2 one sheets, also twenty different styles of photos, assorted cuts of all sizes, an eight page illustrated folder and a complete publicity equipment is furnished state right operators.

EARL J. HUDSON GOES TO CENTAUR.

Former Head of Universal Publicity Staff Becomes General Manager of Educational and Industrial Organization.

Earl J. Hudson, who has been connected with the publicity department of the Universal Film Manufacturing Company for the past eight months, and for the last five of which he was in charge, resigned his position on June 7. He is now general manager of the Centaur Film Company, with offices on the ninth floor of the Candler Building, 220 West Forty-second Street.

Earl J. Hudson.

The Centaur Company will make a specialty of educational and industrial pictures. In the educational field connections already have been established for the making and distribution of films for schools, churches and fraternal organizations. In industrial work the company will approach the making of motion pictures from a new angle—i. e., paying special attention to the educational side of commercial pictures. The company has in Bayonne, N. J., a studio and factory of reinforced cement construction, which has a capacity of 125,000 feet a week. Mr. Hudson will be assisted by Roland E. Blaisdell, who will be at the head of the accounting department.

While with the Universal Company, Mr. Hudson was especially successful in securing for his employers country-wide publicity. He conceived and instituted the first news syndicate disseminating matter relating exclusively to motion pictures. Mr. Hudson has a good grasp of the film business, is ambitious, and readily makes friends. Of these he has a host. They will all wish him success.

Joe Brandt, who since the first of the year has been in charge of the interests of the World's Best Film Company, returns to his old desk at the head of the publicity department of the Universal Company.

PATHE'S WEEKLY TWICE A WEEK.

Exhibitors throughout the country will be interested to learn that Pathe's Weekly will be issued twice every week in future, beginning with the week of June 23rd. There will be a weekly on Monday, June 23rd, and another on Thursday, June 26th, although this double service will not be inaugurated west of the Mississippi until the week of June 30th. The St. Louis exchange is west of the Mississippi, but it will be considered in the eastern territory because of the fast and frequent train facilities thereto. After the first week, of course, all exhibitors will be able to get the two Pathe's Weeklies every week.

Pathe Freres has installed a printing plant of their own and will supply the exhibitors direct with posters for the Weeklies. These posters will be mailed on a three months subscription basis and the price will be based on a sliding scale, graduating from five cents to three and a half cents for each poster, according to quantity. This new quarterly service applies only to the posters for the two Weeklies, and it will be necessary to subscribe for three months.

Besides giving the exhibitor an opportunity to book two weeklies every week, Pathe Freres say, the new arrangement will make both the weeklies more timely as the news of the world will, of necessity, be released three and four days earlier than was previously possible.

The addition of this second weekly will increase the output of Pathe Freres to seven reels per week, exclusive of multiple reel subjects.

CORRESPONDENCE

LOUISVILLE.

AUGUST 1st has been set as the opening date for the new house under course of construction by the New Albany Amusement Company on Main street, New Albany, Ind. The new theater will contain about 1,000 seats. A mixed program of vaudeville and moving pictures is to be presented. The original plan was to admit all persons for five cents, but it has recently been decided to charge ten cents for adults and five for children. The name of the theater has not yet been selected. C. E. Legg, president of the New Albany Amusement Company, will have the active management of the theater.

H. S. Morris, one of the old guard of amusement men, has opened an airdome in Jeffersonville, Ind., and is bringing into play some unique advertising plans. Mr. Morris advertised as an attraction for his opening performance the giving away of a live baby. Both residents of Jeffersonville and the police of that city were on hand to witness the initial performance. The "baby" turned out to be a wee pig, but a few days old. Mr. Morris' new airdome has a seating capacity of 700.

R. L. Swartz is the owner of a new airdome near Jeffersonville, Ind. Straight moving pictures are to be presented, five and ten cents being the admission charges. About 500 seats are available in the new open theater.

Col. G. A. McCowan, of the Precision Machine Company, manufacturers of the Simplex machine, recently spent a week with the Central Film Service Company, of Indianapolis, Ind., giving daily demonstrations and lectures in connection with the Simplex. Exhibitors of both Kentucky and Indiana were invited to attend the demonstrations and an average of 100 daily attested to the interest felt by the exhibitors in the machine question.

After short delays in construction, the Shelbyville, Ky., airdome has been opened. H. S. Gilbert is manager of the new house, which has a seating capacity of 700.

The Majestic theaters, controlled in New Albany and Jeffersonville, Ind., by Simon Shaefer, will raise the admission fee from five to ten cents in the future, when Bison feature films are exhibited. On ordinary occasions the old price of five cents will prevail. Both the houses have featured the Bison recently with marked success. Mr. Shaefer directs both theaters.

A popularity contest has been inaugurated at the Princess Theater, Earlington, Ky., the winner to receive a handsome gold watch. The second and third choices will be given sets of silverware. Only women are eligible to enter the contest, which will run until June 20. Every admission ticket will count for 100 votes. The standing of the contestants will be announced daily on the screen, interest being kept high by this method. A number of the women of Earlington have entered the contest, and attendance at the Princess has taken a big change for the better, packed houses greeting every performance. Four reels daily is the program.

R. L. Ransdall, of the Universal Film Company, was on hand at Home Coming Week in Paducah, Ky., and took pictures of all points and sights of interest. A monster parade was the feature of the week, which attracted hundreds of former Paducah residents to the city. The fire department also turned out for the benefit of the cameraman, who got pictures of the apparatus in action.

An airdome is to be erected on property adjoining Lamping's Theater, Hutchins avenue and Reading road, Avondale, Cincinnati. The open air theater is to be connected with the other house, the latter being used in case of rain.

The Grand Theater, of New Albany, Ind., will be closed down for a short time, pending the completion of the annex. Hitherto work on the addition to the house, owner by M. Switow, has been prosecuted without interfering with the daily program. The construction work now has reached the stage where the theater must be closed for a week or two. It will be reopened shortly with an extended seating capacity and with other modern features evident.

Manager L. J. Dittmar, of the Majestic Theater, Louisville, has returned from a trip to New York. Mr. Dittmar reported the business apparently in splendid shape in Gotham. John Bunny made his reappearance at the Majestic recently, after a long absence.

Changes in the plans for the Crescent Hill house to be erected by the National Moving Picture Company, of Louisville, have delayed the beginning of work on the structure. Joseph & Joseph, Louisville architects, will complete the paper work by June 1, when active construction will begin. The new theater will contain several stores, as well as a big moving picture show. Manager Martin ras arrived in Louisville and taken hold of the affairs of the National.

Robert Shrader, formerly with the Central Film Service Company, of Indianapolis, has taken charge of the Louisville brand of the Mutual, which recently was established in the Novelty theater building. The Mutual branch probably will be a permanent arangement, that company intending to go after business in Kentucky more aggressively in the future than ever before.

The Norman theater, owned by J. M. Wentzel, has taken on the Universal service, provided by A. F. Mayer, of the Louisville branch of the Central Film Service Company. The same is true of C. E. Hampson's Victoria theater, in New Albany, Ind. Mr. Hampson is making a big success of the amusement business as owner after doing the same as manager of several theaters.

That the educational authorities recognizes the value of the moving picture was demonstrated when the aPrent-Teacher Association, of the George H. Tingley school, of Louisville, entertained at the Preston theater, at Preston and Ormsby Streets. The aPrent-Teacher Association is composed of the teachers at the school, parents of the pupils and others interested in educational work. The theater was jammed for the performance, an educational film being shown in conjunction with the regular program.

Louis J. Dittmar, manager of the Majestic theater and president of the Kentucky Motion Picture Exhibitors' League, has left for the East on a business trip and to arrange matters in connection with the State body's affairs. Mr. Dittmar will spend about a week away from business.

One of the best advertised films ever shown in Kentucky was that of the private one-day race meeting at the Hinata Stock Farm, owned by Clarence LeBus, a Lexington, Ky., capitalist. The showing of a dance which followed the races elicited strenuous protests from the participants. The newspapers, led on by a clever press agent, took the story up and made much of it. Then a rumor to the effect that Mr. LeBus, host of the society folk, had sold the rights to the moving pictures, gained ground and it was necessary to officially deny the report. It was explained that the pictures were taken by McMahon & Jackson, photographers, at the instance of Louis Ramsey, a well known exhibitor of Lexington, Ky. Mr. Ramsey, however, secured the privileges without payment and Mr. LeBus did not use his friends for a money-making proposition. The explanation of all this, of course, was good for the picture, which attracted big crowds when shown at the Orpheum theater and other Louisville and Kentucky houses.

Canfield & Shook, Louisville photographers, secured a view of the falling of the old bridge which connected the Kentucky metropolis with New Albany, Ind. Following the erection of a new steel and concrete structure, the old link was razed. The supports were removed and the steel girders were pushed over into the river. Thousands of people saw the drop, and the photographers captured a splendid view, which will be incorporated in Pathe's weekly.

The National Moving Picture Company, recently formed in Louisville, expects to begin work on its Crescent Hill theater the first of June. The plans are in the hands of Joseph & Joseph, leading architects of the Kentucky metropolis. The Crescent Hill lodge of Masons will probably have quarters on the second floor of the structure, which also will include several store rooms. Daniel L. Martin, the new manager of the National, has wired that he will reach Louisville about June 1, now being engaged in settling other business affairs.

Louisville probably will be well represented at the annual convention of the National organization to be held in June. Besides the officers and delegates to the national conclave, many members and exchange men have signified their intention of attending. It is probable that a special car will be utilized by the Louisville crowd, who will form an enthuiastic addition to delegations from other cities. Attendance from Lexington and other Kentucky cities also is expected to be much larger than usual.

E. L. Rakes, proprietor of the Theatorium, of Sturgis, Ky., has equipped his house with a new automatic musical instrument. The difficulty of securing high-class musicians to play to the music was the cause of Mr. Rakes' decision to use the automatic. The new machine is doing well, and is proving generally satisfactory.

The management of the Star theater, of Elizabethtown, Ky., was not discouraged when the opera chairs failed to arrive for the opening performance. Folding chairs were pressed into service and filled the place of the ornate seats satisfactorily pending the arrival of the latter. The Star has a seating capacity of 300.

The Grayson Amusement Company, operating a moving picture house at Grayson, Ky., has filed amended articles of incorporation increasing its capitalization from $500 to $1,000. The seating capacity of the house is to be extended and other improvements made.

M. Switow, of the amusement company of that name, expects to begin work on new houses at Salem, and French Lick, Ind., early in June. Each house will have a seating capacity of about 750. S. Switow, a nephew, will probably manage one or both of the theaters. Mr. Switow has several prospective purchasers of the Palace theater, Louisville, in view and will have the Kentucky metropolis as soon as the deal is completed. The Palace has changed hands a number of times since its erection.

Plans for the issuing of a program for moving picture theaters of Louisville are under way and indications are that the venture will materialize. Individual exhibitors have often discussed the proposition in the past, but none has reached the conclusion that it would be a success. The present plan, however, calls for the publication of a single program each week, covering seven animated picture theaters in the business district. J. D. Gibbs, of the Gibbs-Inman Company, a well-known local printing house, is the promoter of the plan, which has been agreed to by the exhibitors. The following houses will be included in the program: Majestic, Novelty, Casino, Orpheum, Columbia, Crystal and Hippodrome. The exhibitors will pay a small sum, while advertising will help to make the program a paying proposition. Instead of distributing the programs at theaters, the promoters will scatter them through the residential districts. A synopsis of each film will be given, enabling the patrons of theaters to select their amusement. Those who like the western plays will be enabled to see at a glance just which houses are running them and on what dates. Devotees of moving pictures who prefer comedy will also be enabled to use discrimination in picking their amusement places, and so on down the list. According to tentative plans, 25,000 programs will be issued weekly.

Plans for the new Jefferson Theater, on that street, between Third and Fourth, have been abandoned for the time being. The situation at present is a bit difficult to analyze, and those in charge of plans for the new vaudeville house decided to rest on their oars until further developments gave them insight into the situation. Irvin Simon, of the Princess Amusement Company, operating several moving picture theaters, was to be manager of the Jefferson, and this appointment will hold good in the event that the theater is erected.

The Parkland, is the name of a new airdome which has begun business at 2815 Dumesnil street, Louisville. T. F. Seay is the owner of the airdome, while John Riordan will have the active management. Straight moving pictures, consisting of four reels of Universal, constitutes the daily program.

S. H. Dudley, well known in theatrical circles as leading comedian in his own show, the "Smart Set," has entered the moving picture business in Louisville, establishing the Ruby Theater at Ninth and Walnut streets. The house has been fitted up in good style, box seats, with a price of twenty cents attached, being a feature. The negro house opened on June 2, showing, besides three reels of Universal pictures, three colored vaudeville acts. The Ruby contains about 600 seats. It is the second colored theater now operating in Louisville, the Olio, at Thirteenth and Walnut, being the other. Dudley himself will have no active connection with the theater. Robert Slater, of New York, will be resident manager of the house, while Joseph Clark, of Louisville, is assistant manager. The Ruby is one of a chain of vaudeville and moving picture theaters in which the colored comedian is said to be interested.

D. F. Cowan, of the Precision Machine Company, manufacturing the Simplex Machine, will be a visitor in Louisville in the near future. Mr. Cowan is now on a business trip and will spend several days in the Kentucky metropolis demonstrating the Simplex. The machine will be shown in the projection department of the Central Film Service Company, of Louisville. About thirty machines were sold to Indiana visitors as the result of Mr. Cowan's recent stay in Indianapolis, according to advices from that city.

The People's Theater, of Owensboro, Ky., has changed its policy, Manager A. D. Rogers settling on straight moving pictures as a better attraction than mixed pictures and vaudeville. Mr. Rogers is one of the best known members of the amusement field in Western Kentucky, having been manager of the Grand Opera House and others in Owensboro and elsewhere.

Alterations have been completed by L. T. McCarley in his house at Pembroke, Ky., and he is now showing with an enlarged seating capacity and better all-round facilities.

W. P. Glover will shortly open a new moving picture house at Calhoun, Ky. The theater will be put into commission some time in June, with a Universal program.

George A. Bleich, one of the best known exhibitors of Western Kentucky, is adding another house to his string there. The new theater is going up on Main street, at a cost of $10,000. It will have a seating capacity of 700. The theater will be opened about July 1. Mr. Bleich will manage that house as well as the Empress, also in Owensboro. He is one of the owners of the People's Theater, of Owensboro, and noted as an advertising genius.

The Star Airdome has opened in Jeffersonville, Ind., B. F. Swartz being the owner. The Star has a seating capacity of about 700.

One of the most disastrous fires of recent years in Hickman, Ky., came as the result of a film in a colored moving picture house igniting. The theater was a frame building, with little or no protection in the operating booth, according to reports from Hickman. The flames spread so rapidly that there was no chance of saving the theater. All of the negro patrons escaped without injury. Other adjoining buildings of frame were lapped up by the flames, the total loss being about $40,000.

Hickman has had bad luck as far as moving picture theaters are concerned, one house, which was put out of commission by the April flood there failing to resume.

Moving pictures of the Kentucky Handicap, run at Douglas Park, Louisville, proved a big attraction at B. F. Keith's house, which is running vaudeville and moving pictures for ten cents during the summer. Rudolfo, winner of the big event, is shown taking the lead in the stretch, the picture being one of the best seen in the Kentucky metropolis for some time. With a big part of the public interested in the thoroughbreds and their performances, the film will be a popular one for some time.

The Imp Theater has been opened at Pikeville, Ky. Straight moving pictures are used in the theater, which cost $2,500.

G. D. CRAIN, JR.

ILLINOIS.

THE moving pictures, which the Louisiana State Board of Health uses to teach sanitation and good health, have been shown in Illinois. At Peoria, they were shown at the Majestic Theater to 2,000 persons. The special health train was brought to Illinois to be examined by the Illinois State Medical Society at Peoria, and on its way back was thrown open for inspection of the public.

L. A. Bernstine, manager of the Quincy Theater in Quincy, is having his house redecorated and repainted.

The Majestic Theater at Kewanee, has booked a number of Warner's features.

The Princess Theater, at Woodstock, recently gave a picture show at 1 a. m., for members of a dancing club following their dance.

The week of May 26, was "Evanston Week" at the new Star Theater in that city, local views being featured.

Chris Taylor, proprietor of Dreamland and Tabard Theaters at Kewanee, has been seriously ill with typhoid fever.

The Ideal Amusement Company, which conducts the Varietie and Princess Theaters at Canton, has taken on first-run licensed service.

John A. Montgomery, who has had eight years' experience in Chicago photoplay houses, has opened an airdome at River Side Park, at McHenry. A five-piece orchestra will furnish music.

D. W. Shaw has leased the Grand Opera House at El Paso, and will resume its management. John Eilts, who has been conducting a picture house in it, has moved his picture machine and equipment to Minonk, where he is running a photoplay house.

Mayor Bennett, of Rockford, has signed the ordinance which permits the moving picture theaters to open on Sunday. There was some talk of a veto over the mayor's head.

Joseph Quinn, manager of the Majestic Theater at Rock Island, has enhanced the appearance of his moving picture show by a mass of bright-hued flowers along the roof of the porte cochere.

The Evanston Theater, at Evanston, opened May 26, with motion pictures. Special subjects will be given for the children at matinees.

Silas R. Wooley, manager of the Crystal Theater in Champaign, fell dead on a street in that city May 22. He placed a basket which he was carrying on the sidewalk, threw his arms above his head, cried out, sank to the sidewalk and expired in about fifteen minutes without regaining consciousness. The remains were taken to Salem, Ill., for burial.

Manager Carl Rademacher, of the Orpheum, at Freeport, has returned from Chicago, where he purchased a new pipe organ to be installed the middle of June.

The Moline "Mail" published a coupon, which, with ten cents, admitted children to the performance of the Kinemacolor pictures at the Moline Theater, June 2 and 3. The orphans of Bethany Home were guests of the paper at its performance.

W. L. Augustine has purchased a site in the 1400 block, on East Williams street, in Decatur, for the erection of a moving picture theater to cost $5,000. The building will be 30 x 90, with inclined floor. It will seat about 500 persons, and is expected to open for business in about a month.

H. L. Hunt, manager of the Grand Opera House at Jacksonville, announced that every vaudeville act will be carefully censored and nothing which can be in any way termed objectionable or suggestive will be permitted.

The Starland Airdome has been opened at Bryan and Adams street, in Peoria.

The lease of D. C. McClelland upon the Celestial Theater at Pekin, expired June 1.

L. B. Anderson is in temporary charge of the Majestic Theater at Lincoln, awaiting the confirmation by Will Foley, of Geneva, Switzerland, of the sale of the theater to him. If the sale is confirmed, Anderson will remodel the building.

The Empire Theater, at Quincy, has forsaken the dramatic field, it is reported, and will reopen August 25, as the Hippodrome, featuring vaudeville and moving pictures. All seats will be ten cents, seven days a week. It is announced that the highest class attractions have been booked in Quincy, but have not been profitable.

"A moving picture show reproducing the Hagenbeck & Wallase circus, has been showing in several towns about this section recently, and from newspaper notices, we would say that the show is a fake," says the McHenry "Plaindealer." A representative of the "Moving Picture World" has seen in Illinois some circus pictures purporting to be circus pictures, which obviously were faked and also padded, to make a feature.

MIDWEST SPECIAL SERVICE.

ST. LOUIS.

THE Olive, a moving picture house on Olive street, near Sarah, has been converted into the "legitimate," renamed the Marguerite Clark Theater, and recently reopened for the summer with that star in her favorite comedy success, "Baby Mine." This is the first time a strictly moving picture house has been put to dramatic uses in St. Louis.

The Pathe Weekly, working in conjunction with the St. Louis "Times," an afternoon newspaper, has put on an innovation in picturing strictly St. Louis news and showing the same weekly to over 300 picture houses in Missouri and Illinois. The "Times" announces each day in its columns the various moves made by the Pathe man, and the houses where the pictures are to be shown. The first set of reels opened with views of the Jefferson Memorial dedication at Forest Park, followed by May Day fete at Carthage, The Peace Congress session at the Odeon, Views of Andrew Carnegie, taken on a recent visit of the Scotchman at St. Louis, Runaway mules at Clarksdale, Miss., when the Pathe man had a narrow escape for his life while covering the Elks' Convention; G. A. R. Session at Alton, Ill., Harvard men at St. Louis, Schwiz Memorial views, and others.

Timing by moving picture machines was one of the features introduced at the International Automobile Races at the Indianapolis speedway, the invention of George Weidley, designer of Premier automobiles, and umpire of the course. The idea of timing auto races by the aid of moving picture machines was first suggested in a recent lecture by John Guy Monihan, before the Hoosier Motor Club anent the coming Indiana to Pacific tour of the Indiana Automobile Manufacturers' Association, when the feasibility of timing the big races was discussed. The results of the innovation have not been made public, but will be watched with interest.

Lyman H. Howe opened an indefinite engagement at the American Theater recently, showing his animal travel pictures.

The Kinemacolor is at the Columbia, with actual scenes of the Balkan War, and the Panama Canal. The Panama Canal pictures are proving highly instructive and interesting, as evidencing the magnitude of the enterprise and the ingenuity of American engineering. The Kinemacolor pictures will run all summer at the Columbia.

"The Prisoner of Zenda," by special arrangement with Daniel Frohman, of New York, was the attraction of the New Grand Central, on Grand and Lucas avenues, with James K. Hackett, a St. Louis favorite, in his famous role. This picture played to capacity houses and has been booked by Manager Sievers for a return engagement. An additional feature, in conjunction with "The Prisoner of Zenda" reel, was the fine singing of the Grand Leader Choral Club, a local organization, with sixty trained singing voices, under the leadership of Arthur Lieber.

The Columbia Theater was filled to overflowing recently with newsboys, guests of the St. Louis "Republic," who watched with wide-open mouths and bristling hair, the views of the Turko-Bulgarian War, the subject of so many "wuxtras."

The Hamilton Airdome, at 5900 Easton avenue, has been overhauled and is considered to be the largest open air theater in the United States.

F. J. FEGAN.

PITTSBURGH.

CAWLEY & EAGAN have closed a lease for the East End Amusement Company, which will conduct a vaudeville and motion picture show on the roof garden of the Rittenhouse Hotel. It is the intention of the company to open in the early part of June.

Moving picture machine operators in the motion picture theaters of Pittsburgh have made a demand for higher wages, and the matter was considered at a conference between representatives of Local No. 171, Moving Picture Machine Operators' Protective Union, and the Exhibitors' League of this city. The union asks that the operators employed in theaters in the outlying sections of the city, which are open only part of the day, be paid not less than $15 a week, and those in the downtown houses a minimum of $18 a week, for a working day of eight hours.

Appeals from the decision of Magistrate Christ Saam in fining Harry Davis and J. P. Harris, proprietors and managers of several Pittsburgh theaters for their alleged violation of a city ordinance for failing to secure an amusement license, have been filed in the county court. On May 6, last, the petitioners set forth in their petitions that they were fined $25 and costs by Magistrate Saam, and asked that the fine which they paid be refunded and the decisions reversed. The Court allowed the appeals and set June 14 as the date for the hearing. Similar appeals are also to be filed by Barney Dreyfuss and Thomas F. Kirk. The amusement men declined to take out new licenses because the fee was materially raised by an act of councils, and they have determined to fight the issue in an effort to have the act repealed.

The McKeesport Amusement Company has been incorporated by A. H. Berg, E. L. Stillwagen and Pier Danals, of this city, with a capital of $15,000. The company will operate a moving picture theater in McKeesport.

With a capital of $10,000, the East End Amusement Company has been incorporated to conduct a motion picture house in the East End, Pittsburgh. The incorporators are: David Adler and Harry Adler, of Pittsburgh, and H. F. Redenback, of Ross City.

Because of the recent act passed by the councils of Altoona, three moving picture men of that city are contemplating raising the price of admission to 10 cents where the former price has been only five. The act to which the moving picture men have taken exception is the new building code, which prohibits admitting any spectators who cannot be seated. Heretofore, the picture theater managers have permitted standing in the rear of the house, and in this way a much greater list of admissions could be secured than under the new code. A meeting will be held shortly by the Altoona managers and plans discussed for a simultaneous raising of prices, in order to overcome the loss of revenue that will be occasioned with the new building code in effect.

P. J. Wall, who owns considerable property in the California avenue district of the North Side of Pittsburgh, has had plans made of a moving picture theater that he will build on California avenue, near Tremont avenue. The building will cover a plot 40 x 150 feet, and although it is to be but one story high it is to be elaborately furnished, and will cost in the neighborhood of $10,000. It will be the first building especially erected for a moving picture theater in this vicinity.

The Garrick Theater Company has leased, for a term of ten years, the property at 136-38 Federal street, between Penn avenue and Duquesne Way, the total rent for the term being $150,000. The lot is 36 x 112, and the building on it is being dismantled, and is to be replaced with a modern high-class motion picture house of very attractive design. The lessor is M. Glukoff, who recently bought from the Phillips estate the property now leased at a cost of $145,000. The new building will have a white terra cotta front, with a lobby and entrance of Italian marble. Work on the structure will be pushed night and day, as it is aimed to have it finished in 60 days. On the second floor will be a large billiard room, and bowling alleys will be located on the third floor. Altogether it will be one of the handsomest and most complete theaters in the city.

What is to be known as a cabaret theater, will be erected on the North Side this summer. This one is to be the Imperial, owned by the Imperial Amusement Company, of which R. T. Eicholtz is manager, and it will be located in Beaver avenue, at Juniata street. Despite the promising name of a cabaret theater, however, the only beverage to be served at the new theater will be soda water and other soft drinks. The structure will be three stories high, the upper floor being let out as offices. The first floor will contain the stage and the floor at which the audience will be seated at tables. The seating capacity of the house will be 1,500 and it will be open about August 1st.

John J. McCosker, aged 45 years, manager of the New Kensington theater, a moving picture house, died at his home in Kensington last week. He is survived by two sisters and a brother.

Miller & Davis, managers and operators of the moving picture theater at 339-41 Fifth avenue, Pittsburgh, have renewed their lease on the property for a term of years. The present lease expires this spring and the renewal for a long term evidences the success of this downtown house.

The Family Theater in Fifth Avenue, formerly managed by John P. Harris, has been taken over by Fred Hilton, who has changed the name to the Columbia. The interior of the theater has been changed somewhat and new projection machines added to the equipment.

Senator Synder, of the Pennsylvania State Legislature, recently introduced a bill which would empower the school boards of each school district to appoint a committee of censors for moving picture shows. Mr. Synder says he intends to push the bill and believes it will be the remedy for the pictures which are believed to demoralize school children. However, the bill did not get out of the senate committee to which it was referred and so Mr. Synder's bill will not become a law this year.

The old Kenyon theater on the North Side, formerly owned by H. B. Kenyon, has changed hands and is now known as the American. Mr. Kenyon's other show-house, the Kenyon, in Penn Avenue is now a union theater and employes none but union men. This theater is now called the Penn Avenue Theater.

W. A. Thomas has awarded a contract to W. B. Bennet for the erection of a $25,000 fireproof motion picture house for the Lyceum Amusement Company. The new theater is to be erected at Fifth avenue and Marion street and is to contain all the most up-to-date improvements and innovations for motion picture exhibition. Although the building of the structure has not yet started it is reported that offers for the renting of it have aleady been made by several of the leading moving picture interests in this city.

D. L. MANLEY.

Calendar of Licensed Releases.

Current Releases

MONDAY, JUNE 16th, 1913.

BIOGRAPH—The Switch Tower (Drama)	
EDISON—Her Royal Highness (Comedy-Drama)	1000
CINES—The Rival Engineers (Special 2-part Drama)	2000
KALEM—The Wheel of Death (Drama)	
KALEM—Governor Johnson of California (Topical)	
LUBIN—Bob Builds a Boat (Comedy)	400
LUBIN—Silence for Silence (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 25 (News)	
SELIG—When Lillian Was Little Red Riding Hood (Fairy Story)	
SELIG—Shooting the Rapids of the Pagsanjan River in Philippine Islands (Sports)	
VITAGRAPH—The Silver Cigarette Case (Drama)	1000

TUESDAY, JUNE 17th, 1913.

EDISON—The Twin Brothers (Drama)	1000
ESSANAY—Anonymous Love (Comedy)	1000
LUBIN—Out of the Beast a Man Was Born (Drama)	1000
PATHEPLAY—A Tour Through Touraine (Travel)	
PATHEPLAY—Rhodes, Asiatic Turkey (Scenic)	
SELIG—Taming a Tenderfoot (Comedy)	1000
VITAGRAPH—The Coming of Gretchen (Comedy-Drama)	1000

WEDNESDAY, JUNE 18th, 1913.

EDISON—Civic Parade, New York City (Topical)	350
EDISON—He Would Fix Things (Comedy)	650
ESSANAY—Hilda Wakes (Comedy)	1000
KALEM—The Attorney for the Defense (Drama)	1000
LUBIN—The Weaker Mind (Special 2-part Drama)	2000
PATHEPLAY—The Sacrifice (Drama)	
SELIG—Mrs. Hilton's Jewels (Drama)	1000
VITAGRAPH—The Drop of Blood (Drama)	1000

THURSDAY, JUNE 19th, 1913.

BIOGRAPH—The Rise and Fall of McDoo (Comedy)	
BIOGRAPH—Almost a Wild Man (Comedy)	
ESSANAY—The Rustler's Spur (Drama)	1000
LUBIN—A Father's Love (Drama)	1000
MELIES—The Lure of the Sacred Pearl (Drama)	
MELIES—Diving for Pearl Oysters at Thursday Island (Edu.)	
PATHEPLAY—The Outlaw's Love (Drama)	
SELIG—The Gold Brick (Comedy)	1000
VITAGRAPH—Bunny's Dilemma (Comedy)	1000

FRIDAY, JUNE 20th, 1913.

EDISON—The Evil Thereof (Drama)	1000
ESSANAY—A Brother's Loyalty (Special 2-part Dr.)	2000
ESSANAY—Fear (Drama)	1000
KALEM—Cupid's Lariat (Comedy)	
KALEM—Smoked to a Finish (Comedy)	
LUBIN—His Redemption (Drama)	1000
PATHEPLAY—The Burial of a Rich Chinaman (Manners and Customs)	
PATHEPLAY—Antibes, France, and Its Environs (Sc.)	
PATHEPLAY—Monuments and Cascades of Rome (Tr.)	
SELIG—The Fighting Lieutenant (Drama)	
SELIG—Fancy Poultry (Zoology)	
VITAGRAPH—Delayed Proposal (Comedy)	
VITAGRAPH—Yokohama Fire Dept. (Public Safety)	

SATURDAY, JUNE 21st, 1913.

BIOGRAPH—The Mothering Heart (Drama)	
EDISON—Mary Stuart (Special 3-part Drama)	3000
EDISON—Love's Old Sweet Song (Drama)	1000
ESSANAY—Alkali Ike and the Hypnotist (Comedy)	1000
KALEM—On the Brink of Ruin (Drama)	1000
LUBIN—From Ignorance to Light (Drama)	
PATHEPLAY—The Jury's Verdict (Drama)	
VITAGRAPH—'Arriet's Baby (Drama)	1000

Advance Releases

MONDAY, JUNE 23rd, 1913.

BIOGRAPH—A Compromising Complication (Comedy)	
BIOGRAPH—Mister Jefferson Green (Comedy)	
EDISON—The Pyramids and the Sphinx, Egypt (Architecture)	300
EDISON—A Taste of His Own Medicine (Comedy)	700
KALEM—The Detective's Trap (Drama)	1000
LUBIN—Rustic Hearts (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 26 (News)	
SELIG—The Kentucky Derby at Churchill Downs (Sports)	1000
VITAGRAPH—The Lion's Bride (Drama)	1000
VITAGRAPH—The Snare of Fate (3 parts—Special—Drama)	3000

TUESDAY, JUNE 24th, 1913.

EDISON—Where Shore and Water Meet (Drama)	980
ESSANAY—Across the Rio Grande (Drama)	1000
LUBIN—At the Telephone (Comedy)	400
LUBIN—The Zulu King (Comedy)	600
PATHEPLAY—The Carrier Pigeons (Zoology)	
PATHEPLAY—How a Blossom Opens (Horticulture).	
SELIG—The Marshal's Capture (Drama)	1000
VITAGRAPH—No Sweets (Comedy)	1000

WEDNESDAY, JUNE 25th, 1913.

EDISON—How Did It Finish? (Comedy)	980
ESSANAY—Easy Payments (Drama)	1000
KALEM—The Knight of Cyclone Gulch (Comedy)	
KALEM—Curing Her Extravagance (Comedy)	
KALEM—The Struggle (Special—2 parts—Drama)	2000
PATHEPLAY—The Hunger of the Heart (Drama)	
SELIG—Papa's Dream (Comedy)	
SELIG—The City of Gold (Travel)	
VITAGRAPH—Jack's Chrysanthemum (Com.-Dr.)	1000

THURSDAY, JUNE 26th, 1913.

BIOGRAPH—In Diplomatic Circles (Drama)	
ESSANAY—The Divided House (Comedy)	1000
LUBIN—The Other Woman (Drama)	1000
MELIES—The Sultan's Dagger (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 27 (News)	
PATHEPLAY—Clarence, the Cowboy (Comedy)	
SELIG—When Men Forget (Drama)	1000
VITAGRAPH—Her Sweetest Memory (Drama)	1000

FRIDAY, JUNE 27th, 1913.

ECLIPSE—A Villain Unmasked (Spec.—2 parts—Dr.)	2000
EDISON—Fortune Smiles (Being the Twelfth Story of What Happened to Mary), (Drama)	1000
ESSANAY—Witness "A-3 Center" (Drama)	1000
KALEM—The Cloak of Guilt (Drama)	1000
LUBIN—Bob Buys An Auto (Comedy)	400
LUBIN—The Beaut from Butte (Comedy)	600
PATHEPLAY—The Spotted Elephant Hawk Moth (Zoology)	
PATHEPLAY—Athens (Scenic)	
SELIG—A Western Romance (Drama)	1000
VITAGRAPH—One Good Joke Deserves Another (Comedy)	1000

SATURDAY, JUNE 28th, 1913.

BIOGRAPH—Her Mother's Oath (Drama)	
EDISON—The Fly (Hygiene)	400
EDISON—Circumstances Make Heroes (Comedy)	600
ESSANAY—Broncho Billy's Strategy (Drama)	1000
KALEM—Out of the Jaws of Death (Drama)	1000
LUBIN—The Love Test (Drama)	1000
PATHEPLAY—The Second Shot (Drama)	
PATHEPLAY—The Trapper's Mistake (Special—2 parts—Drama)	
VITAGRAPH—One Over on Cutey (Comedy)	870
VITAGRAPH—Cloisonne Ware (Educational)	130

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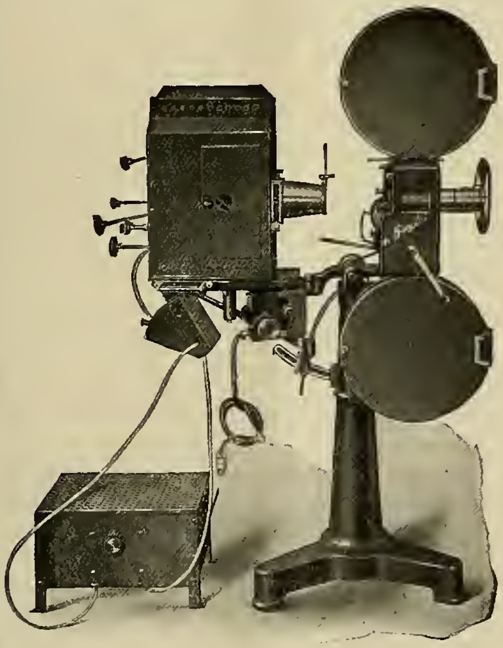

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Calendar of Independent Releases

Universal Film Mfg. Co. Releases

SUNDAY, JUNE 15th, 1913.

CRYSTAL—An Expensive Drink (Comedy) ....
CRYSTAL—Her Joke On Belmont (Comedy) ....
ECLAIR—He Slept Well (Comedy) ....
ECLAIR—Scorpions (Zoology) ....
REX—The Pretender (Comedy-Drama) ....

MONDAY, JUNE 16th, 1913.

IMP—The Jealousy of Jane (Comedy) ....
NESTOR—Without Reward (Drama) ....
GEM—Silver Threads (Drama) ....

TUESDAY, JUNE 17th, 1913.

101 BISON—In Love and War (2-part Drama) ....
CRYSTAL—A Call From Home (Drama) ....

WEDNESDAY, JUNE 18th, 1913.

NESTOR—Apache Love (Drama) ....
POWERS—Friendly Neighbors (Comedy) ....
ECLAIR—Fortunes Pet (2-part Drama) ....
UNIVERSAL—Animated Weekly No. 67 (News) ......

THURSDAY, JUNE 19th, 1913.

IMP—The Sorrows of Israel (3-part Drama) ....
REX—The Scar (Drama) ....
FRONTIER—A Story of the Mexican Border (Drama)

FRIDAY, JUNE 20th, 1913.

NESTOR—Aladdin's Awakening (Comedy) ....
NESTOR—Dad's Surprise (Comedy) ....
POWERS—Behind the Times (Drama) ....
VICTOR—His Daughter (Drama) ....

SATURDAY, JUNE 21st, 1913.

IMP—Filmographic Cartoons Hy. Mayer (Novelty).....
101 BISON—Women and War (2-part Drama) ....
FRONTIER—When Lena Struck New Mexico (Com.)

SUNDAY, JUNE 22nd, 1913.

CRYSTAL—The Smuggled Laces (Comedy)...........
CRYSTAL—Will Power (Comedy) ....
ECLAIR—The Boy from the East (Drama)............
ECLAIR—The South of India (Scenic)................
REX—The Stolen Idol (Drama)........................

MONDAY, JUNE 23rd, 1913.

IMP—His Mother's Love (Drama)......................
NESTOR—Poleon, the Trapper (Drama) ....
GEM—Every Inch a Hero (Drama)....................

TUESDAY, JUNE 24th, 1913.

101 BISON—The Guerrilla Menace (2-part Drama)....
CRYSTAL—Out of the Past (Drama)..................

WEDNESDAY, JUNE 25th, 1913.

NESTOR—Partners (Drama) ....
POWERS—It Happened at the Beach (Comedy)......
POWERS—The $10,000 Bride (Comedy)..............
ECLAIR—The Badge of Policeman O'Roon (2-part Dr.)
UNIVERSAL—Animated Weekly No. 68 (News)......

THURSDAY, JUNE 26th, 1913.

IMP—The Angel of Death (Drama)....................
REX—The Burden Bearer (Drama)....................
FRONTIER—The Squaw Man's Reward (Drama).....

FRIDAY, JUNE 27th, 1913.

NESTOR—Professional Jealousy (Comedy) ....
POWERS—The Spell (2-part Drama)..................
VICTOR—Brother and Sister (Drama)................

SATURDAY, JUNE 28th, 1913.

IMP—Fun in Film by Hy. Mayer (Comedy)............
IMP—Leo's Great Cure (Comedy)......................
GREAT NORTHERN—The Flying Circus (3-part Dr.)
FRONTIER—An Eastern Cyclone at Bluff Ranch (Com.)

Mutual Film Corporation Releases

SUNDAY, JUNE 15th, 1913.

MAJESTIC—The Tongue Mark (Drama)..............
THANHOUSER—The Head of the Ribbon Counter (Drama) ....

MONDAY, JUNE 16th, 1913.

AMERICAN—Soul of a Thief (2-part Drama) 2000
KEYSTONE—The Waiters' Picnic (Comedy) ....
RELIANCE—Annie Laurie (Drama) ....

TUESDAY, JUNE 17th, 1913.

MAJESTIC—Beautiful Bismark (Drama) ....
THANHOUSER—The Snare of Fate (2-part Drama)..

WEDNESDAY, JUNE 18th, 1913.

BRONCHO—From the Shadows (2-part Drama) ......
MUTUAL—Mutual Weekly No. 25 (News) ....
RELIANCE—The Dream Home (Drama)..............

THURSDAY, JUNE 19th, 1913.

AMERICAN—Unwritten Law of the West (Drama)...1000
KEYSTONE—The Tale of a Black Eye (Comedy) ....
KEYSTONE—Out and In (Comedy) ....
MUTUAL—Willy Wants to Ride a Horse (Comedy)..
MUTUAL—Through Greece (Travel) ....
PILOT—A Child of the Hills (Drama) ....

FRIDAY, JUNE 20th, 1913.

KAY-BEE—The Failure of Success (2-part Drama)....
MAJESTIC—The Banker's Sons (Drama)............
THANHOUSER—No Release this date.

SATURDAY, JUNE 21st, 1913.

AMERICAN—Marine Law (Drama) 1000
RELIANCE—Wallingford's Wallet (3-part Drama).....

SUNDAY, JUNE 22nd, 1913.

THANHOUSER—The Eye of Krishla (Drama).......

MONDAY, JUNE 23rd, 1913.

AMERICAN—A Husband's Mistake (Drama).........1000
KEYSTONE—A Bandit (Comedy) ....
KEYSTONE—Peeping Pete (Comedy) ....
RELIANCE—The Little Pirate (Drama)..............

TUESDAY, JUNE 24th, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

WEDNESDAY, JUNE 25th, 1913.

BRONCHO—The Transgressor (2-part Drama)........
MUTUAL—Mutual Weekly No. 26 (News)............
RELIANCE—Her Final Choice (Drama)..............

THURSDAY, JUNE 26th, 1913.

AMERICAN—Calamity Anne Takes a Trip (Comedy).1000
MUTUAL—Funnicus Tries His Luck at Love (Com.)
MUTUAL—Through the Land of Sugar Cane (Travel)
PILOT—An Innocent Conspiracy (Comedy-Drama)....1000

FRIDAY, JUNE 27th, 1913.

KAY-BEE—The Seal of Silence (Drama).............

SATURDAY, JUNE 28th, 1913.

AMERICAN—Dead Man's Shoes (Drama)............1000

Exclusive Supply Corporation Current Releases

MONDAY, JUNE 16th, 1913.

DRAGON—The Ghost of Sea View Manor (Drama)....

TUESDAY, JUNE 17th, 1913.

GAUMONT—Mixed Pickles (Comedy) ....
GAUMONT—By the Sad Sea Waves ....

WEDNESDAY, JUNE 18th, 1913.

SOLAX—Romeo In Pajamas (Comedy)................
GAUMONT—Gaumont's Weekly No. 67 (News).......

THURSDAY, JUNE 19th, 1913.

GAUMONT—The Great Unwashed (Drama) ....

FRIDAY, JUNE 20th, 1913.

SOLAX—Strangers From Nowhere (Drama) ....
LUX—Cast Thy Bread Upon the Waters (Drama).... 940

SATURDAY, JUNE 21st, 1913.

GREAT NORTHERN—Shanghaied (Drama) ....

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AMERICAN	"Quicksands"	June 30
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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VITAGRAPH.

THE SNARE OF FATE (June 23).—Part One. Ralph, the son of Andrew Mason, the famous capitalist, falls in love with Marion Marbury, and proposes to her when one day calling at the house. Mrs. Marbury is delighted when she is told of the engagement, thinking that probably Ralph's father will consent to help her husband out of his financial difficulties, which threaten Marbury with bankruptcy. At a ball that evening, Ralph introduces Marion to his father, who is obviously delighted with her appearance. Mason himself becomes infatuated with the young woman and decides that he wants her himself, and that he intends to have her. A day of two later, Ralph having been suddenly called away on business, his place is taken by Mason, who fulfills the engagement he had made with Marion. She does not think of Mason's intentions as anything more than a friendly interest in his son's fiancée.

The fact that Mason has fallen in love with her daughter is soon discovered by Mrs. Marbury, who discusses the matter with him and agrees to give him her help. She does this because she knows that Mason is the man with the money, and sees in the match an immediate way to retrieve her husband's fallen fortune. She says nothing to Marbury, however, knowing that he would bitterly oppose any scheme so affecting his daughter's happiness.

Part Two.—A meeting of the company of which he is president, gives Mason the opportunity to get rid of his son. It is proposed to build a new railroad in Africa and Mason has Ralph sent out there to take charge of the engineering operations. The young man's consent is easily won by a little flattery, for such a job gives him a chance to show what is in him.

As soon as his son is out of the way, Mason commences to press his suit to Marion, who cannot understand him. Her mother makes it clear to her that Mason wants her for his wife, and tells her that it is her chance to save her father from ruin. It is for this reason alone that Marion consents, with the result that three months after Ralph's departure to Africa, she is married to his father.

In Africa, Ralph has full scope for his genius and rushes ahead with the railroad construction, surprising everyone with his grit and determination to succeed. Some of his friends suggest one day that he shall take a day off and come with them on a lion hunt, which he does. During a hurried rush through the bush he sprains his ankle and falls, and is pounced on a moment later by an infuriated lion. The devotion of a native servant saves his life, but he is carried wounded back to his bungalow.

At home, the joyless honeymoon being over, Marion settles down in her new home with her husband, whose money has by no means brought happiness to her. Edmund Marbury realizes that Marion contracted the marriage for his sake and his heart is eaten out with sorrow that he had not seen this in time to prevent her sacrifice.

Part Three.—Although Mason has helped him out of his difficulties, Edmund Marbury does not become his old self again. The strain he has been under has been too much for him and this, together with the added worry concerning his daughter's obviously unhappy marriage, so troubles him that he falls very sick. Mrs. Marbury telegraphs to her daughter to hasten to her father's side, but the telegram is handed to Mason, who places it in his pocket. It is the night of Marion's first reception since her wedding, and he does not wish to have the evening spoiled by her hurried departure to her father's side. The reception is a brilliant success, and makes certain the position of Marion as a social leader. It is an empty honor, however, for at the end of the evening a second telegram arrives, telling of the death of her father.

Ralph, in Africa, becomes convalescent from his injuries, and, the work on the railroad being well under way, he decides to start for home and surprise everybody by his sudden arrival. Reaching New York, he dashes to his father's house and bursts in upon him. After telling him hurriedly of his work, Ralph takes up a photograph of Marion, which he sees on a bureau, and presses it to his lips. This gives Mason the opportunity to tell him of the marriage. A violent quarrel follows, the son denouncing his father and angrily leaving the house. Upstairs, Marion is lying on a bed of pain, as an heir is about to be brought into the world.

As Mason sits glooming over his son's departure, the doctor enters the room and gently breaks the news to him that his hopes are blighted, mother and child are both dead. Mason takes the news calmly enough, but, after the doctor has left the room, he is obsessed by visions of what might have been. When the grief-stricken Mrs. Marbury descends a while later, she finds Andrew Mason a corpse in his chair. She alone is left to suffer the consequences of her own selfishness.

THE LION'S BRIDE (June 23).—A menagerie keeper's daughter Christine Johnson, makes great friends with Nero, one of her father's lions. She is able to go into his cage with him and do as she pleases, the lion even allowing her to tweak his ears. With other people the lion is always surly tempered, but with his mistress he is different and readily performs all the stunts she teaches him.

Among the visitors to the menagerie one day, is Basil McDermott. He greatly admires the manner in which Christine handles the animals and obtains an introduction to her after she has left Nero's cage. Christine is amused when he expresses his fear that Nero will some day hurt her and tells him that they are the best friends in the world. Basil does not like it and tells Johnson so, when, later, he is accepted at the house as Christine's fiance.

Nero at first takes no notice of Basil, but when he sees that Christine loves him, the ill-tempered beast becomes very jealous and tries to get out of the cage to attack him. When Basil is taken into the cage by Christine, the lion shows his evident hatred of him, but is forced to acknowledge him as his new master.

The wedding day soon arrives and everything goes well, until Basil and his wife return to the house with the guests to celebrate the wedding breakfast. Christine leaves the room and enters the menagerie to say good-bye to her old friend, Nero, as her husband is going to take her away. Basil follows later and finds her there. She sends him back to the guests, telling him to let her make her last farewel to Nero alone. Nero senses that she is to leave him and is obsessed by a furious fit of jealousy. When Basil returns a few moments later to fetch his wife, he finds her lying dead beneath Nero's feet. The lion has claimed her for his bride.

NO SWEETS (June 24).—On a street car one evening, Tabitha Martin, a somewhat corpulent woman, seats herself next to Harry Prettyman, a decidedly fat man, who is reading the paper. She looks over his shoulder and notices the advertisement of Mme. Milo, who guarantees to reduce your weight in a short time. Henry notices her copying the address and he does so also, intending to make inquiries about the matter. Prettyman is a clerk in the same office as Jack Martin, Tabitha's husband, but does not know who the lady is. Henry and Tabitha meet again that evening at Mme. Milo's physical-culture school, when both make appointments to turn up for a cross-country run the next afternoon.

Next day Henry gets away from the office by feigning sickness and makes his way to Mme. Milo's. Jack Martin also gets off and follows Henry to see what the game is. To his great astonishment, he sees both Henry and his wife Tabitha enter what is apparently a private house, and determines that he will set a watch and learn more of the affair. Henry's arrival at the house is also seen by his wife, Mabel, who has become suspicious on finding a strange address and the card of appointment in her husband's overcoat pocket, and fears a possible rival in his affections.

That evening Tabitha and Henry both refuse to tell their spouses anything about the events of the day and the next night they slip away from their respective houses to attend a lecture by Mme. Milo. Jack and Mabel both become suspicious and go along to the house. There they see Henry and Tabitha talking together and they make trouble. Jack rushes at Henry while Mabel attempts to make mincemeat out of Tabitha. Mme. Milo comes between them and explanations are soon made. Jack and Mabel are appeased when they hear that Mme. Milo's is only a flesh-reducing establishment and all four go off to enjoy a little supper together. Henry and Tabitha both decide that they are satisfied with their present size and start eating sweets once more, a luxury which had been strictly tabooed by the physical culture expert.

JACK'S CHRYSANTHEMUM (June 26).—Lingering amidst the beautiful scenery of Southern Japan in search of pretty subjects for his paintings, Jack one day meets his heart's desire. In turning a corner in his rikisha he collides with another and in the confusion sees uncovered for a moment the pretty face of its occupant, Kichimatsu, the daughter of Nakamuta. Following her at a distance, he discovers her residence, the garden of which he visits clandestinely the next day. Jack experiences considerable difficulty in speaking to Kichi, who tells him that it is not seemly for a maiden to converse with strangers. His winning smiles quickly win others in return and arrangements are soon made for future meetings. They meet at an old temple, where she poses for one of his pictures. She tells him that her father wishes her to marry Waki, a rich Japanese whom she detests, and that she fears to go against his wishes. Jack breaks down her objections and they elope and marry after the American fashion.

Writing home to his father, Jack asks him to visit Japan and see his beautiful Japanese bride, promising to show him a right good time. The announcement of the sudden marriage surprises the old man a good deal, but he telegraphs his acceptance of the invitation and leaves on the next steamer. During the voyage, he is much troubled by sea-sickness and is very much annoyed when Jack laughs at his account of the trip. As soon as he sees Kichimatsu, the old man is completely captivated and forgets all about his previous troubles. At first he has difficulty in dropping into Japanese customs of living and eventually suggests that Jack and his wife return with him and that they all live together. The tables are turned on the voyage home when Jack is the sea-sick one and his father has the laugh on him.

HER SWEETEST MEMORY (June 26).—The sole topic of conversation among the girls at the Eagle Lunch Room is the coming ball to be given by the "Associated Waiters." Most of the girls are anxious to attend and discuss eagerly the problem of what to wear. Mary Francis, however, tells the girls that she does not care about going. One of the girls insists that she accept a ticket in spite of her protest that she cannot use it.

Among the regular customers that patronize Mary's tables is Philip Marston, a wealthy clubman and stockbroker. At the lunch hour next day, Mary absent-mindedly places the ball ticket before him instead of the lunch check. Marston laughingly calls attention to her mistage and she becomes covered with confusion. He asks her about the affair and whether she is going. She tells him that she will stay away as she has no beau to take her. Touched by her loneliness and regarding the affair as more of a lark than anything else, Marston offers to escort her and takes the address of the boarding house where she is staying.

The great problem for Mary now is the matter of suitable clothes. She has nothing that is of any use to her as a ball dress, but is kindly helped out by the girls in the house, one of whom lends her a dress, another a switch for her hair, and so on, while the old lady boarder insists on her wearing a necklace that she had worn as a girl. By the time that she is all ready, Marston arrives in his automobile, bringing with him a glorious bunch of roses.

At the ball, Mary proves to be an uncommonly graceful dancer and the eyes of everyone in the room are turned upon her and her partner. Towards the close of the evening a prize is offered for the handsomest couple and is won by Mary and Marston.

Phillip takes her home and so closes what has been to him simply a passing incident, casting away as valueless the rose that Mary hands him on parting. Mary, however, fondly treasures the prize and the faded rose leaves and clings to the remembrance of every event of the evening as her sweetest memory.

ONE GOOD JOKE DESERVES ANOTHER (June 27).—Jim Wilson gets sore when, on the first of April, John Bunny, the bridge watchman, makes a fool of him. Bunny gets his silk hat and rubs it the wrong way when Wilson is not looking and then laughs at him. Wilson makes up his mind to pay him back.

He goes home to his mother and makes arrangements with her for what he considers will be a gigantic joke. They get a pillow and tie it up with twine, so that it looks like a baby, and put on it an automobile coat and hat. Then, taking the chauffeur into their confidence, they drive down to the bridge and throw the supposed baby into the river as they pass the horrified Bunny, who at once gives the alarm to the watchman at the other end of the bridge to stop the auto. Wilson gets past the bridge all right, but the hue and cry has started and they are followed by a mounted policeman and an auto-cyclist. They are caught and taken straight to the police court, which is in session.

Some fishermen under the bridge see the splash

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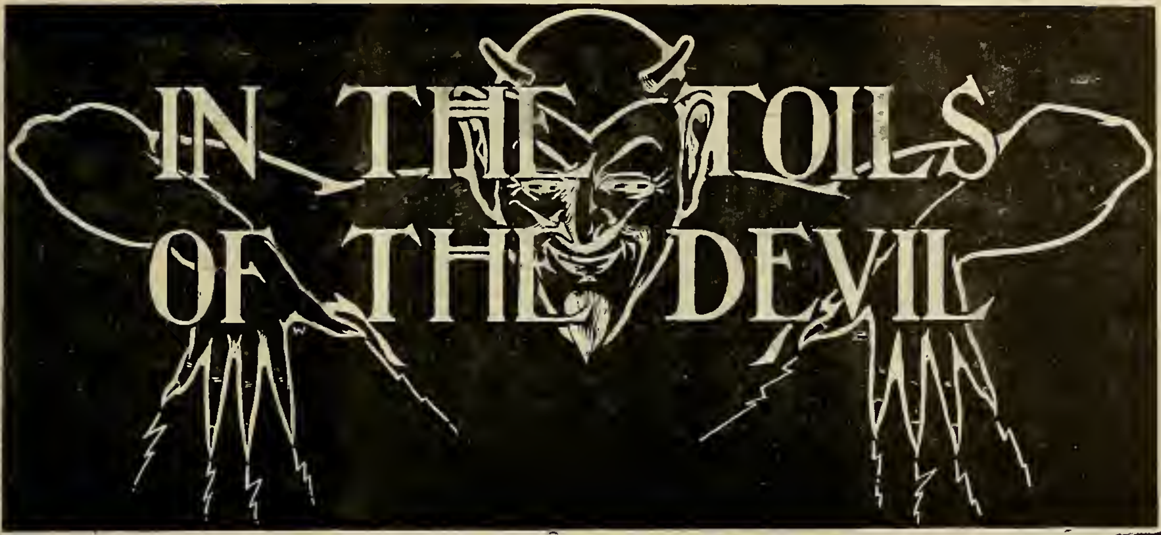
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and try to get the baby out of the water, a difficult proceeding as it sinks at once to the bottom. After dragging the river for some time one of the men gets it out of the water and finds out that the supposed baby is only a pillow. He gets mad and starts to fight with John Bunny, who had told him to fish for the infant. Both of the men are arrested and taken to court, where they meet Wilson and his mother, who have just been brought in. The four are taken in straightway to the magistrate and the case is tried at once. Even the majesty of the law has to laugh at the episode and decides to have a hand in it. His honor tells them that they are all fined five hundred dollars and sentenced to six months in jail. At the sight of their rueful faces he laughs and pointing to the calendar remarks, "April Fool's Day, the case is dismissed."

ONE OVER ON CUTEY (June 28).—Some people are so conceited that to watch them is positively painful. Cutey belongs to this class. He takes his sweetheart, Claire, to the college masquerade ball, and acts so stand-offishly with the college boys and shows himself so conceited because of his self-importance that even his sweetheart is annoyed: the more so when, during the evening, he does not give her a chance to dance with any of the other fellows, but keeps her to himself all the time. When the time comes to unmask, she manages to slip away and, meeting some of the boys in the corridor, she plans with them to take Cutey down a peg or two. Rushing to her dressing room, Claire changes to her ordinary clothes and send the pierrot dress she has been wearing to her cousin Tom, who puts it on. Tom, wearing a wig and a mask, goes into the ball room and is at once seized by Cutey, who thinks that he is dancing with Claire.

Later on, Cutey takes his partner out into the corridor, where he proposes that they go at once to the parsonage and get married. They are overheard by Claire and the boys, who follow them. The minister is ready to perform the ceremony that will tie the knot when Tom unmasks and discloses his identity, much to Cutey's discomfiture. The boys rush in and much laughter follows at Cutey's expense. He cannot stand being guyed and takes off his coat to fight one of the young chaps, who seems to be the leading spirit and who is doubled up with uncontrollable laughter. Cutey's cup of misery is filled to the brim when the "young man" lifts his hat and Cutey sees that "he" is really his sweetheart, Claire, who has donned Tom's dress suit and is enjoying Cutey's discomfiture as much as any of them.

CLOISONNE WARE (June 28).—An interesting educational feature, showing how this beautiful ware is handled by the clever potters, illustrating the difficulties of applying and firing these wonderful enamels.

EDISON.

LOVE'S OLD SWEET SONG (June 21).—Sue Joyce, a whimsical young girl, while attracted to Jack Temple, still coquettes with other young men. Even after their engagement, she mildly flirts with other men, and one day she is caught by Jack sitting in a summer garden with another young man, having her palm read. Jack reproves her bitterly, and, going home, packs his trunk and leaves for the South. At the railway station his suit-case is stolen by a sea-faring man, who later dresses in his clothes, and, carrying a picture of Sue, takes passage on board a steamer. The ship is burned and the thief is identified as Jack. Upon learning of the report of his death, Jack telegraphs to his parents that it is all a mistake, and the overjoyed parents convey the news to the heartbroken Sue, whose mind is a little affected by grief. Even when Jack comes home she flees from him, until he changes her delusive mind by playing on the piano the sweet love melody, "Love's Old Sweet Song," when she slowly comes to him.

THE PYRAMIDS AND THE SPHINX (June 23).—In this short subject excellent views of the pyramids, built some three thousand years ago, and of the sphinx are given. Interesting scenes of native life are also photographed.

A TASTE OF HIS OWN MEDICINE (June 23).—The seed of jealousy is sown in Jones when two gentlemen, unknown to him, bow to his wife. His unfounded jealousy is intensified when, a few days later, Mrs. Jones' sister sends her a present for Mr. Jones, which arrives while the Joneses are at breakfast, with instructions not to show it to him until his birthday. Mr. Jones' angry expostulations to see the package avail him nothing, and he leaves for the office in a "white heat," where he writes his wife a letter in a disguised handwriting, purporting to be from a former admirer, and begging for a clandestine interview. Mr. Jones' jealousy is further inflamed when the florist sends a bouquet of flowers to his office instead of to his home address, as given by Mrs. Jones. When Mrs. Jones receives the forged letter, she takes it immediately to the police station and a number of "coppers" are sent to watch for the admirer. Seeing nobody around but Mr. Jones, who had come to surprise his wife in the act of infidelity, the policemen arrest him and he is brought to the station house, where matters are finally straightened out.

WHERE SHORE AND WATER MEET (June 24).—John Strong, an architect, and Mabel Newman, interior designer, meet in the office of a contractor, whither both have been called to confer over certain plans. The acquaintanceship which rapidly springs up between them, soon ripens into a warm affection, and when Strong proposes marriage, Mabel gladly accepts him.

William Addison, the contractor in whose office the two were brought together, has almost unconsciously fallen deeply in love with Mabel. The news of her marriage to Strong reveals to him the full extent of his love, with all the pitiless distinctness of a lightning flash.

After their marriage, John and Mabel spend their honeymoon in a little bungalow by the sea. John, an enthusiastic fisherman, goes out one day after tuna, is overtaken by a storm, blown far out to sea and finally wrecked on a small island many miles from shore. His signals of distress are eventually seen by a passing ship and he is taken aboard, but as the ship is off on a long whaling voyage in Antarctic waters, it is over a year before he is able to get back to his home.

Meanwhile, Addison, anxious to redeem his first great mistake, has been eagerly wooing the supposed widow. Mabel, resigned to her husband's death, and doubtless influenced by Bernard Shaw's doctrine that all widows should marry again to show that their first experience was a happy one, has begun to listen to his suit with favorable ears.

To the happy Addison suddenly appears the supposedly drowned husband, John Strong, demanding news of his wife's whereabouts. Seeing the cup of happiness about to be dashed from his lips for the second time, a dreadful temptation lays hold of Addison. Shall he send Strong away on a hopeless wild goose chase and leave the wife in ignorance of her husband's return, or shall he act the man's part and transform his dreams of future happiness into the wormwood and lees of vain regret?

In bitter silence he arrives at his decision and gazing with quiet, hopeless eyes into the barren future, restores the wife to her husband's arms.

HOW DID IT FINISH? (June 25).—Father, finding his daughter, Mary reading a novel, takes it away from her, and, in order to ascertain how low his daughter's tastes have fallen, he starts to read the book. He soon becomes deeply interested in vicissitudes of the leading characters. Being interrupted frequently by members of his family, he moves from room to room, until he finally takes refuge in the cellar.

The story is exciting. The heroine and hero are captured, brought to an old mill, where the villain intends to drop the hero into the waterhole unless the heroine consents to be his wife. But the villain is thwarted by the plucky heroine, who cuts the ropes around her lover's hands while the villain and his gang are talking the matter over, thereby effecting their escape. Later the heroine is lured to a rendezvous by a forged note from the villain. Learning of this the hero rides at terrific speed on his bicycle to the place, and a struggle takes place. Father discovers that the last page of the book is missing, while mother discovers that the stove needs more coal. Descending into the cellar she falls over father, who, in the course of the resultant lecture from his better-half, notes that the last page of the book is among her curling papers: but mother will not consent to give it to him and so father will never know the outcome of the fight.

FORTUNE SMILES—Being the Twelfth and Last Story of "What Happened to Mary" (June 27).—Now we meet Mary arriving in New York, going back to her old lawyer who promises to help her. He takes her to his home and leaves her there for the night in the care of his sister.

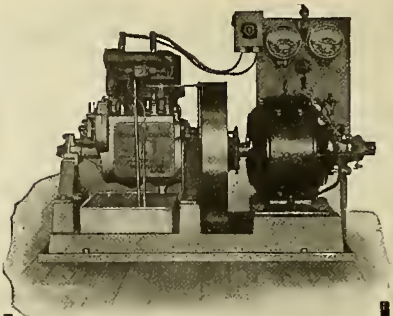
In the back room of a little Bridgeport hotel, Richard and Henry Craig are deciding what action they should take, for on the following day, Mary will be of age and the money in trust will be turned over to her. They finally decide to hire an automobile and get to New York without attracting attention, and be at hand at the Occidental Trust at noon sharp.

Mary, in the meantime, has retired, and while all of this action is taking place, is sleeping peacefully. Billy Peart, on the other hand, receives a wire from Lawyer Foster to appear at his office and we see him sailing in his launch to the New York dock, to collect, as he hopes, the ten thousand dollars promised by Craig. So closer and closer all the people gather.

It is morning and we see Mary enter the lawyer's office. Two plain clothes men are on hand as Peart comes on the scene. The two Craigs are hiding behind the stairs just outside the private office of the Occidental Trust, watching and waiting. If Mary does not appear the money is theirs! Back in Foster's office the issue is at stake. Peart in handcuffs has confessed all.

It is nearly noon. The two Craigs enter the Trust Company's office just as the telephone rings. Lawyer Foster is on the wire and he says he will be right down. The secretary then turning to the two Craigs, asks if he can be of service. They immediately get down to business, meanwhile watching the hands of the clock as they slowly turn around. They introduce themselves as being the rightful heirs. At the critical moment Mary enters and asserts her rights. She receives her fortune and at the end of the picture bids her friends a fond farewell.

CIRCUMSTANCES MAKE HEROES (June 28).—Jack, tall and broad shouldered, Thomas, an intellectual young man, and Willie, who is neither brawny nor intellectual, love Mary Wilkins. Sheriff Wilkins prefers Jack, Tom is Mrs. Wilkins' favorite, while Mary has a sneaking preference for Willie. Willie makes no pretentions to being of heroic



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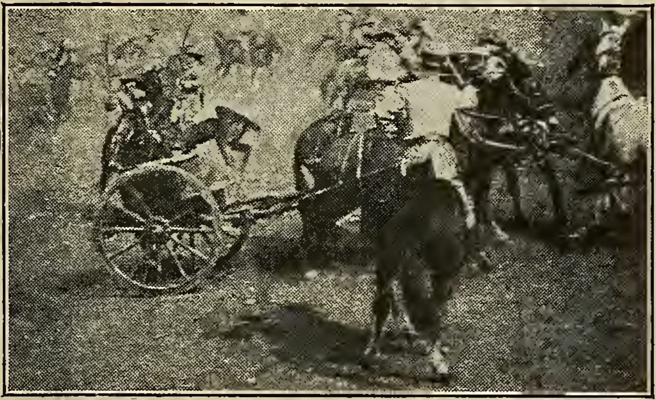

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Long Acre Bldg. 42nd St. and Broadway New York City mould, and when Mary goes rowing he sits on the bank and mourns. One evening as Jack and Thomas are sitting beside Mary in the parlor talking with her, while Willie is lurking in the darkness outside, afraid to come into the house, the father enters and notifies the boys that he will give his daughter's hand in marriage to the one who manages to apprehend the burglar now terrorizing the neighborhood. After the boys and the sheriff have started on their man-hunting expedition, Willie enters and Mary tells him the offer her father has made. She gives him a pistol and orders that he also go in search of the burglar. Hearing the return of the men, Willie, still holding the pistol, hides under the table. The sheriff goes upstairs, while Thomas and Jack resume their conversation with Mary. Suddenly upon them springs the burglar, who takes their revolvers and valuables. Willie, rising to the emergency, pulls the rug upon which the burglar is standing, thereby throwing him upon the boys. He then jumps out from beneath the table and covers the thief. The sheriff, hearing the noise, descends and takes charge of the burglar. Mary reminds her father of his promise, and, true to it, he tells her that she may have Willie as her future husband.

THE FLY (June 28).—We have produced in remarkably clear detail every stage in the development of a fly, following which we have shown the terrible unsanitary conditions prevailing in a large city. For example, scenes showing garbage by the ton either lying or being dumped into the streets; women nursing babies practically on top of garbage heaps; children wallowing in prevailing squalor, and so forth.

In the same connection we have produced a series of interesting scenes showing our dangerous and horribly unsanitary neighbor, the push cart peddler, and with flies swarming about his products which rapidly decompose by the fierce heat of the sun.

KALEM.

THE STRUGGLE (Special—2 parts—June 25).—Masterson, having become a captain of industry, leaves the details of running the works to his employees and moves to another city to take life easy and enjoy the wealth that has come to him after years of toil. Shortly after the departure of Masterson the domineering superintendent cuts the wages of the employes, thereby bringing ruin not only to the factory, but to the homes of the workmen. Jimmie Blake, a young boy of fourteen, the only support of his sister, Maggie, is brutally struck down by Mooney, the superintendent, for being late one morning. Just then a huge iron beam becomes loosened and crashes down upon Jimmie. The laborers declare a strike and carry the boy to his home where the doctor announces that only an operation performed by a skilled specialist will prevent the boy from being a cripple for life. Being without funds Maggie Blake goes to the factory intent upon robbing the safe. Hearing steps upon the stairs, she hides herself in the closet. Masterson, who has been summoned by Mooney who has had a bad fight with the strikers, places the unconscious superintendent in a chair, and, going to the closet for suitable bandages, discovers Maggie, who tells him that she was hiding from the strikers.

Bent upon revenge, Maggie, after sending the capitalist for water that she may bathe Mooney's head, calls upon the telephone "Bat" Thomas, her sweetheart, whom she knows is addressing a meeting of the strikers at a hall and tells him that Masterson has her imprisoned in the office. After hearing Maggie's story, Bat leads his men to the office, the door of which is barricaded by Maggie and Masterson, Maggie helping in the barricade work for Masterson, having heard her pitiful story, assures reparation. Bat effects an entrance into the office by climbing to the roof and going through a window. In his struggle with Masterson the stove is upset and soon the room is ablaze. The fire spreads rapidly and soon the whole factory is a seething mass of flames. By a unique method all escape from the building just before the walls fall in. Later, with the owner at the helm, the Masterson Iron Works again becomes a model factory. Bat, with Maggie as his wife, is the new superintendent, and little Jimmie is restored to health by the specialist.

THE DETECTIVE'S TRAP (June 23).—Steele and Blunt, wanted by the police for a big jewel robbery, are arrested in a city railroad station. Before his apprehension, Blunt has just time to check a small black grip, containing the jewels, and hides the check under the moulding of the counter with a piece of chewing gum.

The grip remains in the check room unclaimed and is ultimately auctioned off at a sale of uncalled-for baggage. It is bought by Harry Graham, who opens it in the seclusion of his room and is amazed at the contents.

His gift of a necklace to his sweetheart, Helen Grey, leads to his arrest, as Helen's mother recognizes the jewels, which have been stolen from her.

Feeling confident that Harry is guilty, the authorities release Steele and Blunt. The thieves recover the hidden check and trace the grip to the auction room, where the purchaser's name and address is given them.

Helen secures the aid of detective Brinton to prove Harry's innocence. Brinton lays a trap for the thieves, into which they are carried. Their guilt is clearly established and Harry is exonerated.

THE KNIGHT OF CYCLONE GULCH (June 25).—Although Bill Johnson is sheriff, he is the most timid man in Cyclone Gulch. When called upon to round up a desperate character, he always manages to have efficient deputies experience the hazards. Finally his girl tells him that the county has made a pretty poor choice and Bill is greatly chagrined.

One day, Bad Pete, a desperado, dashes into town, waving his pistols. Mary demands that Bill apprehend the bad man, but when Bill accosts Pete he is spanked and sent on his way.

Bill hits upon a scheme and secures a suit of armor. Clad as a knight of old, he baffles the desperado, whose bullets have no effect upon the coat of mail. As Bill, with his sword, prods the bad man to jail, he is acclaimed the hero of the day.

CURING HER EXTRAVAGANCE (June 25).—After Arthur's marriage to Kate, his troubles begin. Her extravagances soon deplete his exchequer. He calls upon her father, Mr. Morton, for funds. The latter supplies $50,000, with the warning that the spendthrift must be cured. Soon the fifty thousand vanishes and Arthur is desperate. He determines to teach Kate a lesson and writes a note, stating that he has gone to end it all. While sitting on a park bench, he is arrested for loitering and serves thirty days in jail.

Thinking that Arthur has kept his word, Kate, grief-stricken, pawns all his clothes and the household valuables. When Arthur returns from prison his happy wife conducts him to the cemetery and shows him a handsome monument which she has had erected to his memory.

THE CLOAK OF GUILT (June 27).—James Dana, a supposedly wealthy broker, dies suddenly and leaves his daughter, Helen, penniless. The girl secures a position as secretary to Mrs. Stuyvesant, a woman of wealth, with whom she makes her home.

Mrs. Stuyvesant has a daughter, Alma, whom she is in hopes will marry Jack Mason, a handsome young millionaire who frequently calls at the house. Jack, however, becomes greatly interested in the pretty secretary, much to the annoyance of Mrs. Stuyvesant. Helen observes, with deep regret, that strained relations have developed, but she cannot control the dictates of her heart.

One evening when Jack is taking dinner with the family, Mrs. Stuyvesant insults Helen by ordering her to take her place with the servants. Helen, brokenhearted, makes no reply, but prepares to leave and places a note on Mrs. Stuyvesant's jewel box in the boudoir.

Anxious to make an impression upon the young millionaire, Mrs. Stuyvesant asks Helen to secure her necklace. While in her mother's room Alma sees Helen departing and a cruel revenge occurs to her. She hides the jewel box on a shelf in the closet, but accidentally breaks a bottle of perfume.

Alma returns to the dining room and excitedly declares that the necklace is missing and that Helen is leaving the house. Things look dark for Helen, until Jack discovers a clue through the perfume, which enables him to establish the girl's innocence.

OUT OF THE JAWS OF DEATH (June 28).—Chadwick, the overseer, aspires to win the hand of the beautiful Dorothy Jackson, who owns the plantation. The rough man does not appeal to her and she agrees to become the wife of Dick Patterson, a promising young attorney. Finally the overseer becomes so persistent that Dorothy finds it necessary to discharge him and he swears that he will be revenged.

One afternoon Chadwick intercepts a message which Dorothy is sending to Dick, inviting him to luncheon. He succeeds in decoying the young attorney to a deserted steamboat, where he securely binds his prisoner.

The overseer then sends word to Dorothy that her lover is in danger and will only be liberated upon the condition that she come to the village church and be united in marriage with Chadwick.

Dorothy hits upon a scheme to outwit the overseer and sends her negro servant-maid, heavily veiled. The subterfuge enables her to gain time to reach her sweetheart.

Meanwhile, Dick, struggling at his bonds, endeavors to burn them with a candle which has been left him. In his desperation he upsets the candle and the cabin of the old boat is soon ablaze. Dorothy is just in time to extricate the young lawyer from his peril and puts the authorities on the trail of the overseer, who is brought to justice.

MELIES.

THE SULTAN'S DAGGER (Produced in Java, Dutch East Indies), (June 26).—A young European doctor has come to visit his cousin, an official of the Dutch Government stationed at Djokjakarta, Java. Together they visit the ruins of the ancient summer palace of a one-time Sultan of Djokjakarta and on the trip an old fakir predicts that the young doctor is destined to do some great deed.

Next day, reading up an old history of the ruins, the doctor learns that in olden days the Sultan, defeated by the Dutch, surrendered all his regalia except a jewelled dagger. This was hidden away, and tradition says that until it passes into possession of the rulers there can be no abiding peace.

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MUTUAL PROGRAM

And on an old bit of paper in the book, dated 1867, the doctor finds a note to the effect that the only men who know where the missing dagger is are Bimgee Mal, keeper of the ruins, and his young son Devaka, the secret having been passed down in that family from generation to generation.

The cousins resolve to follow the clue. They again visit the ruins. Bimjee Mal is long since dead and Devaka is now an old man with a son and a blind daughter. Devaka is reticent and will give no information regarding the dagger, and his young son is even more hostile towards the Europeans.

The doctor takes an interest in the blind girl, and pronounces her affliction curable by a slight operation, but the father and especially the brother is very much opposed. Finally the old man, without the son's knowing it, consents to the operation, and the young girl is made to see. And as an only favor the doctor asks the hiding place of the dagger. In gratitude the old man reveals the secret of centuries, and the doctor, presenting the dagger to the present rulers establishes everlasting peace, acording to destiny and tradition.

SELIG.

ALONE IN THE JUNGLE (Special—2 parts—June 14).—The Brown family, which consists of Hon. John Brown, his wife, two sons, Harold and Billy, and a young sister named Helen, have settled on an isolated plantation in the jungles. Jack Arden, son of another English planter, who comes over frequently to hunt with the boys, has fallen in love with Helen. But Papa Brown discourages the lovers, saying that Helen is too young to be married. Jack agrees to wait.

Some time afterward the Browns receive a letter from Jack stating that he is coming for another week-end of shooting with the Brown boys. On his way to the Brown's home, Jack knocks down Concho, an overseer, for being cruel to one of the slaves. His action is approved of by the Browns. In honor of Jack the family start on a lion hunt, and, after a long trip, they return by the river route. They espy a lioness drinking at the river's edge. She is killed by Jack and taken aboard. That night Jack again asks Mr. Brown for Helen's hand and is again told to wait. The next day when Jack is going away, Helen, unknown to anyone else, accompanies him a little way into the jungle. Concho sees this and follows, until he sees them part. On the way home Helen dismounts and starts to pick some wild flowers until her attention is attracted by a lion cub. She ties her horse to a tree and trails the cub. She is followed and accosted by Concho. At the moment when she seems to be at the complete mercy of this half-breed brute, a leopard leaps from the undergrowth and attacks the villainous overseer. While the half-breed fights desperately with the ferocious beast, Helen makes her escape. She manages to make her way back to the spot where she left her horse, but, discovers a huge lion devouring the mangled remains of her mount. Terror-stricken she runs aimlessly into the jungle where she is soon followed by the lion and its mate. Concho, in the meantime, has managed to escape from the leopard. He crawls back to the plantation and accounts for his wounds by maliciously declaring that Jack Arden had abducted Helen and made off with her. Brown and boys start off in pursuit of the alleged kidnapper.

The posse overtake Jack only to discover they have been tricked by the malicious half-breed. The mystery of Helen's disappearance is still unsolved and Jack, beside himself with lover's grief, returns with the party to organize a searching expedition. In the meantime Helen has been chased to the banks of a river by the frenzied lions. In her fright she falls from a cliff into the stream below. She swims through the turbulant waters to the opposite bank and once more rushes into the dense brush. The maddened lions follow her through the water toward the oposite shore. The searching party are coming down the river at this time on rafts. Jack Arden's raft rounds a bend in the stream just in time for him to see the lions plunge into a thicket. Simultaneously he hears a scream and realizes that it eminates from Helen who lies at the mercy of the beasts. His rifle springs to his shoulder and two shots ring forth. The shots are guided straight to their mark by the unerring aim of true love and Helen is saved just before her life is crushed out by one of the wild beasts. When Jack reaches her side the huge lion is actually found dead and is lying over her body. Helen has sustained but slight wounds, and the clasp of Arden brings her back to life.

THE KENTUCKY DERBY AT CHURCHILL DOWNS (June 23).—The Kentucky Derby, the thirty-ninth annual event at historic Churchill Downs, in Louisville, Ky., attracted over 300,000 true lovers of sport, for which the blue grass state is famous. The assembly, numerically and otherwise, surpassed the recollection of the faithful old-timers, who never can forget the wonderful Ten Broeck and Molly McCarthy match. The bay-colt, Donerail, sired by McGee, from the dam Algie M., easily ran away from the longest priced horses in the betting, paying his backers princes' ransoms. Jockey Goose, on speedy Donerail, carried the victorious colors of T. P. Hages of Lexington, to the fore on one of the hardest fought racing fields of history, establishing a new record.

THE MARSHAL'S CAPTURE (June 24).—The marshal is compelled to arrest his brother-in-law for accidentally shooting a Mexican. His wife pleads for his release, but it is ineffectual. When he is asleep, she takes the calaboose keys from his pocket, but finds that the prisoner has been helped out by a half-breed. The marshal is awakened by her return and discovers that his keys are gone. He finds them in her possession, concludes she has released her brother and follows the trail into the desert. The half-breed "gets the drop" on the marshal, and is about to finish him, when the prisoner intervenes and saves him. The half-breed then steals all the horses and leaves them marooned in the desert. The prisoner proves true blue and finally gets the marshal back to his wife and friends. As a game man, he eventually gets the half-breed that perforated him while in the performance of his duty.

PAPA'S DREAM (June 25).—Papa Ward, a portly and dignified person, sits drowsily smoking in his study as his adorable daughter, Fannie, comes and bids him good-night. Shortly thereafter Toby Bates appears on the outside of the house muffled up in auto garb and throws pebbles against the window of Fannie's boudoir. She opens the window and presently comes down a ladder that the auto-lochinvar has placed against the house. They have made a fair start in their auto when Papa Ward misses her, finds the ladder, and starts his own machine in mad pursuit. Toby finds that he is short of gasoline. He pursuades the girl to hide and disguises himself with goggles and mustache turning his machine about, facing the direction from which it came, and pretends to be mending the machine when Papa Ward comes in pursuit. He does not recognize his would-be son-in-law, who gives the old man the wrong direction to follow. The girl comes from concealment and their machine is turned back home. When Papa Ward comes back utterly wearied, he finds his daughter peacefully sleeping. She pursuades the old gentleman that he acted under the impulse of a dream. With confidence restored they elope the next night. Then Papa Ward forgives them and all ends happily.

THE CITY OF GOLD (June 25).—The most noted place in the Birman Empire.

WHEN MEN FORGET (June 26).—Tom Hunter, a rising and sympathetic young artist, elated over his succes in getting into the National Exhibition, spends a day in the country. In front of a poor farm, he meets a girl staggering along under the weight of a heavy bag of washing. This girl, Grace, is the drudge of a harsh, cruel guardian. The chance acquaintance ripens to love and Tom marries her. For a time they live a simple life in the country. Then Tom learns that his paintings have made marked success in the exhibition, he goes to the city and then into society, where he is the lion of the hour. This adulation turns his head, and he continues to postpone his return to his now lone and worrying wife. She falls sick suddenly and passes away. The village postmaster finds her and wires her husband. The news reaches him in the midst of an uproarous dinner party, where he is making love to a butterfly of fashion. The shock of the tragic news is so severe that he is stricken blind.

A WESTERN ROMANCE (June 27).—The particular comfort of Col. Jordon, the superintendent of a big western irrigating project, is his lovely daughter Bessie, in a rather lonely land. Kellog, the engineer of the works, is in love with her; but as his habits are doubtful, she desires the attention of his assistant. One day when a party is investigating the site of a dam in the mountains, a premature explosion of dynamite endangers the life of the girl. In this emergency the engineer proves himself a coward, but his assistant rescues the girl. The unscrupulous Kellog is not slow in observing the growth of affection between the young people, and he manages to shift suspicion concerning a Mexican woman, whom he has treated shamefully, toward the good young man. This leads to the temporary disgrace of the young engineer; but he saves the works from distraction at the revenegeful hand of Kellog. Kellog eventually gets what is coming to him in deserved punishment, while his assistant is promoted and the girl is delighted.

ESSANAY.

A BROTHER'S LOYALTY (Special—2 parts—June 21).—The play opens with a happy scene in the home of Hal, the erring brother. Through the persuasions of a friend, Hal begins to frequent a questionable pool room. His brother, Paul, a cleric, warns him against his evil associates, but Hal disregards Paul's counsels. In a short time he begins to play for money. He gets into a game with a young man, who unknown to him, is a notorious counterfeiter, one of a gang whose headquarters are under the pool room, and of which the pool room proprietor is a member. In settling the stakes, Hal is handed a couple of crisp new bills. One of these he unwittedly passes on a local merchant. In the meantime, a detective has been on the trail of the counterfeiters and has begun to suspect Hal. When the merchant shows him the "queer" and describes the man who "shoved" it on him, the detective begins a search for Hal. The latter is warned by a pal and goes to his brother Paul for counsel. Paul persuades Hal to let him (Paul) takes Hal's place. Accordingly the brothers (who are twins), exchange vestures, Hal donning Paul's clerical raiment and Paul assuming his brother's layman's attire. The detective arrives and arrests Paul, who is subse-

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quently convicted and committed to prison, while Hal attempts to carry on his brother's work. In the course of his itinerant preaching he strikes upon a clue which leads to the discovery and capture of the counterfeiters. In the gun play which takes place between the police and the criminals, the young counterfeiter is fatally wounded. Hal persuades him to confess. Paul is now pardoned and resumes his missionary work. The closing scenes show Paul preaching to a crowd, with Hal and his family in attendance.

ACROSS THE RIO GRANDE (June 24).—Brinsley Shaw engaged to Evelyn Selbie, leaves her to make his fortune in the West. Evelyn promises to wait until he returns. Twenty years elapse and Evelyn sends her son in search of his father. Father and son meet in the wild of the West, through the father's recognition of the ring the boy wore. Brinsley had given it to his sweetheart years ago. The father protects his son from an outraged posse who have gone in pursuit of the supposed cheating gambler. Brinsley Shaw straightens out the tangle and sacrifices his freedom for the sake of his son, who escapes.

EASY PAYMENTS (June 25).—Julia James leaves her country home for the city, to make her way in life. Dabney Briggs from the same town, tries the same thing. Both stop at the same boarding house. Julia is refused a position on account of her country clothes. She buys some clothes on the installment plan and is given the position. Dabney is given a position with Mauritz & Rosenberg, as collector. He is sent to collect the money for the clothes that Julia had bought. Dabney returns to his employers empty handed. Mrs. Briggs arrives in the city, calls on her son and offers him a flattering proposition. Dabney takes Julia back to their home town to start life anew.

THE DIVIDED HOUSE (June 26).—Old Farmer Smith and his wife give up their homestead to their married sons and depart to make their future home with their widowed daughter. One week later, a present from the old folks brings on a family feud. The cow, gets into a lot of trouble, by having so many owners.

WITNESS "A 3-CENTER" (June 27).—Pete Kelly, alderman, insults John Phillips' sister. Phillips orders Kelly off his premises. Kelly complains to the superintendent of the factory in which Phillips is working. The interview ends by Phillips hitting the superintendent. Phillips is discharged. That night, Phillips passes the evening at a theater, and very courteously obliges a young lady who is sitting on his left, by giving her his seat, so she will be next to her girl friend. That night, the superintendent of the factory is killed. Circumstantial evidence places Phillips behind the bars. Everything looks pretty bad for Phillips, until the girl he had given his seat to, proves an alibi for him.

BRONCHO BILLY'S STRATEGY (June 28).—Juan, a greaser, tries to influence Tom Morgan to steal some money from his wife. Juan finally persuades Morgan. The money Morgan gambles and loses. A week later, Juan discovers the express agent placing two bags of gold in the safe. Juan induces Morgan to help him rob the office. Evelyn, Morgan's wife, overhearing the conversation, notifies Broncho Billy. Broncho Billy gets the strayed husband out of trouble.

LUBIN.

RUSTIC HEARTS (June 23).—Dan Breen, the doctor of the little village of Oak Town, tiring of his humdrum existence, bids farewell to his cousins, the Owens, on his departure for the city. He meets with success, and, while engaged in hospital practice, becomes infatuated with Silvia Bates, a pretty nurse. Influenced by wild companions, a mock marriage ceremony is performed. The little nurse believes she is Breen's wife, until unexpectedly entering the room where Breen is recounting the affair to a party, the terrible truth is revealed to her. Denouncing him, she spurns the money offered, and, frantic in her grief, decides to go as far away from the scene of her sorrow as possible. Pawning her rings, she uses the money to buy a ticket to a point as far as possible, which, strangely enough, ends her journey at the little village which was formerly Breen's home. Wandering through the country side, she asks for a drink of water at the home of the Owens. They pity the evident distress of the girl and finally engage her as a servant in their household. As time goes by Ned Owens falls in love with Silvia and asks her to become his wife. The old pain, which the balm of her sweet surroundings has quieted, comes back as Silvia tells Ned she can never be his wife.

One day Breen decides to take a vacation and visit the home of his country cousins. For his reception a dance is given. He arrives and is warmly greeted by his friends. He then comes face to face with the woman he has wronged. Afraid of exposure, he terrifies Silvia into leaving her new home. Mounting his horse, he goes to make sure of her departure, when his steed becomes frightened and bolts. Breen is fatally hurt. Silvia, who has witnessed the accident from a nearby road, is with him in time to grant him her forgiveness. Ned's true love at last finds its reward and the clouds of unhappiness pass out of Silvia's life forever.

AT THE TELEPHONE (June 24).—Clarence Murray, a henpecked husband, calls up his wife on the 'phone during lunch hour, and tries to explain to her that he will not be home for supper, as he has an important business matter to attend to at the office. Jane does not let him get in a word, her tongue is a cyclone, and Clarence is bewildered. Old Bud Fisher wants to get hold of the 'phone, but is told that it is busy. Fisher pushes and tries to give Murry the hint to ring off. Finally he grabs the receiver and tries to talk to his party, but Jane does not let up her tirade, still believing that Clarence is on the other end of the wire. Fisher, who thinks that he has his call, is in turn almost driven crazy by the talk that comes back to him. Presently he asks Murry, who is on the wire, and is informed that it is his wife. The old man knows he stands no chance against the "lingo" of the woman, and, throwing the receiver down, walks out. Murray again returns to the attack and finally being worn out, shouts, "good bye," and staggers out.

THE ZULU KING (June 24).—John Smith is abused and henpecked. He is left at home to wash the dishes, while his wife has a good time. Brown and Jones sympathize with him and carry some of their sympathy in a bottle. Smith revolts and ships as a cook on a steamer bound for Africa. It is one slavery for another, and when a party is landed to get fresh water, he beats it up the beach and runs into a party of Zulus, who drive off the others and make him their prisoner. They take him before their king and when Smith deceives them by telling them he is bullet proof, and giving them a pistol loaded with blank cartridges with which to fire at him, they are so surprised that the shots have no effect upon Smith. They think he is supernatural and proclaim him king. The original king gives the crown and scepter to Smith. Later Mrs. Smith has turned missionary. She is shipwrecked on the very coast where Smith is king. Smith is delighted at the news of a new queen, until he finds out who it is. He then tries to commit suicide by abusing the sacred idol. But Mrs. Smith saves him. She drives off his numerous brunette wives and dethrones him. She becomes the ruler and makes Smith take the place of the fan boy and he becomes the humblest of her subjects.

THE OTHER WOMAN (June 28).—Lawrence Richards is a hard-working young business man, but his pretty young wife, Isabel, worships daily at the shrine of her demigod—society. This leads to extravagancies on her part. The husband is worried to distraction and incidentally Lucy, their little daughter, is neglected. The strain almost wrecks the husband. His mother, Elizabeth, visits him at his home for the week-end, and in despair he asks her aid. Thoroughly understanding young people, the mother promises a remedy. She studies Isabel and her acquaintances. Isabel, after a lavish social function, becomes prey to her usual obsession for fine clothes. She pleads with Richards for money. Angered, and somewhat surprised by his refusal, she confides to the mother. Elizabeth apparently sympathizes with her. She goes further. She tells Isabel the reason she is being refused is because Richards is spending all of his hard-earned money on a woman. Sparks of jealousy are kindled and speedily fanned into a flame when, on the following day, she sees from her bedroom window Richards bidding good-bye to a pretty young woman, who is carried speedily away in an automobile. She does not know it is her husband's niece. Some days later Isabel again receives an invitation to a reception, and once more she asks Lawrence for a large amount, to be spent on clothes. He refuses. His action leads to disagreement between the two and a quarrel. Isabel then hurls into his face the accusation made by Elizabeth, that Richards is squandering his money on a woman. Astounded by her charge, Richards returns to his office, miserable and worried. On the same night, Elizabeth reasserts her grave charge against him to Isabel, and is delighted with the progress she is making. She tells Isabel that if she will come to her house tomorrow, she will have the opportunity of meeting the woman face to face. The bait is tempting to the frenzied wife. Working herself into a state of rage and indignation, she goes to Elizabeth's home on the following day. Elizabeth receives her in mysterious silence. Giving whispered instructions, she tells her that if she will pull aside the curtains leading into the next room, she will confront the woman and will have her at her mercy. Isabel does as directed and sees the image of her own face gazing at her from the depths of a large mirror behind the curtains. She stares, dumbfounded, at her reflection, while Elizabeth reproves her for her past way of living. She cuts Elizabeth short in her lecture, and leaves the house in a flurry of anger. She enters her bedroom in the heat of anger. Gradually this wears away as the sound words of advice by the mother sinks into her conscience. The truth of the admonition and the distressful mental picture of Richards slaving at his office for her sake, causes her to succumb to tears. When Richards arrives home, he finds Isabel, dressed in a plain gown, embracing Lucy and telephoning that she will not be able to attend the reception that night or any other.

BOB BUYS AN AUTO (June 27).—Bob Thompson is induced by Clarence Dickson to buy an auto, and, after looking at many different makes and kinds, finally gets one that he thinks will suit him. The family immediately decide to take a trip to the seashore and look forward to a very enjoyable day. Bob's daughter, Vivian, her sweetheart, Clarence, Kemp Thompson and his friend John, make up the party. All goes well for a few miles when sud-

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denly the car stops, something is wrong. Vivian discovers that they have no gasoline. Being far out in the country, where gasoline cannot be obtained, they are in a bad fix. The men leave Vivian in the car, and tying a rope to the machine, proceed to haul it until they can find a garage. Though slow, they are getting along all right until going down a hill Vivian, who is at the wheel, runs the car into a wall and smashes it. By this time all are pretty well worn out and disgusted. Bob gets sore and declares he will pull no further, and he walks off, followed by the rest. Finally, after a long hike, they reach home and Bob falls exhausted into a chair. Kemp, John and Clarence come in and try to console him, but Bob chases them out and they beat it very lively, swearing "Never again."

THE BEAUT FROM BUTTE (June 27).—Bill Bragg comes East to visit relatives and friends. He is in full cowboy regalia, and cuts a wide swath while he is the guest of Mrs. Bayne, whose pretty daughter, Nell, throws over Jack Scott for the dashing westerner, who is not afraid to shoot up a sheriff's posse. Bill tells all the girls exciting stories of his wonderful adventures and thrilling rescues. They think he is quite a hero and adore him. When Bill goes home, he leaves his photograph with all the girls, and they remain true to the attractive stranger. Then comes a letter from one of the town boys who went West. He has looked Bill up and encloses a snap-shot of Bill in his true colors, which shows him to be far from the romantic cowboy which he represented himself to be. The boys take the snap-shot over to the sewing circle to show the girls, and cupid gets on the job once more.

THE LOVE TEST (June 26).—Ralph Holden has been working his mine with fuse as an explosive. One day a blast fails to discharge and a workman is badly injured by the delayed explosion. The accident preys on Holden's mind, and he decides to try another method. Being of an inventive nature, he begins work on an electrical device which will automatically discharge the blasts. He is so engrossed in his work that he neglects his wife. Dr. Harding, a young physician in the neighborhood, is a friend of the Holdens, and his social visits are welcomed. One night Harding telephones the Holdens, asking them to accompany him to town and visit a picture show. Ralph, who has almost perfected his invention, refuses to go and asks Harding to take Katherine, his wife. On their return from the theater, a slight accident happens to Harding's automobile, and, while waiting for its repair, Harding preys on Katherine's lonesomeness and begs her to elope with him. She is foolish enough to listen, but does not finally consent until the next morning, when Ralph rushes off to his work without even saying good bye. Katherine then decides to leave Holden and, packing a few of her belongings, she leaves a note for her husband and leaves. That morning Holden is trying out his new device; it fails to work. As he enters to investigate, a careless workman stumbles over an electric coil, causing a contact, which explodes the charge. Holden is badly injured and blinded by the accident. A miner rides for the doctor and catches up with him at the railroad depot. He tells them of the accident. Mrs. Holden knows her husband needs her and they rush to the scene of the accident. They assist him to his home and minister to his wants. Dr. Harding calls the next morning, but learns that another physician will be engaged in his stead. The miners make a discovery of an enormous gold lode, and inform Mrs. Holden. Their future is assured, even though Holden may be hopelessly blind. The right road lies open to Katherine now and she gladly follows it.

A CORRECTION.

On page 1168 of last week's issue we published a synopsis of a Lubin two-part special subject, entitled "A Hero Among Men," giving its release date as being on June 9. The date is wrong; the film will not be released until July 9. Exhibitors will kindly note the error.

CINES.

THE RIVAL ENGINEERS (Special—2 parts—June 16).—Jean Caletti and Pierre Brazon are engineers in the employ of the same railway company. Jean, a favorite among the workmen, has incited the jealousy of Pierre, who, aided by his own surly disposition, seeks to injure him.

One day an opportunity presents itself to Pierre. While Jean is beneath his engine inspecting it, Pierre purposely bumps his engine into Jean's, causing serious injuries to him. Jean is carried to a near-by hospital, where his recuperation afterwards takes place. Pierre in attempting to make his escape, is arrested, and while pacing his cell, swears that he will yet avenge himself.

Jean is back on his old engine. Pierre having been released from prison, finds another opportunity to satisfy his heinous purpose, and mounting to the cab of Jean's engine, he almost completely severs the brakes, so that they will give way to the least pressure. When approaching a gang of workmen, Jean finds it necessary to use the brakes, but they do not respond to his efforts and several of the gang are killed. When the engine is brought to a standstill, Jean is found in a state of collapse, the horror of his experience having driven him mad. The engine is examined and the defective brakes are discovered, thus betraying the cause of the accident.

When Pierre sees what his nefarious scheme has brought about, he at first rejoices, but the death of the two workmen comes as a shock to him, and conscience-stricken, he ends his own life by jumping in front of an approaching train.

Meanwhile, Jean is placed in an asylum. Medical aid fails, and as a last resort, his favorite child is brought to him with a hope that the power of love will restore his sanity to him. The plan works splendidly, and his mind fully comes back to its normal state. Upon Pierre's person is found a full confession of his guilt, which completely restores Jean to his employer's confidence.

PATHEPLAY.

THE CARRIER PIGEON (June 24).—Every person has heard of the carrier pigeon, but few have ever had an opportunity to study the nature and care of these interesting birds, because they are far from common in the United States. The film treats the subject thoroughly, through the different stages of growth of a pair of squabs, their early training, the interesting method of wedging a rolled message to one of the pigeon's tail feathers, the remarkable system employed to determine the winner of a carrier pigeon match and one scene showing the start of some ten thousand pigeons in a race.

HOW A BLOSSOM OPENS (June 24).—A timely film which shows a flower's growth which the naked eye cannot discern and which is released at a time when every man and his neighbor is concerned with his garden.

THE HUNGER OF THE HEART (June 25).—Morton Gill, who has no scruples about the manner in which he obtains money for his support, makes the acquaintance, at a summer colony, of young and wealthy Mrs. Stoddard. Mr. Stoddard has made the common error of neglecting to appease the hunger in the heart of his wife by paying her some of the little attentions which won her during their courtship. Mrs. Stoddard, therefore, encourages Gill just a little. Gill attempts to borrow some money from Mrs. Stoddard. She refuses. He takes a necklace which she wears and it is then that Mrs. Stoddard realizes that she cannot complain without causing a scandal. There seems no hope for Mrs. Stoddard when her husband misses the necklace. But a deputy sheriff arranges things so that the thief is punished and Mrs. Stoddard learns a lesson.

CLARENCE, THE COWBOY (June 26).—Clarence, a really refined young man, went west to grow strong and sturdy with the rough life of the plains. With his hair nicely parted, he donned a cowboy outfit, diamond ring, shooting iron and all and set out to be one of the boys. The real cowpunchers tricked Clarence into believing that he had killed a man. In a panic Clarence flees. The pursuit is hot and to escape he unlawfully enters the home of a sweet little miss, the belle of the town. When he discovers that he has been hoaxed, Clarence turns the tables on the bunch and he wins the girl into the bargain.

THE SPOTTED ELEPHANT HAWK MOTH (June 27).—One of the most beautiful and gorgeous of all the moths, is the perfected insect transformed from the familiar red and yellow striped caterpillar. In this film the entire metamorphosis is shown in a clear, concise, instructive and entertaining manner.

ATHENS (June 27).—This film permits the audience a personal visit to the ruins of the city which was once the center of civilization and of which millions of persons have read and studied, but have never seen.

THE SECOND SHOT (June 28).—To end a feud, Dave Burns and Dr. Lopez agree to have one shot at each other. In the duel Burns wounds the doctor slightly before the latter can take advantage of his shot. Later, Burns on the way to summon Dr. Lopez to attend his mother, who is ill, meets the physician who has come to fire the shot that is due him by the agreement. Burns pleads with him to attend his sick mother first. The doctor agrees and, after Mrs. Burns shows signs of improvement, he and Burns go out. Dave stands motionless before the doctor who raises his gun to fire but——.

THE TRAPPER'S MISTAKE (Special—2 parts—June 28).—Tom Underwood, an Easterner who has come to the West in search of health, is living with a trapper named Bob Turner, whose wife, Rose, and their baby daughter, Violet, are the objects of frequent attacks because of the husband's unreasonableness and unfounded jealousy. The couple's frequent quarrels embarras Underwood so much that he finally decides to leave the house. Tom's kindness has been so much appreciated that when he goes Mrs. Turner is heartbroken. Her husband's cruelties and lack of consideration as she recalls them to mind give birth of a wild desire to be free of him and accordingly she writes a note to Turner bidding him farewell. As she turns to go her glance falls upon her baby daughter at play beside her. Instantly, her determination collapses and clasping the child in her arms she crumples up the note addresed to Bob. She resumes her household duties and a short time later leaves the house to get some water at a well near-by. While at the well, Rose is attacked by two redskins and carried away to their camp where she is forced to work with the other squaws at mending canoes, wigwams, blankets and the like. Turner returns to his home and finds the discarded note. Putting two and two together he naturally suspects that Rose has eloped with Tom Underwood. A year later, Tom is trading some furs at an Indian camp when he sees Rose at work. With the aid of his Indian servant, Tom escapes with Rose. They are pursued to a frontier post settled by some whites. The Indians surround the camp and a stirring battle ensues. The men from the neighboring plains come to the rescue of their white brethren and among these arrivals is Bob Turner. The fighting continues fast and furious until finally the redskins are routed. After this is accomplished Turner publicly denounces Underwood, accusing him of eloping with his wife. Underwood denies the charge, and so does Rose, but Turner is skeptical. He is finally convinced that he has made a mistake when Underwood's Indian servant substantiates Tom's account of the rescue of Rose from the Indian camp.

BIOGRAPH.

A COMPROMISING COMPLICATION (June 23).—When a lady beau of the present century leaves her defenseless lover piled high with bundles on the park bench and a bully boy appears with a timorous Lady Rose, complications are bound to arise. There he left her with the defenseless one while Bud and Bessie proceeded to compromise the honor of both. The sheriff was out posting the Mayor's edict—"No flirting allowed in this town"—when Bud and Bessie appropriated his shackles and bound the timid two. It started something, as any spectator will soon see.

MISTER JEFFERSON GREEN (June 23).—Lazy Jefferson Green considered his constitution purely a mental machine. His mind was employed in getting his body out of work. On this occasion he decided his physical self should have appendicitis. The best medical aid in Dark Town was employed—very serious case, immediate operation necessary. Jefferson's mental machine could not cope with the situation, so his physical part started to run. Open air and exercise did the rest.

IN DIPLOMATIC CIRCLES (June 28).—The reporter assigned to obtain a copy of the message from the Japanese Government unraveled the mystery of its disappearance in a clever manner. Every foreign government naturally was eager for a copy ahead, while the meeting of the Japanese Ambassador and Secretary of State was surrounded with greater risk than they imagined. But the well laid plans of the diplomatic spies were undermined and the innocent lover freed.

HER MOTHER'S OATH (June 28).—The orthodox mother's indomitable will dwarfed the child's individuality, defeating the very purpose it would attain. The girl ran away with an actor and the fearful prayer, "If I ever speak to that man again, may God strike my mother blind," was fulfilled, but in the end the woman was saved from herself.

Picture Theatres Projected

New York, N. Y.—Oscar Hammerstein, 42nd and Seventh avenue, is having plans prepared for a three-story opera house, 220 by 100 feet, and 75 by 100 feet, and to cost $1,000,000.

Eldorado, Ill.—Steve N. Farrar has invited estimates for the erection of a two-story moving picture theater, 45 by 128 feet, with a seating capacity for 700, and to cost $25,000.

Berwyn, Ill.—G. W. Ashby, 237 South 5th street, is preparing plans for a one-story theater, 50 by 125 feet.

Oak Park, Ill.—E. E. Roberts, 105 North Clark street, is preparing plans for a one-story theater, 60 by 88 feet.

New York, N. Y.—Henry Hollerith, 1398 Bristow street, has plans under way for a one-story moving picture theater, 40 by 100 feet, to cost $19,000.

New York, N. Y.—Lewis Leining, 160 Fifth avenue, has received estimates for the erection of a two-story moving picture theater, 25 by 100 feet, and cost $18,000.

New York, N. Y.—Winnie Company, 939 Intervale avenue, have received sub-bids for the building of a one-story moving picture theater and bakery, 100 by 109 feet, to cost $18,000.

New York, N. Y.—John J. Nilly, 1603 Boston road, has plans under way for the erection of a one-story moving picture theater, 100 by 100 feet, to cost $30,000.

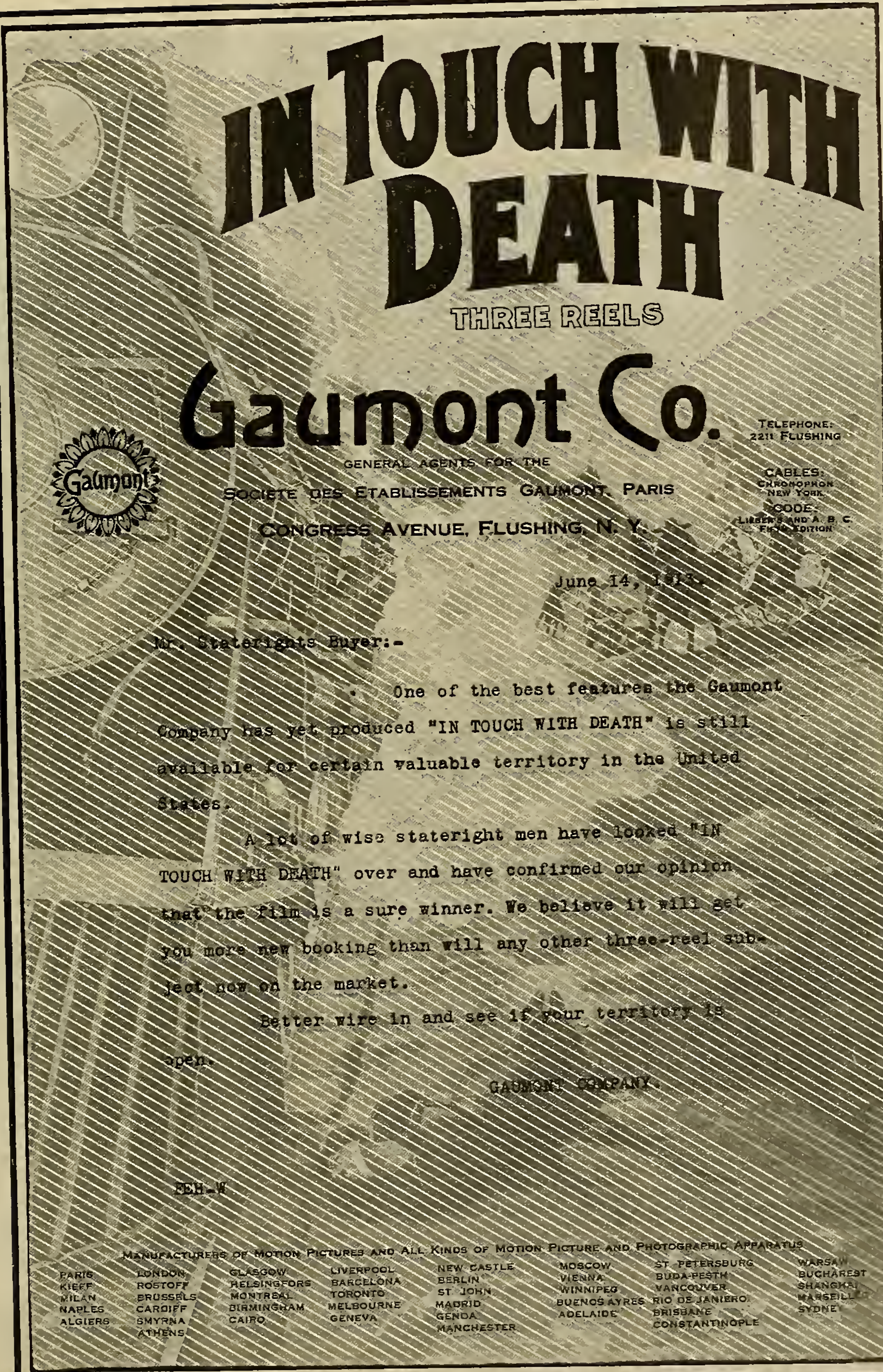
Southampton, L. I., N. Y.—Col. R. M. Thompson contemplates building a theater, 106 by 60 feet.

Port Chester, N. Y.—This village voted, on April 22nd, for an appropriation of $8,500 for remodeling the old Municipal Building, on South Main street, occupied by Mellor Hose and Putnam Steamer Companies.

Brooklyn, N. Y.—Jacob Krowker, 55 West 114th street, have invited bids for the erection of a one-story moving picture theater, 49 by 97 feet, and to cost $5,000.

Brooklyn, N. Y.—B. F. Keith, 1193 Broadway, has plans under way for the building of a theater, with a seating capacity for 2,500 and to cost $200,000.

Binghamton, N. Y.—Ned Kornblite, of the Star Theater, is to build an additional story to his theater and increase the seating capacity 400.



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FRONTIER.

THE SQUAW MAN'S REWARD (June 26).—Edwin Wright, an artist, falls in love with his uncle's ward, Anges Worth. Their affair progresses and he becomes engaged to her. He is desirous of obtaining western atmosphere in his paintings and to that end makes a trip to the far west. He paints several pictures at different spots, most of them near the residence of a band of Indians. One day, as he is painting, he is struck with the beauty of an Indian maiden whom he sees filling her olla at the water hole. He gets her to pose for him and a month later has completed a canvas which he feels he will never equal. The picture is a full length panel of the Indian maiden, Waneta, holding her olla. He sends this east to Agnes deeming her worthy of his best work as well as of everything else he has that is best.

Not long after he has sent the portrait east he receives a newspaper clipping telling him of Agnes' engagement to a boyhood rival. He is heartbroken. The emotional reaction which follows this news, determines him to take Waneta as a wife. He buys her from her father and the two are married after a quaint Indian ceremony. For a time they are happy, but Edwin feels the call of his own kind sometimes and a letter from his uncle crystalizes this feeling into a determination to return to his eastern home and to Agnes. The letter gives him news which forces him to the conclusion that the newspaper story was a false one and he reverts to his original love of Agnes, or so he thinks.

He goes back east, and there he is again much with Agnes. She has admired the painting a great deal and when he comes, admires it more in his hearing. Every word, of course, is a reminder of the poor little Indian girl whom he has deserted. His uncle has promised him $100,000 on the day he marries Agnes and is doing everything possible to push the matter along. Edwin is torn by doubts, however, and feels that things cannot return to their old basis between himself and Agnes until he has told her of his affair with the Indian girl.

Silas Marler, the uncle, councils strongly against this. His hard, mercenary old soul causes him to tell Edwin to marry Agnes and say nothing of the Indian girl. Both he and Edwin are sure she will never cause trouble, but Edwin is made of finer stuff than his relative and finally confesses to Agnes his love and his sin.

Agnes is horror stricken, but despite the revelation, continues to love him as much as ever. Her love is indeed so great that she is unselfish in it, and urges Edwin to return to the Indian girl, to whom he owes a duty. She tells him to go. Obedient to her, he goes.

Once back at the Indian village he finds Waneta and with her, his reward, a baby son. Thus out of his sorrow and grief, the obedience to his duty brings him his reward and poor Agnes is left to bear the sorrow that is woman's portion all to frequently.

BISON.

THE GUERRILLA MENACE (2 parts—June 24).—In the hills of Dixie live Jed and Sue—a country lad and lass—who are very much in love with each other. The keeper of the wayside tavern is an unscrupulous fellow who has coveted Sue for sometime. He makes advances to Sue, but Jed, who suspects the man, warns him to keep away and not molest her.

Jed longs to enlist in the cause of the Confederacy, but Sue protests at his leaving her. Jed is torn between two desires—the one to become a soldier, and the other to please his little sweetheart. But on the day when Captain Bruce Douglas and his detachment pass by, on their way to join their regiment, Jed's ambition to be a soldier proves the stronger and he begs the captain for permission to join his troop. The captain gives his consent and Jed rushes back to bid Sue a hasty farewell. Jed does not omit, however, to again warn the tavern keeper to stay away from Sue and says: "If she ain't smilin' when I come back I'll kill you." Jed leaves with Captain Bruce and his detachment.

Bruce's sweetheart lives at Sage Ridge in the vicinity of Sue's home, and both men while in camp, sympathize with each other in their longing for the girls they left behind. Jed being unable to write, Bruce helps him to scrawl a line to Sue, and encloses the message in a letter to his sweetheart, asking her to deliver it to Sue.

While Pauline receives the letter, she determines to deliver the message personally. A band of guerrillas have come to town, and the tavern keeper bids them welcome. They camp near the tavern, awaiting their opportunity for a marauding expedition, while the leader becomes very friendly with the tavern keeper. Pauline, on her way to Sue's home, stops at the tavern to inquire for Sue. The keeper gives her directions and follows stealthily with evil intentions.

Pauline delivers Jed's message to Sue and helps the latter to pen a line in reply. Sue watches Pauline depart—too bewildered to thank her and sees the tavern keeper stop Pauline's horse and try to drag her from the saddle. Sue rushes to her rescue and with smiles and coquetry calms the keeper, who is angry at the loss of his prey, and coaxes him to follow her to the hut, where she slams the door in his face. The keeper grins maliciously and slinks away, swearing to win.

Bruce receives a dispatch from Gen. Beauregard, informing him that a band of guerrillas are near Sage Ridge and instructing him to go there with a detachment and take necessary action. Bruce immediately leaves with his men, taking Jed along.

Arriving in the vicinity, his first thought is to see Pauline and ordering his men to prepare camp, he takes Jed and sets out for Pauline's home. Jed awaits nearby while Bruce goes to the house, and sees the tavern keeper and the guerrillas sneaking up to attack. He rides off to to camp to give the alarm. In the meantime the guerrillas, led by the tavern keeper, have overpowered Bruce and the keeper drags Pauline away. Jed, returning with the troopers, sees the keeper and while the troopers ride on to Bruce's assistance, Jed goes to rescue Pauline. The troopers quickly scatter the guerrillas and release Bruce.

Jed discovers the loss of his gun and a hand to hand struggle ensues between him and the tavern keeper. Bruce arrives in time to shoot the keeper in the arm as he is about to stab Jed. The keeper makes his escape, and angered at his defeat, seeks revenge on Sue. Together with the remaining guerrillas, he goes to Sue's hut. They drag her out, but she breaks away from him. Jed, on his way to see if Sue is smilin', comes upon them. Sue runs to him and in the unequal fight that ensues, he is hard pressed. Sue goes for assistance—Bruce's men drive the guerrillas back while he goes in search of Jed. He comes upon Jed, who, in a struggle with the tavern keeper, has gained a hold on the latter's throat and choked him to death. Bruce leads Jed back to the house, where the girls attend to Jed's wound. That night the moon beams on two happy couples.

IMP.

THE ANGEL OF DEATH (June 26).—A mother pleads with the doctor to save her child's life, but the case is hopeless. The child dies. The mother pleads with the angel for her child when death's revelation of the child's future life appears, first at the head of his school class, later showing him in love, then happily married. He is a trusted employee, but he is later tempted by a woman whom he meets through a friend and he steals at the woman's command. Overhearing by chance that he is duped by the friend and the woman, he strangles the woman, and the vision fades out and the mother hands her baby to "The Angel of Death."

HIS MOTHER'S LOVE (June 23).—The son of a poor inn keeper, decides to leave his home to seek his fortunes in a foreign clime. Bidding his mother good-bye, she puts a locket around his neck as a remembrance. Years roll by and the folks have not heard from their son. In the meantime, the son has struck it rich, but he has neglected his parents, and in a quiet moment, he remembers the locket his mother gave him. He desires to return home, but to surprise his parents, he writes them he is coming home poor instead of rich. Years have changed his appearance and on his return his parents do not recognize him. He rents a room from them without telling who he is. In paying for his room, he shows a large sum of money, which tempts the mother to steal, so she can have money to welcome her poor son's return. She enters his room and kills him. She then discovers it was her own son by the locket hanging around his neck. The sheriff arrives and takes her away. While pleading with the sheriff, she awakes and finds it all a dream. The son comes down and tells her who he is.

VICTOR.

BROTHER AND SISTER (June 27).—Gertrude, an Italian girl, has a brother Jack. He is employed in a stone quarry, and she is a nurse in the family of the owner of the quarry, Jim. There is a strike agitation among the workmen at the quarry. A leader among the agitators makes love to Gertrude against her will. Jim sees this, and not realizing Gertrude's unwillingness, discharges her. He also discharges the threatening workmen.

Jim has a sum of money at his quarry office, and fearing to leave it there, takes it home. A workman sees this and notifies the leader. They telephone Jim, luring him from home, with the false report that trouble is expected at the quarry. Jim leaves his house unprotected.

Jack overhears this plan, and runs to her with the news. Gertrude sends Jack for Jim and goes herself to his home. She and Jim's wife and child are beseiged by the robbers, who break down the doors.

The dining-room door is barricaded with a sideboard, and eGrtrude leads the wife and child to a bedroom. The robbers break through the dining-room, and pursue the women through a hall, and to the bedroom door which is barricaded with furniture.

Meanwhile Jack has notified Jim at his office, and he is on his way home with a rescuing party. They arrive just as the last defense gives way. The robbers are overcome, and Gertrude's bravery receives the recognition that it deserves.

GREAT NORTHERN.
(Universal)

THE FLYING CIRCUS (3 parts—June 28).—The Flying Circus was the largest traveling artist band in the country, and among its favorite artists were the rope-dancer, Laurento and the snake tamer, Ula Kiri. The hot blooded gypsy snake tamer is passionately in love with the attractive young man, but he does not quite return her feelings. She is hasty and ill-tempered, and not far from being cruel to those depending on her.

For the first time the Flying Circus pitches its tents in a small country town. The daughter of the mayor attends. The rope dancer meets her and for him it is a case of love at first sight, and he decides to do all in his power to win her. That night a great fire breaks out in the town, and the flying embers ignite the home of the mayor. The townspeople strive in vain to deflect the flames, but all in vain. The mansion is doomed to destruction and it seems that the mayor's daughter must perish. At this juncture Laurento beats his way through the flames and scales the wall, and, picking up the frantic maiden, jumps to the mesh of telegraph wires outside the window. Carrying his burden over the fragile wires, he saves her amid the frantic cheers of the populace. The grateful mayor makes him a welcome guest, and he soon wins the heart of the young girl, but he has yet to obtain the father's consent.

He worries continually about this problem, and not even at home can he rest in peace, for Ula Kiri, who feels that her beloved friend in sliding away from her, keeps tormenting him with jealousy and mockery.

At last he plucks up his courage and goes to the mayor. The latter is friendly to the young man, but he compels the rope dancer to leave with a vague promise for the future, if circumstances should alter.

A capital idea strikes the young man to obtain money. He arranges to do a rope dance to the church tower. The circus director is delighted with the idea.

The great day arrives, and the people of the town gather around the church. The rope dancer cannot forget Erna's sorrowful eyes and pale face as he walks along the flaccid rope towards the dizzy height. A snake has escaped and its body bars the way to the entrance to the tower. The snake tamer has, in her mad jealousy, forgotten all about her duties, and this negligence now proves fatal. Erna implores her in vain to call back the reptile, as she is the only one that can do it, but Ula Kiri will not listen to her in her storm of jealousy and hatred. But Erna overcomes all difficulties. Her great love teaches her what to do, and thus she saves her sweetheart. The mayor can no longer withhold his consent to the marriage and the same evening the Flying Circus goes away to the other regions, leaving a happy couple in the country town.

NESTOR.

POLEON, THE TRAPPER (June 23).—Poleon is a trapper of the North woods. He loves Rosie, but finds it's difficult to tell her of his love. Pierre, a good looking, unprincipled, fur buyer and trapper, arrives at the post. He finds Rosie and does not hesitate to make love to her, while poor Poleon looks on from afar. Pierre marries Rosie in secret and swears her to silence, promising to return and to claim her as his wife. Rosie trusts him implicitly, but time goes on and Pierre does not come, nor does she hear from him.

Poleon returns for trading purposes. He sees Rosie and finds her ill and wretched. The love in him surges up and he determines to find Pierre and bring him back to her. Poleon follows Pierre with all the skill of a trapper. He comes upon him at his camp fire. There is a struggle, in which Pierre is overpowered and bound. They start homeward and one night Poleon sleeps from exhaustion and Pierre, working his bonds loose, steals to Poleon's side and taking his knife, attacks him. Poleon grapples with him and in the fight Pierre inflicts a bad wound upon himself.

Poleon carries him back to the store. He calls Rosie and sending for a priest insists upon the marriage ceremony being performed. Pierre dies and again Poleon goes away to still his great grief. While in the woods and pondering beside his camp fire, Poleon sees a vision of Rosie, with arms outstretched, beckoning him to come back. Poleon immediately breaks up camp and starts for the post to claim his happiness and Rosie.

PARTNERS (June 25).—Tom Devery, a prospector, unexpectedly meets Jack Carson, whom he knew in the East. Tom invites Jack to share his cabin. A few weeks later they strike a rich vein of gold ore and decide to form a partnership. Jack sends for his wife and they settle down.

All goes well for a time, until Devery falls in love with Jack's wife and during his absence,

Broncho Headliners

FROM THE SHADOWS

2 Reels, June 18

A Superbly-Acted Drama, Showing How the Reason of a Mother, Mourning the Death of Her Child, Was Saved by the Gentle Touch of Baby Fingers, Itself Brought from the Valley of the Shadow of Death.

A great desert scene, showing a terrible drought which is killing the cattle and driving the Indians to desperation through hunger. The uprising of the Redskins and the sensational struggles for life by the immigrants. Thrilling rescue of the settlement by the troops, who drive off the Indians after a hard-fought battle. Scenes of melting pathos as the orphaned baby, saved from the maelstrom of death in which its parents perished, is placed in the arms of the delirious wife of the Colonel, whose brooding over her own dead child threatens her reason and her life.

THE TRANSGRESSOR

Two Reels. June 25th

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

The Waiters' Picnic

1 Reel, June 16

Another "knock-out" comedy, which will rank with "Heinze's Resurrection" and other headliners. The head waiter and the chef are in love with Mabel. The way the chef runs the kitchen and handles the food and dishes will make people fall off their seats in helpless paroxysms of laughter. This film can't be described. It must be seen, and everybody who sees it will talk about it. Book it now and see about the return date.

THE TALE OF A BLACK EYE

Split Reel, June 19

Flirty Jones arouses the jealousy of his wife. He gets a black eye trying to get acquainted with the pretty models, and makes a false explanation to his wife. Unluckily for him a moving picture man took the incident, and when Jones and his wife go to a picture show she learns the truth.

OUT AND IN

Split Reel, June 19

A convict makes a thrilling escape from the penitentiary, and after suffering untold hardships hides in a hay wagon. The hay wagon is bound for the penitentiary and the convict finds himself safe within its gates when he emerges from his hiding place.

"A Bandit" and "Peeping Pete"

Split Reel. Monday, June 23rd

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

THE FAILURE OF SUCCESS

2 Reels, June 20

A Great Moral Drama, Teaching That Wealth Gained at the Price of Happiness and the Sacrifice of Honor Brings No Happiness.

With gold beyond his wildest dreams, despised by his fellow-men, scorned by the women whose lives he had nearly wrecked, and with his own child turning away from his proffered embrace in horror, Jabez Crow looked back over the path he had trod and saw the specters of his misspent life. Obsessed with regret and remorse, he destroyed himself, leaving a will in which he endeavored to make reparation for the wrongs he had committed.

The SEAL OF SILENCE

June 27th

N. Y. Motion Picture Corp.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Tom makes advances to her which are repulsed. This angers him, and knowing where Jack's partnership paper is secreted, gets and destroys it. Mary tries to prevent this, but is unsuccessful. Jack arrives in time to prevent further insult to his wife.

Jack and his wife are driven out of their cabin and seek the aid of the sheriff, who was a witness to the partnership agreement. He agrees to assist them, but on their arrival at the cabin, find it almost destroyed by an explosion. Devery had had a quarrel with a newly engaged miner. Shots were exchanged—one of them hits a can of dynamite which fatally injured both men and blew up the cabin. Devery lives long enough to ask Jack's forgiveness and give him all right of the mine.

PROFESSIONAL JEALOUSY (June 27).—Signor Bigcheesi, the impresario of the Slanhardi Opera Company, finds the audience that greets the opening performance of his company at Angelton a very appreciative one, but Signor Bigcheesi finds cold consolation in this fact because behind the scenes bedlam reigns.

Signor Muchmoutho, the much advertised basso, has discovered that the fickle public has grown cold in their appreciation of his art and has transferred its favor to Signor Somebumma, the tenor of the company. To add to his sorrow, Muchmoutho, finds that Madame Highschreechi, the prima donna, has likewise transferred her fickle affections to his hated rival.

The basso and the tenor have a heated argument in the wings and an exciting outbreak before the audience, and Signor Bigcheesi fines all three a week's salary for creating the disturbance. Then follows an "artists strike."

Bigcheesi, in despair, puts a musical stagehand in the tenor's role, but is at his wits' ends to fill the place made vacant by the prima donna. He rushes away to a lunch counter for a cup of coffee to steady his nerves. Miss Hasher sings his order in such an artistic manner that Bigcheesi immediately signs her up as a prima donna.

The "striking artists" are greatly surprised when they read the next day of the wonderful success of the substitutes, and Miss Highschreechi becomes "green with envy" when she reads further that Miss Hasher is soon to become the bride of Signor Bigcheesi.

POWERS.

THE $10,000 BRIDE (June 25).—Jack Gayboy tried hard to pass his afternoon in the East Side Club, but at length in disgust he throws down his hand with the ultimatum of finding a show or something beside cards for entertainment. His companions entreaties were lost and he sallies forth to seek the great white way.

Mary O'Malley known to stagedom as "Phedra, the Egyptian dancer" was hurried from her dressing room by the impertinent manager ere she had time to powder her nose more than ten times. Now Phedra had eyes like the stars of Arabia, but her mouth was awful. A carefully draped veil of Egyptian gauze, however, hid this defect and Jack Gayboy fell hard for the descendant of Cleopatra. A carefully worded note of invitation sent to Phedra's dressing room brought her to Jack and his waiting auto. Her closely veiled face she refused to disclose until she was well ensconsed in the cafe, and to Jack's murmured "will you marry me" she shyly assented and raised her veil. "Suffering Rachael, what a face!" Her mouth cut bias, pointed heavenward and her few remaining teeth were surely in morning. Jack made one frightful leap and vanished out the door. Phedra, not to be fooled at this time, followed.

Now, in the meantime, Solomon Lobelsky, of the tribe of Israel, and his stout German friend Max Straus, were gunning in the woods. Max and Solomon both fired simultaneously at a pheasant, and the bird falls. A hot argument ensues as to the slayer and Solomon runs away with the prize. Max, in his anger, fires at Solomon and the child of Israel falls. At this critical juncture Jack Gayboy, closely followed by Phedra, runs on the scene. Hearing Max say he would give $10,000 if Solomon were only alive, Solomon raises up and demands the money. They are confronted by Gayboy, who offers them the $10,000 to relieve him of Phedra by marrying her. She, breathless, has caught up to Gayboy and he tells her Max wishes to marry her. He shoves the check in Max's hand and flies. Max goes up to Phedra, raises the veil and with one frightened look seeks safety in flight. Meeting Solomon he gives him the check and tells him he is the chosen one. Solomon goes to Phedra, lifts her veil—"Oh, Israel, what a face!" Still $10,000 is ten thousand dollars, and with eyes glued to the check he consents.

Max shows his true friendship by being best man, and Gayboy gladly signs the check for Mr. and Mrs. Solomon Lobelsky.

IT HAPPENED AT THE BEACH (June 25).—The weather was delightfully fine when Max and Lon, accompanied by their spouses, started to the shining sands. Everything was lovely until the boys wandered away while their wives was dressing. The venuses of the surf caught their eyes and caused them to get into the wrong bath houses, from which the horrified inmates hurled them to the sand. Safe at last in their bathing suits, they disport in the waves. Ocean water is chilly, even on lovely days, so the wives seek the sands and dry clothes.

The hubbies, seeing their chance, open a violent flirtation with the bathing girls and forget the indignant wives altogether. But they were not forgotten by the ladies, who investigate their delay; and coming upon the gay Lotharios, give chase with parasols.

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Not content with this the angry wives tear the bathing suits from their trembling forms, and only two empty barrels save them from arrest. Edging their way to the bath house, they sigh with relief and go inside. Simultaneously there are two howls of despair. Their clothes are gone!

Again parading in the barrels, they tell their wives of their loss. Sympathy is not expected, but the wives fear their own embarrassment. At this crisis, however, a big policeman, with a tramp in tow, passes. Oh, rapture! The men see their clothes, reclaim them, and screened by their wives, they make a hasty toilette.

THE SPELL (2 parts—June 27).—A young doctor makes a superficial study of hypnotic suggestion and discovers that he has powers in that direction. He practices upon his sweetheart and her friends. One day a traveling hypnotist comes to town and the girl, Ethel, decides to see what he can do. She and her acquaintances attend the seance and Ethel offers herself as a subject. She proves an amenable medium and her beauty appeals to the hypnotist, who neglects to release her from his influence and forces her to go away with him.

On hearing of the disappearance, the distracted doctor hurries to the girl's home and gets a clue from a newspaper clipping. He follows several clues, and finally traces them to a town where he sees her in a store window in a trance. He endeavors to get through the crowd, but the hypnotist influences the police and he is ordered away.

He appeals to headquarters and that night attends the performance with detectives. He creates a scene when he invades the platform, but the girl, under the spell, says she does not know him and he is turned away as an imposter.

Baffled and heartbroken, but determined still, the doctor pulls himself together and calming down thinks the extraordinary situation out. He keeps in touch with the faker's movements, and remembering his own hynotic powers, determines to put them to the test. With a friend he studies and practices and finds he has a wonderful will power. He travels to where the girl is on exhibition and taking a position in the audience, concentrates his mind upon the one thing. Gradually he finds the girl uneasy at some foreign influence, turning her eyes toward him. Their eyes meet and when she withdraws her own with a gasp, she knows something is wrong.

The professor is unable to get her will bent to his own and gets more and more uneasy as she fails in simple tests. The audience commences to murmur and for once the man's self-possession fails him. He looks around for opposing influence and in time encounters the penetrating gaze of the doctor. He falters and is lost, for there is a will power stronger than his own facing him. Hysterically the man points to the doctor, telling the audience that he is the man who is ruining the performance and the people hold their breath as the doctor goes slowly to the platform and makes the wretch confess upon his knees. The police take charge of affairs, while the doctor gathers the rapidly recovering girl in his arms.

REX.

THE BURDEN BEARER (June 26).—The burden bearer, Lois, a young bride, enters into matrimony with a full realization of the serious step she is taking. Her husband, a gay young clubman, thinks little of his obligations to his wife and enters into marriage in the same reckless, care-free manner in which he has formerly lived. Upon the first evening of their honeymoon the young bride has her first burden, when at dinner her gay husband insists upon drinking glass after glass of liquor in spite of her remonstrances. She is horrified and ashamed when they rise to leave the table to discover that he is intoxicated. Bravely she attempts to hide his condition from others in the room and in the hotel and spends a sleepless night of grief while he slumbers in a drunken stupor upon the couch.

The following morning he is repentant when he sees Lois' suffering and promises never to drink again. His old companions of the office and club, however, soon persuade him to return to the old habits and he laughs at his wife's scruples when she attempts to warn him of the danger ahead. A young neighbor, Ramona, receives a letter of introduction to Lois and finding that her husband is already a friend to the bridegroom, suggests that the two couples go to a fashionable restaurant for a good time. Here all drink but the bride, who vainly attempts to induce her husband to refrain. Dancing begins and when the bride declines to participate, she is left alone at the table and classed by Ramona and the merry-makers as a "killjoy." A half-drunken man comes to accept Lois as a partner, but she gazes ahead heartbroken at her husband's conduct. The bridegroom having become intoxicated during the night's revels, the bride is forced the next morning, in order to save her husband from disgrace, to tell his employer that he is ill. Again he promises to reform, but now she has little hope that he will do so. The arrival of unpaid bills makes her burden greater for she fears not only for the present, but for the future.

The husband in penitence brings his wife flowers as a peace offering, but the unpaid florist bill takes

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away the pleasure of the gift and Lois' unenthusiastic manner makes the husband angry. Ramona, chancing to call and see the wife's unresponsive manner toward her husband, writes her friend that Lois is incomprehensible and most unappreciative of her husband's kindness.

Lois now realizes what her burden will be and starts a music class to help pay the bills. The husband protests and makes a great show before his friends of the uselessness of his wife's work. Ramona, like others of her class, having no serious thought in life and reckoning little of the consequences of her gay life, is thoroughly disgusted at the bride's persistence in going against her husband's wishes, when, as she thinks, he is so willing to make everything pleasant for her. Her last letter to her friend reads: "Such a woman would drive a man to drink."

DRAGA, THE GYPSY (June 29).—At the suggestion of a guest, during a fashionable country house party, the guests visit a gypsy camp nearby to have their fortunes told. Jack Harlow the hostess's son, there meets and falls in love with Draga, the gypsy chief's daughter. She is attracted to him, and he persuades her to meet him secretly. She meets him and later he persuades her to run away with him and be married.

It is the law of the gypsies that the women cannot mary outside of the tribe. If they do, they can never return, so when Draga's father learns of his daughter's loss, he is heartbroken. He orders the camp broken up and the gypsies depart.

Jack's mother, upon learning of her son's wild marriage, is horrified, but decides to make the best of it for his sake. Draga's education is begun, and she does her best to learn, but her wild nature rebels against the conventional life she is compelled to lead, and she often longs for her father and the old life of freedom. Jack's affections for her cools, and soon he neglects her for the company of others.

Later, upon the night of her debut into society, driven to desperation by her husband's coolness and the scorn of his friends, she decides to leave. She quietly leaves the reception room and dons her old gypsy costume.

In the meantime, the gypsies again visit the neighborhood. Draga's brother, during her absence from the gypsies, has fallen into evil ways. He decides to rob the big house, not knowing that Draga lives there. He enters, and is about to leave with his plunder, when Draga, on her way out, intending to leave her husband's home, comes upon him.

While she is pleading with him to leave without the stolen silver, she hears some one coming. Her husband has missed her and is looking for her. Hearing their voices, he tries to enter the room, but Draga runs quickly and locks the door. Jack knocks loudly and begins to force the door open. The brother makes his escape through the window. Jack forces the door open and enters, followed by his mother. Seeing the silverware tied up and Draga dressed to go, Jack accuses her of being in league with her people to rob the place. She refuses to explain, and during the excitement, he orders her to go. Draga leaves. As Jack returns to join his guests, the brother is brought in by the servants who caught him hiding in the garden. He confesses to the attempted robbery.

Jack is overcome when he realizes the terrible wrong he has done his wife, and he orders a search made for her. His conscience is awakened. He knows that down in his heart, he really loves her, so he starts after her.

Draga returns to her father, who refuses to take her back. He hands her a dagger and tells her to obey the law of their tribe. After she has left the camp to carry out her father's order, Jack comes to the camp seeking her. The old chief tells him the direction taken by Draga and her purpose. Jack, frenzied with fear, comes upon her as she is about to plunge the dagger into her breast, and a reconciliation follows.

UNIVERSAL.

ANIMATED WEEKLY, NO. 66 (June 11).—The Annual Army and Navy Baseball Game.—Secretary of the Navy Daniels is an interested spectator at West Point, New York.

Polo Practice.—Between the officers of Fort Ethan Allen and cadets of the Vermont Military Academy.

President Woodrow Wilson.—Attends Memorial Services to the heroes of the Spanish War, at Baltimore, Maryland.

Rewards for Bravery.—The Bluecoats are presenter with medals of honor by Mayor Brand Whitlock, Toledo, Ohio.

His Majesty's Trophy.—Royal Naval and Military Volunteer Reserves hold their Annual Field Gun Display at Hyde Park, England.

Wheels of Commerce.—The making of hats. (By courtesy of the makers of Mallory hats—Danbury, Conn.)

Prize Winning Canines.—Thoroughbred dogs are exhibited at Mineola, Long Island.

Cross-Country Hike.—Weston, the veteran pedestrian, starts on his journey from New York City to Minneapolis, Minn.

The Lord Mayor of London.—Attends the aviation meet at Hendon, England.

Gala Commencement Exercises.—The graduates of Columbia University receive their diplomas and later disport themselves on the campus.

Who's Who in the Cabinet.—Hon. William C. Redfield—Secretary of Commerce.

Railroad Wreck.—One killed and many injured in the C. B. & Q. smash-up, near St. Paul, Minn.

Who's Who in Pictures.—Irene Wallace (Champion).

CRYSTAL.

OUT OF THE PAST (June 24).—Rose Vale is a poor country girl, she lives with her brother Tom. Brown, an artist from the city in moderate circumstances is visiting the country and meets Rose. He induces her to pose for him. Later Rose's brother Tom is arrested for moonshining and is sentenced to a term in prison. Rose, desolate visits the city seeking employment, there she again meets Brown and poses for him some more. Their friendship ripens into love and later they are married. Their happiness is blessed by the birth of a baby girl and Brown is immensely happy with his beautiful wife and child. Some time later, Rose receives a letter from her brother whose term in prison had just ended, asking her to meet him. This she does and Brown seeing her follows her. There he sees her embracing Tom and suspecting other things he cruelly and without giving her a chance for explanations, deserts her and the baby. Time passes and Rose and the child make their home with Tom. The child Violet has now developed into a beautiful young woman and seeks employment to help support her old and weak mother, Rose. Brown meantime has grown prosperous and under the name of Murkham owns one of the best studios in the city. There ultra-fashionable men and women of questionable character were want to congregate and one of these women who knew Violet induced her to agree to pose for Markham. This Violet does and immediately Belmont, a companion of Markham, looks upon her as his prey. Markham gives a dinner to his many friends in honor of Violet and there is much carousing. Violet's friend ashamed for having brought Violet into such company and seeing that the men are bent on accomplishing her ruin, tells Violet's mother. Rose rushes to the place and there she recognizes Markham as her former husband Brown. He realizes that it was his own daughter whom he was about to inveigle into wrong and regrets his actions, he follows Rose and Violet home and there on seeing their sorrowful plight, he realizes his sad mistake and proceeds to make amends for the many wrongs he had done.

WILL POWER (June 22).—Chester is Pearl's sweetheart. Her father dislikes Chester. He reads in a book of the great superiority of mind over matter, by the proper exercise of the will and determines to try it on Chester. This he does and wills that Chester leave his house. In the middle of a conversation with Pearl, Chester suddenly rushes from the room. This state of affairs continues on and off, until Pearl by accident came across the book and understands her beau's strange actions. The next time Chester calls, Pa again wills that he go, but Pearl wills that he remain, and Chester is kept running in and out of the house until Pearl's superior and stronger will wins and he remains. Pa sinks exhausted and consents to allowing Chester's attentions to Pearl.

ECLAIR.

THE SPIDER (June 8).—The plot of the story has to do with two rivals for the hand of a beautiful Japanese girl, who shows her preference for one. There is a combat between the two, and the favored lover is victorious. The happy couple then continue on their little picnic in the woods, which had been interrupted by the rejected suitor.

Leaving their lunch at a certain beautiful rock, where they had been resting, the two happy lovers climb up a small hillside to secure some particularly beautiful flowers, which caught the little lady's fancy. The villain, who had been following, discovered the lunch, and taking up the cup from which he knew his rival would drink, he killed a poisonous spider and crushed it into the cup, pouring the poison then into the bottle of wine.

The lovers return, and the favored suitor drinks from the poisoned bottle and is overcome. The villain comes in to gloat over his dying rival, and another fight ensues, but the poisoned man has not strength to withstand his enemy. Seeing the death of her lover, the girl secures his dagger and stabs the murderer in the back, and then kills herself.

HE COULD NO LOSE IT (June 8).—This is a short comedy of the troubles of a tramp with a wheelbarrow, which did not belong to him. He was compelled to move it through a misunderstanding with the village officers, who thought he was the owner. They refused to allow him to leave it anywhere, much to his disgust.

HE SLEPT WELL (June 15).—And here comes our old friend "Snookums" again and his Dada and his beautiful "mozzer." This time Dada has made arrangements to go to a fancy dress ball, and has secured a wonderful costume. He is dressed as "Chanticleer." The "Precious One" thought the costume very fine before they started, but he was left alone with the maid, who was given strict instructions to 'phone if she should need them.

Well, just as they were having a wonderful time at the ball, one of the servants called Dada to one side, and told him that the maid has 'phoned that "Snookums" was crying. Without waiting for any further word, Dada ran out of the ball and down the street like mad, to see what ailed his darling.

On the way, he caused a colored "gemmen" to faint, when he saw such a big chicken, and had an altercation with a big bull dog, but he reached home finally, somewhat the worse for wear. When he rushed in—there was "Snookums" sleeping as peaceful as could be. The maid had calmed him, and he had only been awake for a very few minutes.

MUTUAL FILM CORPORATION.

AMERICAN.

A HUSBAND'S MISTAKE (June 23).—Jack Worhington and his wife were happy in their own love and the love for their baby Helen. Evelyn had never told her husband of her brother Dick, whose besetting sin was gambling.

Going away on a business trip, Worthington gave his wife a handsome necklace. That day Evelyn's brother Dick, called, beseeching Evelyn's help to get work. Evelyn got him work with an uncle on Dick's promise never again to touch a card.

Dick grew in his employer's estimation until he was entrusted with considerable funds, one day, to take to the bank. He yielded to temptation and lost all. That night, Worthington returned and a great ball was given. In desperation Dick wrote a note to Evelyn asking help and she went to the veranda. Dick kissed her just as Worthington stepped out. Evelyn gave her necklace to pawn. After the ball, Worthington so upbraided his wife that she refused to explain, and taking her baby she left.

Months passed and the husband grew desperate. One day Dick came and returned the necklace. Worthington, learning the fact, frantically set out and finally found his wandering wife, now eking out a precarious livelihood as a seamstress. The child Helen, proved the magnet that drew the wife once more to her husband.

CALAMITY ANNE TAKES A TRIP (June 26).—"Calamity," having fallen into money, receives a letter purporting to be from two long lost cousins, who were really Los Angeles confidence men. With her burro she goes to Los Angeles. After many adventures, she succeeds in getting her burro into the Pullman, and is met at the great amusement park, Venice, by the confidence men. What followed is a scream for "Calamity" who made all the rides on the chutes, loop the loop, merry-go-round, etc., took her dinner in the ship cafe and almost got drunk. Among other things, "Calamity" took in picture shows and grew so enraged at the villain that she hauled forth her gun and shot several bullets through the screen. It was a fearful day for the bunco men and when they tried to escape, Calamity let them see her gun and the jig was up. Finally, after a riotous day, "Calamity" boarded the train for the return journey, leaving two very much disheartened bunco men behind her.

DEAD MAN'S SHOES (June 28).—Tom and Mabel were sweethearts, but Tom did not seem to get on in a business way, so Mabel started him for the West. Tom blew in his little stake before leaving, and arrived out West broke and discouraged. There he fell in with two crooks and with them laid plans to hold up the pay wagon of the construction camp.

Meanwhile, a hobo got off a freight and strolled to the camp in search of work. He needed only a chance to reform. He watched the men place a stick of dynamite and leave, and too late, saw Tom, crouched down in the danger zone, gun in hand, waiting for the pay wagon. There was a terrific explosion and Tom died. Hurrying to the scene, the hobo donned Tom's clothes and papers, secured work, took Tom's name and prospered.

Worrying over the absence of her intended, Mabel and her father visited the construction camp. They asked for Tom and his namesake, now clean shaven, handsome and prosperous-looking, responded. There were explanations and a visit to the grave. "With him I buried my failures," said the other. In the days that followed, Mabel found she still wanted the name of Tom, and eventually married him.

MUTUAL WEEKLY

MUTUAL WEEKLY, NO. 24 (June 11).—Washington, D. C.—President Wilson singing hymns at the memorial service of the Spanish War Veterans.

London, England.—King George V and the Queen attend the Spring review.

Zoar, Ohio.—W. & L. E. wreck, in which one man was killed and three injured.

Uniontown, Pa.—Mr. Geo. F. Titlow, British Consul, Mr. Wilfred Powell, Mr. James Hadden and Vice-Consul Childers, meet at Braddock's grave, on the old National Pike.

Venice, Cal.—14,000 poor children from Los Angeles, reach here for their annual free outing.

The Fashion in Paris.

Frederick, Md.—The reinterment of Barbara Fritchie, heroine of the Civil War.

Italy.—Distribution of medals to the survivors of the Turkish-Italian War.

Long Beach, Cal.—32 killed, 136 injured by collapse of grandstand during Empire Fete Day.

New York City.—The British Government ship "Success," on board of which more than 150,000 people were transported from Great Britain to Australia in the last century. Convicts coming back

THOUSANDS of exhibitors will be present at the First International Exposition of the Motion Picture Art. If you have anything to exhibit now is the time. This is the last call for space.

The Third Annual Convention of the Motion Picture Exhibitors League of America, held in conjunction with above, will be the greatest turnout of exhibitors ever known. Europe, Canada and South America will be well represented at the New Grand Central Palace, July 7th to 12th.

New York State Convention, July 5th and 6th, at the Hotel Imperial.

For all information address the Exposition Committee, German Bank Building, 4th Ave. and 14th Street, New York City.

from work. Harry Hondini, the jail-breaker, betting $1,000 he can release himself from the "Success" cell.

Germany.—Funeral of Prince Henri XVI de Beuss.

Lookout Mountain.—Monument erected on the spot where the famous "Battle over the Clouds" was fought.

Portland, Ore.—Young gardeners of Ainsworth School at work.

New York City.—Laying of the corner stone of the new Flower Hospital. Hon. M. Drummond, Commissioner of Dept. of Public Charities.

Island of Malta.—Eucharistis Congress.

San Francisco, Cal.—The annual May parade of the school children.

Paris, France.—King Alfonso XIII received by the president of the French republic, and reviewing the garrison at Fontainebleau.

MAJESTIC.

THE TONGUE MARK (June 15).—Surelock Homes is called to detect a burglar. He looks for finger prints and discovers a "tongue mark" made by a dog, although he does not know this. He rushes through the street, examining tongues with various amusing results and finally arrests the dog. Proudly he brings his captive before the fair victim of the burglary, but in the meantime the real culprit has been arrested by a policeman and the valuables discovered.

So Surelock Homes gets nothing for all his trouble, not even a kind word.

BEAUTIFUL BISMARK (June 17).—The business man was thoroughly disgusted with his son, for the boy was a failure at college and did not show any signs of ever amounting to anything. The last straw was when he announced his engagement to a fair co-ed. The father was a kindly man, however, and determined to give the youth a last chance. He presented him with a row of houses in a subdivision of a Western city, telling him that upon his success in disposing of the property would depend whether or not he was disinherited.

It must be admitted that the father was handing his son a lemon, for "Beautiful Bismark," as the suburb was named, had been a drug on the market. For a while the son was in despair, but one day his chance came. A caller refused to get excited over the cottages, but gave it as his opinion that "Beautiful Bismark" was an excellent oil property.

A good business man would have recognized that there was something wrong with the enthusiast, and arranged for his prompt return to the asylum from which he had escaped. The young college man, however, took the ravings of the other seriously, and improved the property with the last of his money.

That is why in Beautiful Bismark today there are rows of cottages with oil wells in the front yards. The young man made good, much to everyone's surprise, was not disinherited, and married the woman he loved. And the father never knew that the son was simply lucky and went through life believing he was a remarkable business man.

THE BANKER'S SONS (June 20).—One of the most prominent people in the little city was the president of the bank. He was a man of high personal character and the prosperity of the banking institution was due to a large degree to his personal popularity.

The banker was anxious that his two sons should both develop into successful business men, and in order to satisfy himself as to their capabilities he gave each of them a large sum of money. The older son promptly justified his father's faith by investing his money in real estate, but his younger brother purchased a high priced racing automobile. The father was deeply disappointed at his son's failure to demonstrate his business capacity, and the elder brother became his favorite.

But the time soon came when the younger son's racing car proved to be a far more valuable investment than real estate, for it was the means of saving the banker's fortune. A false report that the bank was insolvent caused the depositors to clamor for their money. There was not enough money in the bank to pay them all off, so the younger son, getting into his automobile with his fiancée, raced off to a nearby city to secure funds to save the day. His elder brother, who was very jealous, telephoned to the police and tried to have him stopped before he could accomplish his errand. But the younger son triumphed over all obstacles and returned to the bank with the needed money. The older son's treachery was exposed, and his brother won the girl he loved.

RELIANCE.

THE DREAM HOME (June 18).—Mrs. Marshall, a widow of some means, has one child, a boy about six years. Mrs. Marshall is one of those women, who, in keeping the house clean, overdoes the thing to such an extent that it is a mania with her. Little Joe cannot play with his toys for fear he will litter up the room. Some one gives Joe a dog, but there is no room in the house for it. Joe and his puppy go into the barn to comfort each other. Joe falls asleep and dreams of a home where little boys are allowed to have pets and play with toys to their hearts' content. All children are having a great time and he soon awakens to find that it was only a dream. He writes a note to his mother and tells her that he is going to find his "dream home." He finds his "dream home" in the shape of a little cottage near his home. The children invite him in to play and their mother shows great tenderness to the little chap who feels at home at once. The father of the family comes home and finds Joe having a good time. Joe refuses to disclose himself, but tells them this is to be his home and they his parents. Mrs. Marshall in the meantime finds her son's note and becomes alarmed. The father of the children 'phones to the police station that a stray boy is at his home. Soon after the message is received, Mrs. Marshall enters and the police tell her that she may be able to find her son at the address they have given her. Mrs. Marshall son arrives at Joe's home, but he refuses to have anything to do with his mother. Finally after some persuasion Joe is won over and says he will go home, but only on the condition that he be allowed to play as the other children. This is agreed to. Mrs. Marshall realizes that she has been thoughtless about the pleasures of the little fellow, but from now on she will act differently. Joe tells his mother that his home is now a "dream home" and he will never want to leave it any more.

WALLINGFORD'S WALLET (3 parts—June 21).—Mr. Wallingford, a millionaire, drops his wallet in the park. It is picked up by Nifty, a crook. Wallingford turns in time to see the crook picking it up and with a policeman, chases Nifty, who, to throw off suspicion, casts the wallet into the grass and smokes a cigarette as the policeman comes up. He is searched and then ordered away. A little girl, Rosa, penniless and hungry finds the wallet. As she is looking through it, Breezy, a crook, who had that day decided to turn honest, grabs it from her. That night, at their meeting place, Breezy announces to the crooks that he is going West to be an honest man and displays the wallet. Nifty coming in sees it and claims it as his own. Breezy laughs and goes out taking the wallet with him. Nifty writes a note to the police giving them Breezy's address. Breezy returns home, shows his wife the wallet and they start to pack. Before long the officers are at the door. In desperation, Nell flings the wallet in a covered dish of chicken that reposes upon the fire escape. The dish is watched by the little girl upstairs, Rosa's sister, who has had nothing to eat all day. Seeing the shutters closed, she grabs the dish and climbs up again into her room. The police search Breezy's place and finally open the shutter to look on the fire escape. To Nell's joy the dish is gone. The police leave satisfied and the pair lose no time in getting out of the town.

Rosa returns disheartened to find Anna devouring cold chicken and the wallet on the floor beside her. Rosa asks where she got it and the child tells her. Rosa, taking the wallet, goes downstairs to return it and finds the apartment empty. Wallingford who has received word from the police, meets the two girls with his wallet in the hall. A few questions convinces him of their poverty and he makes arrangements to send them to the country where they have plenty to eat and decent clothes to wear.

THANHOUSER.

THE HEAD OF THE RIBBON COUNTER (June 15).—The head of the ribbon counter was the most popular clerk in the store. Customers liked him, employes admired him and even "the boss" regarded him highly. Rival merchants vainly tried to win him away, but he refused all their offers, being thoroughly happy where he was. There came a day, however, when he found the need of friendship. Much against his will he became involved in an argument with one of the store's best customers, a peevish, wealthy woman. She finally indignantly descended upon the proprietor of the store, telling him that unless the clerk was discharged she would withdraw her custom.

What could the poor proprietor do? He tried to make everybody happy by publicly discharging the clerk and privately re-engaging him. To dodge the customer's wrath, however, he supplied the clerk with a disguise enjoining him to wear it whenever danger approached.

A new crisis came along soon when the disguised clerk ran afoul of the same disagreeable woman. She did not recognize him, but wanted him discharged just the same. Fortunately for him another patron took his part and the helpless proprietor had a worse problem to tackle than any that ever came before King Solomon. If he discharged the clerk, he would lose the patronage of one of his best customers. If he retained him he would lose the patronage of another equally good customer.

He couldn't afford to do either, but he so managed things that he did not lose any trade. It took some skillful work to accomplish this, but the proprietor was resourceful and his novel plan was ably seconded by the versatile head of the ribbon counter.

THE SNARE OF FATE (2 parts—June 17).—When her widowed mother became afflicted with a severe illness, the young stenographer's scanty savings were quickly eaten up by medicine and doctor bills. She then borrowed money from a loan shark, and the interest on this loan became a heavy drain on her small salary. Additional funds were needed, but the creditor refused to advance any more except that she become his wife. She repulsed him, but later, to save her mother, she consented.

Her husband was a brute; his only thought being for gold. One day the wife met a poor woman in the park weeping bitterly. She learned that the woman was about to lose all her belongings to pay the extortionate claims of a loan shark, who was her husband. The wife took the woman to her husband's office, but she only met with his usual harshness and he told the woman to either pay or take the consequences. The next day the wife left her husband, taking her little boy with her. The husband was glad of this because it would save him money.

The loan shark owned property, and when the agent came and told him that he could not collect a tenant's rent, he ordered the family put out. Later, while walking near his tenement houses, he was stricken with paralysis, and fell dumb and helpless in the doorway. The tenant whom he had ordered out, but who did not know the landlord, took him into his squalid home and ministered to him. The landlord, unable to speak, could not make his identity known and the next morning as the tenant's belongings were being removed, the landlord was placed upon a mattress and carried into the street, where he lay until he was taken to the hospital. His destitute benefactors soon found friends in a seamstress and her little boy, who took them into their home, and when told of the poor stranger, the seamstress went to the hospital to see if she could aid him. She was surprised to learn that the stricken person was her heartless husband. After he died the money reverted to his wife, who was good to her tenants as her husband was merciless.

PILOT.

A CHILD OF THE HILLS (June 19).—Barton Grey, a young composer, is ill from overwork and worry through the failure of his efforts to meet with the approval of the publishers. His physician orders him away for rest cure, and he goes to the Blue Ridge Mountains. There his recuperation is fast and he decides to work on his "Song of the Soul." Barton takes his violin and goes to the mountain top, where in the solitude he endeavors to woo the muse. Attracted by a voice plaintively singing, he seeks its source and comes upon Pam, a wild rose of the hills. Their friendship ripens into love, and she becomes the inspiration for his work. They are married at the little mountain church and Barton takes her back with him to the city.

KAY-BEE.

THE SEAL OF SILENCE (2 parts—June 27).—A railroad plant is set afire by striking workmen, and the firemen are prevented from extinguishing the flames by the infuriated strikers. The troops are called out and martial law prevails. John Owens, who was counseling the men to take peaceful methods, is charged with inciting the riot and is given a ten year sentence. Mrs. Owens lives in poverty and her two children, Cyril and Mildred, go into the railroad yards, where they gather coal. Seeing the watchman coming, Cyril jumps into a freight car, while Mildred manages to escape to her home. The mother reports the loss of her child to the police, and the newspapers give much space to the case The car in which Cyril is hiding is bound for the West and nobody notices the little fellow inside when the door is locked and sealed. The car, being laden with groceries, the little fellow does not starve, and when it reaches its destination two tramps break open the seal and Cyril jumps out and runs away. He is found by an Indian chief, who keeps him.

At the expiration of Owen's term he and his wife go West. Their wagon train is overtaken by Indians and in the skirmish Cyril recognizes his mother. He saves his parents and sister from the Indians and leads them to a hiding-place. Cyril is wounded and is brought back to health at the post by his Indian sweetheart, Wampa. His parents plead with him to leave the Indians and his sweetheart and after battling with conflicting emotions his white nature asserts itself and he yields to his mother's entreaties.

MUTUAL EDUCATIONAL.

WILLY WANTS TO RIDE A HORSE (June 19).—Willy is a persistent little rascal. While visiting a store with his nurse, the youngster saw a fine wooden hobby horse. He wanted it whether or not the price was too much and the nurse insisted that he come along home and not think of it.

But Willy did think of that "hobby" and when he found a fine lot of clothes, beautiful wraps and hats, in his home, left in a room by the guests at a reception his mother was giving, Willy hurried away to the pawnbroker with the entire lot. He replaced the fine things with some old ones secured from the pawnbroker and then started to buy his "hobby" with the money he had secured. But justice was moving swiftly and before the little mischief maker reached the store he was captured and his father administered one of those good old-fashioned "spankings," which are said to be the best of medicine.

THROUGH GREECE (June 19).—Situated at the southern extremity of Balkans, modern Greece

RAMO

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June 18th

June 18—"THE CALL OF THE ROAD"
June 25—"THE WORTH OF MAN"
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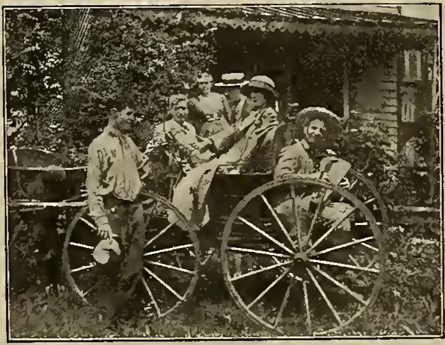

spreads over an area of about twenty-one square miles. It has a population of 2,500,000. Greece is bordered by the Mediterranean Sea and the Agean Sea, and this far-famed land includes the Ionian Islands, the archipelagos of Cyclades and Sporades and the peninsula of Peloponesus.

FUNNICUS TRIES HIS LUCK AT LOVE (June 26).—Funnicus was left by his parents with his tutor, who was not only a scholar, but also what is generally known as a "jolly good fellow." When the young man discovered that his tutor had the photograph of a beautiful young woman and had just received a note from her, asking for an appointement that evening, he insisted that he be taken along. The tutor agreed, but not with much enthusiasm.

It was a case of love at first sight when Funnicus saw his tutor's friend and he could hardly keep his eyes from her, although he was quite busy at the same time with the sumptuous meal purchased by his host, the tutor.

When the teacher strolled away for a little walk and Miss Irma retired to her room to prepare her luggage, our friend decided to have a smoke. But the cigar he chose was a little too strong and the result was that he became deathly sick. Miss Irma discovered this and dragged the young man to her room so that his tutor would not see him in such a condition. But the tutor returned at just that moment and so the young man took refuge in a trunk which was being packed.

The express man removed the trunks and Funnicus had a nice little trip inside one of them until he frightened two guards half to death by raising the lid while they were seated on it playing cards. He then escaped and continued the journey with Irma.

THROUGH THE LAND OF SUGAR CANE (June 26).—In this subject the cameraman takes us through the awaiian Island sugar plantations and gives us many very interesting studies of the natives of that far away possession of Uncle Sam.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT'S WEEKLY, NO. 65 (June 4).—**Palm Day in the Kremlin.**—Thousands of Russians celebrate religious feast day in Moscow.

World's Largest Fire Boat.—Swift craft in use in Portland, Oregon, gives stirring exhibition.

Grecian Beauties.—Some late types of female loveliness found near Athens.

Flowers for the Dead.—Sailors strew roses in the Pacific at Venice, California.

Joan of Arc.—The anniversary of the maid of Orleans is celebrated in the French town bearing her name.

Auto Polo.—Latest thriller making a big hit on both sides of the Atlantic.

A Bad Marksman.—A motion picture cartoon of a small boy attempting to capture a butterfly.

Columbia Commencement.—Students of New York City's great university celebrate the closing of their school year.

An Army of 10,000 Boys.—Demonstration of physical training and applied athletics is given in Central Park, New York.

Alphonso in Paris.—Spanish king is a royal guest of the French republic.

THE HONOR OF LUCRECE (June 10).—Collatinus, a Roman nobleman, leaves his wife, Lucrece, to join his Emperor, Tarquin the Superb, at the siege of Ardea. During a lull in the siege, Sextus, son of Tarquin, suggests to several companions that they should ride to Rome and surprise their wives. They find their wives in the midst of revelry, wining and dining and disporting themselves most hilariously. They are evidently not thinking of the perils of their honorable husbands at the scenes of war. Lucrece of all the wives is absent. They find her amongst her maids, busy at her spinning-wheel. Her calm and serene beauty deeply impresses Sextus. Her image so preys upon his mind, that, after the men have returned to their camp, Sextus rides back to the house of Lucrece. He pretends to bring news of her husband. It is necessary that Lucrece show hospitality to her royal guest. He wines more than he dines and becomes riotous and insulting in his familiarities, whereupon, Lucrece leaves him and goes to her honorable couch.

In the night Sextus arises from his bed. His mind inflamed with wine, he steals to the door of Lucrece's room. Before daybreak Sextus flees from the house. Later in the morning, Lucrece, having sent to her father's house for Brutus, one of her husband's kinsmen, tells him of the visit of Sextus. With life then no longer holding sweetness for her, her honor taken from her, she takes her dagger and plunges it into her ravished breast. Snatching the dagger from the wound, which still flowed red from the cold bosom of the dead and outraged wife, Brutus calls upon the crowd to follow him. They raise a revolt to restore the republic and do away with the monarchy.

MEN WERE DECEIVERS EVER (June 12).—Gaydogg, though an incorrigibile flirt, adores his wife. She, nor anyone else would have suspected it, however. On an afternoon at the river side, as she gazes over the tranquil waters, she sees in a rowboat her husband, with a blossoming blonde. They are doing more kissing than rowing. Mad with jealousy, the wife leaves the house. She leaves a note for her husband, accusing him of his deception and saying that he will never again see her. Although she doesn't know where she is going, she is on her way.

Her husband learns that his wife has flown. The note explains the reason. He follows. Her automobile breaks down on a road by the seaside and she is forced to take refuge for the night in a fisherman's cottage. Here her husband comes. He tries vainly to conciliate her. A storm comes on and Gaydogg and his wife are invited to spend the night there. To this they agree, but insist upon having a separation between their sleeping quarters. A screen is utilized for this purpose. Gaydogg stretches himself out in a Morris chair. His wife, becoming lonely in the night, realizes that husbands are handy things to have around the house. She comes out and forgives him.

RAMO.

THE CALL OF THE ROAD (June 18).—One day when Old Bill was away drinking at the village saloon, an official from the Children's Aid Society entered Bill's wretched home with an order from the Court to take his two motherless children to the poor-house. The kiddies escaped from the official and wandered away.

Towards night, when they had traveled far, they grew tired and hungry and cried. Three knights of the road heard their sobs and brought them back to their camp. They set out to look for a place for them to sleep. They discovered an old barn, where they placed the tired children. In the morning Farmer Brown and his wife discovered the children and adopted them. A few months later Farmer Brown moved, and Old Bill, unable to find his children, joined the tramps. One night, unknowingly, they entered Farmer Brown's new home. Pauline heard them and dropped from the bedroom window to the ground right into the arms of one tramp. She recognized him and appealed to him for help. He called the others off. Old Bill escaped before the children saw him and finding them happy, harkened to the call of the road and passed out of their lives forever.

THE HELPING HAND (June 11).—Jack Burns, an ex-convict, finds it difficult to secure work and seeks aid from a wealthy minister, who believes Jack's story and engages him as a chauffeur. Bert, the minister's son, becomes infatuated with a designing woman, who, with several notorious gamblers, inveigles him into gambling. He loses in a card game and is forced to give an "I. O. U." for $800. Jack Burns sees his benefactor's son with one of the gamblers, whom he recognizes, and warns Bert: but Bert resents his interference. Not having money to pay his gambling debt, Bert is cast aside by the woman and threatened by the gamblers.

In order to pay the $800, Bert attempts to take the church donations left in his father's care. He is surprised in his act by the ex-convict, who forces the money from him. The minister discovers the loss of the money before Jack is able to return it. Jack is accused of the theft and is dismissed. The minister later learns that his son is the real culprit and through the ex-convict's persuasion, he forgives him.

THE WORTH OF MAN (June 25).—Jack Moore, through a misunderstanding, believes his rival, Bob Clarke, is going to marry Mary Blair. Both men being employed in the same office, they are on friendly terms. Jack discovers a shortage in Bob's accounts and he loans him enough money to cover it.

Realizing that Jack is protecting him for Mary's sake, Bob allows him to believe that he is going to marry her. Jack leaves for the West after writing Mary a letter, stating that he could not remain and see her marry another. Mary, who loves Jack, is heartbroken when she learns of his departure. She waits anxiously for his return, but in vain. She is easily persuaded by her father to marry Richard Barker, a rich broker, who turns out to be a reprobate and brutal husband.

In the meantime, Bob has been following the wrong road and becomes associated with evil companions.

Jack returns east after he has struck it rich. He meets Mary and learns of the fatal mistake that separated them. Realizing that her married life has been unhappy, Jack sympathizes with her. Barker misconstrues Jack's attitude toward his wife. He makes a base insinuation, which Jack and Mary resent. This brings on a heated argument. Mary's husband, being maddened with rage and drink, draws a revolver. Jack defends himself in the struggle, the revolver is accidentally discharged and Barker is killed.

Bob has fallen from bad to worse. Being surprised by officers while burglarizing a house, he is pursued and is forced to enter the Barker home to escape the police. He overhears the quarrel and sees the shooting. Coming on the scene, he tells Mary and Jack that appearances are against them, and in order to protect them, he will throw suspicion on himself. He leaves the house in view of the officers, who, having heard the shot, are coming toward the house. Bob is captured and the officer draws the conclusion that Barker was shot by the burglar, thus exonerating Jack and Mary from all suspicion.

SOLAX.

THE DYNAMITED DOG (June 25).—Mrs. Hawkin's husband is much worried by their neighbor's dog, Grip, and his wife decides to put an end to his worry and at the same time an end to the dog. She buys a stick of dynamite and ties it to the dog's neck, hoping in this way to send Grip to Heaven., Grip, however, suddenly becomes very much attached to Mrs. Hawkins and when she goes to leave him, he cannot bear the separation and is quite annoying to Mrs. Hawkins, who, in her efforts to place a reasonable amount of space between herself and Grip and also the dynamite, goes through many exciting adventures—she almost drowns swimming across a river and only arrives safely on the other side by the help of Grip himself, minus the dynamite which he has lost in the chase.

THE MERRY WIDOW (June 25).—A young and charming widow is courted by two young men, neither of whom can she decide she loves best. She is, however, a great lover of athletics and decides to take the strongest and the most strenuous and devises a test of their forces. She invites them both to accompany her to a friend's house in the country and both accept with alacrity. Before the journey she fills her grip with all the old iron, keys, door knobs, hammers, and such like tools that she can find, and when ready with her two friends to leave goes to take her grip, but both young men immediately rush forward and fight for the honor. The one who succeeds, however, finds that he has more honor than joy in the undertaking, but they are compelled both to take turns so that neither has cause for jealousy. Arrived at the railroad station, the bottom falls out of the grip and its contents fall on the ground before two policemen on the lookout for a gang of burglars. They think surely they have captured the bunch and arrest them. The sergeant takes up the grip and placing it on his shoulders, lightly carries it off, showing that he is a "strong man." The young widow immediately feels great sympathy for the sergeant, and on the road to the station, the sergeant and the widow become great friends. Arrived at the station, the captain is also found to be very athletic, and handles the grip even more lightly than the sergeant, succeeding thereby in winning, to the discomfiture of the three other admirers.

THE MESSAGE TO HEAVEN (June 27).—Mr. King treats his wife and baby very poorly, but Mrs. King makes the best of things until the handsome Mr. Johnson arrives and falls in love with her. She then finds that she cannot resist the temptation of all the fine things he offers her, and she goes away with him. This act makes Mr. King realize what he has done and he reforms. He cannot, however, overcome his hard feelings toward his wife.

As his child grows older, she constantly asks for her mother and the father always tells her that she is in Heaven. One day a neighbor dies and little Emily puts a note in the dead person's hand, asking God to please send her mother back. On her way home she is run over by an automobile and is taken to the hospital. It so happens that her mother was in the automobile that ran over Emily and in this way a reconciliation is brought about between the mother and father. But little Emily insists that God answered her note and sent her mother back home.

LUX.

CAST THY BREAD UPON THE WATERS (June 20).—Jean Pierre is a woodman who lives with his mother in a forest far away from the beaten tracks of mankind. He not unnaturally fails to see the sacrednes of rabbits and other small game, and, in spite of the advice of his mother, occasionally poaches. In escaping from some gamekeepers, he is severely wounded, and, unable to follow his calling, is threatened with object penury.

A short time before, in his absence from home, a tramp has broken in and threatened his mother. The women's pity, however, softened the tramp's heart, and, after having been provided with a meal by the kindly woman, he left with a heart full of gratitude. Now that the woodman is ill, the tramp repays the debt by carrying out the injured man's task, and by thus, saving from destitution the woman who had befriended him, shows he still possesses a tender spot in his heart.

GREAT NORTHERN.

THE SUFFRAGETTES (May 31).—Miss Hampton is the president and guiding spirit of a society of women, which has for its object, aside from the right to vote, the denunciation of men and other luxuries. Miss Hampton is of the sort that affects mannish attire and carries her crusade into the homes of many a timid man. At a meeting of the society it is announced unexpectedly that Miss Nancy Lauder, one of the prominent members, has become engaged to William Hawtree, a prominent young architect. Consternation prevails for a time, but Miss Hampton assures her fellow members that she will cause Nancy to see the error of her ways. The marriage takes place in due time, however, and the bride and groom are enjoying their full measure of happiness until Miss Hampton appears upon the scene during the absence of the husband.

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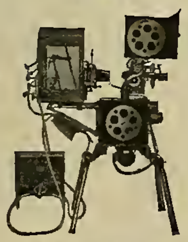

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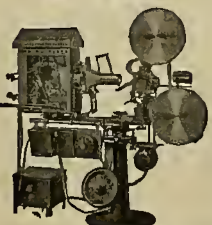

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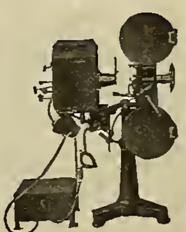

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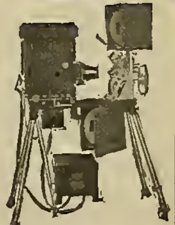

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She literally takes possession of the newly furnished home of the Hawtrees, and proceeds to make decided changes in the interior. The furnishings are not to her liking, and for the most part, they are classed as "luxuries." Dainty portieres are pulled from their fastenings, richly upholstered chairs are carried into the basement, and Persian rugs are bundled away in dark corners. In their place Miss Hampton causes ordinary cane-bottom chairs to be placed in position and matting is placed upon the floors instead of rugs. The interior of the house is transformed into a most cheerless and uninviting place of abode, but Mrs. Hawtree lacks the courage to interfere with the president of the society.

When Hawtree returns from his office, he is dumbfounded to note the change that has taken place in his home, and he is by no means pleased. But instead of raving and making a fuss over the situation, he hits upon a plan to bring his wife around to his way of thinking. A few days later he sends for Miss Hampton and in his office, shows her a plan for a home to be built according to the regulations of the society. She is delighted, and while in this mood Hawtree makes love to her, after smearing one side of his face with drawing ink. He embraces her and gets the imprint of the smudge. Mrs. Hawtree arrives at this moment and is horrified at the sight she beholds. When Hawtree reaches home that night, he divulges the plot to his wife, and when Miss Hampton calls, the love-making is resumed, only to be interrupted by the appearance of the young wife. The agitator is ordered out and the original furnishings of the home are restored to the former places.

AN UNWELCOME WEDDING GIFT (June 14).—Mr. Stribolt is a stout old party who has accumulated a fortune in the motion picture business and likewise he is the proud father of a beautiful daughter, for whom he has great hopes in the matrimonial market. Again, the young woman in question, is in love with Jack Wormold, a young actor who has made a distinct hit as a film actor and who returns the affection of Stribolt's daughter. All goes well until Count von Swindlestone appears upon the scene, and, learning that Stribolt has accumulated a fortune, decides to win the hand of the daughter. The Count is impecunious, like many other of his fellow noblemen, but he puts up a bold front and proposes for the hand of Agathe. The latter detests him, but the will of her father prevails and she unwillingly consents to become the wife of the adventurer. Jack is furious, but that avails little with Stribolt, who has his mind set upon having his daughter shine in society as a full-fledged Countess. The Count is all attention and when he places an engagement ring upon the finger of the bride-to be, his happiness seems to be supreme. But the Count is not all that he appears to be on the surface and Jack decides to play the part of an amateur detective. He urges Agathe to play her part and in the course of time, Jack finds an opportunity to catch the nobleman in a trap. The latter boards a train with a music hall actress, and Jack disguised with whiskers and carrying a motion picture camera, is on hand to make a picture of the departure. He even accompanies them on the train to their destination and makes a series of excellent pictures. On one eventful evening, some time later, the Count, Stribolt and Agathe are seated in the old gentleman's picture theater, when to the surprise of the little group the screen is adorned by the picture of the Count and the strange lady. The finale may easily be imagined.

MISCELLANEOUS

ECLECTIC.

THE MYSTERIES OF PARIS (5 parts).—Prince Otto, heir to the throne of Kronholm, and his wife, Lady Margaret, are leaving on a visit to their child Rose, who is being taken care of by an innkeeper and his wife. Prince Otto and Lady Margaret were married against the wishes of Otto's father, Prince Rupert, the reigning prince of Kronholm. The marriage of Prince Otto and Lady Margaret is not recognized by Prince Rupert, and he is not aware of the existence of the child Rose. Prince Rupert has taken steps to anul the marriage and has received word from the Pope that a decree to that effect is impending. Lady Margaret becomes aroused and determines to thwart Prince Rupert. There seems to be but one way to do this, and that is to bring about the death of the old Prince. She accordingly sends a note by messenger to her brother Albert that he must find a way to bring about Rupert's death in order to secure the title of her child.

The messenger falls into the hands of Prince Rupert's soldiers who search him and find the incriminating letter. The messenger escapes wounded and reports the seizure of the letter to Lady Margaret. She at once prepares for flight to Paris, stopping at the Inn to get her child whom she takes with her. Meanwhile Lady Margaret's note is delivered to Prince Rupert who reads it and sends for his son at once. Prince Otto is first shown the message from the Pope in which the marriage is pronounced illegal. Prince Otto resents his father's interference and professes undying loyalty for his wife. The pleadings of the old man not only leave Prince Otto obdurate, but he becomes infuriated to the point of breaking his sword over his knee as a token that friendship is at an end between them. Prince Rupert, horror-struck by his son's obstinacy, finally decides to show up the unworthiness of Lady Margaret, and thus cure his son of his ill-placed love. Prince Otto in beholding the incriminating letter of his wife, begins to realize the truth. With ill forebodings, he hastens to the inn and finds that his child has been taken by her mother to Paris accompanied by her man-servant. A farewell note is handed him by the inkeeper. Arriving in Paris, Lady Margaret makes arrangements for the care of little Rose with a poor family in the suburbs, and then leaves the country.

The scene changes to the slums of Paris showing the Black Cat Inn, which is a resort fr vicious and lawless characters. The dominating personage of the unsavory characters who loiter here, is an old thief who is know as the "Wolf." His wife, a repulsive old creature, is known as the "Buzzard," and his son, a crafty sneak, is known as the "Hopper." Between them they have all the others very well cowed. There comes to the Black Cat Inn one day a countryman known as Fritz. While he is enjoying himself, he is robbed by the "Wolf," and Fritz makes a futile search for his pocket-book. The money stolen from him was not his own, and he writes a note to his sister begging the loan of 200 francs. Fritz keeps on drinking in the evil company of "Wolf" and "Buzzard" who point out to him the foolishness of his borrowing money when it is just as easy to steal it. All three proceed to rob the sister of Fritz.

It happens that the sisted of Fritz is the very woman with whom little Rose has been placed by Lady Margaret. The robbers appear to do their dirty work. They ransack the place and set it on fire. The old "Wolf" is on the point of strangling little Rose when his wife, the "Buzzard," realizing that the child will be useful for begging purposes, puts a stop to it. The house is burned to the ground and Rose is carried away.

Meanwhile Prince Otto has been searching Paris for his wife and child. Twelve years pass away and we next see Rose a young woman, selling flowers. She is clad in rags and has become a creature of the slums. She is known as "La Belle Rose." She is constantly ill-treated by the "Wolf" and the "Buzzard," as well as by their son, the "Hopper," but she shows no resentment of their treatment, except upon one occasion when she tries to take away from the "Buzzard" a necklace that was dear to her as a child. About this time Lady Margaret returns to ask her husband's forgiveness. Prince Otto reads her a report from the police, intimating that Rose perished in the fire twelve years ago that destroyed the inn in which she was kept. Meanwhile Fritz, the countryman, has gone from bad to worse; he is drinking heavily and associates with the characters at the Black Cat Inn. He is there when Prince Otto, still searching for Rose, enters the place in disguise. Just as the Prince enters, Fritz is engaged in forcing his unwelcome attentions upon Rose, who is trying to sell flowers. Observing this annoyance, the Prince interferes for the girl, and has a terrific fight with her insulter. The Prince gives Fritz a sound thrashing, and compels him to beg the girl's pardon. To show then that he is a good fellow, the Prince buys Fritz a drink. He learns from Fritz that Rose belongs to the old "Wolf," and on hearing the story of her ill-treatment at his hands, he makes a bargain with the "Wolf" and buys Rose from him. In the goodness of his heart, he tells Fritz to come along with them and he will give him work.

With his usual cunning, the old "Wolf" sends his son to follow the Prince and his companions. The "Hopper" follows them and finds out that the stranger is a man of wealth and position. Prince Otto at once hands Fritz a letter to the police asking him to trace the antecedents of "La Belle Rose." Fritz does not get very far before the letter is stolen from him by the "Hopper." Lady Margaret and her brother Albert again become active in the case. They first locate Prince Otto, and Albert follows him to a farm where he is taking Rose to place her in good care. Albert decides that the girl is someone with whom Otto has fallen in love, and he writes his sister Margaret to that effect. This has the effect of arousing an intense animosity for the girl in the heart of Lady Margaret.

The old "Wolf" has laid a trap for Prince Otto. He sends the "Hopper" with a note that he can get information of the parents of La Belle Rose if he will come to the Sewergate Inn, located in the suburbs. Otto finds the place and is thoroughly on his guard against this family of cutthroats. With two pistols he confines their attention strictly to the business in hand, but he is no match for their cunning. Directly behind Prince Otto, the "Hopper" opens a trap-door in the floor, and with a slight push, sends Otto tumbling headlong to the sewer beneath. The evil three descend quickly and rob the senseless man. This done, they throw open the duct from the reservoir, and the sewer begins to fill with water. Prince Otto is in immediate danger of drowning. However, his faithful servants at home have missed him. They find the letter directing him to the Sewergate Inn, and Fritz, suspecting danger, hastens there at once, arriving in the nick of time to save the life of the Prince.

Lady Margaret's brother Albert runs across the "Hopper" and through him becomes acquainted with the old "Wolf" and the "Buzzard." He engages them to get rid of La Belle Rose, and all four return to the farm to carry out their design. They secure first a boat with a panel bottom made for sinking purposes by the pulling of a string. They next send a decoy note to Rose that she is wanted across the river to attend a friend in sickness. The girl innocently goes to the shore and starts across in the treacherous boat. When she is in mid-stream, the old "Wolf" pulls the string that operates the sliding panel, and in the next moment Rose is struggling for her life in the water. Prince Otto and Fritz, having called at the farm and suspecting foul play, follow the girl, and arrive at the river bank just as Rose is about to drown. Both plunge into the water and pull her to safety, while Albert and his evil companions are snarling in rage at their defeat. The rescuers take Alice to the farm, where all are happy at the outcome. Just then a State messenger arrives and informs Prince Otto of the death of his father, and salutes him as the reigning Prince. In this way, Rose for the first time learns the true rank of her benefactor. Some days later, the "Wolf" decides to rob the Prince and sneaks into the mansion. The intruder is promptly discovered and made a prisoner by Prince Otto and his servants. Brought before the Prince, the "Wolf" is charged with his many crimes. Considering the enormity of the man's evil acts, the Prince decides to put an end to his malicious activities by depriving him of his eyesight. This is done at the command of Prince Otto, and the miserable miscreant is then set out into the world to get along as best he can without his sight.

While the old "Wolf" is being disposed of by the Prince, the "Buzzard" and the "Hopper" have gone to Lady Margaret to tell her that Rose has been killed, and to get the reward for this misdeed. Lady Margaret, trying to find some money, produces her bag of jewelry, and they promptly assault her, leaving her lying helpless while they make away with the valuables. The "Buzzard" and the "Hopper' return to the Sewergate Inn. The old "Wolf," his eyesight gone forever, is led by Fritz to his familiar haunt, the Sewergate Inn, where he gropes his way into the presence of the "Buzzard" and the "Hopper." When they discover that his eyesight is destroyed, they promptly rob him of everything he has and tumble him through the trap-door into the sewer. They follow him there and tie him like a dog. In the struggle, the old "Wolf" gets a grip on his wife's throat and strangles her. This pleases the "Hopper" immensely. He robs his mother of Lady Margaret's valuables and then turns in the water from the reservoir and drowns his wretched parents.

The "Hopper" is immediately afterwards arrested and Lady Margaret's jewels are found upon him and other jewelry possessed by the "Buzzard," including the locket that Rose had worn when a child. Rose is brought into the presence of Prince Otto, who has received a letter from Lady Margaret, who has been severely wounded and is dying. The Prince takes Rose with him to the bedside of the dying woman. While they are there the "Hopper" is brought in by the police. Among the jewels found on the "Hopper," Prince Otto recognizes Rose's necklace. Rose also recognizes it at the same moment and by this means her identity is established as the daughter of Prince Otto and Lady Margaret, who very soon expires in her daughter's arms.

KINEMACOLOR.

THE ZOOLOGICAL GARDENS AT ROME.—1. General View of the Gardens.—This gives an idea of the extent and beauty of the Gardens. The resplendent Italian police, who look more like soldiers, are very much in evidence. **2. Gray Seals.**—Beautiful creatures disporting themselves in the water. **3. A Zebra-Ass Hybrid.**—This queer-looking animal has the stripes of the zebra on its legs only; its body is just like that of an ass. **4. Waterfowl.**—A series of charming pictures shows swans, pelicans, flamingoes, and smaller birds. **5. A Jaguar at Play. 6. Tigers and Lions. 7. Polar Bears. 8. Riding Camels, Yak, Etc.**—These animals are saddled and ridden. A Llama flock. **9. Chimpanzee.**—A very intelligent-looking little creature. **10. Hippopotami. 11. Giraffes In Their Enclosure.**

AN AWKWARD MIX-UP.—The Hammonds get a letter from their son that his wife will arrive on the 1:10 train. "Meet her, the blonde lady in a red coat." Mrs. Mason gets a telegram from an employment agency to meet their new cook at the 1:10 train. "A blonde lady in a red coat."

Now the mixup begins, and the fun follows fast and furious. The cook goes to Hammonds' and is treated as the son's wife, the wife is sent into Mason's kitchen. Complication follows complication until the climax is reached when the son returns and wants his wife. He rushes upstairs only to find the cook. In the meantime, matters have been cleared up at the Mason's and they rush the wife over to Hammonds'. Explanations follow fast and all the complications are straightened out.

LOCAL COLOR.—At a metropolitan theater there is billed, as the opening attraction, a new play entitled "The Ebb Tide." The young actress who is engaged for the leading role, goes to the seashore to live in a little fishing village in order that she may absorb the "local color." She dwells among the fisher folk and dresses like them, so as to "live the part."

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Ithaca, N. Y., June 12, 1913.

J. H. Hallberg, New York.

Dear Sir:—I am pleased to say that your Hallberg A. C. to D. C. Economizer (motor-generator) is working finely, and we are getting most excellent light, giving us by far the best picture we have ever had. Yours truly,

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New London, Conn., June 9, 1913.

J. H. Hallberg, New York.

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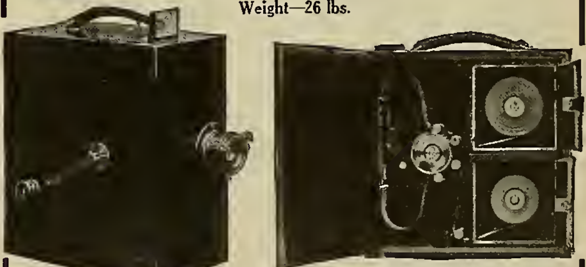

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WHYTE-WHITMAN-CO., 36 East 23rd Street, New York City recreation, comes the author of the play; and when one day he rescues a pretty but plainly dressed girl from a rock where she has been marooned by the rising tide, he mistakes her for a simple fisher-maiden. Shortly afterward he himself is mistaken for a revenue officer, and but for the cleverness of the "fishermaid," who helps him to escape by a ruse, he would have been mobbed.

An impending romance is interrupted by the call to rehearsals, and at the theater the author is annoyed by the manager's announcement that the leading lady insists on his play being changed in certain particulars, which, she insists, are not true to nature. The author is defiant, until he meets and recognizes his "Fisher-maiden," when a truce is declared, and the romance of the summer is resumed, with every prospect of that "happy ending" so much desired in plays, footlight and photo.

PICTURE THEATERS PROJECTED.

Philadelphia, Pa.—E. F. Gorman has the contract for a one-story moving picture theater, 48 by 167 feet, to be built on the south side of Haverford avenue, east of Sixty-third street, for the Overbrook Amusement Company, at a cost of $20,000.

Norwalk, O.—Henry Lais, who was to build a two-story theater, store and office building, 47 by 80 feet, is holding the plans and specifications in abeyance for the present.

Detroit, Mich.—A. J. Gillingham, 71 Griswold street, will remodel a four story store building into an assembly hall.

Newcastle, Ind.—J. S. McQuinn, manager of the Hoosier Manufacturing Company, 1145 South 14th street, has plans under way for a one-story assembly hall and office building, 40 by 124 feet.

Mt. Clemens, Mich.—C. Howard Crane, 1920 Ford Building, has received bids for the owner for the altering and remodeling of a one-story building, 18 by 200 feet, into a theater.

Kalamazoo, Mich.—The A. U. V., 121 Portage street, will erect a two-story auditorium, 74 by 100 feet.

Detroit, Mich.—John Shea will build a one-story moving picture theater, 30 by 103 feet, with a seating capacity for 400.

Davenport, Ia.—F. J. Walsh, 114 Third street, is taking estimates for a four-story theater and apartment building, 81 by 150 feet, with a seating capacity for 1,500, and to cost $125,000.

Two Rivers, Wis.—J. J. Tadich will soon take estimates for the erection of an addition to his theater and store building to cost $5,000.

Houston, Texas.—Bids have been invited by Daniel C. Smith, Jr., for a fireproof arch in the city auditorium.

Verdigree, Neb.—The city of Verdigree is taking estimates for an addition to the opera house, to cost $10,000.

Valentine, Neb.—Women's Improvement Club have plans completed and will soon invite estimates for the construction of a one-story auditorium, 50 by 100 feet, to cost $10,000.

Boston, Mass.—Scollay Square Trust Company has let the contract to George A. Fuller Company, Board of Trade Building, for the construction of a six-story theater and office building, 176 by 60 by 152 feet.

Buffalo, N. Y.—L. Michaels, 551 Willison street, has awarded the contract to the Metz Brothers' Company, Builders' Exchange, for the building of a theater with a seating capacity for 1,500, 46 feet high; lot 80 by 120 feet, and to cost $50,000.

Philadelphia, Pa.—Work has been begun by Enoe R. Heddman on a one-story brick moving picture theater, 51 by 100 feet, at the northeast corner of Fifth street and Olney avenue, for Frank Hess, at a cost of $11,000.

Los Angeles, Cal.—Mrs. L. Dacommun Company, 5th and Seaton streets, is to build a three-story theater and store building, 100 by 120 feet, to cost about $105,000.

Grand Island, Neb.—Woolstenhouse & Sterne have awarded the contract to H. H. Falldorf for the erection of a two-story moving picture theater and apartment building, 44 by 132 feet and to cost $20,000.

Detroit, Mich.—J. Pazlaski has let the masonry contracts to Rogowski Brothers & Weede, 934 St. Aubin avenue, in the erection of the theater, store and flat building. The theater will have a seating capacity for 400. The building will contain two stores and one apartment.

Philadelphia, Pa.—Margolin & Block have bought a lot on the east side of Broad, below Reed street, from Simon Weiss, for an undisclosed consideration. The property has a frontage of 56 feet on Broad street, and a depth of 178 feet, and will be improved by the purchasers by the erection of a moving picture theater to seat one thousand persons, the cost of which is estimated at $50,000.

Chicago, Ill.—Oscar Florin, 800 North Clark street, has received estimates for the erection of a one-story theater, 25 by 115 feet, with a seating capacity for 300.

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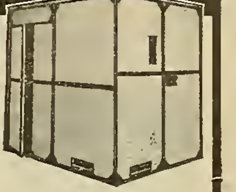

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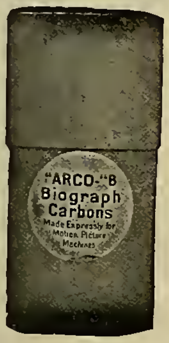

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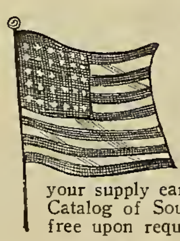

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In Diplomatic Circles
Her Mother's Oath

KALEM
The Detective's Trap

LUBIN
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The Other Woman
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INDEPENDENT RELEASE DATES

AMERICAN.

June 9—California Poultry (Domestic Animals).1000
June 12—Hearts and Horses (Drama)........1000
June 14—Reward of Courage (Drama).......1000
June 16—Soul of a Thief (2 parts—Drama)...2000
June 19—Unwritten Law of the West (Drama)1000
June 21—Marine Law (Comedy)...............1000
June 23—A Husband's Mistake (Drama)......1000
June 26—Calamity Anne Takes a Trip (Com.)..1000
June 28—Dead Man's Shoes (Drama)..........1000

AMBROSIO.

Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

May 27—Love, Life and Liberty (2 parts—Dr.)
May 31—The Honor of the Regiment (2 parts—Drama) ....
June 3—The Battle of San Juan Hill (2 parts—Drama) ....
June 7—The Spirit of the Flag (2 parts—Drama) ....
June 10—The Grand Old Flag (2 parts—Drama)
June 14—The Capture of Aguinaldo (2 parts—Drama) ....
June 17—In Love and War (2 parts—Drama)
June 21—Women and War (2 parts—Drama)..
June 24—The Guerilla Menace (2 parts—Dr.)

BRONCHO.

June 4—A Dixie Mother (2 parts—Drama)..
June 11—An Indian's Gratitude (Drama).....
June 18—From the Shadows (2 parts—Drama)..
June 25—The Transgressor (2 parts—Drama)..

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)...........
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 5—The Shark God (Drama).............1000
May 12—Hawaiian Love (Drama)..............
May 19—The Leper (Drama)..................

CRYSTAL.

June 15—An Expensive Drink (Comedy)......
June 15—Her Joke on Belmont (Comedy)....
June 17—A Call from Home (Drama)........
June 22—The Smuggled Laces (Comedy)......
June 22—Will Power (Comedy)...............
June 24—Out of the Past (Drama)..........
June 29—Who Is In the Box? (Comedy)........
June 29—Mrs. Sharp & Miss Flat (Comedy)....

DRAGON.

May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—The Ace of Hearts (Drama)..........1000
June 16—The Ghost of Sea View Manor (Drama) 1000

ECLAIR.

June 11—When Light Came Back (2 parts—Drama) ....
June 15—He Slept Well (Comedy) ....
June 15—Scorpions (Zoology) ....
June 18—Fortune's Pet (2 part—Drama).....
June 22—The Boy from the East (Drama)....
June 22—The South of India (Scenic)........
June 25—The Badge of Policeman O'Roon (2 parts—Drama) ....
June 29—He Was Not Ill, Only Unhappy (Comedy)...........................
June 29—Torpedo Fish (Zoology).............

FRONTIER.

May 24—Where Wits Win (Comedy)..........
May 29—A Romance of the Rails (Drama)..
May 31—Flossie Visits Bar U Ranch (Comedy)
June 5—The Pillar of Peril (Drama)..........
June 8—The Ranch Girl and the Sky Pilot (Comedy) ....
June 12—The Call of the Angelus (Drama)..
June 14—The Twins of "Double X" Ranch (Comedy) ....
June 19—A Story of the Mexican Border (Drama)
June 21—When Lena Struck New Mexico (Comedy) ....
June 26—The Squaw Man's Reward (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy)..........................

GAUMONT.

May 28—Gaumont's Weekly, No. 64 (News)...
May 29—A Problem in Reduction (Comedy)....
June 3—The Heart Humane (Drama).......
June 4—Gaumont's Weekly, No. 65 (News)..
June 5—A Passing Cloud (Drama)..........
June 10—The Honor of Lucrece (Drama)......
June 11—Gaumont's Weekly, No. 66 (News)...
June 12—Men Were Deceivers Ever (Com.)....

GEM.

May 20—Billy Plays Poker (Comedy)..........
May 27—Billy's Honeymoon (Comedy)........
June 2—Billy In Armor (Comedy)............
June 9—Hearts and Flowers (Drama).......
June 23—Every Inch a Hero (Drama).........

GREAT NORTHERN.

May 31—The Suffragettes (Comedy)...........
June 7—Where Is Doggie? (Comedy).........
June 7—Lock Lomond (Scenic)...............
June 14—An Unwelcome Wedding Gift (Comedy-Drama)........................

GREAT NORTHERN—Universal.

June 28—The Flying Circus (3 parts, Drama)..

IMP.

June 12—The Higher Law (Drama)..........
June 14—The War of the Beetles............
June 14—Hy Mayer's Cartoons (Novelty)......
June 16—The Jealousy of Jane (Comedy)......
June 19—The Sorrows of Israel (3 parts—Drama) ....
June 21—Filmographic Cartoons, Hy Mayer (Novelty) ....
June 23—His Mother's Love (Drama).........
June 26—The Angel of Death (Drama)........
June 28—Fun in Film By Hy Mayer (Novelty)....
June 28—Leo's Great Cure (Comedy)..........

KAY-BEE.

June 6—A True Believer (2 parts—Drama)..
June 13—The Boomerang (3 parts—Drama)..
June 20—The Failure of Success (2 parts—Drama) ....
June 27—The Seal of Silence (Drama)........

KEYSTONE.

June 5—Passions! He Had Three (Comedy).
June 5—Help! Help! Hydrophobia (Comedy).
June 9—The Hansom Driver (Comedy)........
June 12—The Speed Queen (Comedy).........
June 16—The Waiters' Picnic (Comedy).....
June 19—The Tale of a Black Eye (Comedy)..
June 19—Out and In (Comedy)...............
June 23—A Bandit (Comedy).................
June 23—Peeping Pete (Comedy).............

LUX.

May 30—The Dog and the Goat (Drama)...... 641
May 30—Pat, the Electrician (Comedy)...... 866
June 6—By the Aid of Wireless (Drama)....1000
June 13—Engulfed (Drama) ....
June 20—Cast Thy Bread Upon the Waters (Drama).......................... 940

MAJESTIC.

June 8—Mimosa's Sweetheart (Comedy).......
June 10—The Message of the Flowers (Drama)
June 15—The Tongue Mark (Drama).........
June 17—Beautiful Bismark (Drama).........
June 20—The Banker's Sons (Drama)..........

MUTUAL WEEKLY.

May 21—Mutual Weekly, No. 21 (News)......
May 28—Mutual Weekly, No. 22 (News)......
June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....

MUTUAL EDUCATIONAL.

June 5—Willy and the Captain's Horse (Comedy) ....
June 5—A Child's Day (Child Science).....
June 12—Gontran, a Snake Charmer (Comedy)
June 12—Gathering and Preparation of Tea in Indo-China (Agriculture).......
June 19—Willy Wants to Ride a Horse (Com.)
June 19—Through Greece (Travel)...........
June 26—Funnicus Tries His Luck at Love (Comedy).........................
June 26—Through the Land of Sugar Cane (Travel)...........................

NESTOR.

June 13—The Knight of Her Dreams (Comedy)
June 16—Without Reward (Drama).........
June 18—Apache Love (Drama).............
June 20—Aladdin's Awakening (Comedy)......
June 20—Dad's Surprise (Comedy).............
June 23—Poleon the Trapper (Drama).......
June 25—Partners (Drama)..................
June 27—Professional Jealousy (Comedy).....

POWERS.

June 11—Mrs. Lacey's Legacy (Comedy-Drama)
June 13—The Strength of the Weak (Drama).
June 18—Friendly Neighbors (Comedy).......
June 20—Behind the Times (Drama)..........
June 25—The $10,000 Bride (Comedy)........
June 25—It Happened At the Beach (Comedy)
June 27—The Spell (2 parts—Drama).........

PILOT.

May 22—School Days (Comedy)...............
May 29—The Governor's Romance (Drama)....
June 5—For Old Time's Sake (Drama)......
June 12—When a Girl Loves (Drama).........
June 19—A Child of the Hills (Drama)......
June 26—An Innocent Conspiracy (Com.-Dr.)..1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama).......
July 2—I'm No Counterfeiter (Drama).......
July 9—Dangerous Sympathy (Drama)........

RELIANCE.

June 2—Italian Love (Drama)...............
June 4—Faithful Shep (Drama)............
June 7—The Mad Cap of the Hills (Drama)..
June 9—His Uncle's Heir (Drama).........
June 11—No release this date................
June 14—Half a Chance (3 parts—Drama)....
June 16—Annie Laurie (Drama)..............
June 18—The Dream Home (Drama)..........
June 21—Wallingford's Wallet (3 parts—Dr.).

REX.

June 8—The Shadow (Drama)...............
June 12—The King Can Do No Wrong ([illegible] parts—Drama) ....
June 15—The Pretender (Comedy-Drama).....
June 19—The Scar (Drama)..................
June 22—The Stolen Idol (Drama)...........
June 26—The Burden Bearer (Drama)........
June 29—Draga, the Gypsy (Drama).........

SOLAX.

June 13—Her Mother's Picture (Drama).....
June 18—Romeo in Pajamas (Comedy)........
June 20—Strangers from Nowhere (Drama)....
June 25—The Merry Widow (Comedy)........
June 25—The Dynamited Dog (Comedy).......
June 27—The Message to Heaven (Drama)....

THANHOUSER.

June 6—The Caged Bird (Drama)............
June 8—Miss Mischief (Comedy).............
June 10—While Baby Slept (Drama)..........
June 13—His Sacrifice (Drama)..............
June 15—The Head of the Ribbon Counter (Drama)..........................
June 17—The Snare of Fate (2 parts—Drama)
June 20—No Release this date...............

VICTOR.

June 6—The Kidnapped Train (Drama)......
June 13—Sincerity (Drama)..................
June 20—His Daughter (Drama)...............
June 27—Brother and Sister (Drama)........

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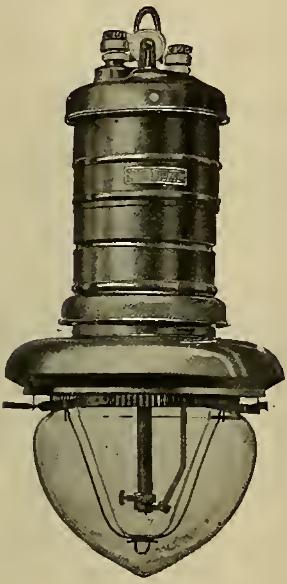

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RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 5—Slippery Slim Repents (Comedy).....
June 5—Just Kids (Comedy)..................
June 7—A Timely Interception (Drama).......
June 9—Jenks Becomes a Desperate Character (Comedy) ....
June 9—Red Hicks Defies the World (Comedy)
June 12—The Well (Drama) ....
June 14—Death's Marathon (Drama)...........
June 16—The Switch-Tower (Drama)...........
June 19—The Rise and Fall of McDoo (Comedy) .
June 19—Almost a Wild Man (Comedy)........
June 21—The Mothering Heart (2 parts—Drama)
June 23—A Compromising Complication (Com.)
June 23—Mister Jefferson Green (Comedy)...
June 26—In Diplomatic Circles (Drama)......
June 28—Her Mother's Oath (Drama)........

CINES.
(G. Kleine.)

May 20—Red Wins (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 300
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)..............
May 31—Interesting Scenes Abroad (Travel)..1000
June 2—When A Woman Loves (Special—3 parts—Drama) 2500
June 3—The Irony of Fate (Drama)...........1000
June 7—Orbetelo and Environs (Travel).... 250
June 7—The Ring (Drama).................. 750

ECLIPSE.
(G. Kleine.)

May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)............... 425
May 28—The Indelible Stain (Drama).........1000
June 4—The Armadillo (Zoological)........... 500
June 4—Delivering the Goods (Comedy)...... 500
June 11—Behind a Mask (Drama)..............1000

EDISON.

May 28—Newcomb's Necktie (Comedy)........1000
May 30—The Honor of a Soldier (Drama)......1000
May 31—An Almond Eyed Maid (Drama)......1000
June 2—Professor William Nutt (Comedy)....1000
June 3—Right for Right's Sake (Drama)......1000
June 4—Some Spots In and Around Los Angeles, California (Scenic) 350
June 4—Don't Worry (Comedy)................ 640
June 6—Mercy Merrick (Drama)...............1000
June 7—While John Bolt Slept (Drama)....1000
June 9—Othello In Jonesville (Comedy)......1000
June 10—Two Little Kittens (Drama).........1000
June 11—Beau Crummel and His Bride (Comedy) 1000
June 13—Along the Nile (Scenic).............1000
June 14—Apples of Sodom (Drama)...........1000
June 16—Her Royal Highness (Comedy-Drama)1000
June 17—The Twin Brothers (Drama).........1000
June 18—Civic Parade, New York City (Topical) 350
June 18—He Would Fix Things (Comedy).... 650
June 20—The Evil Thereof (Drama)...........1000
June 21—Mary Stuart (Special—3 parts—Drama) 3000
June 21—Love's Old Sweet Song (Drama)......1000
June 23—The Pyramids and the Sphinx, Egypt (Architecture)...................... 300
June 23—A Taste of His Own Medicine (Com.). 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish? (Comedy)........ 980
June 27—Fortune Smiles—Being the Twelfth Story of What Happened to Mary (Drama).............................1000
June 28—The Fly (Hygiene).................. 400
June 28—Circumstances Make Heroes (Comedy) 600

ESSANAY.

June 5—The Last Shot (Drama)..............1000
June 6—Phillip March's Engagement (Comedy).1000
June 7—Broncho Billy's Capture (Drama)....1000
June 9—The Final Judgment (Special—2 parts—Drama) 2000
June 10—The Shadowgraph Message (Drama)..1000
June 11—The Star (Comedy)...................1000
June 12—Cinderella's Gloves (Comedy).......1000
June 13—The Mysterious Stranger (Comedy-Drama) 1000
June 14—The Ranch Feud (Drama)..........1000
June 17—Anonymous Love (Comedy)..........1000
June 18—Hilda Wakes (Comedy).............1000
June 19—The Rustler's Spur (Drama).........1000
June 20—A Brother's Loyalty (Special—2 parts—Drama) 2000
June 20—Fear (Drama) 1000
June 21—Alkali Ike and the Hypnotist (Comedy) 1000
June 24—Across the Rio Grande (Drama)....1000
June 25—Easy Payments (Drama)............1000
June 26—The Divided House (Comedy).......1000
June 27—Witness "A-3 Center" (Drama)....1000
June 28—Broncho Billy's Strategy (Drama)..1000

KALEM.

June 2—The Bandit's Child (Drama)..........1000
June 4—When Fate Decrees (Drama)........1000
June 6—The Terror of Conscience (Drama)..1000
June 7—When Women are Police (Comedy)..
June 7—Percy's Wooing (Comedy)..........
June 7—The Tragedy of Big Eagle Mine (Special—2 parts—Drama) 2000
June 9—The Rube and the Boob (Comedy)..
June 9—The Scheme of Shiftless Sam Smith (Comedy) ....
June 11—The Pawnbroker's Daughter (Drama).1000
June 13—Brought to Bay (Drama)...........1000
June 14—The Gypsy's Brand (Drama)........1000
June 16—The Wheel of Death (Drama)......
June 16—Governor Johnson of California (Topical) ....
June 18—The Attorney for the Defense (Drama)1000
June 20—Cupid's Lariat (Comedy).............
June 20—Smoked to a Finish (Comedy).......
June 21—On the Brink of Ruin (Drama)......1000
June 23—The Detective's Trap (Drama).......1000
June 25—The Knight of Cyclone Gulch (Com)..
June 25—Curing Her Extravagance (Comedy)
June 25—The Struggle (Special—2 parts—Dr.).2000
June 27—The Cloak of Guilt (Drama).........1000
June 28—Out of the Jaws of Death (Drama)..1000

LUBIN.

June 3—A Jealous Husband (Drama).........1000
June 5—Bob Builds a Chicken House (Comedy) ....
June 5—Kate the Cop (Comedy)............
June 6—The Accusing Hand (Special—2 parts—Drama) 2000
June 6—The Penalty of Jealousy (Drama)....1000
June 7—The Great Pearl (Drama)..........1000
June 9—The Legend of Lovers Leap (Drama)..1000
June 10—Violet Dare, Detective (Drama)....1000
June 12—Nearly In Mourning (Comedy)......
June 12—The Professor's Predicament (Comedy)
June 13—Papita's Destiny (Drama)..........1000
June 14—The Wine of Madness (Drama)....1000
June 16—Bob Builds a Boat (Comedy)........ 400
June 16—Silence for Silence (Comedy)........ 600
June 17—Out of the Beast a Man Was Born (Drama) 1000
June 18—The Weaker Mind (Special—2 parts—Drama) 2000
June 19—A Father's Love (Drama)...........1000
June 20—His Redemption (Drama) 1000
June 21—From Ignorance to Light (Drama)..1000
June 23—Rustic Hearts (Drama)...............1000
June 24—At the Telephone (Comedy).......... 400
June 24—The Zulu King (Comedy)........... 600
June 26—The Other Woman (Drama).........1000
June 27—Bob Buys An Auto (Comedy)........ 400
June 27—The Beaut from Butte (Comedy).... 600
June 28—The Love Test (Drama)............ 1000

MELIES.

May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scenic)..........
June 5—Native Industries of Java (Industrial)1000
June 12—The Stolen Claim (Drama)...........
June 12—Views of Samarang (Scenic)........
June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama).....1000

PATHEPLAY.

June 3—Dredges and Farm Implements In the West (Industrial) ....
June 3—A Market In Kaloylia, Algeria (Manners and Customs) ....
June 4—The Saving Lie (Drama)............
June 5—What the Good Book Taught (Drama)
June 6—Birds and Animals of Brazil (Nat. Hist.) ....
June 6—Tananarive, Madagascar (Travel).....
June 7—Get-Rich-Quick Billington (Comedy)..
June 9—Pathe's Weekly, No. 24 (News).....
June 10—Max's First Job (Comedy)..........
June 10—The Chateau of Chenonceau, France (Architecture) ....
June 11—"His Lordship's" Romance (Comedy)
June 12—The Artist's Dream (Comedy)......
June 13—Athletics in France (Sports)........
June 13—Places of Interest in Colorado (Travel)
June 13—The Governor's Double (Special — 2 parts—Drama) ....
June 14—For Mayor—Bess Smith (Comedy)..
June 16—Pathe's Weekly, No. 25 (News)....
June 17—A Tour Through Touraine (Travel)..
June 17—Rhodes (Asiatic Turkey)............
June 18—The Sacrifice (Drama)..............
June 19—The Outlaw's Love (Drama).........
June 20—The Burial of a Rich Chinaman (Manners and Customs)..................
June 20—Antibes, France and Its Environs (Scenic) ....
June 20—Monuments and Cascades of Rome (Travel) ....
June 21—The Jury's Verdict (Drama)........
June 23—Pathe's Weekly, No. 26 (News)....
June 24—The Carrier Pigeons (Zoology).......
June 24—How a Blossom Opens (Horticulture).
June 25—The Hunger of the Heart (Drama)...
June 26—Pathe's Weekly No. 27 (News)......
June 26—Clarence the Cowboy (Comedy)......
June 27—The Spotted Elephant Hawk Moth (Zoology)..............................
June 27—Athens (Scenic).....................
June 28—The Second Shot (Drama)...........
June 28—The Trapper's Mistake (Special—2 parts—Drama) ....

SELIG.

June 3—A Flag of Two Wars (Drama)......1000
June 4—The Law and the Outlaw (Special—2 reels—Drama) 2000
June 4—Woman—Past and Present (Edu.)..1000
June 5—The Suwanee River (Drama)........1000
June 6—An Embarrassed Bridegroom (Comedy) ....
June 6—Manila Normal and Public Schools (Education) ....
June 9—Sweeney and the Fairy (Comedy)..1000
June 10—Dad's Little Girl (Drama).........1000
June 11—The Rose of May (Drama)..........1000
June 12—The Fate of Elizabeth (Comedy)....
June 12—The Birth of a Butterfly (Zoology).
June 13—The Jealousy of Miguel and Isabella (Drama) 1000
June 14—Alone in the Jungle (Special—2 parts—Drama) 2000
June 16—When Lillian Was Little Red Riding Hood (Fairy Story) ....
June 16—Shooting the Rapids of the Pagsanjan River in Philippine Islands (Sports)..
June 17—Taming a Tenderfoot (Comedy)......1000
June 18—Mrs. Hilton's Jewels (Drama)........1000
June 19—The Gold Brick (Comedy)...........1000
June 20—The Fighting Lieutenant (Drama)....
June 20—Fancy Poultry (Zoology)............
June 23—The Kentucky Derby at Churchill Downs (Sports)........................1000
June 24—The Marshal's Capture (Drama).....1000
June 25—Papa's Dream (Comedy).............
June 25—The City of Gold (Travel).........
June 26—When Men Forget (Drama)..........1000
June 27—A Western Romance (Drama)........1000

VITAGRAPH.

June 4—A Modern Psyche (Drama)..........1000
June 5—The Heart of Mrs. Robins (Comedy-Drama) 1000
June 6—The Butler's Secret (Drama) 1000
June 7—The Forgotten Latchkey (Comedy)..1000
June 9—The Bachelor's Baby; or How It All Happened (Drama) 1000
June 10—Cutey Tries Reporting (Comedy)....1000
June 11—His House in Order; or the Widow's Quest (Drama) 1000
June 11—A Regiment of Two (Special—2 parts—Drama) 2000
June 12—His Tired Uncle (Comedy)..........
June 12—Capers of Cupid (Comedy)...........
June 13—An Infernal Tangle (Drama)........1000
June 14—Does Advertising Pay? (Comedy)....1000
June 16—The Silver Cigarette Case (Drama).1000
June 17—The Coming of Gretchen (Comedy-Drama) 1000
June 18—The Drop of Blood (Drama)........1000
June 19—Bunny's Dilemma (Comedy)........1000
June 20—Delayed Proposals (Comedy)......... 650
June 20—Yokomoma Fire Dept. (Public Safety) 350
June 21—Arriet's Baby (Drama) 1000
June 23—The Lion's Bride (Drama)..........1000
June 23—The Snare of Fate (3 parts—Special—Drama)...............................3000
June 24—No Sweets (Comedy)................1000
June 25—Jack's Chrysanthemum (Com.-Dr.)...1000
June 26—Her Sweetest Memory (Drama)......1000
June 27—One Good Joke Deserves Another (Comedy)............................1000
June 28—One Over on Cutey (Comedy)....... 870
June 28—Cloisonne Ware (Educational)....... 130

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Don't fret about posters, banners, slides and the other advertising helps that every exhibitor needs to conduct a successful show. That's our business. We can fit you out completely, with dispatch and at prices you couldn't beat if you shopped the world over. A few examples:

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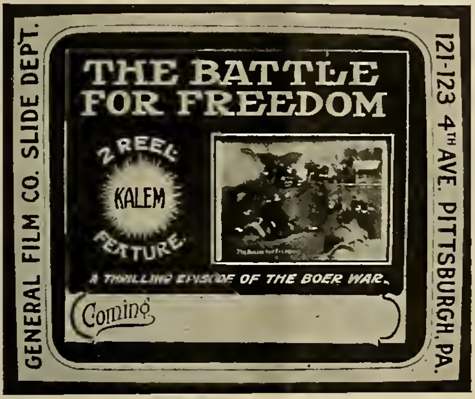
GENERAL FILM CO. SLIDE DEPT.
121-123 4TH AVE. PITTSBURGH, PA.
THE BATTLE FOR FREEDOM
2 REEL
KALEM
FEATURE
A THRILLING EPISODE OF THE BOER WAR.
Coming

Made for all Multiple-Reel Features

35c

"Class" sticks out all over them. They look the money. The illustration shows style of lettering and general appearance, but doesn't give an idea of the beautiful coloring. Great stuff, these slides. Try one as a sample.

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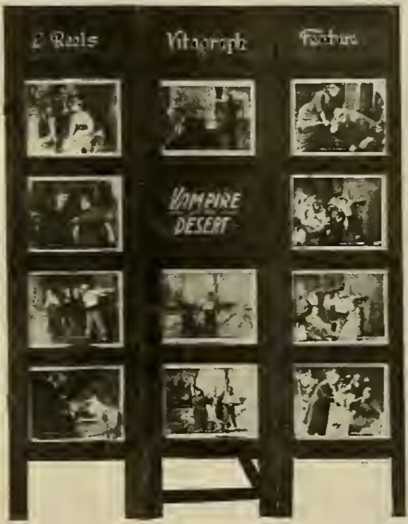
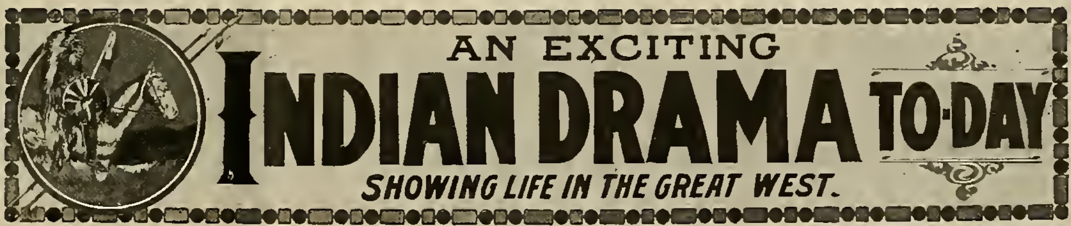

2 Reels
Vitagraph
Feature
VAMPIRE DESERT

Mission finish oak frame, with fifteen openings and glass front, made to fold in three parts like a Japanese screen **$9.00** each

Photographs only, for multiple-reel features, 11 to a set, ... **$2.00** per set

And This Banner for One Dollar! A Corking Bargain!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SHOWING LIFE IN THE GREAT WEST.

It's 3 x 12 feet in size, made of strong muslin, highly colored, eyeleted, ready for use.

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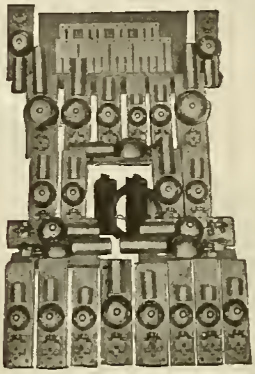
Testimonials Testimonials Testimonials

from satisfied exhibitors all over the country, featuring Deagan's Musical Electrical Instruments and wonderfully increasing their box office receipts.

There is no better, more refined and less expensive attraction for a motion picture theatre than, a set of our musical novelty instruments. They are played from a keyboard like a piano and require little or no practice.



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25 Bells with Resonators—2 octaves chromatic, C to C—complete with playing mechanism, keyboard, wire, batteries, etc., all ready to install.

PRICE $80.00

Sent C. O. D. for examination, upon receipt of $5.00 to guarantee express charges. Order a set now.

Our **MUSICAL ELECTRICAL BELLS**

are known from coast to coast. They are greatly improved in tone and action. We sell these bells in various size sets, ranging in prices from

$42.00 PER SET AND UP

Our **Electrical Cathedral Chimes**

are beautiful instruments for your orchestra or lobby. Played from a keyboard. Our

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are beautiful and inexpensive novelty instruments. Any drummer or piano player can learn to play this novel and handsome looking instrument in a short time. Should be featured as a solo instrument and played on the stage.

We also manufacture Electrical Marimbaphones, Orchestra Chimes, Xylophones, etc.

Write for our catalogue "F," just out, describing 240 electrically operated musical novelty instruments suitable for motion picture theatres.

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Better today than ever; very naturally we should have imitators. It's the law of human nature to follow where other shoes have trod. If you will profit by the experience of others, don't permit yourself to be deceived with "something just as good."

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Perforators
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BELL & HOWELL CO.

Manufacturers of Standard Motion Picture Apparatus

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STUDY THESE MACHINES AT THE INTERNATIONAL EXPOSITION OF THE MOTION PICTURE ART—SEC. 310, GRAND CENTRAL PALACE—JULY 7-12

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Don't wait until that old machine gives you trouble. An up-to-date machine will double your business. Motiograph, Edison, Simplex and Power's machines sold for cash or on time.

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Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both	No.'s	$1.15
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We aim to meet the demand of the exhibitor, large or small

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All Territory open excepting the following States **3400 FEET**

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NEW YORK FILM COMPANY

145 WEST FORTY-FIFTH STREET - - - - - - - - NEW YORK CITY

Send Us Your Negative

Developing and Printing Promptly Done

FIRST-CLASS WORK GUARANTEED

Camera men sent anywhere on short notice. Let us quote you prices on industrial and special work.

St. Louis Motion Picture Company

25th and Montgomery Streets ST. LOUIS, MO.

WIRE NOW! ONLY A LITTLE TERRITORY LEFT! WIRE NOW!

The Indian Passion Play HIAWATHA In Four Parts

Remaining territory will be sold regardless of value so that my exclusive attention may be devoted to the out-of-door production which opens in New York June 9th

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Photo Cines Co., 24 E. 13th St., New York

Do You Thoroughly Understand the Meaning of Perfect Projection?

DAYLIGHT PROJECTION

Giving you perfect moral conditions amidst well ventilated and sanitary surroundings.

Summer is here. Do you want to keep your doors and windows wide open?

We have published over 1,000 testimonials—read them weekly—and have many more. We want you to be one of our boosters.

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COZY THEATER.

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You are the squarest, fairest bunch I ever did business with and I thank you.

Very respectfully,
DR. F. N. CHILDS.

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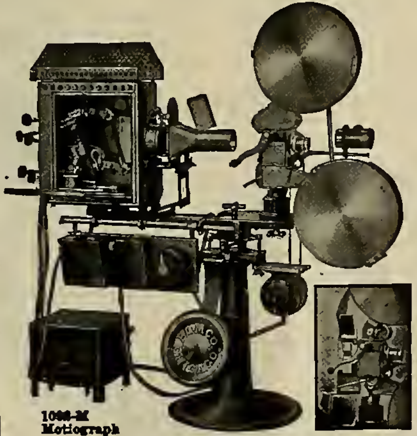
Ask Us About The Announceoscope!

THE APPROVED MACHINE FOR MOTOR DRIVE



THE MOTIOGRAPH MOTOR DRIVE MACHINE

(known as No. 1,002, Chicago) has been approved for use in Chicago—New York—Boston—Philadelphia and other large cities, and by *The National Board of Fire Underwriters.*

No other machine has an equal record.

Have you examined our Motor Drive? Our constant speed, fully enclosed motor, is far ahead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

No Matter How Much You Spend—There Is Nothing Better

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THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
Main Office and Factory, 564-572 West Randolph St., Chicago, Ill.

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Visit our booth at the big show in New York City in July, and get acquainted.

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CHEAP

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We carry a large stock of Bausch & Lomb and Gundlach projection lenses of any focal length. We will allow you something on your old lense. Picture Frames. Ticket Selling Machines, Simplex, Power's, Edison and Motiograph Machines. Tickets, Carbons, Calcium Goods, Spot Lamps, Etc. Slides Made to Order. *Send for Catalogue.*

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1,000 STYLES

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It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree, Write today for circular A.

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HOW MANY

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It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

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Send for our prices before buying

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You can make beautiful colored slides in one minute. The quickest, easiest and best way to make announcement slides. One can will make about 400 slides.

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You can eat your pie with a knife, but you will lack culture if you do.

You can use any kind of a projection surface, but unless you use a "MIRROR SCREEN," you are just showing ordinary pictures.

The "Mirror Screen" Pictures are DIFFERENT. They are "de Luxe." They are classy and the "Mirror Screen" gives real tone to your theater.

Write me today for new catalogue of improved SNOW-WHITE finish.

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F. J. Rembusch Shelbyville, Ind

Patented in U. S. and Canada

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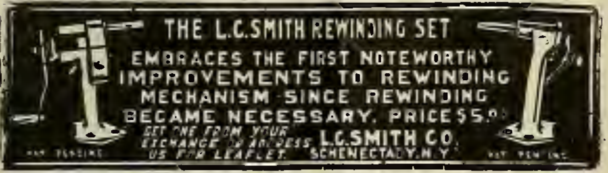

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GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.

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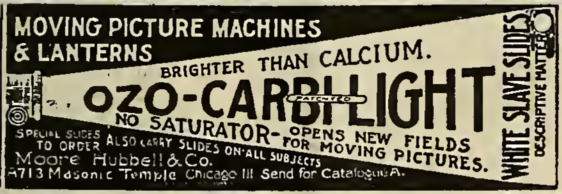

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BRIGHTER THAN CALCIUM.

OZO-CARBI-LIGHT (PATENTED)

NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

SPECIAL SLIDES TO ORDER ALSO CARRY SLIDES ON ALL SUBJECTS

WHITE SLAVE SLIDES DESCRIPTIVE MATTER

Moore Hubbell & Co.

A713 Masonic Temple Chicago Ill Send for Catalogue A.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.

1733 West 9th St. Brooklyn, N. Y.

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motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

NOW BOOKING FOR

ILLINOIS (north of Springfield), WISCONSIN, entire

NEW YORK'S SOCIETY LIFE AND UNDERWORLD

(in three parts)

An Original, Thrilling, Classy Photo Play

WITH CHUCK CONNORS, WHITE MAYOR OF CHINATOWN (recently deceased)

DISPLAY BIG AND UNIQUE

Already the crowded houses have stamped it A SURE BOX OFFICE WINNER

For Terms Address GEO. N. LYMAN, (Knickerbocker Theatre Bldg.)
1402 BROADWAY, NEW YORK CITY

EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance Screen to Rear of Auditorium..............................
Ceiling Height..............................
Width of House..............................
Name..............................

NATIONAL X-RAY REFLECTOR CO.

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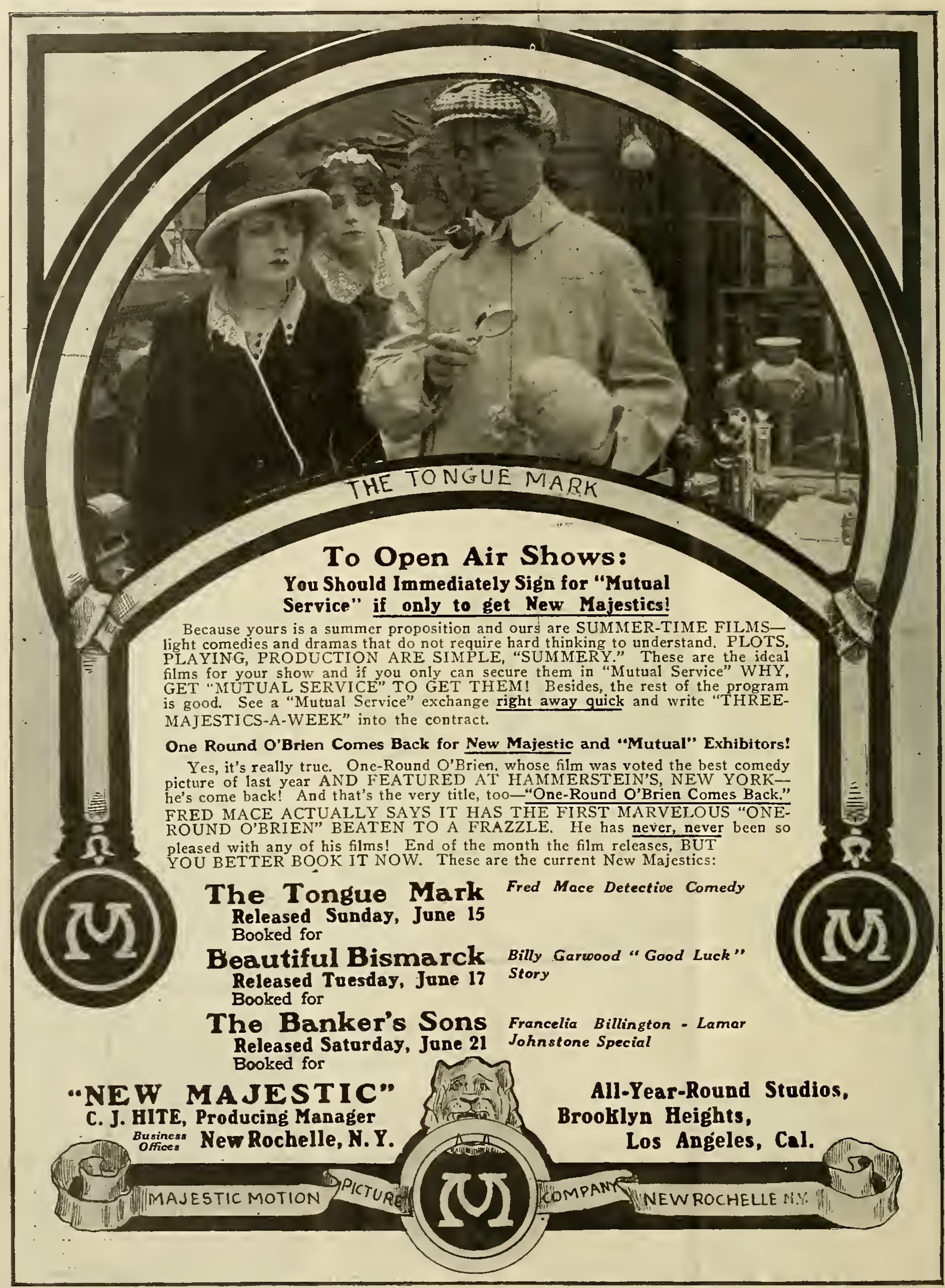

THE TONGUE MARK
MAJESTIC MOTION PICTURE COMPANY NEW ROCHELLE N.Y.

To Open Air Shows:

You Should Immediately Sign for "Mutual Service" if only to get New Majestics!

Because yours is a summer proposition and ours are SUMMER-TIME FILMS—light comedies and dramas that do not require hard thinking to understand. PLOTS, PLAYING, PRODUCTION ARE SIMPLE, "SUMMERY." These are the ideal films for your show and if you only can secure them in "Mutual Service" WHY, GET "MUTUAL SERVICE" TO GET THEM! Besides, the rest of the program is good. See a "Mutual Service" exchange right away quick and write "THREE-MAJESTICS-A-WEEK" into the contract.

One Round O'Brien Comes Back for New Majestic and "Mutual" Exhibitors!

Yes, it's really true. One-Round O'Brien, whose film was voted the best comedy picture of last year AND FEATURED AT HAMMERSTEIN'S, NEW YORK—he's come back! And that's the very title, too—"One-Round O'Brien Comes Back." FRED MACE ACTUALLY SAYS IT HAS THE FIRST MARVELOUS "ONE-ROUND O'BRIEN" BEATEN TO A FRAZZLE. He has never, never been so pleased with any of his films! End of the month the film releases, BUT YOU BETTER BOOK IT NOW. These are the current New Majestics:

The Tongue Mark *Fred Mace Detective Comedy*
Released Sunday, June 15
Booked for

Beautiful Bismarck *Billy Garwood "Good Luck" Story*
Released Tuesday, June 17
Booked for

The Banker's Sons *Francelia Billington - Lamar Johnstone Special*
Released Saturday, June 21
Booked for

"NEW MAJESTIC"
C. J. HITE, Producing Manager
Business Offices **New Rochelle, N. Y.**

All-Year-Round Studios,
Brooklyn Heights,
Los Angeles, Cal.

CHINA.
CALIFORNIA
PACIFIC OCEAN.

MÉLIÈS' "ROUND THE WORLD" FILMS

JUNE 19th

THE LURE OF THE SACRED PEARL

An exciting story based on the finding of a black pearl, which is sacred to Buddha

Produced on the Island of Java, Dutch East Indies, at the ruined temple of Boro-Budur, "the temple of the thousand Buddhas"

On Same Reel

DIVING FOR PEARL-OYSTERS AT THURSDAY ISLAND

New and Interesting

JUNE 26th

THE SULTAN'S DAGGER

A Legend of the Island of Java

JAPAN
TAHITI
CAMBODIA
NEW ZEALAND
COCHIN-CHINA
SINGAPORE
JAVA.
AUSTRALIA

POWER'S CAMERAGRAPH NO. 6A

THE MODERN MOTION PICTURE MACHINE

IT IS TALKED ABOUT

Because of the LOOP SETTER (AN EXCLUSIVE FEATURE) which renders the machine automatic in its adjustment and maintenance of the lower loop which is instantly re-formed without stopping machine. This costs but little extra and prevents dark screens and interrupted pictures.

In ordering, please state if LOOP SETTER is desired.

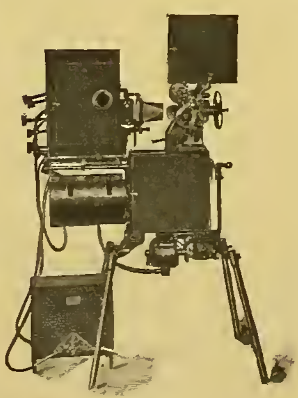
IT CAUSES COMMENT

Because it has maintained its supremacy for 15 years through PERFECT PROJECTION.

IT COMMANDS ATTENTION

Of the trade — and supplies them with OVER 65% OF THE MOVING PICTURE MACHINE OUTPUT OF THE WESTERN HEMISPHERE.

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.



Catalogue G gives full details

Nicholas Power Company

88-90 Gold Street, New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 16, No. 13 June 28, 1913 Price, 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

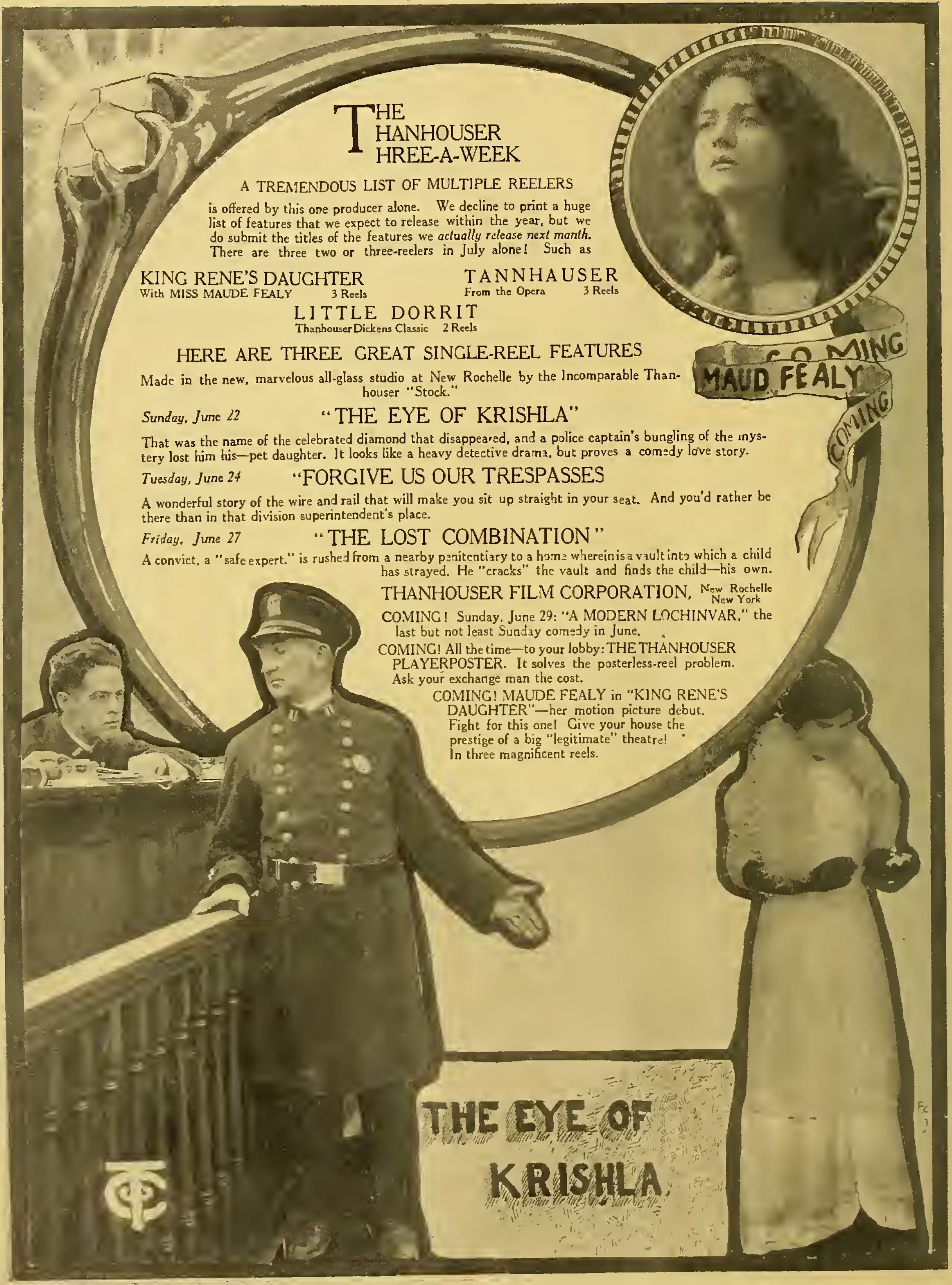
EXHIBITORS' GUIDE

Scene from "In the Garden" (Edison).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station



THE
THANHOUSER
THREE-A-WEEK

A TREMENDOUS LIST OF MULTIPLE REELERS

is offered by this one producer alone. We decline to print a huge list of features that we expect to release within the year, but we do submit the titles of the features we *actually release next month.* There are three two or three-reelers in July alone! Such as

KING RENE'S DAUGHTER
With MISS MAUDE FEALY 3 Reels

TANNHAUSER
From the Opera 3 Reels

LITTLE DORRIT
Thanhouser Dickens Classic 2 Reels

HERE ARE THREE GREAT SINGLE-REEL FEATURES

Made in the new, marvelous all-glass studio at New Rochelle by the Incomparable Thanhouser "Stock."

Sunday, June 22 "THE EYE OF KRISHLA"

That was the name of the celebrated diamond that disappeared, and a police captain's bungling of the mystery lost him his—pet daughter. It looks like a heavy detective drama, but proves a comedy love story.

Tuesday, June 24 "FORGIVE US OUR TRESPASSES

A wonderful story of the wire and rail that will make you sit up straight in your seat. And you'd rather be there than in that division superintendent's place.

Friday, June 27 "THE LOST COMBINATION"

A convict, a "safe expert," is rushed from a nearby penitentiary to a home wherein is a vault into which a child has strayed. He "cracks" the vault and finds the child—his own.

THANHOUSER FILM CORPORATION, New Rochelle New York

COMING! Sunday, June 29: "A MODERN LOCHINVAR," the last but not least Sunday comedy in June.

COMING! All the time—to your lobby: THE THANHOUSER PLAYERPOSTER. It solves the posterless-reel problem. Ask your exchange man the cost.

COMING! MAUDE FEALY in "KING RENE'S DAUGHTER"—her motion picture debut. Fight for this one! Give your house the prestige of a big "legitimate" theatre! In three magnificent reels.

FIVE-A-WEEK

Essanay

CARNIVAL MEN—PARK CONCESSIONERS—EXHIBITORS ARE SENDING IN ORDERS FOR "ALKALI" IKE DOLLS

Order Yours Today. **$13 50 A Dozen.**

Released Tuesday, June 24th.

"Across the Rio Grande."

A thrilling Western drama that will hold the interest of your audience from the first flash of the projector to the last scene.

Released Wednesday, June 25th.

"Easy Payments."

A splendid comedy-drama that your audiences crave. Ruth Stonehouse featured.

Released Thursday, June 26th.

"The Divided House."

An uproariously funny comedy that will keep your audiences in convulsions.

Released Friday, June 27th.

Witness "A-3 Center."

A powerful drama that quivers with human appeal—its portrayal of character is excellent.

Released Saturday, June 28th.

"Broncho Billy's Strategy."

A thrilling and gripping Western melodrama, with G. M. Anderson.

Released Monday, July 7th

"THE FORBIDDEN WAY."

In TWO PARTS.

"THE FORBIDDEN WAY" SOUNDS THE DEPTHS OF HUMAN EMOTIONS. IT'S A GRIPPING AND THRILLING MELODRAMA OF THE UNDERWORLD. A SPLENDID PHOTOPLAY THAT THROBS WITH STRONG SENTIMENT AND POWERFUL PATHOS. ITS POWERFUL PORTRAYAL OF CHARACTER AND ITS MASTERLY PRESENTATION OF SCENES FROM THE CRIMINAL HAUNTS OF A GREAT CITY PLAY UPON THE HEARTSTRINGS OF HUMAN EMOTIONS WITH AN ELOQUENCE OF APPEAL THAT RENDS THE VERY SOUL. DEMAND THIS! SPECIAL HERALDS NOW BEING PREPARED. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAN POSTERS. Three sheet posters of all our Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

Broncho Headliners

ALL RIVERS MEET AT SEA

1 Reel, July 2

A moving picture girl loves and marries an actor in the same company. The director, a rival, manages to cause the young husband to be knocked out of a boat, and he is picked up far away with a lost memory. A long time after the moving picture company visits a fishing village and the husband has his mind restored by seeing his wife, who joyfully flies to his arms.

THE TRANSGRESSOR

2 Reels, June 25

A story of Puritan village life. The son of a minister wins a girl away from her devoted fisherman. Orphaned, she is adopted by the minister, and when her child is born refuses to reveal the father's name. She is cast out by the minister and scorned by the people. When her child is dying the fisherman comes back to her with unfaltering love, and the minister's son meets a tragic death at the hands of the Indians.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

A BANDIT

On a Split Reel, June 23

Willy is a rather effeminate young man, and is abused by the town bully. He suspects that the bully is a coward at heart, so disguises himself as a bandit and shoots up the town. Everybody, including the sheriff, flees in terror, and their consternation is ludicrous when they discover that the terrible bandit is none other than harmless Willy.

PEEPING PETE

On the Same Reel

Jack and Pete are the terrors of the town. Jack peeps through a knothole in the fence as Mrs. Pete is combing her hair, and Pete resents this. After many threats and much shooting, the men finally come together, and to the surprise of the people, sit down and have a drink together.

HIS CROOKED CAREER

Split Reel, June 26

Pressed by poverty, Schmalz decides to adopt a career of crime. He gets the worst of everything he tackles. This is a laughable burlesque.

THE LARGEST BOAT EVER LAUNCHED SIDEWAYS

On the Same Reel

During the launching of a large boat a dude flirts with a girl and makes her believe the ship belongs to him. He is proven to be a "four-flusher" and driven away in derision. Splendid scenes of a large boat being launched are shown.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

THE SEAL OF SILENCE

2 Reels, June 27

A thrilling story of the East and West, with scores of sensational incidents,—the great strike, the riot, the destruction of the factory, the unjust arrest of a man who is imprisoned and years later is reunited with his family through a stirring chain of circumstances.

THE CRIMSON STAIN

3 Reels, July 4

A wonderful war drama, realistically reproducing the incidents on a big plantation during the war, and telling a wonderful story of love, devotion, and self-sacrifice of a woman.

N. Y. Motion Picture Corp.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

UNIVERSAL FILMS
TRADE MARK

THE GREATEST
VICTORY OF THE
SPANISH-AMERICAN
WAR!

THE GREATEST
TRIUMPH IN THE
HISTORY OF MOTION
PICTUREDOM

The Battle of Manila

(101 Bison—Released Tuesday, July 1st, 1913)

A REAL STATE RIGHT FEATURE

In Your Regular Service

A Living, Breathing, Photographic Review of the Greatest Battle of the Spanish-American War

If you had stood with Admiral Dewey in the turret of his flagship you could not have been more awe-inspired by the heroic work of Uncle Sam's brave sailors and the havoc wrought during that famous cannonading.

Staged and directed by a man who was there.

Cheer after cheer will re-echo throughout your house as this wonderful war spectacle is projected.

Big array of monstrous battleships in action—hundreds of marines, soldiers and sailors and Philipinos engaged in a terrific encounter with the Spanish Army.

Posters and heralds that will fire your patrons with patriotism and simply drag them in.

GO AFTER IT NOW!

Don't sleep a wink tonight until you have made sure of your booking.

Don't Forget to Keep After Your Exchange for **Beauty and the Beast** ***A Three Reel Rex De Luxe Released July 10th***

A work of art—a Universal masterpiece.

Universal Film Manufacturing Company

1600 Broadway
New York City

"The Largest Film Manufacturing Concern in the Universe"

Three Superb Presentations OF SENTIMENT and PATHOS

Scene from Quicksands

QUICKSANDS IN TWO REELS

Featuring WARREN KERRIGAN in an intensely interesting dramatic gem of allegory.

One, Three, Six Sheet Posters and Heralds
Monday, June 30, 1913

PRIDE OF LONESOME

A Beautiful sketch visualizing the psychological effect of sweet femininity.

One and Three Sheet Posters
Thursday, July 3, 1913

TALE OF DEATH VALLEY

A daring intrigue perpetrated upon an innocent lover.

One and Three Sheet Posters
Saturday, July 5, 1913

A

American Film Mfg. Company

6227-6235 Evanston Avenue CHICAGO

Walking the Tightrope

Science

Wonderful

Putting a Chain Round Its Neck

THE FLEA CIRCUS

An extraordinary film showing the wonders of the microscope and the wonders of man in training a flea to perform

These remarkable fleas are seen to do astonishing things. They walk the tight rope, jump through hoops, work the treadmill, pull cannon and roundabouts and act in fact like human beings at Coney Island.

Seen Through the Big Microscope

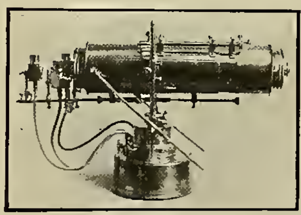
This remarkable one reel feature was obtained with great difficulty and trouble with specially constructed apparatus and will cause great amusement from the comedy standpoint and much interest on the scientific side.

900 FEET AT 10 CENTS PER FOOT

OPEN TO ALL BUYERS

Scientific and humorous at the same time.

RELEASED, JULY 9th



The Microscope

OPEN TO ALL BUYERS

Just the thing to go with a long feature.

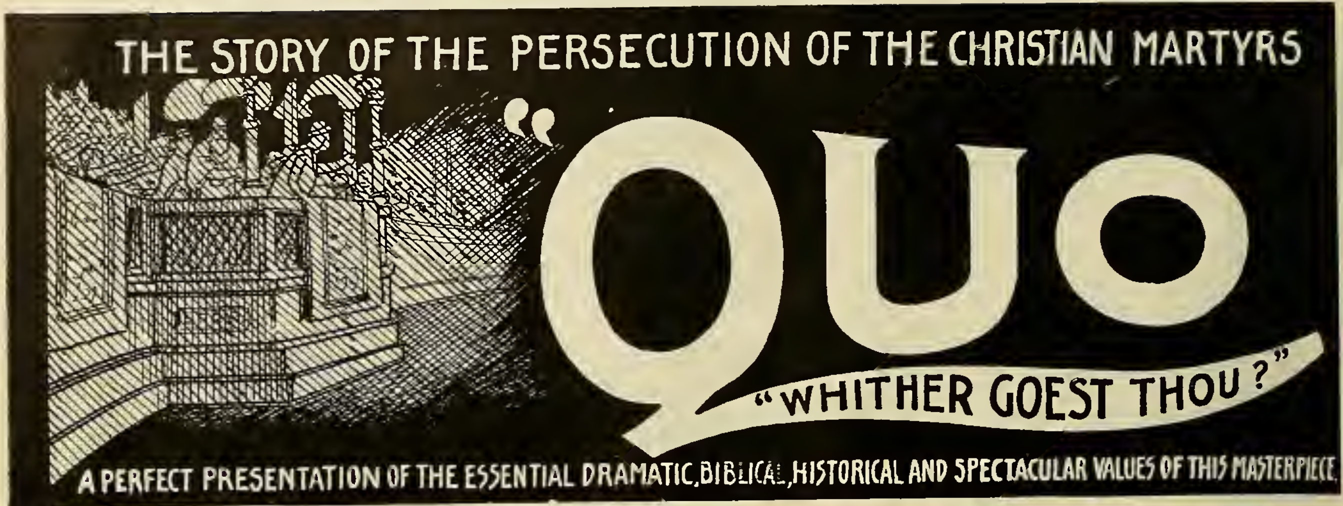
RELEASED, JULY 9th

Working the Treadmill

Fun

SOLAX CO., Fort Lee, N. J.

Pulling the Roundabout


THE STORY OF THE PERSECUTION OF THE CHRISTIAN MARTYRS
"QUO
"WHITHER GOEST THOU?"
A PERFECT PRESENTATION OF THE ESSENTIAL DRAMATIC, BIBLICAL, HISTORICAL AND SPECTACULAR VALUES OF THIS MASTERPIECE

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THE BATTLE IN THE CATACOMBS

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ALL TERRITORY IS CHOICE

GET IN ON A GOOD THING

Most magnificent line of pictorial printing ever made for a film—eighteen different styles of photos for

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FROM THE CRUCIFIXION OF CHRIST TO THE DEATH OF NERO.

VADIS"?

3 REEL PRODUCTION

AN AMAZING SPECTACLE OF TERRIFYING VIVIDNESS FAITHFULLY PORTRAYED WITH ALL HISTORICAL ACCURACY

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Quo Vadis Film Co. Inc.

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ADDRESS N. J. FEATURE FILM CO., 800 BROAD STREET, NEWARK, N. J.

WEST FORTY-FIFTH STREET, NEW YORK, U. S. A.

THE fact that 10 States were sold--to men who know--on the day this ad was written, should be sufficient evidence that this is the feature for you to buy--and buy quick if you want *"your State."*

FEAT

Native Lion Hunt IN THE H

Three Reels of Thrilling

MOST IMPORTANT TO EVERY EXHIBITOR AND STATE-RIGHT MAN

Is the fact that this is the first time you have been given an opportunity to show in motion picture theatres

A Natural History

On his expedition into uncivilized regions Capt. Kearton has taken over twenty thousand feet of film, out of which we have picked the **cream,** and now place for your approval three thousand feet of the most amazing animated pictures of animal life ever photographed.

WIRE

STATE RIGH

Wire Immediately. Your

ARAB AMUS

TIMES BUILDING, NE

ADOLPH ZUKOR Presents

CAPT. CHERRY KEARTON'S

THRILLING AND ASTOUNDING MOTION PICTURES OF

WILD LIFE and BIG GAME

In the Jungles of India and Africa

URING

eart OF THE African Jungle

Views of Nature's Own Zoo

You are in business for money and reputation. So are we. The only way to gain both is to give **Values Dollar** for **Dollar.**

Wonder-Feature

NOW!

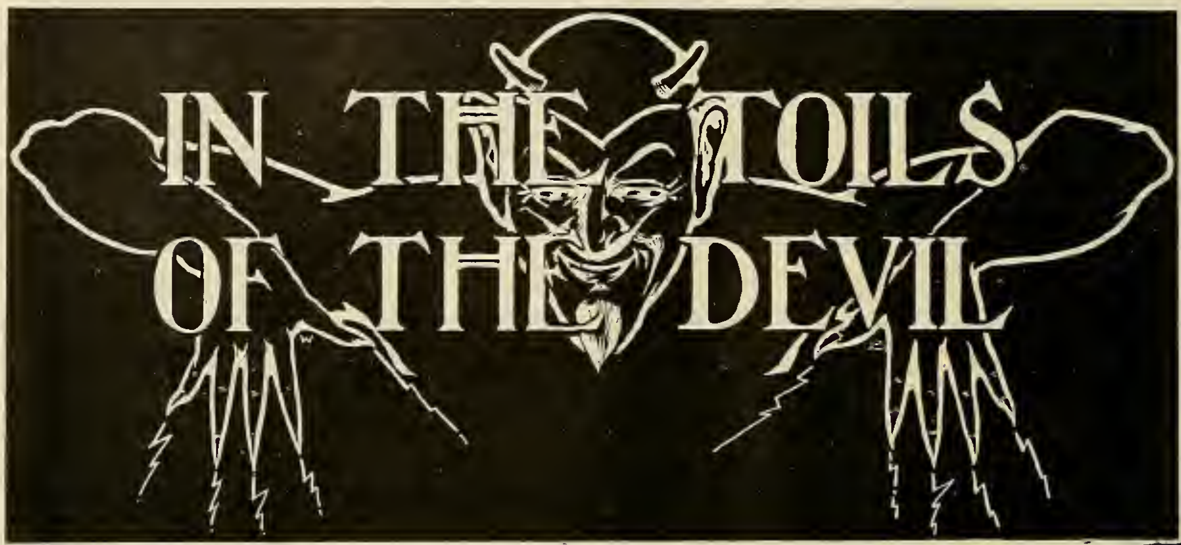
TS SELLING

State May Be Still Open.

For every dollar you pay us for this feature we can show you where to get two in return.

This surely ought to be of interest to you.

EMENT CO.
W YORK CITY, N. Y.


IN THE TOILS OF THE DEVIL

IS GOING LIKE WILDFIRE !

SATISFIED BUYERS PROCLAIM IT THE FINEST EXAMPLE OF PHOTOGRAPHER'S ART

IS ABSOLUTELY FREE FROM OBJECTIONABLE SCENES ALTHOUGH THRILLING AND SENSATIONAL

IS ABOVE ADVERSE CRITICISM FROM EVERY POINT OF VIEW. SOME TERRITORY STILL OPEN—WIRE NOW—DON'T WAIT

NEXT REGULAR
MARION LEONARD RELEASE

"THOSE WHO LIVE IN GLASS HOUSES"

Based on the quotation from St. John, Chap. 8, Verse 7:

"He that is without sin among you, let him first cast a stone at her."

A production that will touch the heart and receive the approval of every lover of Motion Pictures.

YOU CAN'T AFFORD TO MISS THIS

WATCH FOR THIS
GREATEST OF AMERICAN FEATURES

"THE SEED OF THE FATHERS"

SOMETHING NEW
SOMETHING ORIGINAL
SOMETHING STARTLING

DEPICTS GANG LIFE OF THE UNDERWORLD, HORRORS OF BATTLEFIELD AND SWAMP SKIRMISHES, AND A BEAUTIFUL EXAMPLE OF MOTHER-LOVE AND SACRIFICE.

MONOPOL FILM CO., 145 W. 45th Street, NEW YORK

THREE REEL RELIANCE FEATURE

THREE REEL RELIANCE FEATURE

ROSEMARY THEBY
IN
The Tangled Web

A POWERFUL DRAMA OF LOVE HATRED AND REVENGE
BY GARFIELD THOMPSON

STAGED BY OSCAR C. APFEL
WITH IRVING CUMMINGS
AND
THE RELIANCE FEATURE PLAYERS

RELEASED
SATURDAY
JUNE 28TH

SPECIAL
ONE THREE &
EIGHT SHEET
POSTERS

THREE ARTISTIC DRAMAS A WEEK

MONDAY, JUNE 23rd

Beautiful EDGENA de LESPINE and little RUNA HODGES

IN

"THE HOUSE OF PRETENSE"

A Striking Combination of a Strong Heart Interest Drama and An Amusing Child Story.

The regular release of Wednesday, June 25th, will be omitted to allow for the three-reel presentation of "THE TANGLED WEB," on June 28th.

Manager's Note:—

High Class Broadway Production—ONE and THREE sheet posters with every release.

Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott and Van Altena, 59 Pearl St., N. Y. C.

Beautiful Player Posters of Edgena de Lespine and Irving Cummings at your Exchange.

RELIANCE

RELIANCE

MUTUAL SERVICE

THIS FILM IS ABSOLUTELY ALIVE

WILL PACK THEATRES AT EVERY PERFORMANCE

THE FEMALE RAFFLES

SENSATIONAL & THRILLING STORY OF THE UNDERWORLD

IN FOUR REELS
3500 FEET

BEAUTIFULLY TONED
AND TINTED

THE FILM THAT MEANS STANDING ROOM ONLY CROWDS

GIVES LOVERS OF MOTION PICTURES SOMETHING TO TALK ABOUT ON THEIR WAY HOME FROM THE THEATRE

Disguised as a Bell-boy

A Critical Moment

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COLORADO, WYOMING, UTAH, IDAHO, MONTANA, $350.00
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EASTERN NEW YORK, INCLUDING GREATER NEW YORK AND NEW JERSEY, $350.00

MAGNIFICENT LINE OF PICTORIAL PRINTING, PHOTOS, CUTS, HERALDS, ETC.

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STATE RIGHTS FILM COMPANY, 145 West 45th Street, New York City

"THE BATTLE of GETTYSBURG"

Special Release In Five Reels

Produced by Thos. H. Ince Managing Director of Kay-Bee and Broncho Films

The Greatest Motion Picture In The World

Booked Indefinitely at

Grand Opera House	New York City
Riverview Park	Chicago, Ill.
High Street Theatre	Columbus, O.
Park Theatre	Indianapolis, Ind.

Successfully playing the largest theatres in the country.

Special Terms and Bookings Can Be Had Exclusively Through the Offices of

THE MUTUAL FILM CORPORATION

New York Motion Picture Corporation

Long Acre Bldg. 42nd St. and Broadway New York City

Scene from "The Tiger Lily"

Released on Wednesday, July 2

"THE TIGER LILY"

An animal picture with a real, gripping story behind it—the story of a woman torn by jealousy who sends a tiger to destroy the girl she hates, little knowing that the girl is her own daughter. A storm, a flash of lightning, a villa set afire and in it the fast-coming events that bring the destruction of the Tiger Lily herself.

It's all that you hoped they would do some day with a wild animal theme. The Vitagraph actors present it in three reels.

Scene from "The Trapper's Mistake"

Four Multiples Reel Excellence of

These are the features that indicate the uniform superiority of our service. But their extreme merit must not make you forget that more than forty single reel films are released by us every week—made from stories just as vivid and strong and gripping, but restricted to a single reel because when a story can be quickly told, we tell it quickly.

Released, Saturday, June 28

"THE TRAPPER'S MISTAKE"

The trapper's wife forgot to tear up the note that said she was going away. So when the Redskins caught her and carried her off, the trapper naturally thought she had run away with his best friend. How the three meet in the thick of a fight with the Indians, how the two men confront each other and the woman explains—that's the skeleton of this crackerjack frontier photoplay by Pathe Freres. It's in two reels.

General Film Company

Scene from "Shenandoah"

that show the General Film Service

Many a masterpiece is being compressed into a single reel, for ***we won't waste time and space.*** When we let a film run longer than one reel, you can depend on it that the material demanded a multiple. And every single reel is packed full of ideas from first second to last.

Released on Monday, June 30

"THE PENALTY OF CRIME"

All the appeal of the crook play, now at the crest of popularity, is in this ingeniously conceived story. The girl who is sent to fascinate the rich young jeweler is so successful that he falls in love with her. She falls in love too and wants to break off with the underworld—but her pals won't let her. A baggage car robbery, a motor car chased and plunged over an embankment—these are some of the quick events that follow. The Lubin Company players appear in this gripping story in two reels.

Released on Friday, July 4

"SHENANDOAH"

Uncle Sam's birthday is a mighty appropriate release date for the best battle play ever written about the Civil War.

You can't beat the patriotic appeal of those scenes where the Federals are wavering, where Gen. Phil Sheridan gallops in from "twenty miles away," rallies the scattering forces and snatches a victory out of the fire. It's a Kalem in three reels.

Scene from "The Penalty of Crime"

200 Fifth Avenue, N.Y.

PATHÉ'S WEEKLY

Every MONDAY and THURSDAY Hereafter

EXHIBITORS CAN NOW SHOW THEIR PATRONS THE NEWS OF THE WORLD

FOUR DAYS EARLIER

THAN WAS POSSIBLE UNDER THE OLD SYSTEM. THE WISE EXHIBITORS HAVE
:: :: BOOKED BOTH WEEKLIES. :: ::

ARE YOU WISE?

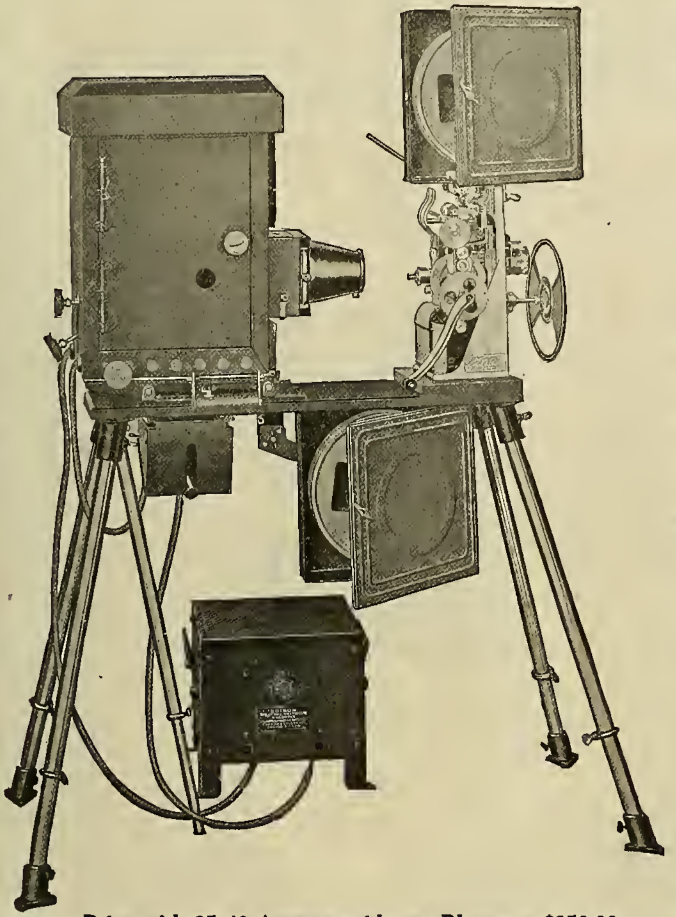
NEW POSTERS

CHEAPER and BETTER

FOR EACH WEEKLY WILL BE SOLD DIRECT TO EXHIBITORS ON THE BASIS OF A THREE MONTHS' SUBSCRIPTION

SEND US YOUR CHECK NOW!

PATHÉ FRERÈS, JERSEY CITY, N. J.



Price with 25-40 Ampere grid type Rheostat, $250.00.

Edison Kinetoscope 1913 Model

THE clearest, steadiest and longest-lived projecting machine on the market.

Improvements over all previous models are as follows:

All metal baseboards.

Extra heavy mitre gears on Revolving Shutter, Cam and Automatic Shutter Shafts.

Heavier Balance Wheel.

Hardened Steel Runners, instead of tension springs, actuated by pivotally mounted springs, giving tension equally on both sides of the film.

Aperture Plate (Picture Gauge) provided with steel runners, which can be replaced. No wear on the plate itself.

Swivel tension roller bracket on the Take-up Sprocket, preventing the film from jumping off the sprocket.

Oiling system consisting of a series of tubes for the Outside Shutter Gears.

Extra Large Lamp House and Heavy Arc Lamp permitting the use of a 12" upper and a 6" lower carbon, ¾" in diameter.

60 Ampere Switch. New large switch box.

Five adjustable extension legs, the lower half of which are solid steel rods, giving greater rigidity. Floor sockets are also supplied.

Ask for a copy of Form 2397 and a copy of the Edison Kinetogram

---

COMING EDISON RELEASES

** "Fortune Smiles"

Last of the "Mary" series. Drama (1,000). Released Friday, June 27th.

Mary goes to a lawyer, an old acquaintance, who promises assistance. The Craigs arrive in New York and claim her fortune at the Trust Company. Just as they are about to receive it. Mary bursts into the office and receives—a million dollars.

"The Fly"

Educational (400). Released Saturday, June 28th.

A film that every person should see, for it shows in a striking and convincing way, the dangers to which we are all exposed as long as the fly is permitted to pursue his filthy course undisturbed.

* "Circumstances Make Heroes"

Comedy (600). Released Saturday, June 28th.

Poor Willie didn't really mean to be a hero, but when the burglar stood on the rug by the table under which he was hiding, he just had to upset him. How foolish his two boastful rivals felt when Willie clasped the sheriff's daughter in his arms.

* "The Story of the Bell"

Dramatic (1,000). Released Monday, June 30th.

Just after young Fairfax climbed into the belfry to unmuffle the bell, the British appeared and the sexton started tolling it. He lay for hours beneath the clanging monster until a girl found a white haired, frenzied man writhing in agony under the ceaseless din.

* "The Patch Work Quilt"

Dramatic (980). Released Tuesday, July 1st.

The patches on grandma's quilt recall to her mind various incidents in her youth—her first meeting with Jim, their wedding and the uniform she made with her own hands when he departed for the Civil War, never to return. A delightful story full of gentle pathos.

* "All on Account of a Transfer"

Comedy (1,000). Released Wednesday, July 2nd.

They are engaged, but quarrel because she adores the picture of a famous pianist. They vow never to speak to each other again, but through a train of laughable incidents, they are mistaken for a bride and groom and bow gracefully to the inevitable.

* ONE SHEET POSTERS. ** ONE AND THREE SHEETS.

THOMAS A. EDISON, Inc.,

239 Lakeside Avenue
ORANGE, N. J.

LUBIN · FILMS

FIVE RELEASES EACH WEEK

---

400 FEET **"AT THE TELEPHONE"** **TUESDAY, JUNE 24th**

Two men try to work the phone at once and get in a mix-up.

"THE ZULU KING'

Split Reel

600 Feet. RELEASED JUNE 24th

John Smith, being henpecked, ships as cook on board a steamer for Africa. There he is captured by the Zulus and condemned to death. He tells them that he is bullet proof and hands them his revolver which is loaded with blanks. Finding that the shots take no effect, they make Smith King. Mrs. Smith follows, the Zulus make her Queen and she immediately sets to work to regulate things, making Smith a fan boy.

"THE OTHER WOMAN" **1000 feet** **Thursday, June 26th**

A good lesson to an extravagant wife.

"BOB BUYS AN AUTO" **400 feet** **Friday, June 27th**

Another good "Bob Thompson's jobs."

"THE BEAUT FROM BUTTE" **600 feet** **Friday, June 27th**

A picturesque cowboy is unmasked.

"THE LOVE TEST" **1000 feet** **Saturday, June 28th**

A very dramatic Western story.

"HER ATONEMENT" **1000 feet** **Monday, June 30th**

A pathetic story of Squaw love.

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VITAGRAPH

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Rather than be separated from its mistress, the lion kills her when she enters its cage for the last time. Daringly dramatic.

"NO SWEETS" *Comedy* **Tuesday, June 24th**

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"JACK'S CHRYSANTHEMUM" *Comedy-Drama* **Wednesday, June 25th**

Jack meets a sweet little Japanese lady, marries her. His father's objections are all removed, when the old gentleman sees her. Taken in Japan.

"HER SWEETEST MEMORY" *Comedy-Drama* **Thursday, June 26th**

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"ONE GOOD JOKE DESERVES ANOTHER" *Comedy and* **Friday,**
"FIELD SPORTS, HONG KONG, CHINA" *Topical* **June 27th**

1. Bunny plays a joke on a young friend, who goes him one better. 2. A close view of athletics in China.

"ONE OVER ON CUTEY" *Comedy and* **Saturday,**
"CLOISONNE WARE" *Educational* **June 28th**

1. Cutey's heart is susceptible, he tries to make a double conquest and gets left in both.
2. The marvellous process of a peculiar pottery.

SIX-A-WEEK

"ROUGHING THE CUB"—Newspaper Comedy
Monday, June 30th

"BINGLES and the CABARET"
"SIGHT-SEEING IN JAPAN"
—Lively Times Tuesday, July 1st

"THE SONG BIRD OF THE NORTH"—True Story of the War
Wednesday, July 2nd

"SWEET DECEPTION"—Delightful Drama Thursday, July 3rd

"AN UNWRITTEN CHAPTER"—Tells a Dramatic Story
Friday, July 4th

"LOVE'S QUARANTINE"—Funny Cure Saturday, July 5th

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SPECIAL FEATURE, "THE TIGER LILY," IN THREE PARTS; RELEASED WEDNESDAY, JULY 2nd.

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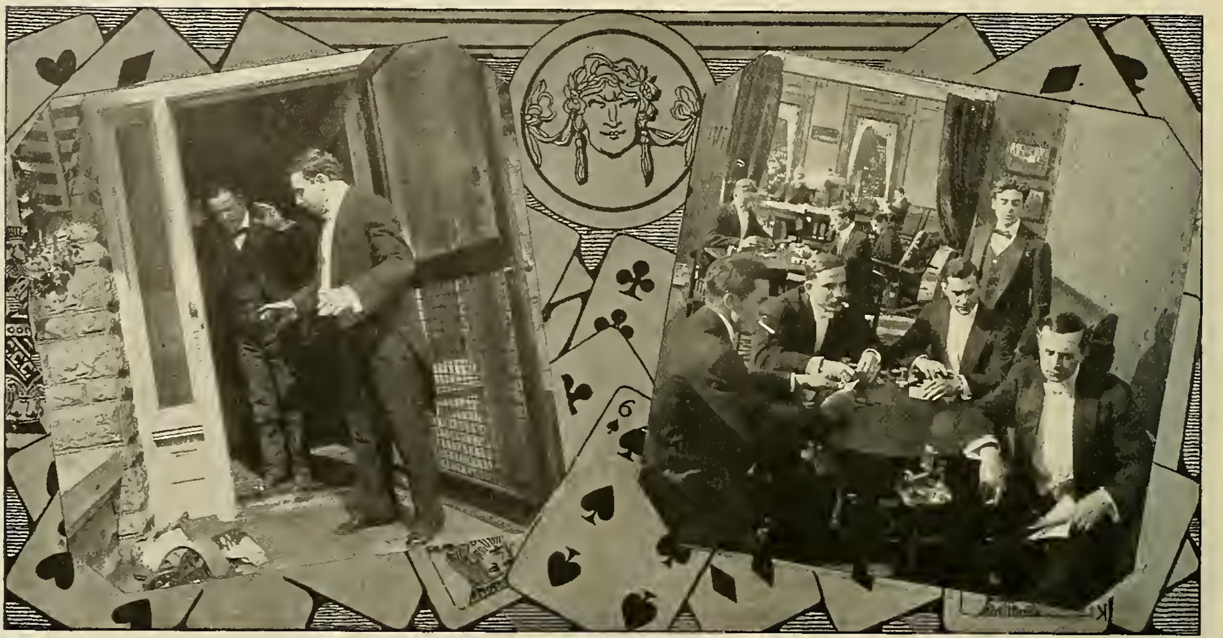

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MOVING PICTURE WORLD

THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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The index for this issue will be found on page 1406.

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Saturday, June 28, 1913

Facts and Comments

IT used to be the proper thing for the big newspapers to deplore the existence of the "cheap moving picture show" in their respective cities, as though their presence was something to be ashamed of. Now we find those same newspapers boasting of the number of picture shows they have in their towns. The Rochester Democrat and Chronicle, in an editorial half a column long, tells those who contemplate visiting that city that "we have picture shows, too." It insists that no matter what the people of Toledo and Syracuse may be used to at home in that line, they are assured that Rochester has picture shows, and many of them.

*

Possibly there is a reason for this change of front by the big newspapers. Picture theaters are not what they used to be. Instead of the dark and not infrequently ill-smelling store show, there is to be found in every city beautiful theaters devoted to the exhibition of motion pictures. Rochester is no exception in this respect, in fact, one must go to cities like Rochester to find the highest average improvement in the picture theater. There are a few examples of the best in picture theater architecture in New York, but the average is low and there are many so-called theaters in the few largest cities that might better be eliminated. The "store show" is like a red rag to the reformer, affording him material for many a crusade that hurts picture exhibition in general. We all want picture theaters and many of them, but they should be of the best type.

* * *

DURING the past week the staff of the Moving Picture World has been greatly entertained by a number of "boosters" for the National Convention and Exposition of the Motion Picture Exhibitors' League, which is to be held in July. We have had this event dinned into our ears from all sides until we find it difficult to think except in terms of "convention and exposition." Of course, we are trying to pass the all pervading idea along with the purpose that all members of the trade will be prevailed upon to attend these important events. There is nothing like getting together and exchanging ideas, for out of trade conferences comes a better understanding of the relations between the different branches of that trade. Already the Exhibitors' League has accomplished much in the way of betterment for the business of exhibiting motion pictures, and there is good reason to believe that greater benefits will yet accrue through its efforts. Our advice to exhibitors, manufacturers and exchange men is to attend the big convention in New York in July and get acquainted; it will oil the wheels of commerce.

* * *

THERE is a temporary lull in the agitation in New York City for an ordinance that will provide suitable regulation for the motion picture theater. When the matter was last brought to the attention of Mayor Gaynor he denounced certain members of the Board of Aldermen for attempting to prevent the adoption of proper regulations for picture theaters because they were interested in other forms of amusement that might be affected by the pictures. Some one has suggested that the question might be a suitable one to present to the grand jury, as that course was successfully adopted when the taxicab ordinance was being urged. Another ordinance has been proposed and it is to be hoped that it will pass. Picture theaters in New York might become something better than store shows under proper conditions.

* * *

WHILE the greater part of the visible product of the motion picture manufacturer is included in releases of the various trade organizations under the general designations "licensed" and "independent," there seems to be a steadily increasing output of pictures made by concerns not included in the combinations mentioned. This product consists of pictures of local events in scores of cities; pictures made at the instance of boards of trade or chambers of commence of cities here and there throughout the country. How great the volume of this business is cannot be estimated, but it is sure to form a considerable percentage of the total film product eventually. Just what use this product can be put to besides its immediate purpose of "boosting" the several towns thus exploited is not clear, but if it is made with careful attention to the details of manufacture it should be valuable to teach the people in every part of the country what those in the parts pictured are doing. Something in the line of education, you know.

Following the example of the Kaiser and King Alphonso, King George has given orders for a picture theater to be fitted up in Buckingham Palace. It is not generally known that the King is particularly fond of seeing moving pictures, but the latter move is being taken in the interests of the royal children, who have not yet visited a kinema.

We Are Discovered

By Louis Reeves Harrison.

ENTER Tank Drama, the pirate who organized a band of extortionate villains for the purpose of controlling all the first-class theaters in the country. He has found out that there is money to be made in moving pictures, a highly creditable discovery on his part in view of previous underestimation, and one which was reached after long investigation of the subject. The marvelous sagacity, the high artistic sensibility, the refinement of taste, the practical knowledge of stagecraft which produced all that was cheap and vulgar in theatrical presentation and so disgusted American people that they flocked by tens of millions to the moving picture shows—note the beneficent influence of greed—is to invade the New Art as a good business proposition.

The entire enlightened world is now interested in the development of what was once thought to be a divine gift and a rare one at that, which may still be a divine gift though common to all classes, this or that superior aptitude which has been repressed by crushing forces of inappropriate environment, what is generally understood to be native genius. The whole drift of public interest is towards the fascinating idea which has replaced that of animal breeding, the cultivation of men and women for great fields of achievement, that they may advance the material, mental and moral progress of the world.

Tank Drama could not see anything in it for him. The actor of ability meant merely an actor of utility for pecuniary returns; the native playwright, no matter how competent, was not to be encouraged when foreign works already tested could be had for a low price; the thoughts, tastes and emotions of a progressive public at home were given consideration secondary to the character of more conservative civilizations abroad. There was no question of what our people wanted, but what Tank Drama would let them have, and much that was presented merely reflected his own limited capacity or doubtful taste.

Tank Drama, Goliath of theatrical philistines, secured absolute control of American theaters and reserved the favorite houses and routes for what never rose above sordid standards. No matter how capable the actor, how competent the dramatist, if he dared assert the liberty of opinion so highly valued by our forefathers, his good name was blackened and his works discredited by insidious processes that lowered the profession and brought on a decay of public interest in the noble art itself. Bold men of the press used slings of sarcasm, irony and ridicule in vain. It remained for little David Movie to hit the voracious giant bang in the eye. Very naturally he would like to lay hands on David. Will he succeed? and?

Listen to what was said of moving pictures a short time ago by men who ought to have known better but did not. "The moving picture, as an amusement, lacks the human element. It can never be art. Nickleodeon audiences are casual groups: they are not held together by any effective bond of common interest or large idea. The moving picture business needs intelligent guiding; that is its one hope. Otherwise, it becomes a menace, socially, morally and ethically." Morally and ethically! ! "The nickleodeon without an idea behind it is a menace to the neighborhood. Should you visit several of them you would find a certain monotony, which is one of the insurmountable facts about moving pictures—the monotony of mechanical interpretation."

The man who wrote that was no fool—he was misguided. It may not have occured to him that the character of entertainment offered by Tank Drama was directly responsible for the worst ever shown on the screen. Far wiser was Jane Addams. She says, while speaking of the moving picture theater: "It affords thousands the only chance they have of entering the realms of mystery and romance, the only place where they can satisfy that craving for a conception of life higher than that which the actual world offers them. Hundreds of young people attend these five-cent theaters every evening in the week, and what is seen and heard there becomes the sole topic of conversation, forming the ground pattern of their social life. That mutual understanding which in another circle is provided by books, travel and all the arts, is here compressed into topics suggested by the play."

Can the production of moving pictures be called an art? One definition of the word is "a branch of learning regarded as an instrument of thought." Jane Addams so acknowledges them to be. Another definition, applied more particularly to *fine* art, is "the exhibition of the power of perceiving the beautiful and of expressing it in artistic forms; the actual production or construction of objects beautiful in form, color or sound." The making and showing of moving pictures seems to constitute what I have taken the liberty of terming the "New Art." It provides the information ordinarily given by books and travel, and the entire trend of superior productions is towards expressing what is beautiful in artistic forms.

Has not this New Art done more in its period of early evolution to satisfy human craving "for a conception of life higher than that which the actual world offers" than Tank Drama in all his years of theatrical despotism? Is he coming into the game for what there is in it, or for the purpose of improving on what has already been done? I am not asking these questions with apprehension about the strength of present forces at work. In spite of our tremendous growth in population and wealth, the patronage at large theaters has sunk to a discreditable level. Our people have outgrown the salacious standards of imported drama, and leading producers of moving pictures are so steadily rising to the insistent demand for quality of artistic performance that they are beyond the financial and mental reach of Tank Drama.

One can only feel a quiet sense of amusement over the recent change of attitude on the part of Philistines who affected to treat the New Art with contempt, who have so long belittled the best ideals of the old art, who have made progress in it next to impossible, who have driven capable actors and dramatists to other fields of activity, who have debauched and degraded their own business, seeking refuge in the camps of their most active and intelligent competitors. Such a confession of weakness, instead of indicating that a blight upon the New Art is to be expected, suggests dawning opportunity for the stage.

The stage must grow dull without great actors, and great acting can never exercise any material influence upon intelligent people unless great roles are created in plays by master minds. We are simply looking on at the downfall of Tank Drama's methods. Nobody will care a rap so long as the producers of moving pictures continue to follow the intellectual drift of the age with strong and truthful dramas of contemporaneous life.

Jottings From a Motion Picture Notebook

By W. Stephen Bush.

Rome, June 1st, 1913.

BEFORE leaving Rome I did as most Americans do when in the Eternal City, whether on a special errand or on general principles—I visited Monsignor Kennedy, the rector of the American College. He is an easy man to see and hedged about with no ceremony.

"Well," said he after the usual courtesies, "you want me to arrange an interview with the Pope?"

Utterly ignoring the Celtic twinkle in his eye I told the Monsignor that the readers of the Moving Picture World would indeed be greatly interested to know what the Pope thinks about Kinematography.

"Well," said the Monsignor with a sudden assumption of dignity and seriousness, "I cannot speak for His Holiness in this matter. I don't see how we could find out just at this moment. You know at the present moment the Holy Father receives nobody but Cardinals and foreign bishops. I will tell you this, however: Cardinal Merry del Val is the greatest moving picture enthusiast in Rome. He has a class of boys, in whom he is very much interested, and every Sunday they are treated to moving pictures. Now last Sunday they saw the Panama Canal and the Sunday before that they saw some other fine pictures in colors. We were all perfectly delighted. Yes, I saw the pictures, too, and I think I enjoyed them as much as any of the boys. Now I am not the spokesman of the Cardinal, but I will say he thinks very highly of moving pictures."

The Monsignor paused here for a moment and then went on in his lively way:

"Do you know I think the right sort of motion pictures will be the greatest educational force of the future? Now mind what I say! the right sort. I would not be allowed to see any of the moving picture shows in Rome; they say they are awful. Put me down as the earnest advocate of the good picture. Why, the young men in the college went to see "Quo Vadis?" the other day and they came back perfectly delighted."

It was my pleasant duty to tell the Monsignor that the American producers furnished the greater part of the world's film supply and that they aimed to produce clean films and to elevate the moral standard of the Kinematograph.

"Now," I continued, "if we could only have some official declaration from some unquestioned high authority it would be help to all who work for the advancement of the industry."

The Monsignor smiled.

"Well," said he, "you ought to know that we are too sophisticated in Rome for anything like that. It would be like crossing a bridge before getting anywhere near the river. You may, however, say for me in an informal way that the church surely approves of good pictures. As I said to you before, the motion picture, when rightly used, is a new educator of wonderful force. I am a friend of moving picture men. When they come to me for help in getting pictures of the Pope or of the Vatican, I always do my best for them. There is a cameraman here now who wants me to get the Holy Father's consent for a series of motion pictures but, in the Pope's present state of health, I can do nothing for him."

The good humor and the gracious manners of the Monsignor have made him one of the most popular men in Rome. He is a "friend at court" for the motion picture and I hope will be enrolled on the list of honorary subscribers to the Moving Picture World.

When the Monsignor said the shows in Rome were bad, he put it mildly. I have shot under the mark in saying that the Italian taste favored the cheap melodrama. Since then I have in obedience to stern duty visited a number of moving picture theaters in Rome and in Naples. At first I tried to keep track of the men and women murdered in the films, but as a rule I had to give up at the end of the first five hundred feet. Men stabbed each other and themselves; women poisoned men; the knife, the razor, the hatchet and the gun were never at rest. In one melodrama a man was tied to a wheel and drowned, in another a man and a woman were thrown over a precipice by the villain, who crossed himself after viewing the remains. That was the end of the story. Nor is this the worst. If at any time since the invention of Kinematography there has been a case of a happy marriage in Italy it has entirely escaped the attention of the Italian film producers. In the Italian films no man ever settles down and marries. On the contrary, he is bent on making trouble for trusting heroines. Happily the heroines as a rule are strong and stout ladies, who indeed "carry on terribly" when they find out how mean a hero can be, but who it may confidently be expected feel quite contented over a glass of Frascati and strawberries after the mimic agony before the camera is over.

This is indeed a strange world and we must keep on guessing to the end of the chapter. With the exception of the Vatican museum and library, there is probably no greater and more magnificent storehouse of ancient and medieval art than the Church of St. John of Lateran. Now within a stone's throw of this wonderful repository of man's best creations there are four small motion picture theaters in which the vilest trash imaginable is offered to the patrons. To an even greater extent than with us, the audiences here consist of women and children. More than a hundred seats are occupied by half grown boys, who break out into a perfect storm of yells and cat-calls whenever the film breaks or the picture is interrupted for any reason. The language used by these boys, ranging in ages from 10 to 15 years, beggars description. It may well be believed that under these circumstances there is mighty little demand for educational pictures. In three out of five theaters they would be howled and hissed down by the young "roughs" who practically own the theater while the performance is going on. A feeble attempt was made to have educational programs in certain theaters on certain days in Naples, but there was no response whatever from the public. This is all the more deplorable, because nowhere in Europe is education needed more than in Italy, especially in Rome and Naples and all through the south of the country. This state of affairs has attracted the attention of the Italian government, and the Parliament at Rome will be asked to deal with the matter. It is proposed among other things to impose a tax of 10 centesimi a meter on all films and to tax the tickets of admission. One might ask how this is going to remedy things. The tax alone would, of course, have no effect whatever on the morale of the films, but it is also proposed to exempt from this taxation all educational films and all theaters where pictures of an educational character are shown.

The many exhibitors on our side of the water who take a laudable pride in their picture and who study how to get the best results by giving the picture the proper size would surely be benefited by a view of the great paintings in the Vatican Library. I refer now especially to the mural paintings, but I wish to include the more modern pictures in frames also. It is quite possible to select a size fairly suitable for all kinds of pictures. Of course, the size of the theater and its architectural conditions vary greatly, but on the basis of careful observations made in the Vatican library I should say that 12 by 8 is an effective size. I think, however, that the character of the subject and the size of the picture are intimately related. Pictures showing large groups of people in action, scenes of battle, mobs, processions, etc., appear to much better advantage on a larger screen. Where the subject is purely dramatic and the action is carried on by but two or three people a smaller screen would seem to be indicated, while scenic pictures would probably occupy a middle ground between the purely dramatic and the spectacular. It is an interesting subject and I do not believe that the possibilities of varying the size of the picture with its character have ever been put into practice.

THE EVILS OF CENSORSHIP.

As an evidence of what trouble censorship can put motion picture men to, here is an illustration. A group of exhibitors and exchange men from various parts of British Columbia standing upon the steps of the capital building, whence they had come to protest against the present price of $1 per 1,000 feet, charged by the censor. They also wanted the censor to be responsible for the films while in his possession; and they also took up the matter of children not being admitted to theaters after 7 p. m. when the curfew allows them on the streets until 9. The Attorney-General of the Province slipped over a professional opinion that "personally" he would much prefer to see the children on the streets. The dignified officials condescended to "take the matter under consideration."

The following members of the Columbia Exhibitors' Association were present:

Vancouver—W. T. Dewees, Chas. Schuberg, A. Corriveau, W. Hansher, J. R. Muir, M. McIntyre. New Westminster—F. Kerr. Mission Junction—Mr. Bannister. Victoria—J. Christie, H. McIntyre.

The following exchange men were present to help in the good work: Mr. Taube, manager Canadian Film Exchange; Mr. Meagher, manager General Film Co.; Mr. Holdsworth, manager Mutual Film Service; W. E. Morphy, manager Pacific Film Exchange. For harrowing details see page 1365.

FLEW THE COOP.

Mr. O. Scheibener, of 2573 North Clark Street, Chicago, writes that H. H. Lenard, a lecturer employed by him, has disappeared with slides and printed copies of a lecture, entitled "The Bombardment in Mexico City," which Mr. Scheibener says he can prove is his property. Lenard is also accused of misappropriating funds of several theaters where he appeared. He is described as being stockily built, 5½ feet tall, iron gray hair and mustache, heavy eyebrows, squint eyes, persuasive manner, little finger of left hand missing, about 45 years old. Mr. Scheibener has reason to believe that this man is working his way toward New York, lecturing in small towns on the way. Exhibitors encountering him are requested to communicate with Mr. Scheibener.

Are You Ready for the Exposition?

Every Exhibitor Who Can Beg, Borrow or Steal the Money Should be in New York on July 7.

By Hugh Hoffman.

THE day is close at hand for the opening of the greatest demonstration that the motion picture industry has ever had. By every token of popular fancy, the first International Exposition of the Motion Picture Arts, to be held at Grand Central Palace, New York City, July 7 to 12, should prove to be the most popular trade exposition ever held. The motion picture business is a quasi-public enterprise by nature. There is more about it to interest the layman that could be found in any other trade that could be mentioned. Its appeal is universal, and the most disinterested, or even the most antagonistic, visitor to such an exposition will find something there to interest him.

The question now, Mr. Motion Picture Man, is: Are you ready for this great exposition? If you are a manufacturer of anything pertaining to the trade, have you made your arrangements to be represented at this comprehensive display? If you are an exhibitor, have you made your plans to be there? The time is short and whatever is done must be done without delay. Those who are inclined to put things off until the last moment are hereby notified that it is time to wake up and get a move on. No manufacturer can justly complain of a poor location if he waits until every other manufacturer has made his choice. No exhibitor should complain if hotel accommodations are not reserved for him, if he vacillates until the last moment before giving notice. (See page 1373 for Hotel Committee.)

A trip to New York is something that every American owes himself. From a business standpoint it gives a better perspective of our national importance. In a social way it is an advantage to have seen the most wonderful city in the world. The memories of such a visit are the kind that linger for years and provide topics of conversational interest, which are really worth all they cost. A trip to New York is an investment, when one considers the amount of education and the inexhaustible fund of interesting information that the visitor carries home with him. It is more beneficial than a year at school, and far more pleasant. Therefore, it behooves every Western exhibitor, especially at this time, to make himself and his frau a present of a trip to New York. For the motion picture man this is the psychological moment to buy the railroad ticket and tell the "old girl" that you are both going on your second honeymoon, so long postponed. You know, two weeks' notice isn't much for a woman. If you don't let her know, you are liable to have her tell you at the last minute, that she hasn't a thing to wear. Then you'll have to bring her in a barrel.

The moving picture man from out of town will find that his visit to this convention is not going to cost half as much as though it were made at any other time. A hundred or more big sight-seeing excursions have been prepared for him free of all cost. Theaters will be open to him; hotel rates have been made for him; free lunch and banquets will stare him in the face every day. The large manufacturers are going to show the exhibitor that they realize he is the backbone of the business. The New York exhibitors are going to show the visiting exhibitors that they are all friends and brothers in a great cause. The visiting exhibitor will meet old friends and find new ones. Moving pictures will be in the air, in the newspapers, on the billboards, and the moving picture man will own the town.

But this is not all. The exhibitor will have a chance to see at first hand what a really powerful institution the Motion Picture Exhibitors' League of America is getting to be. He will find that the real exhibitors of America are a fine body of intelligent men who are determined to put their business on a sound commercial basis and ask no odds of anyone. Rome wasn't built in a day, and in like manner the Exhibitors' League has yet much building before it, but great strides have been made. So to you, Mr. Exhibitor, out on the firing line, we say: Come to New York and you will return home with a heart full of fresh hope and courage that will be worth more than the price of the journey.

AMERICAN FILM MFG. CO. ANNOUNCEMENT.

In future a two-reel feature of more than usual merit will be issued every other Monday. With these releases will be marketed one, three and six sheet posters. Also single-page heralds or dodgers.

"Shenandoah" (Kalem)

By George Blaisdell.

HERE is a real Fourth of July release. It is in three parts, although it well might have been four, as when this fine adaptation from Bronson Howard's famous war drama was assembled it made 4,400 feet. It was reduced, judiciously and not ruthlessly, to 3,000. Kenean Buell, who produced the picture, went to the Shenandoah Valley among other places for his settings and battle locations. The greatest pains have been taken to make the screen square with history—that is, of course, aside from the romance, of which there is here aplenty. In fact, there are several distinctly defined channels through which it runs. For it we have reason to be thankful. It is probably saying nothing new to suggest that directors of spectacular battle pictures are prone to depend for putting over their productions not on heart interest, but on spectacle; and the latter as a spectacle cannot firmly hold an assemblage of thoughtful persons for much more than 500 feet unless unusual skill is manifest in the direction. Here we have both essentials. For this, of course, we are indebted to the dramatist of power and quality who conceived the plot. If there is one criticism the writer cared to offer it would be the size of the cast, which will make difficulty for some in clearly following the story. However, this is a point where the stage and the screen are not on even terms; furthermore, a shorter cast would not be the well-known "Shenandoah."

As to the spectacular side of this picture it is necessary to begin with the first scene—a great Southern mansion; there is in progress a ball. At 3:30 in the morning begins the bombardment of Fort Sumter. Through the great windows you see in the darkness the distant flashes of big guns. A little later we see across the water a mile or more away historic Fort Sumter. It is sunrise. A faint puff of smoke shows. For the moment one feels it is the morning of the battle—the day that was fired "the shot that was heard around the world." Later it occurs to mind that it is the orthodox sunrise gun of an army post. The first part concludes with a night attack and defense between land forces, which is a marvel of effective photography. Tinted red, the flashes of the guns against a background of absolute blackness make a scene to be remembered. There is a sensational escape of prisoners by way of a tunnel under the walls, emerging through the turf. One of the prettiest pictures is of a Confederate wigwag station on a mountain, the city of tents being just discernible in the flat mist-veiled valley far below.

The battle preceding the beginning of Sheridan's ride is finely worked out. There is a variety to the scenes that gives a freshness to them and nullifies any possibility of monotony. In one view a battery of six Parrot guns is busily engaged. Hundreds of men are spread over the fields. When the route of the Federals begins we see them throwing away muskets in the effort to remove every impediment to rapid progress. The historic ride of Sheridan is shown at the start, at "fifteen miles away," at ten miles, at five miles and then in the center of the stragglers, rallying them and urging them to turn back. "Bob" Vignola is a splendid Sheridan and upholds the reputation as a horseman of the famous cavalry commander. The spirited animal under him spins, toplike, and maneuvers among the soldiers with speedy accuracy. The portrayal of "Little Phil" is one of the features of the picture.

The story itself, as previously intimated, has many ramifications. There are General Haverhill and his second wife, the latter of whom through an unfortunate chain of incidents beginning with an insult offered her by Edward Thornton, subsequently in the Confederate secret service, and her fear to tell her husband the truth, aroused in the breast of the latter the fear that there had been committed something more serious than an indiscretion; the ostracized son of the general, and a wife and baby; Kercbival West and his sister, Madeline, in love with Gertrude Illingham and her brother, Robert, and several others.

If there are thrills throughout the picture, for many there will be a tear at the end, when General Haverhill, officer in Sheridan's cavalry, comes to Washington, and meeting the wife of his outcast son, learns that the lieutenant he had sent on a fatal mission was none other than his own boy. The sorrow of the general is mitigated by the knowledge that the memory of a youthful peccadillo has been

Battle Scene from Kalem's Three-Reel Production of Bronson Howard's "Shenandoah."

blotted out by blood bravely shed. In the room at the time stands his own wife, whom he had wronged when he believed he was right; on his knees he asks forgiveness. Henry Hallam as General Haverhill is as appealing in the last scenes in the home as he was soldierly in the field. Alice Hollister is good as the wife. Hal Clements in the unpopular role of Captain Thornton stands out. The remainder of the long and excellent cast is intrusted to the best players of the combined Kalem companies playing in the South.

Just a word as to two men who do not appear on the screen, but whose work shows in every scene—Mr. Buell, the director, and George Hollister, the photographer. Both are entitled to praise—the one for his skill in arranging and executing details, the other for his marvelous camera work.

"Beauty and the Beast" (Rex)

By George Blaisdell.

WHEN within a few feet of where you are sitting watching a screen presentation there is being enacted a stern drama of life—a battle for the possession of control of a great film company, flashes of which at times are visible through an open door—it is hardly fair to a director to attempt an estimate of his production. Such was the predicament of this reviewer when following the splendid adaptation of the old fairy story of "Beauty and the Beast," which H. C. Matthews has made for the Rex Company. The three reels had not yet been to the factory for the finishing touches—all were in black and white; but it is not difficult to imagine the added charm of viewing this picture when the titles are inserted and there is given to many of the scenes a judicious tinting. While the photography of the interiors is not at all times what it might be, this cannot be said of the exteriors. In the latter it is uniformly excellent—sharp, clear. The settings are chosen with care and discrimination; the artificial are noteworthy for attention to details so essential to a costume or period picture; the natural, the outdoor, are selected with an eye for artistic effect.

Scene from "Beauty and the Beast" (Rex).

There are many fine scenes. One of the best is the opening, showing a street. There is a lively sword fight. The denunciation later by the witch of the prince, where the latter is transformed into the beast and all the court followers scatter in panic through the pillared corridors, is strong dramatically. Another scene, as novel as it is interesting, is where Beauty, gone to the palace to take upon herself the penalty imposed by the Beast upon her father as a punishment for taking a rose from the palace gardens, looks in the placid, dark waters of the marble-rimmed pool and sees the vision of her father ill at home. It is a striking conception. The final picture, the arrival of Beauty transformed into a princess and the Beast reverted to the prince, is full of charm. The court is drawn up in front of the palace. In the background are stately rows of heavily foliaged trees and behind them a range of mountains.

Elsie Albert, who portrays Beauty, seems peculiarly adapted to these pretentious fairy productions. She does excellent work in this picture, especially in the scenes immediately following her detention by the Beast; for instance, where she sits disconsolate at the feast prepared by her captor—her countenance revealing as it tries to conceal her fear. That "The Beauty and the Beast" is an expensive production is apparent. Likewise is it apparent that the money has been expended.

"The Jealousy of Jane" (Imp)

By George Blaisdell.

IN this single-reel comedy, which was released June 16, Jane Gail gives a delightful portrayal of the wife away in the country, whose jealousy of her husband is aroused by a note from her very kind next-door neighbor. We see the circumstances under which the husband begins his first day of loneliness—his efforts to cook his breakfast. In strong contrast to his harrowing experiences is the picture of the wife and baby propped up in bed gayly partaking of good things. The baby literally tries to stand on his head; the father figuratively is doing so. The husband goes in search of a cook. The neighbor sees him escorting a veiled woman into his home. Of course she does not know the female is of color; she sends word that "while you are away your husband is entertaining a woman in your house." The wife is shortly back in town with fire in her eye. It is evening. She goes home and enters, quietly, leaving the baby in the machine in care of the driver. One of the first objects her eyes light on is a veil. She picks it up; also she picks up a knife. The husband hears a strange sound. He takes out his revolver. The cook, preparing to retire, is overheard by the wife. Instantly she goes to the door and demands admittance. No answer being returned, an assault on the door is made and soon the knife shows through. The cook climbs onto the fire-escape as the wife opens the door and locks it. The husband comes to the door and through the break inserts his pistol. He begins firing. The wife is behind the dresser. The chauffeur, hearing the firing, hides in the icebox. The baby is amusing himself with a toy pistol in the machine. A policeman hearing the disturbance sends in a call for the wagon. The husband, coming downstairs, sees the cover of the icebox move and reloads and blazes away again. The wife runs to the window and, coming in contact with a frightened black face, turns only to be grabbed by a determined policeman. Downstairs go the three, where the policeman adds to his "bag" the husband and driver. At the station house the man on the desk finally straightens things out, when the wife remembers there is also a baby. A wild rush is started back home, where the little one is found. By the way, Jane Gail has a method of carrying a youngster that is as unusual as it is convenient. There is an amusing scene before explanations are made to the satisfaction of all.

Scene from "The Jealousy of Jane" (Imp).

"The Trap"

Two-Reel Vitagraph.

Reviewed by Louis Reeves Harrison.

WILLIAM HUMPHREY has put over another drama of contemporaneous life with delightful ensembles, strong cast and an effective sense of beauty. He is helping to make the production of moving pictures a veritable art. His own personality as an actor has contributed not a little. He is getting rid of his theatrical artificiality without losing the benefits of his experience on the stage. Edith Storey is achieving a spirituality that was lacking in her early performances. Lytton, Lincoln and Northrup provide a strong background in roles that lack individual opportunity. I am one who believes in the influence of the actor on the audience—he is the interpreter—but he must have something to interpret.

It may possibly be seen that all I have been saying these three years on characterization has in it something vital to the success of moving pictures in a very large way. A man who is a veritable playwright keeps the actor always in mind. What one conceives the other must make known to the public, but there must be enough in the conception, enough character, to stimulate the actor and supply some vent for his gifts of personality. When he is at his best the audience is most interested. Lincoln's role in this screen story is inane; that of Northrup does not show conscience until after intense greed is put forward as a dominant characteristic, and absolutely no marked trait is ascribed to that of Lytton. All three of these men are up against trying to look and act something that is not there.

Take, for instance, the part of Bank President, or that of any business leader who is supposed to have the power of judging what is best in commercial ends to be pursued, or in means for attaining those ends. He is in real life very much like those at the head of the Vitagraph Company in knowledge of men and affairs gained by experience. On the screen he is a dummy. He does his most important business in a room easily accessible to servants and callers, compromises himself and his associates on paper and exhibits one or another form of carelessness in handling that document that is out of all accord with his training and habits. Then, when suspicion is directed to the butler, it would be more like the Lytton type of banker to throttle the servant and force him to make an attempt to recover the stolen papers.

It is a fine idea to have the difficulty solved by a splendid young American girl, but situations are forced in order to make it easy for her, when higher interest would be aroused by a more difficult course. I expected one of her forearm to go to the villain's room and knock the stuffing out of him, even if she did not rip open his wall safe—she might have choked the combination out of him. I am not asking for mere action, but for action that indicates strong character. There is no need of brutal extravagance, but the personality of the banker and his spirited daughter, especially that of the types selected to portray these parts, indicates to those in front greater energy of conduct than that shown on the screen.

The screen is destined to reproduce in dramatic story larger and deeper phases of human nature than the stage has ever done. It can interestingly portray the influences of heredity and environment and those circumstances which formulate character. "The Trap" is along the right lines, and there is a vast amount of art shown in its production, but I look for improvement from Humphrey in treatment and choice of theme.

ESSANAY'S NEW STUDIO.

Charles R. Holmes, writing from San Francisco under date of June 11, says:

On Monday, June 16, the new $50,000 plant of the Essanay company at Niles, Cal., will be put into commission, a ball marking the completion of the project.

In the year since the Anderson section moved to Niles Canon, the Western home of Essanay has been a barn with an open air stage, Mr. Anderson's private office being a tent beside the entrance. Under these adverse conditions production has been speeded up until the average production has run between two and three thousand feet of negative a week.

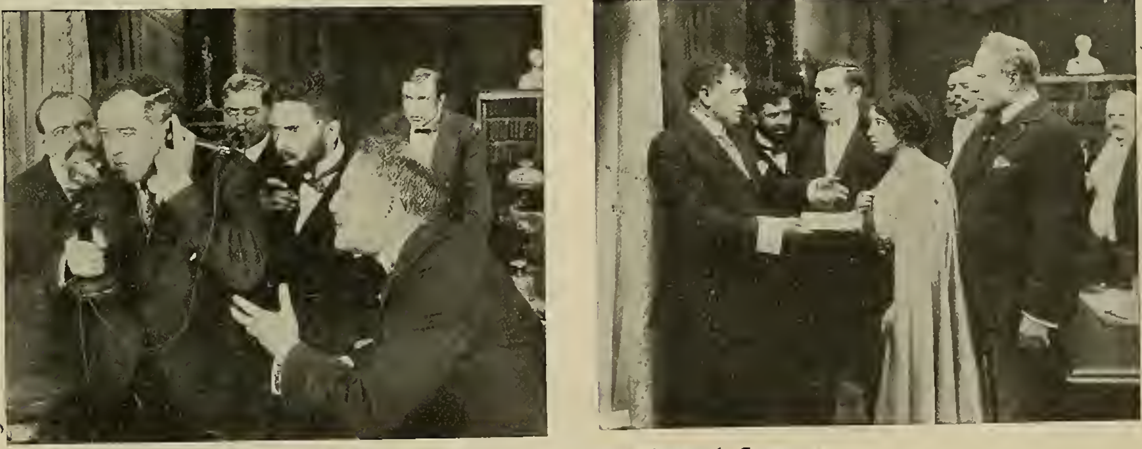
The new structure is a steel shell, with brick facing, and has an indoor stage 50 x 50, ten dressing rooms, a carpenter shop, proof room, property room, paint bridge, and wardrobe room. There will also be a fireproof concrete developing room and a film vault. An outdoor stage 60 x 75 feet will enable two companies to work at once on interiors, with plenty of room for other settings.

Close at hand is a commodious stable for the riding stock and four additional bungalows have been built, bringing the Essanay village up to ten houses in addition to the film buildings. Tennis courts have been laid out, the baseball diamond has been leveled and improved and from a camp the Niles establishment has become a small city.

Niles, as a town, will celebrate the Fourth of July with broncho busting, bull riding and similar diversions under the management of Bill Cato, chief of the Essanay cowboy staff. It was found that none of the nearby larger towns had planned any celebration and the citizens broached the matter to G. M. Anderson, who threw himself into the breach with characteristic enthusiasm. As a wind up to the festivities there will be a realistic stage coach robbery that will be participated in by all the contestants with an old-time Concord coach as the object of attack. This will be filmed by the Essanay cameramen and will subsequently be shown in a release. In the evening the studio will be thrown open and two bands will provide dance music for the indoor and outdoor stages, which together will accommodate 500 persons without crowding.

A number of new people have been added to the Niles company and the production increased. It will be welcome news to his many admirers that Mr. Anderson will soon alternate between Western and the more ambitious productions made possible by the increased facilities.

Miss Bessie Sankey has left the company and Miss Evelyn Selbie is playing the leads not only for Mr. Anderson, but the other sections of the company. She is working tremendously hard, though the releases show no abatement in the force or finish of her work.



Scenes from "The Trap," by the Vitagraph Company.

"Quicksands" (American)

Reviewed by James S. McQuade.

"QUICKSANDS," a two-reel subject by the American, will be released June 30. The title is symbolical, and is used to convey an impression of the treacherous footing of young men who have betrayed the trust reposed in them. In this case, one of the young men at least suffers for his violation of the law, and learns to make atonement in a way that makes a strong appeal to the best that is in all of us. The other criminal, so far as the story reveals, escapes the outward consequences of his act; but sufficient is shown in the pictures to convince one that punishment will be meted out to him in a way that is hard to bear. The woman he loves, and whom he afterwards marries, is aware of his guilt. It requires a stretching of the imagination to conceive how the woman could have married him under the circumstances.

The American's No. 1 company has been employed in the production, and the members can be complimented on their skillful impersonations of the characters. Warren Kerrigan, Miss Charlotte Burton and Miss Vivian Rich appear in the leading parts, and Jack Richardson and George Periolat take the principal character roles. There is quite a number of fine exterior scenes, among them several marine views of striking attractiveness.

Frank Wilson (Warren Kerrigan) loves Helen Hubbard (Charlotte Burton), and lives beyond his means to buy her costly presents. He is a trusted clerk in the office of Helen's father (Geo. Periolat). His own father is in danger of disgrace, owing to financial troubles. In the hope of assisting him, Frank embezzles money from his employer and loses it on the stock market.

Unable to face the exposure of his crime, Frank flees the country. He secures work as a supernumerary on a schooner bound for the South Pacific. During the voyage, the sailors mutiny. Frank sides with the captain, and both men are cast adrift in mid-ocean, in a small boat, with scanty provisions. After many perils and hardships, their small craft is washed ashore on an island, in the southern seas. The captain dies as they reach land, but Frank is succored and nursed back to health by a good missionary and his daughter, Ruth (Vivian Rich). Ruth is a beautiful girl of tender heart and lofty ideals. She learns to love Frank and he returns her love with affectionate regard. His heart is still in the keeping of Helen Hubbard, away back home, and he longs for a sight of her and for redemption from his sin.

In the meantime, Helen, learning of Frank's disgrace, sells all the presents given her by him and pays back to her father the money stolen. A new clerk, Warren Seymour (Jack Richardson), takes the place of Frank, and Helen shows him marked favor. This in time ripens into love, and they are betrothed with the sanction of her father.

After a year on the island, Frank has an intense longing for home. He has accumulated a small fortune in pearls, and takes passage in a steamer that chances to call at the island. Ruth is distracted at his departure, but is resigned that he should return to his people.

On his arrival home, Frank learns of Helen's new attachment and, on confronting her, finds that he no longer holds a place in her heart. One night, while lingering near the old office, the scene of his crime, he sees a man entering it stealthily. Believing him to be a burglar, Frank follows and discovers Warren Seymour robbing the safe, in the hope of covering up a former defalcation. For Helen's sake, he determines to take the blame himself and save his rival. He thrusts sufficient money into the hands of Warren to cover the deficit in the strong box, and sends in a telephone call to police headquarters and another to Helen's father. When they arrive, Warren is covering Frank with a revolver, as if he were the guilty one. Helen looks at both men and immediately guesses the truth. Her father denounces Frank for this second offense, and is about to deliver him into the custody of the officers when Helen pleads for his pardon. This she obtains, and bids him farewell.

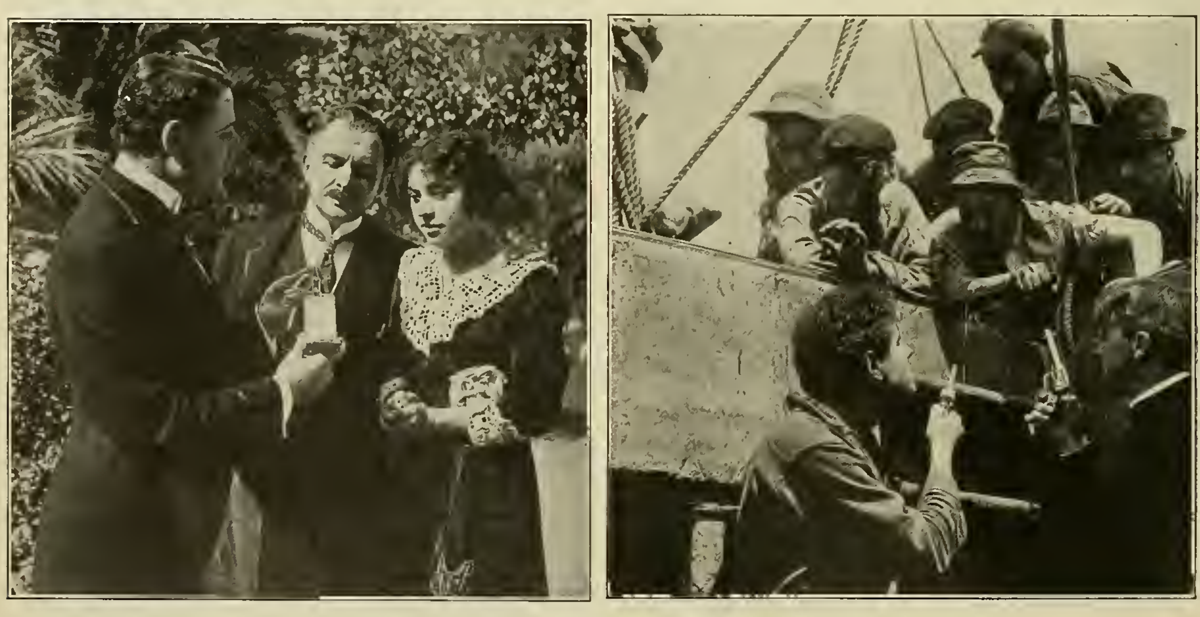
Frank is now seized with a strange longing for the island in the tropics. The figure of Ruth, as she bade him good-bye, is vividly outlined in his imagination, and he obeys the call of his heart and returns to her.

WHO SAYS THIRTEEN IS UNLUCKY?

"Not I," says T. J. West, the well-known head of "West's Pictures," who recently passed through New York on his way from London to Australia. The success of his enterprises would justify his belief to the contrary if the following list of "13" counts for anything. Their address in London is 58 Dean Street, and 5 and 8 added give 13. The phone number is 94 Gerrard, and again the total of 9 and 4 is 13. Their address in Sydney is 337 Pitt Street and the three figures here again give a total of 13. Mr. West first sailed for Australia on the thirteenth of the month and on one of his return trips also sailed from Australia on the thirteenth. The General Film Agency of London, another one of his enterprises, was registered on the thirteenth. We forgot to ask him if he was born on the 13th.

INDUSTRIAL FILM CO. MOVES TO NEW YORK.

The Chicago offices of the Industrial Film Co. will hereafter be a branch office, it having been decided to change the headquarters, heretofore in Chicago, to New York City. Watterson R. Rothacker, general manager of the company, will reside in New York and will continue in executive charge. The New York office will be located at 1600 Broadway. It is understood that branch offices will be opened in several of the larger cities.



Scenes from "Quicksands" (American).

Universal Situation Unsettled

Meeting of Stockholders on June 16 Short and Troublous—Stock Transfer Books in Custody of Police.

THE meeting of the stockholders of the Universal Film Manufacturing Company on Monday, June 16, ended almost as soon as it was begun. Robert H. Cochrane, the secretary elected the previous week, and William H. Swanson, who maintained that he had not been officially notified of his successor's election and that the proceeding by which the succession was accomplished was irregular, anyway, both tried to call the roll. One version of what followed is that while President Laemmle was trying to obtain silence, Mr. Swanson called the roll of the stock favorable to P. A. Powers' interests and that Mr. Powers was elected permanent chairman. About this time guards entered the room to take possession of the books of the company. The action was directed by President Laemmle. Trouble started right here. The books and the company seal weighing about ten pounds went through the third story window to the street below. It is said that George Magie, of the Pilot Company, was dangerously near the landing place of the seal. Policemen were called to the scene by bystanders. The books were taken to the Universal offices, where President Laemmle asked for the arrest of Mr. Swanson, Burton H. Garrett, who had been assistant secretary of the company, and Howard Thurston, also a Powers partisan. The charge was grand larceny of books of the company. When the three men were arraigned in court later in the afternoon the magistrate refused to entertain a complaint, advising that the Supreme Court was the proper place to settle the trouble. The books of the company were given into the custody of the police.

On the following day the officers of the Universal, represented by Mr. Morse, the company's attorney, associated with whom was George Gordon Battle, obtained from Justice Giegerich of the Supreme Court a temporary injunction restraining Messrs. Powers, Swanson and Garrett from interfering in any way with the proper conduct of the business of the company. Before Justice Goff on Friday, when the injunction order is returnable, the company will ask that it be made permanent. It is not unlikely that the merits of the case, i. e., as to who is in stock control of the Universal, will be fought out at this hearing.

The most recent of the Universal Company's troubles arose over the question as to which of the two factions, the Powers or the Laemmle, had secured control of the stock formerly owned by David Horsley. The World told last week of the purchase of this stock by Carl Laemmle, the price paid later appearing to be $97,000 in cash and five notes of $15,000 each, a total of $172,000. It is difficult to understand how any man or men would turn over this amount of money for something the seller could not deliver. Yet, according to a statement of J. A. McKinney, an associate of Mr. Powers who is not only in his confidence but in close touch with the film situation, this is exactly what has happened. Mr. McKinney goes further and says that the Bank of the Metropolis, which held in escrow subject to an option by Mr. Powers the stock in dispute, has turned over to Mr. Powers the certificates. This gives Mr. Powers, according to Mr. McKinney, the control of approximately two-thirds of the stock of the Universal Company. It is worthy of note in this connection that the cash paid by Mr. Laemmle was deposited to Mr. Horsley's account in a Bayonne bank and not in the Bank of the Metropolis.

At the offices of the Universal Company on Wednesday a World man attempting to enter as usual was stopped by two men on guard at the gate. The men were big and wore a very determined expression. Robert Cochrane, the secretary of the company, declined to believe that the Horsley stock had been turned over to Mr. Powers. Mr. Cochrane said that the option held by Mr. Powers on the stock was subject to a condition that he should not exercise it "unless and until Carl Laemmle shall refuse to sell his stock." "You may be sure," added Mr. Cochrane, "we knew that this was so before we paid over $97,000 in cash. We have a letter from the bank that it was holding this stock subject to the withdrawal of Mr. Laemmle's claim." Mr. Cochrane charged that on June 7, when between the hours of 4.30 and 8 o'clock p.m., Mr. Swanson removed the books of the company to his rooms in the Hotel-Rector, both Mr. Laemmle and himself were in their offices at 1600 Broadway.

An officer of the Bank of the Metropolis on Wednesday last, when informed that it was said at Mr. Powers' offices that the Horsley stock had been turned over to Mr. Powers and asked if he would confirm this, remarked: "I am very sorry I cannot answer your question, but I guess so far as the bank is concerned you will have to take their word for it. You can see it would not be proper for me to discuss in any way the business affairs of any customer of the bank."

A Statement by Mr. Swanson.

On Monday afternoon when Mr. Swanson returned to the Universal offices from the hearing in the magistrate's court he made the following statement:

"Some time last winter, Carl Laemmle and I formed the Regal Corporation, on a 50-50 basis. I have been at all times the largest individual stockholder in this corporation. I sold my Universal stock to the Regal for the purpose of holding intact the Universal Company. Mr. Laemmle and I had an agreement in writing that each was to equally divide any stock of the Universal that might be offered—that we should own the stock equally, so as to be in control at all times. Not long ago the question came up of the possibility of buying the option of Mr. Powers on the Horsley stock. I was given twenty-five minutes to raise one-half of $78,500, which the first payment required. This was all leading up to a plan for Mr. Laemmle to get all outside stock, which could not be bought by the Regal, as it did not have any stock or cash to buy it with. Therefore, Mr. Laemmle, to get around this situation, was going to buy up 25 per cent. of the stock and let his friends buy the remainder. He proposed to create a deadlock in the Regal and let the minority stock buy the Universal, so that Mr. Laemmle could himself control it. I got on to this on June 7. You see, there were six directors in the Regal, although two of us owned all the stock, and I one-half. I asked for a delay of two days in order that we might take up a mistake that had been made in the issue of stock. Mr. Laemmle stayed away all Friday and Saturday, June 6 and 7; Mr. Stern, the secretary of the Regal Company, also remained away from the Imp studio and office. Then on the 7th I withdrew my Universal stock from the Regal and cancelled all the Regal stock I held, taking back my 2,162 shares and giving Mr. Laemmle his.

"I had to go to Chicago on personal business on Sunday, June 8. When they learned I was out of town they called a snap meeting, to which I was not invited. At midnight on the 10th they issued a call for a meeting on the 11th, so that the notice didn't reach Mrs. Swanson until the time of the meeting next morning. I had sent Laemmle a letter telling why I was going to Chicago. At this snap meeting Laemmle and his attorney, Morse, and Kann, his secretary, deposed me as vice-president because I had taken the books, knowing they had intended to pull this meeting off.

"I returned from Chicago on Thursday afternoon, June 12, and immediately notified Mr. Laemmle by letter that I was here. At no time did they notify me officially that I was deposed. I attended the stockholders' meeting on Monday last as secretary of the company. It was held in a room filled with lawyers, and in the hall outside were strong-arm men. Mr. Laemmle presided. The entire stock was represented. A roll call being ordered, I began it and Robert Cochrane also did the same—two secretaries calling the roll. A motion was made to elect a permanent chairman. I called the roll of the majority of the stock. Mr. Powers was elected. The company's attorney here ordered the strong-arm men to come in and take the books away from me. In the scrimmage the books went out of the window, and the company seal also. The latter was smashed in the fall. Policemen on the street took the books in charge. When I attempted to take possession of my office the strong-arm men threw me out; they assaulted me. I sent out for a policeman to have these fellows arrested and Mr. Laemmle immediately preferred a charge against myself and Burton Garrett, the assistant secretary of the company, and Howard Thurston, a stockholder. We were all marched through the streets to the jail and locked up, and later in a patrol wagon taken to court.

"The presiding judge would not permit a complaint to be made. The judge decided that as the by-laws of the Universal provide that the secretary shall be the custodian of the books that I had a right to their possession and had committed no larceny. The charge, by the way, was grand larceny of books valued at a hundred thousand dollars.

"I went with Mr. Powers and John Kirby, his lawyer, and Mr. McKinney to the bank on the afternoon of last Friday, June 13, and saw him get the Horsley stock. Furthermore, the holdings of Powers and myself are now as follows: Powers, 4,342 shares; Swanson, 645; Thurston, 615; Joe Engel, 1; Harry Nolan, 1. Count 'em up. It's 5,604, isn't it? There have been issued 8,410 shares. You see who controls. Will there be another stockholders' meeting soon? Yes. And some lawsuits, also."

It is likely, in view of the conflicting claims of the two factions, that the present whereabouts and definite ownership of the Horsley stock will not be known to the public at large until the whole question is reviewed in court. The writer on Wednesday asked of two personal friends, who have more or less close relations with Mr. Powers' associates, if in their opinion the much-discussed stock was in the possession of Mr. Powers. One was not over sanguine that it was. The second firmly believed P. A. P. had it.

News came to this writer on Thursday which leads to his belief that, when the matter comes into the courts, it will be found that the article in the Moving Picture World of last week concerning the situation in the Universal Company was, so far as relates to the ultimate control of the company, absolutely correct—that Carl Laemmle will be the head of and will continue to dominate the Universal Company.

DID "CALAMITY ANNE" GO TO HEAVEN?

When "The Road to Ruin" was shown recently at the Palace Theater, Santa Barbara, Cal., Miss Louise Lester had but an ordinary part, but in some of the allegorical scenes she had a make-up of the "witchy" sort. She did not suppose anyone would notice her from among all the others at the Old Mission ruins, but a little girl in the audience is credited with the following remark: "There's Calamity Anne, gone to Heaven."

"ELTINGE OF THE FILMS."

"The Eltinge of the Films" is what they call Harry Benham at the Thanhouser plant. Ever since Harry donned feminine attire for "Dotty the Dancer," last summer, the Thanhouser directors have picked him for female cut-up parts. Harry makes a dashing brunette. His last "Eltinge" effort may be viewed in "Eye of Krishla," released Sunday, June 22, which has a surprise finish similar to "Dotty the Dancer"—Miss Benham is revealed as a he-male. In fact, in this last film, a detective spots him smoking a big, black cigar in a way no regular lady could.

W. H. BELL BACK FROM AUSTRALIA.

Mr. W. H. Bell, formerly General Manager of the J. D. Williams Film Exchanges in Australia, arrived in San Francisco, May 15th, on the Union Liner "Tahiti." When asked to explain his plans Mr. Bell answered that he wished to look the field over carefully and meet all the big and little guns in the business before giving consideration to the future.

"Making comparisons between American and Australian picture theaters I find most interesting and big improvements have been made in the States in the past two years during my absence. Nevertheless, I think that Australia is in the lead as far as the exhibition end of the game is concerned. The theaters I speak of are large, represent heavy investments, and comfortably seat from 1500 to 4000 people. The regular equipment includes a motor generation set as well as two picture machines in each theater. There are no delays as the pictures follow closely upon each other which is made possible by having two operators, one for each machine and using same alternately. Musical acts and vaudeville in other forms are not used and illustrated songs are unknown. The pictures projected present a perfectly uniform strong black and white field free from all discolorations, which is accomplished by the general use of a powerful light. The operators are skilled and handle from 75 to 100 amperes, projecting a thirty foot picture at a distance of 100 to 200 feet from machine to screen. Continuous shows run about an hour and a half with less than five minutes intermission at the end of each performance. Five thousand feet of film twice weekly is supplied to the grind houses, which are open from 11 A. M. to 11 P. M., while a full program consists of just double that amount of film to the one-show-a-night class of theaters, where it is common to see part of the audience in full evening dress.

"The Australian exhibitor, like his American brother, is an independent proposition and the better class are observing with interest the developments by way of organization amongst the exhibitors in this country through the columns of the Moving Picture World, which publication is very much in demand by the trade in Australia. The warm support accorded our independent movement was largely responsible for the success enjoyed by International Pictures, which developed to the heaviest independent film buying concern in the world, with film exchanges in a dozen of the principal cities. We met Mr. Melies and his company of photoplayers. Exhibitors will make no mistake in booking and presenting the Melies productions taken in Australia. The most successful picture shown in Australia, I believe, was Selig's 'Christopher Columbus,' presented by our company in the Town Hall, Sydney. On the closing night, the attendance was over four thousand with probably that many turned away, not able to gain admittance. American pictures are mostly in demand and in them Uncle Sam has a better press agent than could be otherwise secured. The picture show is a fixed institution in the scores of islands throughout the South Seas and in those parts the American Western will always retain their popularity. 'Broncho Billy' would lead by a wide margin in a popularity contest."

AMALGAMATED PICTURES LIMITED.

From the Melbourne Age.

The directors of Amalgamated Pictures Limited, in announcing the payment of a 10 per cent. dividend on the preference shares for the period ending 28th February, state it is impossible at present to issue the annual balance sheet and statement of accounts, owing to the fact that the investigation and valuation of assets necessary in connection with the general amalgamation of pictures and film interests, and the further extension of the amalgamation recently arranged, is not yet completed. It is added:—"The accumulation of surplus profits has been necessary, in view of the operations referred to, and the very large amount of expenditure required in connection therewith." The directors of Amalgamated Pictures emphasize that the business transacted since the new arrangement has been entered into has been satisfactory, and substantial profits have been earned.

In connection with the general amalgamation of interests in the picture business in Australia, two companies have been formed, which will take over the whole of the goodwill of the amalgamated interests. There will be:—(a) an exhibiting company solely, with a capital of £300,000, in £1 shares, of which the General Film Company of Australasia takes 180,000 shares, and the Greater J. D. Williams Amusement Company 120,000 shares; (b) a film hiring company, with a capital of £300,000, in shares of £1 each, of which the General Film Company of Australasia takes 225,000; and the Greater J. D. Williams Amusement Company 75,000 shares.

CHICAGO LETTER

By JAS. S. McQUADE

IT is a humiliating admission to make, but, nevertheless, it is true, that the condition of the exhibiting business in Chicago shows decided retrogression within the past year. I say "business," without reference to the quality of the programs. There seems to be a craze to increase the number of reels on a program to the point of bankruptcy for the exhibitor. Four, five, and even six reels are at present being offered for five cents admission.

The members of the league as a rule have done their utmost to establish the rule that three reels for five cents should be the maximum, but they have been unable as yet to do so. Nor can it be hoped that they will be able to do so, owing to the lack of co-operation of exchanges, licensed and independent alike, and to the mal-influence on programs of the bookings by feature film companies, outside of the exchanges mentioned. As an example of the demoralization at present existing, it may be cited that C. E. Plough, owner of the Anti Trust Film Company, is offering programs of four, five and six reels at the Casino, a theater leased by him and run in opposition to exhibitors.

The attention of exhibitors has often been directed in these columns to the fact that they are the losers in the end, because of such extravagance. The exchanges are reaping a harvest, while they are sowing with prodigal hand the seeds of their own downfall.

But the elimination from the business of such exhibitors, while it might be, in certain cases, a good thing for the general good, is not the worst feature of such insane competition. The moving picture is being cheapened to the point of common alley entertainment in the eyes of the public, and the small picture theater is being tabooed as being unfit for respectable amusement seekers.

And the evil is not confined to Chicago in this Middle West of ours. I have just learned that the Dome Theater, Youngstown, O., owned by Messrs. Renner & Dieble and seating 840 people, offers programs of four licensed reels, talking pictures and music by a five-piece orchestra for five cents! In the same city, the Park Theater, managed by Feiber & Shea and seating 1,800 people, offers six licensed reels, with a seven-piece orchestra, for five cents at matinees and ten cents evenings. What chance has the small house, with 300 seating capacity, against such odds?

In my review of the history of Illinois State Branch No. 2 for the past year, which will appear in the convention number of this paper, bearing the date of July 12, I have gone into the evil of these surplus programs more minutely.

Wm. J. Sweeney Again Aspires to National Presidency.

The second State convention of Illinois State Branch No. 2 was held in the Royal League Hall, Masonic Temple, this city, on June 12. The following members were chosen as delegates and alternates to the National Convention.

Delegates—Wm. J. Sweeney, Robert R. Levy, Julius A. Alcock, C. C. Whelan, A. Balaban, M. A. Choynski, Jno. Miller. H. A. Rubens (Joliet), F. W. Hartman, R. O. Proctor, S. Katz, I. Gelder, Geo. Henry, A. Zahler and I. Natkin. Aaron A. Jones, of Jones, Linick & Schaefer, was chosen to represent the State at large.

Alternates—Max Hyman, Sam Levine, Frank Thielen (Aurora), Miss Ida Mertsky, A. Powell, Mrs. E. Fitch, R. Navigata, R. C. McMullen (Joliet), Louis Frank, Chas. Abrams, F. O. Nielsen, W. Cadoret (Kankakee), Jas. J. McNarney, C. H. Foster and H. A. Hill.

Wm. J. Sweeney is again to the front as a candidate for the national presidency. The delegates were instructed to give him their hearty and unanimous support.

The next regular meeting of the league was in room 412, Royal League Hall, Masonic Temple, Monday, June 16th, at 2 p.m.

Exhibitors or their friends desirous of joining the delegation going to the New York National Convention are requested to get in touch with the secretary as soon as possible, so that arrangements can be completed for the special train that will carry the party to New York.

American Product Indispensable to Britishers.

J. J. Bennell and wife, of Glasgow, Scotland, have spent the past week in making a thorough inspection of the moving picture industry in Chicago. The Selig, Essanay and American plants were visited and calls were made on exchanges and several theaters were visited.

Mr. Bennell is managing director of the B. B. Pictures (the "B. B." standing for bright and beautiful), Wellington Palace, Glasgow. His company controls 16 theaters in Scotland and three large film exchanges—one in Glasgow, one in Edinburgh and another in London.

The theaters are divided into two classes, one for the working people and the other for the better classes. The prices of admission for the working class theater are 4, 10 and 15 cents; in the higher class theater, 15 and 25 cents is charged. Five and six reels form a program and three changes per week are made.

"The American product is indispensable to exhibitors in the United Kingdom," Mr. Bennell said, during a short conversation. "Business among exhibitors is booming and future prospects are bright."

Mr. and Mrs. Bennell arrived in New York, May 25, and went thence to Montreal and Toronto. They went to New York from this city, and will sail for home June 28. During his stay in Chicago Mr. Bennell paid the World office a call.

Tom Mix as a Thriller.

Tom Mix, dare devil cowboy, bulldogger of steers and a holy terror on horseback generally, has been thrilling the natives of Prescott, Ariz., by some extraordinary stunts of late. Here is a description of one of them, which was performed for a Selig Western recently:

The few who witnessed Tom Mix throw a blood-thirsty steer yesterday afternoon at Joe Roberts' slaughter house will not soon be furnished with a braver or more thrilling exhibition of strength and nerve.

Operator Ostland got his camera placed shortly after 2.30 and the bull, a medium-sized, wiry animal, came snorting into the focus of the instrument, frothing and bellowing. Nip Van neatly lassoed him around the horns. Tom ran into the scene bareheaded and grabbed "el toro" by the horns in an effort to bulldog him.

After a lively scrimmage, during which Tom held on with a grip of iron, the bull ran him off his feet and started charging for the camera. Was Mix down-hearted? Never!

With the horns around Tom's waist, belt-fashion, the two came straight for the instrument, Ostland gamely tried to save the $1,000 camera, but Tom and the steer beat him to it and all three landed in a grand scramble in the dust of the corral the camera a total wreck. Tom wrenched the maddened animal so purposely as to tear one of his horns out. Then he threw up the sponge. Ostland vainly tried to climb the fence and the cause of all the trouble charged madly round the corral.

Just to show he had a few extra jolts of "nervine" left, Mix chased the steer into a corner, removed the surcingle and the rope from his neck and held him three minutes by the remaining horn, while the hushed onlookers held their breaths. A new camera has been requisitioned by telegraph.

Chicago Film Brevities.

Lester L. Busch, manager of the new Plasir Theater, 40th Avenue and Irving Park Boulevard, this city, visited the World office last week. The Plasir will be opened June 21st. It seats 600 people and has cost $30,000. The owners are Bronson and Young. Three reels of licensed service will be run for five cents, except on Saturdays and Sundays, when four reels will be offered at 10 cents.

The Lyceum Theater, 39th Street and Cottage Grove Avenue, has been purchased by Charles Schaefer, of Jones, Linick & Schaefer. The programs will consist of four reels of pictures and three vaudeville acts. The capacity is 750. Fred Lines, formerly manager of the Kleine Optical Company branch at Indianapolis, has been appointed manager.

F. H. Franke, owner of the California Theater, 26th Street and Trumbell Avenue, and of the Clark Theater, Clark Street and Wilson Avenue, called at this office last week. The California seats 800 people. Exclusive moving pictures are shown at 5 and 10 cents. The Clark seats 1,200 people and offers moving pictures and vaudeville at 5 and 10 cents.

David Mundstuck, of the M. & F. Feature Film Service, states that he is under contract to purchase all State Rights features from Union Eclair, Itala and the New York Film Company for Illinois and Wisconsin. After the week of June 16th, the M. & F. Feature Film Company will be known as the M. & F. Corporation. Mr. Mundstuck left for New York, on business, June 15th.

J. E. Stocker, owner of the Michigan Avenue Theater, Detroit, visited the city last week. This theater seats 400 people and the admission is 5 cents, except on Fridays and Sundays, when special programs are offered at 10 cents. Licensed service is used.

George C. Martin, manager of the United Theater Service, Moline, Ill., has purchased exclusive State Rights in North and South Dakota, Iowa and Nebraska, for the Blanche Walsh Resurrection picture.

George N. Lyman, of New York City, who holds exclusive State Rights in Michigan, Wisconsin and Illinois for "New York's Society Life and Underworld" (three reels), arrived in Chicago, Friday, June 13th, to arrange for booking the pictures. These films feature "Chuck" Connors, who died about a month ago, and who was known as the "White Mayor" of Chinatown, New York City. "The films have been already shown in Detroit and Saginaw, Mich., to big business," Mr. Lyman says. These films were passed by the Chicago Board of Censors with complimentary remarks regarding the good moral influence of the pictures. His office is room 410, Dapples Building, 167 West Washington Street.

The Vaudette, 5435 S. Ashland Avenue, this city, owned by W. W. Watts, of Springfield, Ill., was opened recently with "From the Manger to the Cross" as the feature to very fine business. The Vaudette seats 400 people and four reels, licensed service, are offered for 10 cents. The Tiffin Theater, 4445 W. North Avenue, showed "From the Manger to the Cross" on Tuesday and Wednesday, June 10th and 11th, to big crowds at 10 cents straight. The throng was so great in the vicinity that the police were called to clear the sidewalk, so that pedestrians could pass. The Tiffin seats 800 people.

Richard R. Nehls, manager of the American Film Manufacturing Company, is chairman of the Committee of Photographers and Photographic Supplies, of the Chicago Association of Commerce, for 1913. The committee's work includes the moving picture industry. John F. Prybil, personal representative of Wm. N. Selig, is vice-chairman of the committee.

CHARLES ZIEBARTH.

Mr. Charles Ziebarth, factory superintendent for the American Film Manufacturing Company, is one of those hustling younger men who are rapidly revolutionizing the important technical phases of the business. Mr. Ziebarth is 32 years old. He is a master mechanic and prior to his connection with the American, had charge of various technical departments of various large manufacturing concerns. Mr. Ziebarth has been with the American ever since its organization in charge of the mechanical and electrical departments. His marked ability and ingenuity have brought about his prompt promotion to the position of superintendent.

Charles Ziebarth.

The Gaumont Chronochrome

Leon Gaumont Convinces a Critical Audience of the Success and Permanency of Pictures in Natural Color.

By Hugh Hoffman.

THE first American demonstration of the Gaumont pictures in natural color, by a process known as "chronochrome," was given on June 10, at the 39th Street Theater, New York City. The success of these pictures was established unquestionably in the minds of the audience, which was composed mostly of motion picture people who as a rule are more critical than a lay audience. The exhibition was private and many persons whose names are notable in film circles were among the throng that responded to the handsome invitations.

The spectators were plainly delighted all during the time the chronochrome was in operation. A program of pictures of rare beauty was indeed a revelation. Most of the scenes were taken in France and were exhibited as follows: Flower Studies; Farmyard Scenes; Views of the Riviera; "Mandolinette" (a drama done by artificial light); The Nice Carnival Fetes, 1913; Rustic Scenes in France; Funeral of King George of Greece at Athens; Paris Fashions; Studies of Nature (butterflies); Studies of Venetian Glassware; National Flags. The colors in these pictures are beautifully crisp and refreshing; each image standing out upon the canvas like an exquisite water color, fresh from the hand of the artist.

Mr. Leon Gaumont, the inventor of the process, came over from Paris to be present at the demonstration. He is a handsome, gentle-mannered man of the Latin type, on the sunny side of fifty. Evidently he is a man who does his work more for the enjoyment of it than for what money it will bring. There was a trace of almost boyish pleasure about him when he explained the workings of the chronochrome, and other devices, to the writer. One's attention is divided between the mechanism and Mr. Gaumont, when this interesting Frenchman explains things; because his fine grey eyes get so big and round, and shine so brightly with the light of non-belligerent conviction, that it does one good to look at him. He is a wonderful man, to which the invention of "chronochrome" stands as proof.

The basic principle of chronochrome differs from that of any natural color process now in use. It follows the line of the three color half-tone printing process in the use of three separate lenses and three separate filters, one for each color. For each image on the screen, three images are required in the film; one for the yellow filter, one for the red, and one for the blue. This necessitates double speed in the projection apparatus, or, thirty-two revolutions instead of the usual sixteen for black and white projection. The proportions of the image are changed from the usual size. The width of the film remains at standard size with standard perforations, but the up and down measure is reduced, giving a more oblong image. The reduction is made by putting three images into the up and down measurement of two standard size images. In one way, this horizontal image is an improvement, as it gives a fine panoramic scope which the standard size image does not allow.

On the projection machine one light and one lens are used. Before the lens are three color glasses; red, yellow and blue. All three images project simultaneously through their respective color filters and register on the screen with great accuracy, thus producing the lifelike color effect. There is but one shutter used on the machine; it is the ordinary two-wing outside metal shutter, common to many projection machines.

By the use of the three prime colors, the color range of chronochrome is unlimited. By this process it is possible to record every color of the spectrum; the delicate blues, mauves, purple greens, ochres, orange, etc. This is admirably demonstrated in the reproduction of multi-colored sea shells with half tints of every color changing constantly as the shell turns. Another important advance in color photography by this process is the possibility of taking pictures by artificial light. One complete story picture in costume was perfectly done, and another showing Venetian glassware by lamplight was immense, the lights being gradually diminished to almost total darkness. This opens a field of vast possibilities.

Perhaps the greatest stride by the chronochrome process is the elimination of wands of color following any fast motion. This effect is sometimes known as the barber-pole effect and has been a source of much annoyance and eye strain. This bad feature is entirely absent in the Gaumont process, for the very good reason that all of the colors are on the screen all the time, and as they never leave the screen there is no possibility of their getting mixed. The fastest motions are recorded equally as well as the slower ones.

Taking these improvements, eliminations, and advances into consideration, the Gaumont chronochrome is a great success and one that will no doubt have a tremendous vogue when it is put before the public.

The Talking Picture.

A Review of Some of the Synchronizing Systems Now on the Market. The Edison, Vivaphone, and Gaumont Systems.

By Hugh Hoffman.

THE talking picture, meaning particularly the combined and simultaneous action of the phonograph and motion picture, is having a revival. The idea is not new, but new methods have been introduced and advertised to an extent that warrants some attention to the subject. When the Cameraphone Company failed, some four years ago, the incident was considered to be the finish of the talking picture as a practical commercial proposition. There was no great objection to the synchronizing results of the Cameraphone; they were all that could be expected, but the big missing link was the inability to make a phonograph keep time with a patched reel. It cannot be unqualifiedly stated that this condition has been eliminated in any of the new devices now on the market, but it has been provided for in ways that render it a less momentous question than before.

So far as actual synchronized action is concerned, satisfactory results have been obtained by the manufacturers mentioned herein, each in his own way, which is radically different than that of the others. With this fact established, the exhibitor will no doubt wish to know just what can be expected in the way of screen results. We can truthfully say that there is much that can be expected, provided certain other simple faults are corrected. The first failure of the talking picture was not due to any failure to synchronize the phonograph and the motion picture. The main cause of the failure was the poor choice of subject. And that very cause will bring about the failure of these new devices if not observed by their promoters. The remedy lies in providing better stuff for an audience to look at and listen to. The public are willing to admit that the talking picture is a great invention, but they refuse to pay their money to witness it and then have their intelligence insulted by the reproduction of a lot of stereotyped, small-time vaudeville acts, and puerile subjects of various kinds.

Mechanically the talking picture is a success. Now it is up to the promoters to make it an artistic success. If the talking picture fails again we will know that it is because its sponsors have overlooked the ends in their attention to the means. Poor choice of subject is the one big drawback, and the remedy is so simple that it will be a great pity if the idea fails again.

Among the mechanisms treated of herein there are prices to suit all purses, according to the elaborateness or simplicity of the device, and according to the results that can be obtained therefrom. One of them is complicated, another is simple, and the other is half way between. Each does its work well, but the one that is provided with the right kind of pictures is the one that is going to win out in the long run.

The Edison Kinetophone.

The Edison people do not claim to be the inventors of the talking picture. They do claim, however, that Mr. Edison has taken the original idea as a foundation, and, after having made a study of synchronization in all its phases, has produced an apparatus, embodying original ideas of his own, that is commercially practical. The Edison outfit consists of a giant phonograph, an Edison projector, and a synchronizing mechanism. The phonograph is operated by a small motor, for reasons which will appear presently. A large wax cylinder record is used, measuring about four inches in diameter. Some of the phonographs are equipped for disk records. An ordinary phonograph horn is used. The phonograph is located just behind the curtain, and in vaudeville theaters is set below the level of the stage. For operation, the trap door is opened, the phonograph operator sets his horn, starts his motor, waits for his cue, which is in the picture itself, and then throws in a clutch or switch which starts the phonograph. The trap door arrangement is probably used to save the time that would be required to set the phonograph properly, thus avoiding a stage-wait.

The projector used is the regular Edison Kinetograph which is too well known to need description, except that on the take-up pulley there is bolted a gear wheel that is connected to the synchronizer by a chain belt. The main trick is in the synchronizer, one of the most beautiful little pieces of mechanism that ever was made. A mere glance at it is sufficient to convince one that it is an example of the highest type of the machinist's art. It bulks to about the size of a small cigar box, and the mechanism is encased in a metal envelope. The synchronizer is bolted to the off side of the machine table and is propelled by two different forces; on one side by the moving picture machine, which is turned by hand, and on the other by a belt from the phonograph motor. The synchronizer is all gears, and if these gears are not all traveling at the same rate they will bind and stop the projector. There is a warning brake that tells the operator to slow down or hurry up, as the case may be. It operates by centrifugal action, like a governor. In addition to this there is a traveling bevel gear, or differential, between the two sets of gears, which is operated by turning a knob. This arrangement enables the operator to catch up or drop behind if there is the slightest variation between the phonograph and the lips of the actor. The operator must keep his eyes on the picture all the time. He also has a telephone receiver on his head which is connected by wire to the phonograph, and this enables him to hear it at any distance.

The same motor that propels the phonograph also drives the phonograph side of the synchronizer. This is done by a belt that travels from it to the operating room and back again. The belt is a strong, black, waxed, silk cord about the size of a heavy fish line. In theaters it passes up through the ceiling, across the dome roof, or inner dome roof, over to and through the proscenium wall, and by various angles it reaches the phonograph from underneath the stage. At every corner, this belt passes around pulleys that are encased in metal, making them dust and water proof. Two belts are usually installed, so that in case one breaks the other is handy. In the case of small picture theaters, this belt would probably be rigged close to the ceiling. It is not necessary, with the Kinetophone, for an operator to be a mechanical or an electrical expert, but he must not be a "greenhorn" by any means. Its operation requires a reasonable amount of common sense and during the time of operation it requires that the operator shall concentrate all of his faculties upon the work.

In case of a patched reel, if the cut-out is not more than a few inches it is easy for the machine operator to drop back enough for the phonograph to catch up. In case of serious or long breaks, the Kinetophone Company provides an extra subject for substitution and the broken reel is taken out of commission until the broken scene is replaced with a new one. One of the principal claims of the Edison Company is that their field of reproduction is practically unlimited, because their records and films are made at the same time and by the same machinery.

The Vivaphone.

The Vivaphone is a device that has been in use for the past couple of years in Great Britain. Its mechanism is extremely simple. The synchronizing device is located in the operating room. It is a sheet metal box that stands on edge. It is about two inches thick, fifteen inches long and a foot high. There is an electric light inside this box that shows a red bulls eye, when lighted, to the phonograph operator, who is located on or near the stage. On the machine operator's side of this box is an upright slit through which the light shows in its ordinary color. Outside the box, on the machine operator's side, is an upright pointer about the width and length of a lead pencil, which in its normal upright position always covers the slit in the box and stops off the light. Attached to this pointer, are two miniature windows about the size of a postage stamp; one on each side of the pointer. These little flag windows or window flags are on a level with the light slit in the box. One window is colored red and the other green. These window flags indicate whether or not the machine and phonograph are in time with each other. When machine and phonograph are in time, the pointer covers up the slit and there is no light. If they get out of time the pointer moves to one side or the other, according to whether the machine is running too fast or too slow. When the pointer moves to the right it brings the little red window across the light slit and produces a red light, which means that the machine is running too slow. If the machine is going too fast the pointer goes the other way and brings the green window across the light slit, thus producing the green signal, meaning too fast.

There is a particular spot on the film that must be threaded in the machine directly over the aperture for a starting point. Likewise there is a marked starting point on the phonograph disk. The machine operator signals the phonograph man that he is ready, by turning on the light in his synchronizing box, and that shows the red bulls-eye to the stage. The moment the phonograph starts, the synchronizing box begins to tick slowly, like a clock. At the first tick the machine operator starts his picture. A special handle is required for turning the machine. This handle is electrically connected, by wire, to the synchronizing box, in a way that affects the pointer and its little colored windows. It is the operator's business to see that the pointer stays perpendicular, which means that he is in time with the phonograph.

The only connection between the phonograph and the synchronizer is an ordinary double bell wire. This wire is attached to a skeleton casting, bearing a magneto. One end of the casting rests upon the solid part of the phonograph, and the other end fits over the pin in the center of the disk record. The revolutions of the disk establish a make-and-break circuit that travels through the magneto back to the synchronizer and causes it to tick. The handle of the machine also establishes a make-and-break circuit with the synchronizer at the same time. The phonograph travels at the same speed always. If the machine goes too fast the extra magnetic force generated by the speed pulls the pointer to one side. If the machine goes too slow the phonograph magneto, by its greater excitement, pulls the pointer the other way. On reasonably short film patches the operator can slow down until the phonograph catches up. On bad breaks a new subject should be used.

This entire device is very compact. It can all be packed in half the space of a dress suit case, and weighs only eight pounds. It can be attached to any standard projector without previous preparation, and can be made ready for operation within twenty minutes, with temporary wiring. The electrical power is furnished by an ordinary bell battery and the wire is common bell wire or extension lamp cord. There are three pairs of binding posts on the synchronizer. One pair for the machine handle; one pair for the phonograph and one pair for the battery. Any ordinary Victrola talking machine, such as are sold for home use, can be used with this outfit. The machine operator who gave the demonstration learned to handle the apparatus in half a day. Anyone who can operate a Victrola at home can operate one with this device. Mr. Albert Blinkhorn, formerly of London, has the American and Canadian rights.

The Gaumont System.

The Gaumont system of talking pictures has been in vogue for several years. The present device is an amplification of the Gaumont Chronophone which made a brief American appearance in 1910. Since that time Mr. Leon Gaumont has been experimenting continuously with synchronizing machinery. The recent revival of talking pictures prompted him to bring his device to America, principally as a matter of pride and to remind the American public that for more than two years he has been giving such exhibitions in Paris. He recently leased the Paris Hippodrome for that purpose. The new Gaumont talking pictures were given their first American showing in New York, at the 39th Street Theater, on June 10. Mr. Gaumont is not certain at this time when or how he will market his apparatus, or whether he will market it at all.

The Gaumont system can properly be called a scientific instrument. In its working it has been brought right down to the ultimate of scientific perfection. It has been before the French Academy, and the learned scientists there have marveled at its infinite precision at all points. From this viewpoint it is entirely praiseworthy, but at the same time it is complicated and it is doubtful whether very many operators could be found who have the necessary mechanical knowledge to successfully manipulate it. Exception may be taken to the last statement because the Gaumont mechanism is almost entirely automatic. After the film and the phonograph disk have been placed in position there is nothing for the operator to do except turn on the electricity, and the machine does all the work itself. Still there must be some one around to keep it in working condition, and, unless the operator is a pretty thorough man, there is likelihood that he would do more harm than good.

The entire apparatus operates and is controlled by electricity. There is a wonderful electrical affinity between the phonograph and the projector. With this system the phonograph man is the engineer, instead of the man in the operating room. He sits on the stage behind a screen directly under the projection surface. Before him is a low aluminum machine foundation resembling a lathe. At each end of this base is a round solid metal plate for the support of a disk record. These are revolved by a motor which keeps exact time with the motor that operates the projector. Between the two disks is an upright electric switchboard, with many contacts. This apparatus controls itself and the synchronism automatically. It is delicate and complicated and contains presumably many relays, magnets, inductors, circuit breakers, etc. Connected to each one of these is a wire, and there are many wires; enough to make one large cable when all bound together.

When the exhibition begins the phonograph operator switches in his record. The instant the record starts there is a clutch thrown in at the projection machine propeller and the film starts at full speed, getting its momentum from its own motor, previously started. Then the wonderful switchboard begins to work. It resembles accordeon keys playing themselves. There is no chance for the film and the record to get out of time, except by a bare chance that the pin should jump ahead or behind on the record. In that case the mechanism will adjust itself. In the matter of patched film, whatever is cut out must be replaced by an equivalent length of film, whether it be blank film or a duplicate. The exact relation of the picture to its corresponding dialogue or music must be maintained. To insure absolute precision, the phonograph operator has a dial board beside him on which are two instruments resembling ammeters or voltmeters. These tell him to a hair's breadth how his film and phonograph are traveling. The machine operator uses a head telephone receiver connected to the phonograph. The double phonograph idea is for alternating purposes on long pictures. The change from one to the other is also made automatically.

In concluding the subject it cannot be said that any of these devices has succeeded in evading the hollow sound of the phonograph. Perhaps it is asking too much to expect absolute perfection in that direction. If no improvements are forthcoming it behooves everybody to make the best of what is available. Phonographs are enjoyed in the home; why not in the theater? It is quite probable that any audience would not object to a phonograph if the subject were interesting enough to hold their attention, but it is asking rather a good deal of them to sit and look at a musical act, or a synchronized song and dance, with the feet cut off, when they may have seen the same thing in real life on the same bill thirty minutes before. The fault of the talking picture lies in the lack of variety. To hold its own it must offer something that is not common to a vaudeville bill. Something worthy of it. We are not prepared to say what this should be, but it is quite probable that tabloid grand opera would be a good beginning. The grand opera records seem to be the most satisfactory of all so far, and the great majority of picture or vaudeville devotees have little opportunity to attend grand opera. Addresses by prominent men; solos or monologues by famous artists; scenes from classic dramas; all would be well received. The people are willing, even eager, to admit that synchronism is possible, but they want to see something worth looking at. Why not give it to them?

RELIANCE CHATTER.

Prize bull-dogs captured the studio by storm on Friday. Paul Scardon entered seven of his best breed of English Bulls in the show staged for the coming three real feature "The Tangled Web," in which Rosemary Theby will make her first appearance for the Reliance and even Louis the office boy has become a dog enthusiast.

The ball team is busy getting ready for a game with Lubin on Saturday, at Philadelphia. The Lubin game which was swamped by a cloudburst will be played in Philadelphia, on July 5th.

A new interpretation of "The Rosary," which has been occupying Oscar Apfel's attention, promises to be of more than passing interest, especially as Forrest Halsey is responsible for the scenario.

Larry McGill has just returned from a short trip to Mauch Chunk, Pennsylvania, which he calls "The Switzerland of America." Larry found some beautiful scenery and succeeded in getting a coal-mine explosion that was realistic enough, even to satisfy his leading man Alan Hale. Alan says that coal-mining never did appeal to him anyway, and blasting always made him very nervous.

Edgar Lewis brought his company home from their trip to Maine all enthusiasm about Rodman Law's plunge over the Stillwater Falls. Law made the dash over the falls in an open boat and is the only man who ever performed that feat. The spectacle is part of a coming Reliance drama, and was caught by three cameras placed at entirely different angles.

Manager J. V. Ritchey succeeded in obtaining the promise of Frederick S. Isham, the well-known novelist to write a story especially for Reliance production. His novel "Half a Chance," is the Reliance release of June 14th.

A Great Modern Photoplay Theatre

The New Grand Central Theater, St. Louis, Mo., a Model of Architectural, Hygienic and Technical Features.

THE New Grand Central Theater, St. Louis, Mo., is owned and operated by the Rex Amusement & Realty Co., of which Mr. Edmund Koeln is the president, and Mr. William Sievers secretary and treasurer. Mr. Sievers is also the manager of the New Grand Central.

This is, at present, with reasonable certainty, the highest type and most elaborate example of a theater entirely devoted to the "photo-play" in the United States, and possibly in the world. Constructed in accordance with the rigid requirements and ordinances governing the erection of new theaters in St. Louis, Mo., it is but fair to say that it embodies every principle known to the expert mind to insure the public against disaster by fire and panic. The management and the architects, Helfensteller, Hirsch & Watson, of St. Louis, Mo., are deserving of the public's warmest praise for the special consideration given this phase of the problem. The logical and practical disposition, and the number, of exists impresses every visitor at once.

The building is located at the northwest corner of Grand and Lucas Avenues; its frontage is 106 feet, its depth 150 feet. The northern 26 feet is occupied by a store with a depth of about 60 feet. In its rear is an open yard, and under this yard (entirely outside and separate from the theater) are the boiler and fan rooms.

The theater building proper has a frontage of 80 feet with a depth of 150 feet. The entrance, which is on the axis, is emphasized by a highly ornate canopy. The lobby is 37 feet wide by 21 feet 6 inches deep, the walls thereof being wainscoted with marble and mirrors to a height of 8 feet. The ceiling is groined or vaulted, and these wall and ceiling surfaces lend themselves admirably to embellishment by the decorator.

The theater auditorium has a width of 78 feet by a length of 100 feet. Only one balcony is provided, the extreme forward edge of which extends to within 48 feet of the curtain. The auditorium will seat 1200, while the balcony has a seating capacity of 800. All seats insure positive comfort. The balcony is reached by two broad, easy stairways, which are provided with two intermediate platforms.

Upon entering the auditorium one is involuntarily impressed with its delightfully simple, but dignified and artistic, treatment; then by the pleasing light effects, which are indirect, and with its perfect sightlines and unusually good acoustics. All these details have been worked out with remarkable success.

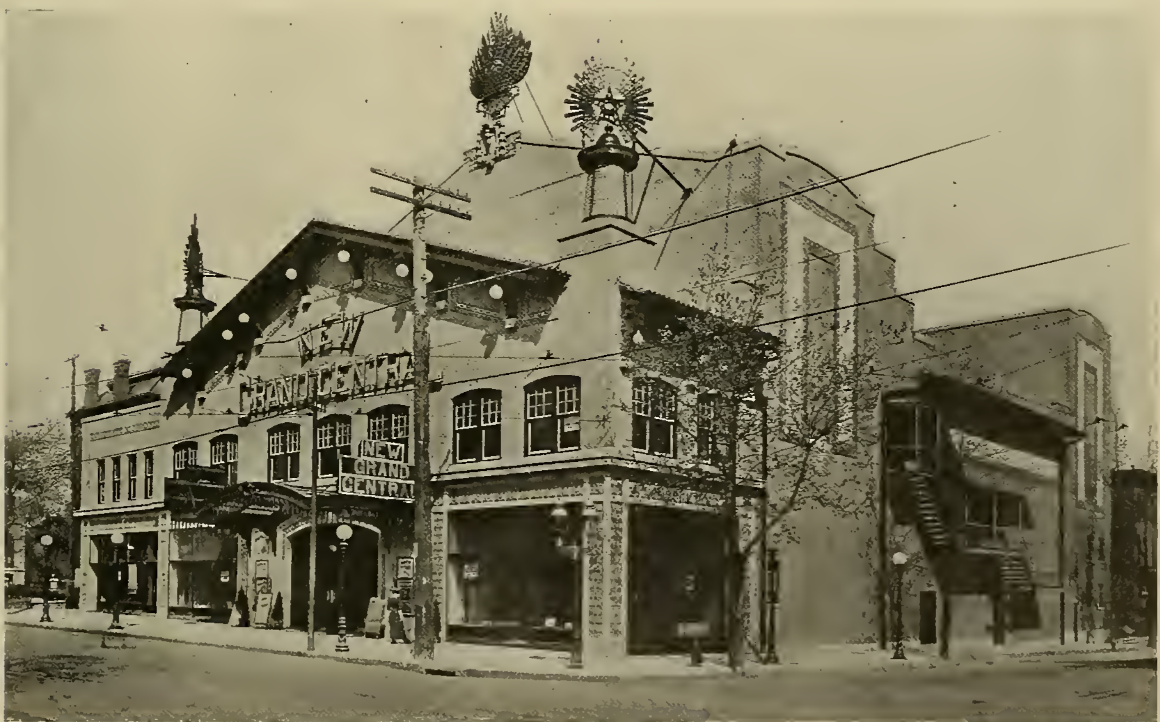
Another pleasant surprise is in store for the visitor—the perfect 15 by 20 feet picture on the screen. This perfection is due to the fact that the rays from the lens in the operating room are at right angles to the screen, which fact absolutely eliminates all distortion. Incidentally it should be noted that the screen is set within 5 feet of the back wall of the stage, or a total distance of 123 feet from the lens. This calls for a highly intensified light and unusually strong and special lenses; for, let it be borne in mind that, even during the photoplay, the entire auditorium is under "subdued" light.

A stage complete in all its details is provided. Its depth is 26 feet and its width 80 feet. The proscenium opening is 40 feet wide by 21 feet high. Every modern and requisite electric device enters into the theater equipment.

Special efforts have been made in solving the question of heating and ventilation. Two air washing fans, each with a capacity of 33,000 cubic feet per minute, force the air into the plenum chamber, which extends under the entire first story auditorium, and also under the balcony. Fresh "washed" (heated in winter or cooled in summer) air is forced from this plenum chamber through mushroom ventilators, placed under the seats. Furthermore, there is a truss loft above the auditorium which acts as a "minus chamber" and which is connected with two exhaust fans, each with a capacity of 33,000 cubic feet. This means that the air contained in the entire auditorium can be renewed every two and one-half minutes. This ventilating system alone cost $24,000.

The lower story of the Grand Avenue front is faced with polychrome, pure glazed terra cotta, of charming composition; and the roof over the lobby, with its far overhanging heavy timbered brackets and rafters, is covered with Spanish tile of a warm, red color.

All in all, it can well be said that this house sets a new mark in the building, architectural treatment, heating, ventilating, lighting, sight lines, etc., of a truly modern photoplay theater. The New Grand Central represents an investment of $180,000.



A Great Modern Photoplay Theater—The Grand Central at St. Louis, Mo.

At the Sign of the Flaming Arcs

By George Blaisdell.

ANOTHER good fellow has sailed across the ocean and by this time he is at work in his new home. His good-byes had a deeper meaning than have those of many recently departing Americans, because he set out on no short journey. For many years we have been accustomed to being entertained by English actors and have listened with respect to what English producers had to say about stage matters in general. The engagement of Harold Shaw as producing manager of the London Film Company, the studio of which will be in Margaretta, Middlesex, has greater significance than may appear on the surface. It will be construed by many of the wiser heads as tacit recognition by at least one British concern of the eminence of American picture men. Mr. Shaw's work will be followed as closely by his English brethren as it will by his American friends. The former Edison and Imp director has had the benefit of a good training. Added to this and amplifying it are the equally essential factors of native intelligence, tact and the ability to reach men—to transform acquaintances into friends. If Mr. Shaw has comparative youth he has also the enthusiasm that is its counterpart. Nor does this in any measure blind him to a realization of the difficulties that lie ahead of him. These he expects.

The best wishes of a host of friends will follow Harold Shaw.

* * *

Herbert Brenon, Imp dramatic director, is up to his ears in work in England. He has found time to send a card from Paris and a long and interesting letter from London. Mr. Brenon has as fellow passengers on his trip over Marc MacDermott and the Edison contingent. Florence Turner was one of the first Americans he greeted on his arrival. King Baggot's first day in London was a busy one, interviewing buyers, viewers and exhibitors and being interviewed by newspaper men. The latter Mr. Brenon has not escaped. The Cinema of May 21, has a page interview with the Imp director, as has the Kinematograph of May 22, and the Bioscope of the same date contains a sketch of his work in picturedom. Also in the latter organ there is a page advertisement announcing that Mr. Baggot will be supported by a British company in British stories produced upon British soil. Mr. Brenon at the time of writing was planning for the opening of the new London offices of the Imp at 100 Charing Cross Road.

The first Imp picture will be connected with the British Derby, run on June 4. The second will be a historical romance, having for a setting a castle and its surrounding forest. There will be in the production 30 principals and 200 supernumeraries. The story is one of England's literary masterpieces, known to every reading man and woman. Surely this should make a big picture.

"I was deeply impressed over here with the methods by which pictures are sold," Mr. Brenon writes. "They are sold actually upon merit, all the renting exchanges having viewers who go about and see the different pictures, making notes of those they like. The first and most important feature is the plot; second, the acting, and, third, the quality of photography. After they have seen the pictures they put in their orders. Any producer who can make a picture to sell even ten copies on the British market can make a picture good enough for anywhere in the world. Each viewer in one week sees 160,000 feet of film; you can imagine the competition. However, it is a great thing, and when one sees these men sitting down for eight hours a day, for four consecutive days—fine representative gentlemen—one realizes what one must do to keep up the standard of this great industry." Mr. Brenon praises the English theaters and refers to the most courteous uniformed attendants, the magnificent projection and beautiful music. Paris likewise has fine houses, but the pictures that are most popular are of a standard that would be frowned upon in the United States.

The Imps expect to remain in Great Britain and Ireland at least two months and then to visit the larger continental cities.

* * *

Larry Trimble, producer of the Turner Film Company, of which Miss Florence Turner is at the head, has had placed at his disposal for the making of interiors the studios of Cecil Hepworth. Mr. Trimble will arrange his outdoor settings in those sections of England best suited to the individual picture. The class of stories to be filmed will be those in which Miss Turner has been so successful—clean, healthy dramas and comedies and occasionally a picture in which Miss Turner and one other will constitute the cast. A likeness of Jean, the canine film favorite, will serve as the trademark of the Turner Film Company.

It is to laugh—or shall we cry?—when we read that Kinemacolor's "Scarlet Letter" was strangled in Providence. Here is a good specimen of the police censorship of motion pictures which some men would impose on the industry. The reason ascribed for the prohibition by the lieutenant of police is that the story and picture are "obnoxious and disrespectful to clergymen!" So in the view of this functionary it is not only a sin but a crime to portray on the screen an erring clergyman. He would bestow on this division of the community the privilege enjoyed by royalty in other days—"The King can do no wrong." But everybody knows that kings do go wrong and that clergymen do sometimes—perhaps even in Providence. If the citizens of Providence were debarred from seeing this fine portrayal of Hawthorne's great moral story, the loss is theirs. Oh, well! But to think that the puritans of old Boston town should find a worthy successor in the home of Roger Williams!

* * *

On the day of the unveiling of the Maine monument an uptown Broadway theater showed two reels which told the story of the raising and the sinking of the famous ship which had so long rested in the mud of Havana Harbor. The picture, of course, is not new; but it can never grow old. It is all tragedy—the greatest ever thrown on a screen. No master of stage-craft could have conceived a more impressive sequence of events than are contained in this film—the raising of the Maine, the escort to the pier of the caskets containing the bones of the men who had gone down with the ship, the setting out from the harbor of the flotilla conveying the old hulk, with its great flag flying at the stern. The strains of a fine orchestra could hardly add to the pathos of the scenes—even though it feelingly played "Should Old Acquaintance be Forgot," as the marine procession started; or "My Maryland," "Lead, Kindly Light," and "Nearer, My God, to Thee," at later stages, the latter as the ship began to settle by the head; at the last phase—the stern upright, the national emblem blowing straight upward—one man said none too steadily: "I can feel my heart sinking with that ship!"

* * *

"What kind of pictures do my people like best?" said an operator the other day. "Well, from what I hear I think the most popular is the straight drama, that with real heart interest in which also there are not more than three or four characters materially figuring in the story. Short casts increase the interest by reason of easy identification of the players and determining their relation to the story."

* * *

Word comes from Los Angeles that Fred Mace has made another "O'Brien" picture—and furthermore that he will himself remember it for some time to come. In order to secure the proper amount of realism the hero of that hilarious "One-Round O'Brien" obtained the services of two prizefighters, one of them a coming champion. "Go as far as you like, boys," Mace told them. They did. Mace says he has evidence aplenty to prove it (and thinks they went even further)—and that such of it as is not visible on different parts of his anatomy he can himself locate interiorly. "But it's a fine picture," says Mace.

* * *

Talking the other day with a returned traveler, one who has been over the country quite a bit the last few months, he told of a picture house in a good-sized city making what he considered good money. The house seats 260 people and shows three reels. Behind the screen are two men and two women who in clever dialogue give their own interpretation of the scenes. There are sixteen or eighteen shows a day. The admission is 5 cents. The little theater is filled and more than filled nearly all the time. The profits last year were $19,000. When the proprietor was asked if he expected to make more money the present year he replied that he did not, as that would involve a reduction of expenses, a proposition he did not care to consider.

* * *

Met Frank Smith, Imp director, at the Screen Club, Monday. Mr. Smith is particularly strong on stage settings, on costumes, etc.—in fact, in preparing the picture for the camera, one might say. He said he believed the day would come when, in the making of pictures, there would be in the taking of every scene the equivalent of the dress rehearsal of the legitimate stage; that the photographed film would be taken from the camera, developed, and thrown on a screen. The director would then have full opportunity to indicate changes that would mean the betterment of the picture—changing about of properties, substitution of a costume, or alteration of other details.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

With the Exchanges.

SOME of the Cameraphone Bulletins are advertising for local contributions. It is both a good and a bad idea; good in that it rouses local interest, but bad in that more is apt to be sent in than can be used and the disappointed ones may feel that they are being slighted. The bulletins seem to have turned more to gossip of the players of late and run some paragraphs with "pep" to them. We can see them with a list of paid subscribers yet. If you want to try the local items here is the Cameraphone announcement:

> YOUR ASSISTANCE WANTED
>
> The editors invite your contribution to the Bulletin. Matter intended for publication should be left at the box office for the attention of the Bulletin editors. Remember that this is your Bulletin, issued for your use. Do not hesitate to make suggestions as to its makeup, or as to the matter which appears in it, as the days roll by.

The Angelus News, Spanish Forks, Utah, following in the lead of the Isis News (which seems to have gone out of print) runs an interview with G. M. Anderson on the front and back page. It uses a continuation line from the front to the back, but there is nothing on the back to show that it is a continuation of the first page. "Continued from Page 1" should have been used.

Here is a want ad the last issue carries:

> WANTED—For some Wednesday night—a WEDDING, to take place on the stage. Will give the couple $5.00 in cash, free clerical service, and a dandy brand new baby cart. Parties desiring to accept this offer should see the manager at least five days before the date desired.

Experience will help them to get more local items in, which is what is most needed at present. The advertising is growing, but to hold it, local stuff must be run that will insure every page being read. Boiler plate stuff will not do in a house program.

The Motion Picture Weekly is issued in Springfield, Ohio, apparently, though the only thing that discloses that fact is the union label on the last page. William A. Brand is the manager-editor and it is run in the interests of the Dreamland Hippodrome, Pastime, Fairyland and Princess theaters. There is a fine place for the town and state on the first page, but this is not shown. One house runs licensed and others independent, so that this program deals with all the players. It is well put together and although only in its second number it is well laid out and carries a good percentage of advertising, though not too much.

Tickets for Rat Tails.

Here is one item from the Weekly that will make copy for others:

> Press dispatches recently carried the story of a unique stunt. Several Kentucky towns have official rat-killing days, during which time all citizens get busy in a general crusade against the rodents, but the prize goes to the mining towns of Jenkins and Burdein, in the southeastern Kentucky coal fields, for a new and efficacious method of exterminating the pests. The Young Men's Christian Associations of these two towns have inaugurated moving picture shows. and for a few days the price of admission will be two rat tails. Proceeds from the first night's entertainment at Jenkins netted two thousand tails, with Burdein running a close second. At this rate those interested in the destruction of the rat hope to have ratless towns. Miners and citizens generally are taking a keen interest in the peculiar crusade.

A contest that differs from the others is the offer of five tickets to each of the five theaters to the first ten persons answering this list of questions:

> What company does Alice Joyce play with and what theater shows pictures she appears in?
> What theater shows the Keystone comedies?
> What theater runs all features?
> What is "Alkali Ike's" name?
> What theater is running the "What Happened to Mary" series?
> What company does Mary Fuller play with?
> Who is the Biograph Girl?

That's the sort of contest that really helps to advertise the houses.

From New Orleans.

Gaston J. Dureau, Jr., general manager of the Fichtenberg enterprises program, New Orleans, sends in half a dozen issues of the Spotlight, his house organ, and wants comment and comparisons.

The Spotlight is a sixteen-page booklet 6x9, printed on coated paper, printed in black or colored ink. Where a colored ink is used the color is used on all sixteen pages. There is an attractive design for the front cover. It is more a program than a booklet, though there is considerable reading matter. The great trouble seems to be that the matter is not properly arranged, and while it uses about 3 pages of gossipy stuff, it does not make the showing that other booklets gain with the same amount of material because it is not made up as a magazine, but as a program. One full half-page is taken up with a continued story, five or six inches of a magazine story being printed each week. This is a sheer waste of good space. It is not possible to keep interested in the very brief installment given and the first time we saw the story we thought it was a joke. It required several weeks to convince us that the thing was being published in all seriousness. A continued story should carry at least one thousand words to each issue and more would be better. This should be closed up quickly and the idea of running a continued story dropped completely. It does not carry interest from week to week and much better use may be made of the space for gossip of plays and players.

The Arrangement.

Under the present layout the second page carries an advertisement for the Picto Theater that gives no greater argument than that they show three first run licensed pictures. A fancy border and rule work seems to have engaged more of the compositor's attention than the display of the advertisement. The fact quoted should have been given half the page and the rest given over to a well written explanation in ten-point of why a theater offering three first run licensed pictures each day was well worth patronizing.

The second page is given to the heading of the sheet, to an announcement of the three houses and to a list of the staff. Three boxes, connected by ornaments, are used to make it look like three separate advertisements. This matter, with the exception of the heading, should have been thrown to the rear of the paper as is done with the Pearce Weekly. It is not of sufficient importance, except, perhaps, to those whose names are mentioned, to warrant the use of the second most important page in the issue to the facts.

The third page, the first inside the cover, is that to which the reader naturally turns. It should either be devoted to general matter or to the announcement, in reader form, of the most important matter of the week; the coming releases that are out of the ordinary. The top should carry a cross page title and a one column bastard head, the rest being in not larger than eight-point type two columns to the page. If desired, the announcements of staff and houses, or either, may appear on the second cover page, facing this, but not on it. An announcement should also be carried on this page stating on what page the results of their misspelled word contest appears. This may then appear on an even numbered page and yet bring attention to the house or other advertising matter appearing on the same page.

The house programs may appear, as they do at present, on page five, but to give the words "Programs this week" thirty-point (sixty in all) and the names of the theaters but eighteen points is to reverse their values. The programs speak for themselves and do not need to be labeled. Just in passing, the man who is responsible for all that fussy rule and border work that makes the sheet look like the output of a country job office with a drunken compositor should be killed or fired, or at least talked to severely.

One good idea is used in telling when a picture is not quite up to the mark instead of using the manufacturer's notice. It inspires confidence in the program and avoids disappointment. For that matter most of the reading matter is well done, but the layout is so poor that it does not get much of a chance. It would be better to run all text matter on the right hand pages and advertisements on the left except certain of the house advertisements.

The booklet does not compare very well with most, but the faults are mechanical rather than literary, barring that absurd continued story.

A Neat Souvenir.

George Kleine sends in one of the souvenirs of the hundredth performance of "Quo Vadis?" at the Astor Theater, New York City, June 9. It is marked by exceptionally good taste. A photo-reproduction of Anthony Novelli as Vinicius is enclosed in a folder of white card with the front embossed, no ink being used on the embossing. The result is something that is wholly in keeping with the dignity of this production instead of suggesting a three-sheet lithograph. It sounds the note of refinement that appeals to those to whom the subject appeals most strongly. It would be hard to better the cover or the general style.

"Stealing Our Stuff."

A correspondent sends in a page of the Vancouver World. which runs a frame of photoplay theater advertisements around an editorial story by Louis Reeves Harrison. In view of the fact that this paper pays Mr. Harrison for these articles, which the newspaper uses every week, it would be no more than decent if our Canadian cousin gave the paper credit. There is no law that requires the giving of credit, but it doesn't hurt to be courteous. There are eleven theater advertisements and one exchange ad. The exchange uses its space to advertise the route of "Dr. Jekyl and Mr. Hyde" for the week, which is something new in advertising.

The theater advertising is hardly interesting. The Globe, for example, merely announces that it is "The Theater Beautiful" and adds the catchline "Sit among the thousand." It doesn't say what the thousand will see for their ten-cent pieces. The Fairview merely says that "Balaoo" is "One of the most remarkable films ever produced," but does not tell why, though explanation would interest. The Province tells that "Tigris" was at the Bijou Theater, New York City, for four months. It adds that it is in four reels, but there is no argument.

The Princess gives an argument for "Dr. Jekyl," and the Maple Leaf plays up "The Vampire of the Desert," which it says is adapted from Kipling's poem. The Broadway and the Cedar Cottage theaters both tell a little something of their offering, but "Change of program daily" is the best the Majestic can do beyond the price and address in a two-inch advertisement. There is no use paying for advertising space unless you say something. The name of your house is not sufficient. Tell what you have to offer in part, if not in whole, but make a noise.

Twice a Thousand.

Bertram I. Williams, of Ponca City, Okla., has opened an airdome at the place he put on the photoplay map, and has twice played to a thousand persons one performance. That's going some, but he believes in advertising, as this extract from his letter shows:

> We have booked in the "Battle of Gettysburg" for the Fourth of July. I already have 600 sheets of paper on the boards and will get as much more as we can get hold of.

That sounds as though there was going to be strong opposition of some sort on the holiday, but even with that, six hundred sheets on the boards is a lot of paper for a town.

We rather like his description of his place. It sounds inviting:

THE SKY ABOVE, MOTHER EARTH BELOW AND NATURE'S COOLING SYSTEM BETWEEN.

The cut shews the airdome dolled up for the Decoration Day attractions, "A Southern Cinderella" and "In the Claws of a Leopard." Here's a line for "The Eleventh Commandment:"

> ITS JUST FIVE MONTHS AFTER CHRISTMAS
>
> But it's not too late yet for another gift, so we are giving away two thousand feet of chuckles with this bubbling mirth-provoker.

It doesn't pay to write strenuous stuff unless you can keep it up, but it never bothers Mr. Williams, and his readers are used to taking his statements with a 50% discount, so it is all right.

Wants Clean Kiddies.

We think that Ben Zerr, of the Schuylkill Avenue Picture House, Reading, Pa., must have had his troubles, for his cut price tickets now read:

> HELLO TICKET
>
> This ticket and 3 cents will admit any clean child any Saturday Afternoon up to August 9th.
>
> Schuylkill Ave. Picture House
> BENN ZERR, Proprietor and Manager

It is a wise provision, at that, for the cut price ticket will particularly appeal to the youngster who doesn't keep clean and too many of that sort in the house are bad for business.

Mr. Zerr uses a cut of a lantern on most of his stuff, the rays lighting the words "We light the way." It is sufficiently unusual to attract attention. He also shows a fondness for good black type, but he does not overdo it and his advertising does not look mussy.

One recent scheme is explained in this bill:

> CHIEF WHITE MOON, the Indian graduate of Carlisle Indian School, will explain life and habits among the Indians, such as you have never heard or read of before. He is a wonderful entertainer for both young and old. No one his equal, as an Indian, has ever entertained the Reading public. He will talk on different Indian Pictures every afternoon and evening. This will be a week of instruction, especially to the Teachers and Scholars.
>
> DIFFERENT PRIZES EVERY AFTERNOON TO THE CHILDREN.
>
> Two ladies guessing nearest his weight will receive prizes, also two men. Some prizes can be seen in Haines' Cigar Store window. The Decorations are worth the price of admission.
>
> Don't miss one day; make a big week of it. Please bring the children in the afternoon and see a bigger show and avoid the crowd in the evening. Extra Prizes to children in the afternoon if they sit in the lucky seat.
>
> Three different pictures every day besides the Indian with his lecture on a picture.

An Appeal to the Indifferent.

Another poster deals with the milk and adds an appeal to the person who does not usually patronize the picture theater. Here is the bill:

> FRIDAY, MAY 16
>
> THE OLD AND NEW WAY OF HANDLING MILK
>
> This picture was shown May 6th at Harrisburg in the Senate Chamber to the Governor and Senators. It made a decided hit. Every father and mother should see this picture; it may save the life of your child.
>
> For the Benefit of those who don't go to Moving Pictures—
>
> If you will come to see this picture you will come again to see other good pictures that we show from time to time in the educational line. It is my aim to elevate the morals and character of the Motion Pictures.
>
> Come and join the happy family gathering every evening at the
> SCHUYLKILL AVENUE PICTURE HOUSE

Get After Them.

More than one exhibitor would do well to make a definite and carefully planned campaign for the business of those persons who do not at present patronize the picture theater. Many of these do not even realize the great improvement made in the past few years.

Find out who they are. Advertise for them. Run a slide asking your patrons to give you the names and addresses of those who are not regular photoplay attendants and circularize them when you have something particularly good. Don't tell them that you want them to come regularly, but ask them to come and see, just once, as your guest, what the pictures really are and what they are missing.

Make special arrangements to get the sort of specials that will particularly appeal to those hard to please, who will be most apt to desire to see; the visualization of some book or the reproduction of some historical or educational subject.

If you can get one of the pure milk stories, for example, make the rounds of the physicians or address a letter to them suggesting that their patients who have little children should see this film and that you will be glad to send tickets with his compliments if he will furnish you with their names and addresses and his cards to slip in with the passes if he wishes. You can do the same things with tuberculosis stories and with other films advocating preventive measures.

School teachers, in the school season, will work in with you when you have something that will fit in with their class work. Suppose, for example, that you got the "Panama Canal" pictures for some Saturday. Why not give a school children's performance in the morning, before the regular show, running the reel say at half-past ten. When your regular matinee starts you will find many of the kiddies back with their mothers or big sisters, with perhaps father and the boys coming to the evening performance, and all because a youngster saw the show free and went home so full of the picture that everyone simply had to listen to the chatter.

Keep in Touch.

And look here. Did you ever stop and *study* just what it is that gets people into your house? Did you ever make a serious study of it? Did you ever get your wife to tell you what she knows about getting people in? Did you ever talk things over with school teachers and policemen and letter carriers and grocery clerks and men who work in factories and girls who work in shops?

All of those people can tell you something you do not know about how people are influenced to go to photoplay theaters and why they like some houses and do not like others. You do not know all about running a theater and you never will, and the more firmly convinced you are that you *do* know, the less you are apt to know anything at all.

You may know that business has dropped down, but you won't know that it is because the girl who sells tickets is "snippy." She isn't that way when you are around, but you can't stand alongside of the box office all the afternoon or evening, and when you are not there she vents her headache or her corns on the patrons and it comes out of your pocket.

You may not know that people stay away from your house because the usher is too busy talking to young girls to show people to seats. The usher is on the job when you are around, but you cannot spend your waking hours with him.

You may spend five dollars on a circular scheme and lose every cent of the investment because you are using "man talk" on a bill intended for women. Why not ask some clever woman (and your wife may be clever and you not credit her with the fact) just what the trouble is with a bill, or what she thinks of it?

We know one house that turned a weekly loss of about ten dollars into an average profit of fifteen by merely changing the pianist. The old pianist was a skillful performer, but he played what he wanted to play and displayed his technique instead of giving the popular air songs the people liked. It sounded first rate to the man who ran the house, but three blocks up the street there was a quiet little woman who read the Clipper and Variety each week and got hold of the new songs as fast as they came out. She didn't always "play the pictures," but she played to the people and she had people to play to.

Get posted and keep posted. You are not running your theater to please yourself. You are running your theater to please the public and the larger the section of the public you can please, the larger your profit will be.

Good management is nothing more than love for your fellow men and a knowledge of what they want.

Keep Your Coat On.

It seems foolish, but keep your coat on these hot days. Get a light suit, but wear a coat even if you do have a small house in a cheap section. No matter if the men remove their coats when they come into the house. Keep your's on and not only set a good example, but retain the slight dignity of the manager. Be a mixer with your audience, but make them feel that the manager is a bit better than they are while all the time you appear to be wholly ignorant of the fact. That's part of showmanship.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Coming Along.

THE proofs of the new Technique of the Photoplay are coming along and it is probable that the end of July will see the book through the bindery. The new Technique is not a reprint of the old, but an entirely new manuscript in every line; about three times the size of the old. One new feature will be the printing in imitation typewriting of all examples and sample scripts, enabling the author to see just how this should be done. A limited edition will be bound in leather, the regular edition being bound in cloth, uniform with the other publications of this paper.

Warning.

It would seem that some manufacturing company is selling addresses to a concern in New York City, for an alleged literary bureau is sending broadcast a circular telling the recipient that it is giving out assignments to write stories with a skeleton of the story to be written. You send five dollars to the concern and get two assignments and a couple of text books. When your stories are written and sold you are paid their value less one-fifth to the selling concern. The advertising leads one to infer that the company guarantees you at least $40.

This listens well, but the magazines quoted by the company are not in need of stories from the untrained and are not ordering by skeleton assignments. It will probably be discovered in the course of time that five dollars have been wasted instead of forty made, so save your money.

Essanay Wants Them.

H. Tipton Steck, the Essanay manager of Negative Production, adds his word to Mrs. Parsons' to the effect that Essanay wants first class scripts of all sorts, particularly comedies and strongly dramatic stories in one or two reels.

Keystone.

Karl Coolidge is out of Keystone and Reed Heustis is editor now. Mr. Heustis writes that the company wants ideas, but he adds that they want ideas, not merely what the author may think is an idea. Keystone seems to be paying about fifteen dollars for the idea alone. This is what Mr. Heustis writes:

> Am dropping you these few lines to implore you again to come to the bat for the "Situation" idea. So many, many scenarios are received here that have been conceived in ignorance and strung together on the line of slim incident that when a REAL situation arrives I feel like cheering.
>
> We are still in the market for synopses only and the shorter they are the better, if only they contain a Main Spring Situation. Checks, and lots of them, are waiting to be shipped to the ones who devise a situation and write around it. You have done so many good things for the scenario writers that I feel assured you'll remind them again that the—here it comes again—situation is the crying need.

Kalem, Too.

Various correspondents have pointed out that the Kalem Company is among those requiring the director to adhere to the manuscript. Vitagraph and Edison also require a film in accordance with the script given the director. The point is that the McCloskey scheme carries the idea to the fullest point of development.

The Reason Why.

A man who has been getting out a photoplay journal from three different cities for reasons not wholly unconnected, it would appear, with an impertinent curiosity on the part of certain government officials connected with the Post Office Department, laments the fact that we object to all schools teaching photoplay. We object to the schools because they are universally rotten. There is no need to particularize.

He also laments that several books on photoplay writing do not contain chapters on dramatic construction. That was his "graft" for some time and so no book without a chapter on dramatic construction seems to him to be good. We are not teaching dramatic construction. We are teaching photoplay construction and we wrote our first book on technique as well as the coming second for the photoplay writer and not to please a man who cannot long keep the same address because of legal entanglements.

That's just one reason why we object to schools; it is because these alleged schoolmasters do not know what it is they teach. Some of these days the government will round up some of these frauds and put them in jail for getting money under false pretenses.

We saw a script the other day "personally reconstructed by Mr. Blank, of the Dash School," which he guaranteed to be technically correct. If that is his idea of technique, he has no right to pretend to teach it.

With a Spike.

We must hand it to Bill Wright for a new term. He speaks of a punch with a spike in it, meaning that the punch may carry with it a feature that will defeat its own usefulness. Too many punches have whole kegs of spikes in them.

It Worked.

In this department for May 24, we spoke of a man who determined to go to the local photoplay school instead of fooling with courses and criticisms. Because of an unusual memory he planned to write the scripts of all the pictures he saw instead of those he remembered most vividly. Now he writes again:

> You will remember me as the man who, a couple of months ago evolved the scheme of rewriting the best of the stories I saw on the screen for the purpose of studying those stories. Well, I have about as interesting a collection of other people's scripts as you will find outside of a studio. But these are the least of the things I have gained from this study. I fully understand now why you say that photoplay writing cannot be taught, for the best things I have obtained from this study are impossible to tell.
>
> I have only written two stories since I began this study. One of them is sold and to a company which is not in the market at that. The other has not been written long enough for a report but I am confident that someone will buy it. In brief, this scheme of picture study has brought success out of absolute failure. Now isn't that a pretty good argument for a method of study? You are well aware that I had been writing for nearly a year without success but just as soon as I took up this scheme of study I got the idea and landed. If I had the power of presenting this scheme so that all beginners would be impressed with its value it would do them a world of good. Perhaps you can do it.

There is a certain indefinable something about writing plays that cannot be taught. That each person must acquire direct and the place to find it is on the screen. It is this something that gives you the instinctive knowledge of just how a thing should be done, a sort of sixth sense. Our correspondent was trying for more than a year to catch the trick. He seems to have it now. You can get it, too, if you will watch the whys on the screen.

There Goes the Goat.

"This has just come back from the Biograph." is the way a recent letter starts. Immediately our goat flock was diminished by one. The story was no more a Biograph story than would be a section of the Congressional Record. No company has a style more strongly marked than the Biograph, yet a story wholly out of their line was sent in there for sale by a person who should have known better.

Study the style of stories a company uses and seek to offer only that style of script. Don't waste postage sending comedies to a company that makes three reel western dramas exclusively. That isn't salesmanship; it's foolishness.

Poor Advice.

We just saw a script accompanied by a letter that read in part:

> I am a pupil of the ——— ——— Schools. This script was arranged for sale by Mr. Blank himself. He advises me that it is an excellent story in perfect technical form, and that I should not take less than $25 for it.

The idea is old, one of the oldest in the modern comedy class, and the development is weak and ineffective, yet the head of a so-called school declares it to be in perfect technical form, and advises the deluded pupil to hold out for an impossible price. There ought to be some way of getting at these people.

Write Your Name.

We are in receipt of a letter from a woman residing in New York who wants to start writing photoplays. She sends a two cent stamp for a reply instead of an addressed envelope. She lives in an apartment house, and since the street address alone would not reach her, we have had to consign her letter to the waste basket. If she will repeat her request and sign her name so that at least two out of ten persons will agree on what the letters are, we will be glad to respond to her question. In the meantime we would point out that scores of writers remain unanswered because they do not take the trouble to write their names plainly. If you have a fancy signature, write or print your name and address *plainly* in addition. If you are a woman indicate whether you are Mrs. or Miss Blank, writing the title between parentheses thus: (Mrs.) Eva Ernestine Smith. And give your address with every letter you send out; not just the first.

A New One.

A correspondent asked a new question the other day. He wanted to know if it would be possible to attach a telescope to a camera and take a picture.

It would be, because it has been done, but it is not practical for most purposes, because it cuts down the light so much. It stands to reason that if you add to the lenses of the camera the lenses of the telescope, it will not be as easy for the light to go through all that glass as through the camera lens alone. It can be done, but most studios do not stock telescopes and so do not write the picture that must be taken through a telescope.

Let the studio experiment with this sort of stuff if it wants to, but let them do it from their own scripts. Make your effort direct itself to giving them the best possible ideas with the least amount of extra trouble.

What is a story?

What makes you think you have written a story?

Ask yourself that question before you put your script in the mails and be certain that you give yourself a convincing answer.

Just because it is all about a man and a woman—the same man and woman all through—does not make it a story. It must tell what that man and that woman did to accomplish some certain purpose. A story is not an incident, but the proper incidents make a story. More than a third; probably half of the scripts that are sent to editors are not stories at all in their true sense.

What makes you think that yours is really a story?

More About Coincidence.

Once upon a time, a long time ago, Charles R. Wilhelm, of Chicago, wrote a story about a tramp that broke into a house and found a mother with a sick child. He saved the child's life. He sent it around the country, but no one seemed to want it, so he retired it. Then Solax and Selig made the same story to all practical purposes. Neither of these companies were among those to whom the Wilhelm script had been sent, and with an academic interest not stirred by suspicion, Mr. Wilhelm enlisted the interest of the producers in locating the source of inspiration.

The Selig release, "The Burglar who Robbed Death," was written by Lannier Bartlett, of the Selig staff, from a cliping in the Los Angeles papers. Solax's "The Man in the Sick Room," was written by Miss Mildred Smith, who drew her inspiration from the Philadelphia Press.

If Mr. Wilhelm will turn to this department for March 22, of the current year and read the item headed "In the Spirit Pioneer," he will find that a Japanese photoplaywright wanted to know why the story could not be used and we told him because it had been done so often before. Mr. Wilhelm is a few years late with his inspiration.

The first use of this incident that we recall vividly was that of a burglar who broke into a house tenanted only by babies. It ran in a magazine some seven or eight years ago. The burglar found one baby ill (the parents and servants were all out), and saved its life. About the same time there was another, a comedy story, in which the babies were not sick but the burglar had to warm their bottles and soothe them to sleep before he could rob the house.

Since that time we have seen the theme repeatedly in print and picture. It was new to Mr. Wilhelm, so he thought it his own. It was new to the other writers, apparently, though Mr. Bartlett should have recognized so old a friend.

The point is that the apparent plagarism was nothing of the sort. Another point is that Mr. Wilhelm, instead of letting out an agonized yelp looked the matter up and found his suspicions unfounded.

Just because you never saw a theme it does not follow that several hundred thousand millions of people since literature began have also sidestepped that idea. Keep you head and find out before yelling "Thief!"

One Viewpoint.

William H. Ketchell put into fewer words than we have succeeded in doing our ideas regarding the magazine writer who tries to write plays. He says:

> Seems to me that photoplay and magazine work don't go together well unless you can switch the mood to suit both. My story in "Collier's" (Bungawan) gave me a literary perspective that handicaps me on photoplays and I can't see the dramatic values as I could before; at least not from a picturesque point of view.

That's just it. You cannot interchange style and action save through long practice. If you would write a fiction story use fiction form, but do not get the idea that you can write photoplay to that form or reverse the idea and write fiction from a photoplay point of view. Fiction is what you *tell*. Photoplay is what you *see*. They are not the same.

Carl Chapin's Conclusions,

Carl M. Chapin conducts a photoplay page in the Waterbury American that is one of the few out-of-town departments that is not wholly clip stuff. He takes up the question of why the magazine writer does not make good in photoplay—or does he? and adds his conclusions, which are these:

> But what rubs the photoplay fraternity on the raw is the hint that these disgruntled magazinists consider them of a lower order of workmen in the literary mill. As is usually the case, the truth lies about midway between the two extremes. There are undoubtedly successful magazine writers who can't write practical photoplay "scripts"—which is the technical term for the scenario or synopsis of action which serves as a guide for the production of a moving picture. But, on the other hand, there are probably as large a proportion of photoplaywrights who cannot write a sellable magazine story. The ones who can do both really belong to both sides in the fight and the queer thing is that they don't realize that the gibes of their erstwhile brethren of the magazine field are not directed at them but at that portion of the photoplaywright fraternity—whatever proportion it may be—which turns out punk photoplays and couldn't do better if it tried. The good photoplaywright is deserving of, and commands, respect whether he ever wrote a magazine story or not.

Mr. Chapin does not quite get our point. The point we make is that it doesn't matter whether a man can write a decent magazine story or not so long as he makes good. We are tired of the constant cry that the salvation of the photoplay lies with the magazine man. It doesn't. Magazine writers can and have made successes in photoplay but few of them can write action *in action* as well as the man who lacks style and therefore welcomes a new medium in which he can work.

The point we are trying to hammer home is that the lack of good stories on the screen is not so much due to the absence from the work of the magazine writers as it is to poor direction, careless cutting and editing.

A thousand magazine writers coming into the field will not help the photoplay half so much as more careful editing and much more careful production.

The magazine writer is not a cure all or even a palliative. There are as good stories being written now as there ever will be, not many perhaps, but enough, but the best story ever typed is helpless in the hands of an incompetent director who thinks he knows more about the story than the author does. We have no kick coming on our own behalf. We are very well content with the production we get, but some of the things that are done in some studios are little better than murder in the first degree. Not so long ago we asked a director, who has an interest in his company, what a seemingly meaningless scene was put in for.

"Nothing in particular," was the languid response, "but the story seemed to be running along too fast and I put it in to hold the action down." The story was sweeping to a strong climax and the director put in a scene that even he could not explain.

When the great big scripts are written, they'll be written by the men who are writing today—but they won't be put on by the same producers—not if they look right on the screen.

Indeterminate Length.

Many hopeful writers profess to see in some of the late Biograph releases the approach of a new order. Biograph has been releasing subjects as they run rather than in thousand foot lengths, and it goes without saying that authors would welcome the change should it become universal, for today the arbitrary reel length is responsible for more poor pictures on the screen than any other one cause.

We hate to wake the dreamers up, but the happy day is yet a long way off. These Biographs of indeterminate length are really the Biograph allowance of two-reel stories. Instead of padding out three hundred feet to make the full length, the Biograph prefers to be artistic rather than commercial and lets a subject run what it will. Biograph, because of its tremendous popularity, can do that, but it will be some time before the other companies will follow suit, for the entire film business in this country is based on reel-length and not on footage. The time will come when a few hundred feet one way or the other will not matter, but not even the dawn of that day has come. The habit of custom is too strong.

Inquiries

NOTE—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

J. M.—It is possible, but seldom advisable, to use moonlight scenes. The speed of the action does not figure in the calculation. Most of the companies can make sea pictures if they want to take the trouble. Try Vitagraph, Reliance, Ramo, Selig, or almost any company on the coast.

MRS. E. H.—Miss Mabel Normand left the Biograph Company long before the picture you mention was made.

E. M.—The reference was to a story appearing three or four years ago. The Biograph Girl was first Miss Lawrence, and later, Miss Pickford. We did not give an account of Miss Pickford's farewell ball, as our society editor has not yet been appointed.

J. K.—For the love of Mike what makes you think that Miss Ruth Roland is a Bulgarian? Miss Roland appears weekly in the Kalem comedy releases.

RUBEENA—It would take a lawyer to explain to you whether Owen Moore is with Victor or not. It will probably wind up with a decision by a Justice. Mr. Moore is not appearing in Victor releases, but he cannot, apparently, work for another company. Western Essanay casts are not given out. Crane Wilbur has not left Pathe, and has not the slightest intention of dong so, though it was reported that he would make the change. Keep the script going.

MRS. O'N.—The Reliance cast was not published.

D. F. F.—You have Edwin Carewe correctly placed in "On the Threshhold." Virginia Clark was the orphan in the Edison with that title. Miss Mae Hotely was the psuedo widow, and Robert Burns the uncle, in "His Widow."

H. C. L.—No formal announcement has been made, but the Biograph players were supposed to leave Los Angeles for New York about the middle of June. Miss Grace Lewis is still with that company, so far as we know.

MRS. T.—Better make inquiry for your script. Kinemacolor can be shown on Mutual programs if a manager desires to. We lack that Thanhouser cast. Miss Grace Lewis was Cinderella in "Cinderella and the Boob." The M. P. Album has gone up in the air.

M. J.—The first thing you need in order to become a picture player, is a pull strong enough to swing an elephant by his tail. It is also required that you be able to act, but this is secondary to the pull. There are about a million stage-struck girls trying to break into pictures. What has the experience of a player's relatives to do with the ability of the player? No editor will read a hand written script.

M. T. and MRS. R.—We do not know when the player will reappear. This is a question box, not a press agent's column. Please make note of the fact.

J. L. W.—Miss Sweet has not left the Biograph. Mr. August has gone from Vitagraph back to Powers.

R. A. D.—Mr. Mace is not buying much stuff, but you might try. You seem to be making progress. Keep it up. What is worth while is worth working for. The other questions next week, perhaps. Technique should be ready along in July sometime.

P. J. D.—Sorry that we cannot reply to your question, but Universal casts are apparently not reported to the main office.

M. H.—Zelma, in "The River Pirates," was Miss Irene Boyle. Solax will not reveal identities. Perhaps the Broncho next week. Your name is by no means unusual. We have used it once or twice in fiction stories.

M. O. L.—Mr. Oppermann played the parts mentioned. The company was in Los Angeles, but will soon return to New York.

W. M. J.—Please note that you need a name and address, not merely an initial.

I. M. Y.—We do not know the name of the editor. Simply address the manuscript department. It doesn't help any to address scripts to the editor by name. If you have what they want it will sell just as well.

F. M. Y.—Lubin has the only company working in Atlantic City that we know of.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
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Projection Department

Edited by F. H. RICHARDSON

Waterproofing film.

THE Editor was recently favored by a call from Mr. W. A. Daniels, President National Water Proofing Film Company, with whom he had a most pleasant and enlightening conversation with regard to the water proofing of film. This process has now been available for more than three years, but, so Mr. Daniels claims, has never yet had a fair trial. The coating consists of celluloid which is applied to the emulsion side of the film, thus covering the emulsion with a coating impervious to water. Mr. Daniels makes no claim for the process except that it enables the owner of the film to scrub it with soap and water, thus keeping it clean. This, Mr. Daniels claims, the exchanges will not do, and there lies the chief difficulty. Knowing that one large film producer had used the process for a time, only to discontinue it, I asked him the point blank question, why? He freely admitted that the water proofing done by this producer was a failure, but said that the whole reason lay in the fact that not enough of the coating was used; that instead of using three pints for a certain length of film, the producer only used one pint, and that instead of placing a really competent man in charge of the process at the factory, they discharged the eighteen-dollar-a-week man, whom the National Water Proofing people left in charge when they completed the installation, substituting a twelve-dollar-man, who, no matter how good a brick-wheeler and hod-carrier he might have been, was not at all suited to be placed in charge of so important a process. I cannot, of course, vouch as to the truth of Mr. Daniels' charges in this respect, but, if they are true, then certainly the process did not have a fair trial in that factory. However, regardless of how excellently the manufacturer might waterproof his films, it amounts to practically nothing, unless the exchange follows it up by giving the film a periodical washing. As we all know, the rain marks in film are caused by minute scratches, both in the celluloid and the emulsion, which fill up with dirt. We all know that if the dirt could be kept entirely out of these scratches, they would not show on the screen. The National Waterproof Company has devised a machine by which the exchange men can wash 1,000 feet of film in eight minutes. I asked Mr. Daniels this question: "What is your explanation of the reason why your process is not in general use? Why don't the manufacturers waterproof the film, and the exchanges wash them once a week in the general interest of the business?" His reply: "The only explanation I can offer is that they are making so much money, as it is, by careless, slip-shod methods, that they do not want to stop to bother with a process of this kind. They will, however, bother with it later on, and be only too glad to."

Viewing the matter up one side and down the other, I am inclined to believe that the waterproofing process would be a success if it were properly applied, which would, of course, include both a sufficiently heavy coating of the waterproofing and the washing of the film after a certain number of days' use. One of the objections has been that operators did not understand how to make a patch with this treated film. They would wet the stub end as usual, and find that, of course, moisture had no effect in softening the emulsion so that it could easily be scraped off. They then discovered that a patch could be made without scraping at all, since the coating is itself celluloid, and they proceeded to do it thus; but that made a very poor patch, and was not at all satisfactory. The whole secret in patching waterproof film lies in having a *perfectly sharp knife*, or tool of some kind, to scrape with and then scraping the coating and emulsion off without wetting. This takes a little more care and elbow grease, but it is very easy to do, *provided you use a sharp instrument*. You cannot scrape waterproof film with a dull knife. Mr. Daniels impresses me as a man who thoroughly believes in his process, and I am myself, as I before said, pretty thoroughly convinced that his belief is well founded. If exhibitors would demand, and demand strenuously, that the rain marks be eliminated from their films, explaining to the exchanges that a proper waterproofing and weekly scrubbing of the film would eliminate the objectionable rain, they could get it done; but until the exhibitor himself demands the elimination of rain marks, you can bet your everlasting suspenders we will have rain marks with us.

Oriental Film Rental Houses.

Pathe Freres inform us officially as follows:

> In Shanghai, the Compagnie Cine-Chine, is the representative of Pathe Freres and rents films, we believe. In Tokio, Pathe Freres rent films, and also in Singapore and Calcutta. In Hong Kong, we believe, there is a branch office of the Compagnie Cine-Chine.

For all of which information we respectfully extend our thanks to Pathe Freres.

An Error.

Mr. Gortz calls attention to a mis-print in the handbook, as follows:

> I note in your very valuable handbook that, in describing the Hallberg 200 volt economizer, page 160, a misprint appears. It reads: "and two terminals for 220 volts," instead of "200 volts," as it should be. I have no doubt this error would confuse or perplex some users of the book, therefore, I take the liberty of calling attention to it.

The brother is correct and we thank him for the trouble he has taken. The error occurs at the beginning of line 13 on page 160. Owners of the book should make a pencil correction, changing the 220 to 200.

Wrong.

From Colorado comes a copy of the Isis News, a four page, neatly gotten up paper, devoted to a certain theater in a certain city in that state. From it I clipped the following very interesting piece of mis-information:

> You have become so used to having us do things first and better than anybody else that you will not be much surprised to know that we have installed a motor to run the picture machine.
>
> At first thought you would think we did this to save the arm of the operator, who ordinarily in most picture houses has to stand and grind a crank steadily to throw the pictures on the screen. Of course he gets tired doing it, but he also gets used to the crank motion. But it was not any desire to be easy on the operator that caused us to install the motor to run our picture machine. The only idea we had was to get rid of the flicker that is inevitable when the operation of the pictures is left to human hands. No matter how experienced an operator may be it is a physical impossibility to prevent slight variation in the pictures. The machine doesn't get tired and all it knows is to turn at the same rate of speed all day long. Consequently the pictures thrown on the screen for you to see are steadier and clearer.
>
> Tonight when you come to the show note how steady and pretty and clear the pictures show.

For the benefit of the manager of this theater, allow me to say that running a film through at unvarying speed is one of the things which go to make up *poor projection*. I happen to know that the operator of this theater has a copy of the handbook. I would, therefore, advise the manager to read page 319; particularly the first paragraph of "Speed at Which the Film Is Run." I would also advise him that, while under certain conditions the somewhat jerky method of applying power by hand will develop travel ghost, still, the motor drive has nothing to do with "flicker."

In Error.

Lima, Ohio, writes:

> Noticed in May 17th issue that one of the Canadian brothers is in trouble. I think I can help him. He is using a compensarc on 110 volt, d.c. I would advise him to remove the compensarc and connect through a high amperage rheostat, as he does not need a compensarc on d.c. If his current is unsteady, let him try a converter and his compensarc. Answering Mr. Frank Malcolm, Pomeroy, Washington, who is having trouble with a ghost in his titles, I think it can be remedied by the following: (1) Try a two-blade shutter, of Edison make; being sure to set same as near the lens as possible. (2) Look carefully at title of film and see if it has darker spots than the picture. Some titles are made very cloudy, causing spots very much like a ghost to appear on the screen. (3) Make sure that the spot is centered on the aperture; also try changing the set of your carbons.

Plainly Lima is not familiar with the fact that there is a d.c. compensarc, which is, in fact, a motor generator set; therefore he is in error. As to the ghost, the instruction Lima set forth probably is designed to cover travel ghost. If he is instructing Pomeroy how to remedy a blue spot on his curtain, then he is wrong in this also. However, we thank him for submitting his solution, even though it is not the right one. It is often through mistakes that we learn.

Already Described.

Mr. Carol Whittaker, Willoughby, Ohio, writes, describing his method of arranging his rewinder table, which is to cut a hole about 3 x 3 inches through the table, over which he places a piece of plate-glass, with a tin box underneath, containing an electric lamp, all of which has been both described and illustrated in the department long ago, and is set forth in the handbook, page 373; therefore, we could not consume space in a detailed description at this time.

He Is Correct.

Mr. C. W. Ten Eyck, Auburn, New York, makes the following remarks:

> I am contemplating opening a picture house this fall, therefore am ordering the Handbook. In my estimation, the manager, owner, or whatever he may term himself, is not equipped for the job unless he thoroughly understands the business, including the projection of the picture which, after all, is the principal thing upon which the success or failure of a theater depends. Some managers know how to sell tickets, provided some one lays down the price, but that is about all they do know. I have no questions to ask at this time, but you may depend upon me to furnish my share when I get to be one of the bunch next fall.

Come on in, brother Ten Eyck, the water is fine. You are perfectly correct. The manager should understand the business from the front of the sidewalk to the middle of the alley at the rear. He does not necessarily have to be a practical operator, but he should, by all means, have sufficient knowledge to enable him to judge the work of his operator, and tell whether he is delivering the goods in the best possible way or not.

Size of Picture.

South Carolina requests the following information:

> We are remodeling our theater and would appreciate your answer to the following: We now have a 65 foot throw, but will move the operating room three feet farther back, making it 68. What, if any, difference will there be in the size of the picture? Would like to see a reply in following issue.

You will find how to figure all such matters as this fully explained in the Handbook, a copy of which you should by all means have; price $2.50 from The Moving Picture World. It is a 430-page book. Your picture will be a little larger, though not much. I could not tell you exactly how much without knowing its present width. Divide the width of your picture, in inches, by the throw, in inches, and the result will be the spread of the light in inches, or fractions of an inch to each foot of throw, and this, multiplied by three, the additional throw you will have, gives the added width of your picture in inches. Its added height may be figured in the same way, taking the height of the picture instead of the width. It is useless for correspondents to expect a reply in the "following issue." If an addressed, stamped envelope is enclosed, I will mail carbon copy of the reply which will appear, but publication takes from one to three weeks from the time I receive the letter.

Condenser Size.

Mr. Clarence Bloomfield, Winchester, Kentucky, asks what condenser lenses he should use for an 86 foot throw, with a 13 foot picture, using d. c. Says he is coming to New York this summer to see what kind of pictures we have up here. Wants to know how to measure condenser lenses. Two 7½ condensers ought to meet his requirements. As to measuring lenses, on pages 356 to 364 of the Handbook he will find rules for measuring lenses of all kinds. Also he will there be told something of the theoretical action of lenses and how to line the optical system of his machine, as well as many other things he ought to know. The price of the book is $2.50, from The Moving Picture World. Better try and be in New York during Convention week, July 7 to 12.

Practical Test.

Miss Zoelia Boyle and her sister, New York City, are, by inheritance from their father, owners of a metal device, designed to supersede the condensing lens. This was mentioned in the Department something like a year ago, at which time the writer was given a practical demonstration of the device. Unquestionably, so far as that particular demonstration was concerned, it delivered the goods optically. The light was as beautiful as I have ever seen thrown on the screen. The Misses Boyle have now asked me to witness another demonstration. This I have not refused to do, but have suggested that, inasmuch as I have already looked at the operation of the contrivance and have seen its optical possibilities, a better plan now would be to place this device in several theaters, and there let it remain for a period of say a month, by which time it will be determined whether or not (a) the ordinary operator can successfully handle it and secure practical results on the screen. (b) Whether the device will stand up to the work under actual working conditions. If these tests are favorable, I certainly would be inclined to consider the apparatus as a great improvement over condenser lenses and would predict for it a large future. But first, it must be tried out in *actual practice*, and that is the kind of demonstration that the Misses Boyle should provide.

From Vancouver.

Mr. L. M. Potter, Vancouver, British Columbia, contributes the following interesting letter:

> Not seeing any news from this corner of the earth, I have concluded to send in some. We have about twenty picture theaters here, one of them using Kinemacolor, and three or four vaudeville houses. Projection is, for the most part, very good. Ninety-five per cent. of the houses use motor-generator sets, since there is no d. c. service here. There is also one mercury arc rectifier and one rotary converter in the city. Our city law prohibits motor drive. I am using an Edison Model B on a 95 foot throw. Have a Canadian General Electric, 5 k. w. motor generator set, delivering 40 amperes at 125 volts. The motor is a 220 volt a. c. induction, of 8 h. p. Have been running about two years without trouble of any kind. I find the motor-generator to be the only system. Have not broken a single condenser since we started two years ago. If the brothers will pull their lamp back from the condensors and open their lamphouse door before striking an arc, and try to avoid any direct draughts, they will have less condenser breakage.

Pulling the lamp back and opening the lamphouse door before striking the arc simply means that you heat the condenser slowly. This, however, would not be allowed in most of our cities, since the usual requirement is that the lamphouse be kept tightly closed all the time the arc is burning. I am going to Seattle to the convention. I may, or may not, find time to visit Vancouver. I should certainly like to at any rate, but time is valuable, and I will not have much of it to spare.

Proposed Condenser Shield.

Mr. Harry Hill, Grand Theater, Lebanon, Ohio, encloses $2.50 for the new Handbook, saying:

> We have splendid projection here in Lebanon, as good as can be found anywhere in the country, I think. I am working on a shield for protecting the condenser when opening the lamphouse door. As soon as completed will send it to you for inspection.

A picture sent by Mr. Hill shows a very neat front and an interior of the usual storeroom theater type. We shall be pleased to have the opportunity of examining the device when completed, friend Hill. Glad to have good report as to projection.

Announcement Slide Coating, Etc.

Oklahoma encloses money for Handbook, and says:

> I also enclose a sample of scratch slide made with plain white Alabastine. I have tried several kinds of slide coating but have never found anything to compare with it. Am also sending a novel slide holder for announcement slides. They can be fastened in a row by the machine, and labeled on blank line so that an operator will not have to dig through a whole stack of slides to get the one he wants. I have been trying to get the operators in this town and two other adjacent small cities to organize. We can get seven or eight operators in the combined towns who have been working their present positions for over a year. Do you think we could get a charter?

Neither the slide nor the slide holder have arrived, Oklahoma. Send them along. You are a long ways from getting one of the first thousand Handbooks. If they sold that slow, I would not feel like ever bothering to get out another. I will request President Shay to communicate with you regarding the matter of organization. Later: The slide coating looks O. K. The holder is excellent.

Fine Operating Room.

Mr. Sprague Green, Manager the Jefferson Theater, Fort Wayne, Indiana, sends accompanying photograph of their operating room, and writes:

> Our operating room is 31 feet long, 10 feet wide and 8 feet high, with two ten-inch star ventilators in the ceiling. The equipment consists of two Power's Six A machines and a Fort Wayne spot light. Our throw is 127 feet 6 inches, with a 16 foot picture, and I want to say that my operators are putting on the clearest and brightest pictures in the U. S. A. The floor of the operating room is concrete, 14 inches thick, and the front wall is 12 inch brick with an 8 inch terra-cotta back wall.

Your operating room is certainly a credit to the house, neighbor Green, though I am afraid that those ventilators will not prove sufficient to carry off all the smoke and gas of a film fire, should you be so unfortunate as to have one. I would also suggest that you arrange your fire shutter as per the illustration on page 78 of the Handbook, and thus have a really fireproof operating room. Your claims as to your projection are pretty strong. Hope the facts bear them out.

Wants Another One.

Mr. E. G. Henson, who, according to his letterhead, is sole owner, manager, press agent, musical director, head cashier, bill poster and janitor of the new Opera House, Charlestown, West Virginia, converses thusly:

> Enclosed find check for another Handbook. My other one I let a friend have, and no one in the picture business should be without a copy of that book; therefore this second order. My house has a seating capacity of 600, playing to the very best class of people every night, except Sundays. I am using a real orchestra of eight pieces, featuring a musical program thirty minutes before my first show. "Pictures only" is my motto, vaudeville here having had its day. My operating room is the "real place," as it should be in every moving picture theater. If you are all O. K. there, then your projection is what it should be. Ten years running a picture theater in one town, and still going, means that my patrons are pleased nightly, and cry for more. Time and again I noticed that in the department you explained the different makes of machines now used in theaters. But you have never said a word about the machine first used, though you know all about it. I mean the old spool machine where you could run all day and never rewind. Tell them about it some time.

I presume you mean the old "spool-bank" machine. No, I could not take up space describing that projector, because it is no longer in use, unless, on some special occasion, for some reason or other, the description fitted in just right. You are perfectly correct in saying that the operating room is the main spring of the moving picture theater.

Perfectly Right.

In a personal letter from a man who was a delegate to the last I. A. T. S. E. Convention, the following sentence appears:

> Regarding your invitation to unions and individuals to discuss proposed convention action through the department, I hope there will be some men broad-minded enough to take advantage of this proposition now, when it can do some good, and not get into the same mess they did last year, when what a delegate wanted was for himself only, and the others did not know enough about it to vote intelligently on his proposition, nor was there time, there at the convention, to study the matter.

The brother has put the whole matter in a nutshell. That is precisely my idea. The discussion of these matters will, as I before pointed out, *enable delegates to go to the convention with an intelligent idea of the things they are going to be called upon to deal with.* I have myself been delegated to many labor conventions and I can tell you, positively, that the best action cannot and will not be had without exactly this kind of pre-convention discussion.

De Costa Vindicated.

Some time ago very grave charges were made in public print against El De Costa, President of Branch No. 2, Local Union No. 35, I. A. T. S. E., New York City. In view of the seriousness of these charges, and in view of the fact that they were made publicly, and in view of the further fact that they were made by avowed enemies of No. 35, the Editor of this Department introduced a resolution requesting the Joint Executive Board of Branches 1 and 2, Local Union No. 35, to thoroughly investigate these charges and report its findings to the Union. This has been done. De Costa produced witnesses in the persons of local and International officers of the organization whom he was supposed to have wronged, and who testified that the charges were groundless, and that De Costa was not in the bad graces of their organization. He further produced evidence that at the time he was accused of acting as strike breaker, no strike had been officially declared, and that as soon as it was declared he ceased work. The finding of the executive board, composed of an equal number of members of Branches No. 1 and No. 2 of Local Union No. 35, gives De Costa a full exoneration.

Officers Elected.

Branch No. 2, Local Union No. 35, I. A. T. S. E., New York City, held its annual election recently, with the following result: President, Joseph Basson; Vice-President, Simon Terr; Recording Secretary, J. R. Gibbs; Financial Secretary, Gus Durkin; Business Agent, Tom Costello; Delegate to the Convention, F. H. Richardson.

For Pre-Convention Discussion.

The Motion Picture Operators of Sherman and Denison, Texas, send in the following signed communication:

> We, the moving picture projecting machine operators of Sherman and Denison, Texas, holding working cards in the I. A. T. S. E., Stage Hands' Local 280, feel it our duty to ask that one or two propositions be laid before the operators for discussion, and that they be brought before the Seattle Convention. In the first place, in the smaller towns and cities where there are eight or more moving picture operators, we believe they should be granted either a provisional or a full and direct charter, and that moving picture operator locals ought to be given the same territorial jurisdiction accorded stage hand locals, so that operators may have a chance to join a M. P. O. local. You will find that, almost invariably, where operators are holding cards in stage hand locals, the operators and stage hands do considerable squabbling amongst themselves, and that the stage hands attempt to dictate to the operators what they shall do and what they shall not do—a thing the operators are by no means inclined to stand for, since, as a general proposition, stage hands know very little or nothing at all about the needs of the moving picture operator. Then, too, there is another serious objection to allowing stage hand locals to take in operators, viz.: in smaller cities and towns where there is a stage hand local they, as a rule, are inclined to take in every crank turner who comes along, with very little regard to the items of ability and experience, or much of anything else except ability to pay the initiation fee. By this policy, many incompetent operators get into the I. A. T. S. E., and then, in course of time, the operators have them on their hands; and what are they going to do with them? He gets his traveling card in due course and goes where there is a M. P. local expecting to be put to work, but he lacks ability to hold a position and merely succeeds in bringing discredit on the organization. We, the moving picture operators of Sherman and Denison, Texas, have had experience with this identical proposition, and lay it before you as we have found it. We trust that every M. P. local in the United States and Canada will send their delegate to Seattle, instructed to fight for something that will be of particular benefit to operators. The stage hands will look after their end—be sure of that, but anything we want we will have to fight for, which is, of course, after all, but natural. If our International President will but stop and consider for a moment the fact that there are between 15,000 and 20,000 operators, and that those now in the organization pay the same dues and the same per capita tax as the stage hands, he will see that the wise policy for the stage hands to pursue would be to allow the operators everything that is just and right. He will see that the operators have the right to demand protection and support, and that it must be granted to them, else the future holds trouble for the stage hands. Just merely holding cards in the organization isn't sufficient to satisfy the operators. In this, we refer not so much to operators in large cities, as to those in the small cities and towns. And now, another thing. We believe that some of the International officers, such as vice-presidents, ought to be filled by operators. We need a portion of operator-officers to look after the operators' interests. What does a vice-president, who has worked on a stage all his life, know about the practical needs and the desires of the moving picture operator? Some one may ask where are you going to find capable operator candidates for these offices? Well, we think that a very feeble searchlight would discover several of them. And now, if some brother thinks we are wrong, let him come forth with an axe, not a hammer, and blaze a trial leading to better conditions. We assure him, if his trail is better than ours, we will cheerfully follow it. We still believe, as California does, that if an operator emigrates to some other city to find work, he ought to and must serve his six months' apprenticeship. We believe this is the only thing that will keep the journeyman and crank turner from constantly chasing around the country. The $15 a week man, to whom brother Richardson very rightfully objects, will receive more money as soon as he demonstrates superior ability. The first signer to this communication has been working at the Jewel Theater, Sherman, Texas, for three years. He tries to give heed to all those points which go to make up good projection and that is what every operator should do. In closing, we repeat, every small town where there are eight or more moving picture operators should be granted either a provisional or a full and direct M. P. M. O. charter and should be granted well-defined territorial jurisdiction so that every operator in the country may have the opportunity of joining an M. P. M. O. local. We wish you all a most pleasant and prosperous time at the Convention and trust we shall all be benefited by your work. Signed, The M. P. M. O. of Sherman and Denison; J. B. Day, Operator Jewel Theater; James Shipton, Operator King Theater; Red. E. Ferguson, Operator Grand Theater; Billy H. Russell, Operator Sullivan Theater; W. R. Cook, Operator Majestic Theater; J. L. McHanson, Operator Arcade Theater; John Russell, Operator Idle Hour Theater; Roger Fleming, Operator Brookstone Theater.

Every one of the letters so far received has in one way or another, backed the editor up in his contention that the present provisions for taking in or organizing the operators are inadequate. Personally, I don't know exactly what to say, or what to advocate. There are objections to extending the jurisdiction of a union too widely. There are also objections, and very valid objections, to mixed locals of operators and stage hands. It is a fact that there is usually more or less (emphasis on the more) squabbling between the stage hands and operators in locals of this kind; also there is usually more or less scrapping when they are in separate locals. This brother says that the stage hands want to dominate. Well now, let's be honest in the matter, brother, and admit that both sides want to dominate. That's just about the bald-headed truth of it, and it is human nature that it should be thus. Just exactly what would constitute the best possible action in this matter it is, I think, exceedingly difficult to say. One thing, however, I am quite sure of, and that is that the present number required to hold a direct charter should be reduced, though how much, I am not prepared to say. I think that ten or twelve would certainly be low enough. I don't know of any large objection to the provisional charter. Of course there are added restrictions connected with this kind of charter, and this is very naturally objected to by men who pay the same dues as those fortunate enough to belong to a local having a direct charter. At any rate, however, this discussion is well calculated to set the boys thinking and to send delegates to Seattle better prepared to deal intelligently with the whole matter.

From Australia.

Mr. Ray G. Harper, Brisbane, Queensland, Australia, contributes the following:

> I have been reading The Moving Picture World for some months, off and on, but, up to the present, have been unable to get it regularly. I have just arranged to secure the magazine every week from now on. First of all, I wish to thank you for publishing so many useful hints in the Projection Department. I have been operating four years. Have handled the Urban 1912, the Pathe, the English Gaumont and the Power's Six. Am now working an open air show, the Tivoli Picture Theater, Hamilton, Brisbane, where I have a 1913 Pathe. I project a 30 foot picture and use 55 amperes of 110 volt, d. c. We generate our own power with a 22 B. H. P. (break horse power—Ed) Housley Gas Engine, and a British General Electric Generator of 85 ampere capacity. We show three nights per week, for which I receive one sovereign per night. If it happens to be wet there is no show; also no pay. We use international service, which includes all leading makes, both Association and Independent. Lately I have run several very dark Essanay pictures. Do not know what the cause is, but the fault certainly lies with the manufacturer. I am working on a circuit with five other theaters, and, in consequence of this, Essanays are very nearly being tabooed. Projection here is good. We are trying to form a union, but the boys are very slow. Will you kindly advise me, through the Department, of the price of your Handbook, posted to me here?

After I got your letter all dictated, friend Harper, I noticed your request that I use the non de plume "Kangaroo, Australia." I see no earthly reason for this. There is absolutely nothing in your letter which can injure you in any possible way; therefore, at the risk of offending you, I am using your name. The price of the Handbook is $2.50. It will be mailed to you on receipt of that sum. I suppose you are using a ¾ upper carbon, but even so, I would not imagine you would get a very brilliant illumination on a 30 foot picture, with 55 amperes, d. c.; in fact, you could not possibly get a brilliant illumination on a 30 foot picture—the thing simply could not be done, though you may secure a fairly good picture. I understand the Australian practice is to use a very large picture. Will you please explain to me the why and wherefore of this? The magnification of defects in the film is so enormous that I would not consider a 30 foot picture as being at all desirable. As to the dark films, that matter is respectfully referred to the Essanay people for their consideration. It has been mentioned once or twice by American operators.

Comments on the Films

Licensed

"THE GYPSY'S BRAND" (Kalem), June 14.—This none too logical story hardly can be said to be interesting. It turns on the significance of a brand placed on the forehead of a gypsy girl by her band as a punishment for falling in love with a man outside the circle. This indicated that for the rest of her life she was to be the slave of her fellow-gypsies. She elopes with her lover, a doctor, who removes the laceration. There are other happenings, but there is not one real situation in the picture.

"DEATH'S MARATHON" (Biograph), June 14.—Two men and a woman—and the woman, as only too often happens, selects the wrong man. The story will interest all the way, and will do so solely on account of its treatment. This is skillful, artistic. Also there are charming backgrounds, well photographed. There is a strong climax—with an orthodox Griffithian suspense. A husband, tired of the "monotony of married life," has gambled and lost; he has embezzled and again lost. His old friend and office associate has replaced the stolen money and tried to find him to tell him all is not lost. The husband, however, has gone to the office, called his wife on the 'phone and told her of his intention to kill himself. The searching friend tells the wife to hold him at the other end until he can reach him. The baby is called to the receiver and lends a touch of comedy to a tense situation when it examines the transmitter. The husband kills himself just before the arrival of his friend. Blanche Sweet plays the wife. Her work, especially in the final scenes, is splendid. In following her none will be more interested than those who have to do with the making of pictures.

"THE WINE OF MADNESS" (Lubin), June 14.—Another gypsy story, an unpleasant one, melodramatic. A man buys ground for an orange grove, leaving his wife in the North until he gets settled. In dynamiting a stump he is injured. A gypsy girl nurses him. The two fall in love. When the man finally decides to return to his wife he is given a drink brewed from loco weeds. He is crazed. The wife looks him up and finds him in this condition. The gypsy girl is killed by her former lover. This is not entertainment.

"THE RANCH FEUD" (Essanay), June 14.—A Broncho Billy of the usual type, made interesting by reason of the presence of an old-time member of the same company—Arthur Mackley.

"FOR MAYOR—BESS SMITH" (Patheplay), June 14.—A comedy with several good situations. It is a suffragette tangle; the son of the male incumbent falls in love with the daughter of the widow contesting the mayoralty. The story is logically told. The best of the laughter comes at the finish. There is a good cast and the picture is well put on. The types of the minor politicians are especially well selected.

"DOES ADVERTISING PAY?" (Vitagraph), June 14.—Yes, it does; and it makes a bunch of fun for everybody as well. Wallie Van is the leader in the funmaking, the working basis for which was provided by James Oliver Curwood, who certainly has turned out a most amusing script. Larry Trimble produces the picture.

"APPLES OF SODOM" (Edison), June 14.—Charles Arthur, the former Lubin player, does good work in this drama, produced by George A. Lessey. The story will hold, especially during the last half of the film, where there are dramatic situations competently handled. Robert Brower is as usual, excellent in his characterization, in this picture that of a theatrical manager. Barry O'Moore and Mrs. Bechtel also contribute to the success of the drama.

"HER ROYAL HIGHNESS" (Edison), June 16.—Here is a pretty story. It is a simple tale of a very young princess who tired of the pomp surrounding her station and just "ran away" in search of companionship more congenial, even if less notable. She finds two peasant children and gets right down in the dirt with them and makes mud pies. More than that, she takes them to the palace and entertains them. Leonie Flugrath takes well the role of the princess, and she is supported by a competent cast.

"SILVER CIGARETTE CASE" (Vitagraph), June 16.—Van Dyke Brooke produces a good picture, one that will interest all the way. Much attention is paid to interiors. Leo Delaney and Rosemary Theby have the leads. Others in the cast are Robert Gaillord, Harry Northrup, Norma Talmadge and the director.

"THE SWITCH TOWER" (Biograph), June 16.—There is a human touch in the portrayal of this story of a switchman and his family—a wife and son. Claire McDowell has the role of a mother who has troubles with a young son as mischievous as the every-day youngster. Many of the scenes are laid in and about a real switch tower; they are effective. It will strike some as strange that a band of counterfeiters would ply their trade in a building that can be seen through a glass from a switch tower. Aside from this, however, the story is convincing; certainly it is interesting. The youngster deserves a word of praise; not only is his work good, also he furnishes a bit of comedy.

"BOB BUILDS A BOAT" (Lubin), June 16.—Another story of the men who built a boat in a cellar and who made the boat bigger than the door was wide. Of course, it was necessary to pull down some of the "masonry," which was done in this case. There was one bit of comedy in the picture, and that was in a title. Three men who went to sea in the new craft got a ducking. They are shown in a row soaking their feet. The title is "Six Feet Under Water."

"SILENCE FOR SILENCE" (Lubin), June 16.—On the same reel is this longer comedy. There are several good laughs in it. The deacon who is snap-shotted doing innocent things on a Sunday but which look unexplainable in a picture, furnishes the fun. He does good work.

"WHEN LILLIAN WAS LITTLE RED RIDING HOOD" (Selig), June 16.—Baby Lillian Wade has the honors in this picture; she earns them by her most interesting work. The baby insists on looking at the story of Little Red Riding Hood and does so in spite of her parent's prohibition. When she sleeps she dreams that she is the heroine of the story. There is a fine dissolving picture when the man portraying the wolf grabs baby. Lillian awakes with a scream and lands on the floor.

"SHOOTING THE RAPIDS OF THE PAGSANJAN RIVER IN THE PHILIPPINES" (Selig), June 16.—On the same reel is this well-photographed bit.

"PATHE'S WEEKLY, NO. 25."—There are interesting pictures in this number, among them a balloon race in Germany, a bit of the great automobile race on the Indianapolis Speedway, the ceremonies attending the reinterment of the body of Barbara Frietchie, which were impressive; views of a baseball game with the titles in straight English and devoid of the abominable sporting page slang, and also views of Pathe's leading man, the Kaiser. It must be admitted he's a good actor.

"THE WHEEL OF DEATH" (Kalem), June 16.—A melodrama that will hold, especially in the latter part, where the mate of the vessel is bound to the paddle of the old stern-wheeler.

"GOVERNOR JOHNSON, OF CALIFORNIA" (Kalem), June 16.—On the same reel is this short picture of a man much in the public eye recently. Conversing with the Governor is Jane Wolfe, the popular Kalem player.

"ALONE IN THE JUNGLE" (Selig), June 14.—A picture that, in the planning of the story, in the kind of action and also in the kind of backgrounds, resembles a recent Selig offering "The Wamba." It is a bit better in construction; but far more sensational. The photography is of somewhat better quality in most of the scenes; there are a few that are not so well taken. Bessie Eyton plays the heroine and it is she who is alone in the jungle; the haunt, as we are shown, of lions and a leopard. She had been down the river's bend saying good-bye to her lover, played by Thomas Santschi and, coming back has left her horse. A lioness had been shot (we are shown the death of this rather tame animal), on the river bank near where she leaves her horse. A villainous half-breed is also in the neighborhood. He attacks her while she is fondling a lion's cub (fine scenes) and she thrashes him well for it. A lion now attacks her horse and we see him mauling its carcass. She is found just in time; is under the paws of a lion which has been shot through the bush before we see it. The backgrounds are interesting and suggest Africa.

"THE GOVERNOR'S DOUBLE" (Patheplay), June 13.—A picture with a big, fresh story that is very romantic. Paul Panzer plays a double role in which the illusion is absolutely perfect, due to astonishingly effective camera work. His role makes him appear as the Governor who, to investigate prison conditions, has himself "sent up" by a friend, a judge, who is to serve a habeas corpus writ at the end of two weeks. It also makes him appear as a prisoner whom he has just pardoned. The Governor is to be married in about six weeks and his pretty fiancee goes to the judge, as her friend, to beg him to help find the Governor. While writing the habeas corpus paper he falls dead and, now, no one knows where the Governor is; he's in jail, where they think him mad and the pardoned man takes his place. The scenes show care and have much realism; the characters, naturally set forth by gesture and facial expression, have been fortunately chosen. There is also a bigness to many of the backgrounds (big buildings, finely appointed rooms, etc.), that conveys a sense of limitless freedom which helps the story. The players do fairly well; but Paul Panzer, in all of his work, but especially in his comedy, does splendidly. The offering contains much of beauty as well as thrilling situations. It is well photographed.

"A REGIMENT OF TWO" (Vitagraph), June 11.—This two-reel farce made the biggest hit in many months; it is the kind of farce that fills the house with laughter and its quality lasts through all of both reels. The fun does not wholly depend on the acting; but the work of the players has enriched it and given some of the best things in it. The regiment of two is made up of Harry Morey and Sydney Drew, two husbands who have told their wives that they have joined the noble Thirteenth. It gives them one "drill" night every week. The Thirteenth is called to the front and they get a whole month's vacation; but, of course, they have to start off in uniforms, and such uniforms! The going out and the coming home of these two are screams. The home folks do not pass the time without adventures either, including a burst water pipe in the kitchen and its concomitant flood. There's an English lord, we don't know who plays the role, but he is a thoroughly competent comedian and, equally with Edith Storey, makes one long scene as funny as it is artistic. The picture is a very true feature, there is no doubt of that.

"BEHIND A MASK" (Eclipse), June 11.—An effective offering telling a clear and, what is more to the point, interesting story. We hardly need to add that it is fresh. The actors hold down what they have to do with ease, which is also refreshing. The camera work is not of the best, but it is clear enough to serve its purpose. A substantial offering.

"ALONG THE NILE" (Edison), June 13.—This is easily the best picture of Egyptian scenes from the viewpoint of general interest that this reviewer has seen. It is better than most topical travel pictures. The photography is not noteworthy, yet fairly clear; but the things that the camera man has chosen to picture show a sense of what was wanted and are fresh as well as full of instruction. We have views of the river's mirror-waters and of temples; but, with these, there are more that is usually interesting, agricultural scenes, household scenes with other views of the day's work, caught in passing. We enjoyed it.

"BROUGHT TO BAY" (Kalem), June 13.—We watched this picture closely, but are unable to tell the story clearly. It has some dandy views of out-doors in a wide land and a glorious picture of a big herd of horses seen over a rounded meadow toward hazy mountains.

"ATHLETICS IN FRANCE" (Patheplay), June 13.—Gymnastics are of interest just now and this offering should have a warm welcome. There are many fine things in it, including a picture, full of grace, of young girls of a class in Grecian calesthenics. Besides school children, we are shown the Danish gymnasts, firemen at drill and marines exercising. The photography is very clear.

"PLACES OF INTEREST IN COLORADO" (Patheplay), June 13.—The photography of this film is only so so. It gives views of statues in the State and some grand scenes taken in the Royal Gorge.

"AN INFERNAL TANGLE" (Vitagraph), June 13.—This offering has a very fair story, though it is not at all great, and it has been well worked up. The acting has its moments of weakness; but shows competance. On the whole, it is one of the two best dramatic regular releases today. There is jealousy between two Italian families in the flats. Some money left by a charitable woman, thieving, a gun man and a rescue by the husband upstairs, bring this jealousy to white heat and two free fights are on. It was written by Roy F. Hanaford and produced by William Humphrey, and the producer with Rose Tapley, plays one couple, while S. Rankin Drew with Dorothy Kelly, the other. Louise Deaudet plays the charitable woman.

"THE MYSTERIOUS STRANGER" (Essanay), June 13.—This picture, though not very skillfully planned, seems to us to be the second best story of today; it deals with hypnotism as means of bringing love for his wife back into the heart of a man whom too much business has worried into brutality. One hopes for scientific stories when hypnotism is used, and this is far from being such; but most people won't know it—perhaps. In fact, the offering stands on the good things in it; the acting, especially of E. H. Calvert, the business man. Bryant Washburn gives an interesting Mephistopheles-like touch to the hypnotist, "the mysterious stranger." Audiences will surely feel that it is not convincing, or else that love is not worth while. The sets and photography are commendable.

"PAPITA'S DESTINY" (Lubin), June 13.—A conventional story with enough freshness to bring it among the three best stories of today. It was produced by F. J. Grandon, in the West, in Mexican backgrounds, and was written by Wallace Clifton. Papita (Clara Williams) has married a wealthy Mexican (Franklyn Hall), who ill treats her. She has two old-time lovers whom she tells of this. One is a cripple (Edgar Jones) and, having no hope himself, kills the husband and escapes into the desert to die, leaving her for the other (William Brunton). Emma Bell plays the girl's mother. The work of all these players is up to their usual mark. The photography is fair.

"THE JEALOUSY OF MIGUEL AND ISABELLA" (Selig), June 13.—A very melodramatic story by Cornelius Shea, and produced by William Duncan. It is clear, has horses galloping and a burning hut, from which the hero and heroine are rescued. The photography is not so clear as it ought to be. Myrtle Stedman plays an American girl who unintentionally comes between two Mexican lovers, Lester Cunio and Florence Dye. Myrtle's lover is William Duncan. When jealousy has got things started, the senorita's father (Rex de Rosselli) captures both American lovers and ties them up in the cabin and "accidentally" sets it on fire. They are rescued and then the villains are captured.

"BEAU CRUMMEL AND HIS BRIDE" (Edison), June 11.—A little burlesque comedy that has merit (plenty of it), but it will make enthusiastic those who compare it with what Edison has often done. It was made for the people and the people will probably find it very amusing. Beau Crummel (Arthur Houseman) has eloped with Elsie MacLeod, and they are needlessly afraid that papa (William Wadsworth) is going to make trouble. It is set in a hotel to which papa is bringing Elsie's grip, left behind. The queer characters are well acted and some of the situations are distinctly good. It gives plenty of broad humor with only a touch of roughness; it has been carefully set and is convincing enough to make many a laugh. The script by Mark Swan, has been produced by C. Jay Williams. The photography is clear.

"HIS LORDSHIP'S ROMANCE" (Patheplay), June 11.—A comedy that will be pleasing to many, though there are scenes that are not very effective. "His Lordship" is a glove clerk and has been fined for neglecting one customer to gaze dreamily at another, a young girl. He chances to encounter in the park, an elderly man who happens to be the girl's fiance, and is employed by him to assume a title, come to a garden party, be introduced to an unknown girl with the object of telling her how good and manly his patron is. Of course, it is the girl of his dreams. It has been very well written, and the sets are good as well as clearly photographed. The acting is very good, in part, though that scene where the girl comes to the glove counter to punish the youth is spoiled by the impossible way he acts. There is an advertisement in the picture of a well-known make of gloves.

"HIS HOUSE IN ORDER" (Vitagraph), June 11.—One is not sure, at times, whether this comedy drama by H. G. Williams, author, and Wilfred North, director, is not intended for a farce, so closely does it cut to the comically exaggerated in its endeavor to bring out the meaning of its situations. A widower (Robert Gailord) wants to marry again and goes calling on different women whom he knows. They are all too queer to be acceptable. Meanwhile, the servants at home, led by Kate Price, are having a jamboree, dressed in the clothes of the dead former mistress. The man's little girl with her governess (Julia S. Gordon) is up-stairs and both come down to stop the disturbance. At this point the man walks in. He soon marries the governess. It is well put on and clearly photographed.

"THE PAWNBROKER'S DAUGHTER" (Kalem), June 11.—The story in this picture is very slight and, except at its end, not dramatic. It shows how a pretty Jewess (Alice Joyce) has half fallen in love with a Gentile (Tom Moore), although she has another friend (Stephen Purdee) of her own religion whom her father (Robert Broderick) is anxious to have her marry. The story is turned so that Alice and her father are brought in contact with Tom and his parents, not very worthy people of fashion. Alice finds that she has nothing in common with Tom after all, and elopes with Stephen. Her note makes her father think she has married Tom and he has a sorry half hour till they come home. Robert Broderick's make-up and demeanor as the old pawnbroker are commendable, and the whole cast acts fairly naturally. It is a clearly photographed picture and makes what seems to be a fair offering.

"A ROSE OF MAY" (Selig), June 11.—In the backgrounds of this picture, which was taken in Florida, is a very romantic-looking forest and the photographs of it, with high-lights and shadows, are most effective and interesting. The story, measured by the average of today, makes a fair offering. It deals with a novelist (Jack Nelson) dressed most romantically, who wins a girl, called "a dream maid" (Edna Bunyea), by becoming both rich and famous in one year. His book, "The Rose of May," has been published anonymously by the house of which her father (Harry Lonsdale) is head, and not till the year is up does the father know that the boy has made good.

"THE STAR" (Essanay), June 11.—This offering hardly did itself justice, for it was interrupted for a few feet by a portion of an old picture; but we can safely commend it, from what we have seen, as a good offering. It is both fresh and amusing. It opens with a pretty scene in which we find a famous dancer (Ruth Hennessy) giving her farewell performance. We look through the wings to the stage. Clarence Inbad (John Steppling) appears and tries to meet the famous actress. The scene shifts to a cheap restaurant where the actress, in search of local color, has taken a job and Clarence comes in for luncheon. The outcome skillfully shows the quality of Clarence's admiration for the actress; for the clever woman makes him the butt of a practical joke that shows him up.

"THE PROFESSOR'S PREDICAMENT" (Lubin), June 12.—A farce with broad humor that made a great deal of laughter among an East Side audience. The professor is a temperance advocate and, following "the cause," he comes in contact not only with drunkeness, but with that which makes it. In a scrimmage with a barkeeper he loses his glasses and now he can't see and, smelling of liquor, he must walk as though he were drunk. The poor professor has a hard time.

"NEARLY IN MOURNING" (Lubin), June 12.—On the same reel, this farce also deals with hard drinking; it shows how a wild, married man is cured of wanting to go out on sprees. He thinks he has come near being burned to death. It is not so lively or amusing as the former. The author is Lawrence McCloskey, and the producer, Joseph Smiley. Clarence Elmer plays the husband, and Frankie Man, the wife. Both farces are fairly photographed. They make a fair offering.

"CINDERELLA'S GLOVES" (Essanay), June 12.—The story won't impress many because of poor construction. It fails to convince and the high lights and contrasts are not manipulated to be effective. Ruth Hennessy plays a poor niece of a rich dressmaker. She runs away to a ball masqued in a discarded Cinderella dress and leaves her gloves with a young man with whom she dances. Eleanor Blanchard plays her aunt and Dolores Cassinelli, her cousin. The photography is fair.

"THE FATE OF ELIZABETH" (Selig), June 12.—A farce with a book, called "The Fate of Elizabeth," as its center. The father (Edwin Wallock) and mother (Rose Evans) catch Adrienne Kroell reading the book and take it away from her. They try to snatch a bit of reading out of it themselves; but are ashamed to be caught. The book is dramatized and the show comes to town. We are shown what happens in the theater. It is clearly photographed and made some laughter; but the best laughs don't come from this kind of matter.

"THE ARTIST'S DREAM" (Patheplay), June 12.—A clever cartoon-story, written by J. R. Bray, whose work is well known and full of fun. In our judgment, it is the best offering among today's releases and surely it made the best hit with the audience here. The artist has drawn his cartoon with a dog (such as one would find in cartoons) asleep beside a cupboard on which, high up, is sitting a dish with a big sausage. The artist sleeps and the dog comes to life and manages to make away with the sausage. The comedy in the dog's actions is rich in laughter. The picture has the quality of the best series cartoons; but, given in almost perfect animation. it is infinitely better. A desirable offering.

"THE WELL" (Biograph), June 12.—A story of a lonely farm. Lionel Barrymore plays the farmer who has had the team harnessed to go to town with money. Claire McDonald plays his wife. Harry Carey plays a scheming farm hand who, with a helper, is digging a well for the farmer. He knows about the money, gets the farmer out, knocks him on the head and throws him down the unfinished well. Then he ties up the wife and, with his accomplice, drives away. The wife manages to get free and helps her husband out and they follow the criminals on horseback, coming up with them at a lonely shack where there is a struggle ending in the safe recapture of the money. All this is clear, dramatically clean-cut and effective. It is a picture that will hold strongly and is a good offering. The photography is not artistic, but is sufficiently clear to bring out the picture's punch.

"THE STOLEN CLAIM" (Melies), June 12.—A story of mining in Australia; it makes an offering full of interest. The characters are new; this means a great deal, though it seems to be very little. One gets very tired seeing a score of actors play the same conventional American prospector. The backgrounds are fresh, which also counts for a little. The story, in itself, is conventional with fresh minor incidents; is clearly told and acceptable. The photography is clear enough. The audience watched it closely.

"VIEWS OF SAMARANG" (Melies), June 12.—On the same reel with the story, this clearly photographed scenic will be very valuable to merchants if they see it. Samarang is one of the big commercial cities of Siam and is astonishing in its extent, in the kind of buildings and in the apparant size of its business. The picture seems to give a good idea of the city. An instructive offering, one that is well worth while.

"HIS TIRED UNCLE" (Vitagraph), June 12.—A picture in comedy vein for smiling rather for laughter. It gets over as strongly as its matter will allow, it being somewhat worldly-wise and cold, rather than sympathetic and human. The sets and the players are dignified. Uncle (John Bunny) is rich and has forbidden his nephew (Leo Delaney) to marry the widow (Rose Tapley), so Leo's friend (S. Rankin Drew) gives a house-party, inviting all concerned. Now uncle is always sleepy and, during the evening party, wants to find a place where he can drop off, but they won't let him. He falls into a doze in a chair in the widow's room and is found there. They make him think he has compromised the widow. Author, Henry Kaige; producer, Wilfrid North.

"CAPERS OF CUPID" (Vitagraph), June 12.—On the same reel is this, by the Western Company which, being broader, made more laughter in spite of the heavy photography. It is set in a park and is played by two couples and a tramp. One of the couples is black, one is white—the men have high hats, both the women have the same kind of parasols. The white couple have had a spat. The woman turns her back; the man leaves the seat which is taken by the tramp. The woman tries to "make up" without turning around and this astonishes the tramp. The woman runs to a black hat she sees and throws herself into its arms—it's the black man. All the changes are rung until all land in the station house where things are straightened out.

"A TOUR THROUGH TOURAINE" (Patheplay), June 17.—There is a quiet, restful effect about this travel film which is pleasing to the observer. Starting in an automobile, under wide, spreading trees, we move along over sunlit roads, past old chateaux, dating back as far as the Seventeenth Century. Passing along in our picture tour, we view ancient causeways in the valley of the River Loire. In seeing this film we get some of the choicest emotions of a journey through France, and at the same time save a great deal of money in making the trip.

"RHODES, ASIATIC TURKEY" (Patheplay), June 17.—A few picturesque glimpses of this interesting old city in connection with the above, completing a good scenic reel.

"OUT OF THE BEAST A MAN WAS BORN" (Lubin), June 17.—A film story more interesting for its splendid out-door setting and good photography than for the strength of its plot, which is elemental in character. In the opening scene we find the boy with a group of tramps, eating supper on the Arizona desert. The affection which springs up between the boy and Joe gets hold of the observer's sympathy. The boy splits wood and takes care of Joe when he is sick, and when the boy falls ill Joe begs him to get well and promises to reform. He keeps this promise and returns a pocketbook he has stolen. Later, he gets a railroad job and goes to work. Romaine Fielding appears as Joe and makes the character a convincing one.

"THE TWIN BROTHERS" (Edison), June 17.—August Phillips plays the double role of the twin brothers in this film and toward its close we have a literal example of a man shaking hands with himself. The plot is that of a good brother and a bad one in love with the same girl. The action is slow and not very convincing at times, particularly where Robert believes he has killed a man by striking him with his fist. We do not like the introduction of new characters in the middle of a story, by subtitle, as was done in this picture, as it breaks the illusion. The double exposure effects were well shown and it is in the various novel points that the main interest of the film centers.

"ANONYMOUS LOVE" (Essanay), June 17.—A pleasing comedy. with a few quiet laughs in it, in which Binks sends flowers and jewelry to Miss Lillie Brown, a colored girl, thinking the name was that of her mistress. The colored girl thinks the presents come from her dusky lover, Sam, whose stock immediately rises in her estimation. But Lillie is not so pleased when she is arrested for stealing jewelry. Binks and her mistress come to the rescue and it is here that Binks learns his error for the first time. Quite amusing.

"TAMING A TENDERFOOT" (Selig), June 17.—A Western comedy offering which arouses expectations it does not quite fulfill. Reckless Willie is sent West by his father to learn something of ranch life. He thinks he knows it all, but the cowboys soon convince him he doesn't. They dress up a young burro as a bear and play other pranks of the sort on Willie. In the end Willie gives up and returns to the East, which leaves the picture with a rather weak ending. The photography is good and the ranch scenes attractive.

Independent

"COMRADES" (Dragon), June 2.—A story opening at West Point, from which the hero, Charles Arthur, is expelled for taking leave without permission to pay a visit in the town. It continues at an army post where he has enlisted as a private soldier. He meets and becomes the rival of one of his old classmates and, on a showing of heroism, wins the daughter of the colonel in spite of the officer, his rival. It is one of those melodramatic pictures made to appeal to the general spectator with whom, when well made, as in this case, they find a ready welcome. It shows the touch of a director who knows military things.

"LEO'S LAST RESORT" (Imp), May 17.—Broad farce of the French sort. It will go well in some houses.

"HY MAYER" (Imp), May 17.—Very interesting cartoons, the drawing of which are shown in front of the camera. The reproduction of the cartoon of the Secretary of State of the United States with a padlock through his lips may please one element of picture goers, but certainly it will seriously offend just as many others. Mr. Mayer has been accustomed for many years to drawing pictures for a newspaper with political opinions. A newspaper has a perfect right to them. A film has absolutely no right to anything that approaches political opinions—entirely apart from the question as to the ethics of casting ridicule on the second highest officer in the United States Government.

"AT SHILOH" (Bison), July 5.—The first reel of this two-reel offering makes the strongest appeal. It varies the ordinary war story with fresh situations and clever incidents. We follow the young lieutenant and his escape from capture, through the girl's assistance, with much interest. The second reel is devoted largely to warfare of a sweeping sort. The plot becomes lost for a time in the spirited fighting. The photography is very good and the release is quite an attractive one altogether.

"ELSIE'S AUNT" (Powers), July 9.—Elsie places a dummy under her aunt's bed, much to the amusement of herself and girl schoolmates. Later, her lover impersonates the maiden lady and he and Elsie are married after a long chase. The story lacks freshness and the situations are not very amusing.

"THE WITCH" (Eclair), July 2.—A three-reel offering, depicting the days of witchcraft with great fidelity. Alec Francis does some notable character work in the part of the miserly Marsh; Mildred Bright, a newcomer in moving pictures, plays the part of the heroine with feeling and intelligence; Robert Frazer, Julia Stuart and Fred Truesdale also appear to advantage. The story is consistent and strongly presented. The costuming and settings are satisfactory throughout and the atmosphere of superstition and bigotry is well suggested. The story could have been told in two reels, but the interest is sustained throughout. The offering as a whole is a notable one and certain to please the average audience.

"THE JEALOUSY OF JANE" (Imp), June 16.—A comedy, with Jane Gail and Matt Moore in the leading parts, which works up into some genuinely funny situations. The wife, suspecting her husband of consorting with another woman while she is away, returns home unexpectedly and enters the house. The subsequent happenings make very good comedy, indeed, in fact, one of the best we have seen for some time. A desirable release.

"THE HUMAN STATUE" (Imp), June 21.—A rather interesting half reel, made in France, with Leo posing as a human statue after he has broken the original. His adventures wind up in the usual chase and are moderately amusing.

"FILMOGRAPHIC CARTOONS" (Imp), June 21.—More of Hy Mayer's clever cartoon work, dealing mostly with international subjects. This deft pen work is sure to prove appealing.

"WILL POWER" (Crystal), June 22.—This half reel, burlesquing hypnotism. contains a string of laughs. It succeeds very well for a short comedy and is well worth while.

"THE SMUGGLED LACES" (Crystal), June 22.—This, on same reel with above, concerns some laces smuggled through the custom house, the attending mixup containing some amusement.

"A STORY OF THE MEXICAN BORDER" (Frontier), June 19.—This Western drama contains one striking and dramatic situation, but it is not successful as a whole. The fore part of the story is hardly worth the time it takes to show it, and other shortcomings appear later. The den of the cattle rustlers was very picturesque.

"HIS MOTHER'S LOVE" (Imp), June 23.—The average observer of this picture will question the kind of mother love which tempts a woman to commit murder in order to obtain money for her poor son. The story in this is a very dramatic one, but we have seen it pictured in another form, much more effectively than it is done here. As it is presented here it holds the interest, but as a conception it is one that will excite criticism.

"WHEN LENA STRUCK NEW MEXICO" (Frontier), June 21.—A girl playing the part of a Swedish servant on a Western ranch is the chief character in this and succeeds in creating considerable amusement. Her misadventures, however, are not enough by themselves to make a very strong reel, and her work should have been bolstered up with a good plot to make it really effective. The photography is good.

"FORTUNE'S PET" (Eclair). June 18.—A two-reel society story, which has just enough of the spirit of adventure about it to hold the interest well, in spite of the fact that some of the incidents, such as the boat race, were not well handled. The young man leaves his club determined to earn the sum of $10,000 within one year. He takes a job as a bell boy and has many astonishing experiences, which net him large sums of money. He saves the girl from villainy and later becomes her butler, with still more adventures awaiting him. The water scenes were pretty and the photography good. Not a top-notcher, but a breezy, entertaining production.

"THE PRINCESS OF THE VALLEY" (Nestor), August 11.—A typical Western Indian story, in which Mona Darkfeather has the lead. She is assisted by some white men after falling from her horse, falls in love with one of them and later marries him. Their child is afterward captured by the Indians, and she saves him from death by working on the superstition of the red men. The photography is good and the picture a good one of its type.

"OUT OF THE PAST" (Crystal), June 24.—Good photography makes a strong appeal in this full reel drama, but it lacks a certain convincing quality and cannot be classed as a complete success. The scenes are very hurried and jump large periods of time. The heroine changes from a beautiful model to a washerwoman and her husband is reunited with her after many tribulations. The situations are too improbable to strike the observer forcibly.

"MR. WALLINGSFORD'S WALLET" (Reliance), June 21.—A one-reel photoplay in which the plot complications are rather ingenious. Mr. Wallingsford, the tramp, the two orphan children and Breezy of the underworld, are all brought together very naturally. In the end. Mr. Wallingsford gets his wallet back and the children win a home in the country. This makes very good entertainment of its kind.

"THE TRANSGRESSOR" (Broncho), June 25.—This is an effective two-reel story of Colonial days with realistic Indian fighting at the close. The first scenes are laid along the seacoast. Jim falls in love with the fisherman's daughter, Constance. The minister's son begins paying attention to her and later betrays the girl. She will not reveal who is father of the child, but later the baby dies and the father is killed in warfare, after which she and Jim are married. The film story is a strong one and the photography good.

"A HUSBAND'S MISTAKE" (American), June 23.—The acting in this number is very good, but the plot lacks a certain appeal, or perhaps freshness of situations. The young wife gives her new necklace to her scapegrace brother. This brings about a separation from her husband. Later, the brother reforms and buys back the necklace, but the story ends rather weakly.

"CALAMITY ANNE TAKES A TRIP" (American), June 26.—Louise Lester again appears in this number as the burro woman. Kerrigan and Richardson invite her to visit the popular summer resort at Venice, Cal., and she and the burro go through some rather amusing experiences on the various attractions.

"THE BANKER'S SONS" (Majestic), June 20.—Here is quite a lively story, the chief idea in which has been used before in a very similar way. The banker gives his two sons $2,000 each. One buys an automobile and the other deposits his funds in the bank. There is a realistic run on the bank. The son with the auto brings money from a distance. A love story and various complications make the plot interesting throughout.

"DEAD MAN'S SHOES" (American), June 28.—This story lacks feeling and does not quite catch the sympathy of the observer. Tom goes West, where he is killed in a blast. Jim, desiring to reform, assumes Tom's name. Later, Tom's girl comes West and Jim marries her, after telling her the facts about his regeneration. This seemed to us a very old conception and not very strongly worked out.

"PEEPING PETE" (Keystone), June 23.—A half reel in which Ford Sterling and Mack Sennet appear as " bad men." One rouses the ire of the other by peeping through a knot-hole at a woman making her toilet. Fairly amusing.

"THE BANDIT" (Keystone), June 23.—This, on same reel with above, is of about equal merit. The fat man, with flirting proclivities, is pursued by a rival made up as a bandit. The plot is very slight indeed.

"THE HEART OF HERNANDA" (Powers), July 4.—This film story is located in Sonora, Mexico, and the atmosphere is nicely suggested. An American man falls in love with a Mexican girl and is about to marry her when his former sweetheart comes to him. He casts her off, but the Mexican girl forces him to marry her at the point of a pistol. The story is rather improbable, though not uninteresting.

"TO THE BRAVE BELONG THE FAIR" (Nestor), July 4.—This picture is too vulgar in its general effect to be presented to the ordinary audience. The sight of a fat man walking about in tight-fitting underwear is not edifying and certainly not amusing.

"HE AND HIMSELF" (Nestor), July 4.—This, on same reel with above, has a good idea in it, though a somewhat impossible one. The hero disguises and his girl falls in love with the supposed stranger. Then he is sorry and tries to make her tire of the stranger by stealing her pocketbook while in disguise. But he is arrested and of course trouble ensues.

"AN INDIAN NEMESIS" (Nestor), June 30.—The story of this picture is confused because the characters cannot always be distinguished, so dull is the photography at times. It is melodramatic and not at all convincing; but has some brisk shooting and some speedy riding.

"SUSPENSE" (Rex), July 6.—A picture by Lois Webber, suggested by a former offering of the Rex and not unlike many other pictures in which burglars or tramps are breaking into a house or lonely station kept by a woman who has managed to let her friends know of her predicament. The intruder gets nearer and nearer; but the rescuer is hurrying, too, and reaches the point of danger just in time. It is pretty well done and makes a fair offering.

"THE EYE OF KRISHLA" (Thanhouser), June 22.—The title of this film prepares the observer for a deep mystery of some Oriental kind, but it is only a polite little comedy, in which the hero misleads the girl's father, a would-be sleuth. The trail leads from the house and back again, where the amateur detective finds the hero arrayed in girl's clothes. The photography was somewhat dim in places.

"THE HOUSE OF PRETENSE" (Reliance), June 23.—A very slight plot is the thread on which this story hangs, and yet there is a delicate sentiment about it which brings it very close to success. A young man and wife who have not been blessed with children pretend to dislike them. But each secretly longs for a child and each adopts one on the same day. A story with a touch of true pathos in it.

"THE BATTLE OF MANILA" (Bison), July 1.—A two-part special offering of war, love and adventure; but mostly of war. Where a fight picture is wanted, this is the offering to get by all means. It has pictures of the city under bombardment, in fact, the story makes climaxes to have them properly ended by the fortunate coming of a shell, one of which, in one instance, knocks a hole in the prison where the heroine is incarcerated. It is of the stuff that excites many persons. Here, too, are fierce battles with the Stars and Stripes waving through the smoke in the midst of the fray. The picture is exciting, not historical. The story is entirely melodramatic. It was produced by Francis L. Ford.

"THE ANGEL OF DEATH" (Imp), June 26.—An impressive drama, well executed and photographed. It is one of the last pictures made by Herbert Brenon before going abroad. William Shay has the character of the son, grown to manhood, and Jane Fearnley, that of the mother. Both do excellent work, as in fact may be said of the entire cast. William Welch, who portrays the Saviour, is especially effective in the final scene. His characterization is reverential; the effect is heightened by his craftsmanlike makeup, in which, by the way, Mr. Welch is unusually efficient. The whole production shows teamwork.

"THAT BOY FROM THE EAST" (Eclair), June 22.—A short comedy played by the contingent that journeyed to Oklahoma last winter. The photography is unsatisfactory and reflects the weather conditions under which the company worked. There are some good scenes of a Western fair, broncho busting, etc. The comedy is not strong.

"THROUGH THE SOUTH OF INDIA" (Eclair), June 22.—On the same reel is this colored film, in which are shown many views of the people and their customs.

"HIS DAUGHTER" (Victor), June 20.—A drama that will hold interest throughout. One of the phases of the picture that will be noticed is the boarding house atmosphere, which is well maintained. Gertrude Robinson plays the daughter, and Charles Graham the father. James Kirkwood, who directs the picture, also plays the part of a minister in love with the daughter. There are good situations and a most pleasant ending.

"HER MOTHER'S PICTURE" (Solax), June 13.—The scene titles in this picture are taken from different poems. The story will not serve as entertainment for sophisticated adults. Very likely many scenes intended to be pathetic will produce results opposite from those aimed at.

"WHEN A GIRL LOVES" (Pilot), June 12.—Louise Vale and Lottie Pickford appear in this picture. There are excellent backgrounds, and they are well photographed, but the story is nil.

"MAN AND WOMAN" (Ramo), July 16.—Will Davis has produced a picture of two reels that will reflect credit both on himself and his company. His work is more than skillful; it is artistic. There are cohesiveness and continuity; fine costumes and settings. Above all, there is a story that will hold throughout. In the second reel there are many situations that will thrill—and they will do so by reason of the strength of the story itself, which is dramatic and in no wise spectacular. One of the scenes especially worthy of mention is of the courtroom. The trial is portrayed with unusual effectiveness. There are flashes to the judge, to the prisoner, to the jury, to the spectators, to the lawyer for the defense. Mary Alden does splendid work in her characterization of the wife who foolishly believes herself neglected. Messrs. Newton, Holmes and Hopkins also contribute to the effectiveness of the picture. The photography is good.

"A DOG-GONE BARON" (Ramo), July 23.—Here's a real, screaming comedy—and the expression is used in a full realization of the meaning of a much-abused term. The chief agent in the creation of this result is a dog—our old friend Rowdy. If he does not upset any house in which he appears, then this reviewer will miss what he thinks is a wise guess. There are laugh-provoking situations other than those in which this four-legged comedian appears. One of the best of these is where the pretending baron climbs into the window of the room in which the matron of the house has taken refuge in the bed and covered her head. The exhausted and scoundrelly baron sits on the bed. Things happen. Stewart Holmes as the baron, makes fun; and he is ably supported by a fine cast.

"THE MAN WHO FAILED" (Solax), May 23.—A fair offering entirely conventional, but perfectly photographed and commendably acted. There are some scenes, one of which includes a picture of a burning factory as seen from the window of the owner's house, that are astonishingly realistic. That one scene is a masterpiece. The chief trouble with the offering is that the story has been told too often. Darwin Karr and Marian Swayne play the romantic leads.

"GOLD AND TWO MEN" (Nestor), May 18.—A Western in which an Indian murders a white man, who then turns his gold over to two miners. The story resembles the Eclair released several months ago entitled "The Poisoned Pool." One of the miners plans to kill his partner by filling his canteen with poisoned water. Later, he repents and finds his design has miscarried. There is a good situation at the close.

"BLOOD AND WATER" (Solax), June 4.—A beautifully photographed picture of sentiment in which we find two grandparents (Mrs. Hurley and Darwin Karr) rather harshly treated by their daughter-in-law (Marian Swayne), and in a negative way by their son (Fronie Fronholtz). The little granddaughter furnishes the pivotal character and the heart interest in a very acceptable way. At several points the business showed lack of care that is willing to accept the second best which makes poor art; but as a whole, we think the offering will please. It includes a very interesting chase over old canal boats moored along the waterfront and looking like the slums of some water city.

"THE AMATEUR HIGHWAYMAN" (Solax), May 21.—Fronie Fronholtz plays with a good deal of comedy ability a queer character, a sort of jayhawk farmer who, thinking a stranger has robbed him of his watch compells him to hand over the watch he is carrying, his own. When he finds out that his watch has been left at home, he attempts to restore it without being seen. The business of doing this makes much fun; but in one or two places goes beyond what is really amusing.

"FANTOMAS, THE BELTHAM MYSTERY" (Gaumont), June (Spl.).—A multiple-reel drama in which there are good situations and well handled. M. Navarre plays a dual role and does splendid work. Opposite him is the Gaumont's famous leading woman, Mme. Rene Carll; she justifies every expectation. The story is of a bold thief, of the gentleman sort, who commits a robbery. He has also committed a murder. After his arrest and conviction, the wife of the murdered man, in love with the thief, bribes the keepers of the latter to bring him to her home, a short distance from the prison. It is the night preceding his execution. The same evening, a famous actor gives a representation of the condemned man in his cell. The impersonator is decoyed to the house of the woman after the murderer has arrived. He is still in his convincing make-up. After the woman has drugged him, the jailers take him back to his cell. As he is being prepared for the execution, a detective discovers that the man still under the influence of the drug is not the murderer. The final curtain is to the effect that "Henceforth it is Juve (the detective) versus Fantomas." So we may expect a continuance of the story at a later time. The picture will interest.

"THE DEATH KNELL" (Itala), June (Spl.).—Two reels of a strongly dramatic story, very interesting, filled with good situations, one of them novel. There are charming backgrounds and excellent photography. The film is reviewed at length elsewhere in this issue.

MISS MAIBELLE HEIKES JUSTICE WROTE "THE FINAL JUDGMENT."

The Essanay Company has asked us to correct a point in the recent review of "The Final Judgment," in which it was stated that the story was written and produced by Archer McMackin. The original story was entitled "McCormack's Club," and was written by Miss Justice. Mr. McMackin merely changed the title and adapted the story for two reels instead of one. The credit for the story belongs to Miss Maibelle Heikes Justice, of Chicago.

Music for the Picture

BY CLARENCE E. SINN

A CORRESPONDENT who does not wish his name given offers the following:

"So much has been printed in this valuable paper concerning suitable music for pictures that one might think all has been said, especially as many writers have gone into great detail, that could not but help the pianist, but I think there is still a great deal to be said that might be of interest to the manager as well as the pianist.

"It is true that the public, on the whole, is getting used to better things and good music is appreciated by the majority of picture patrons. Bearing this in mind, it is sad to state that very few managers know anything about music—many cannot tell the difference between a selection of grand or comic opera—and so long as this condition exists it is not strange that the average music seldom rises above a few waltzes, rags, and the popular airs of the prevalent type with suggestive words and wretched airs.

"And those managers who are seeking better things; what can they expect from a pianist who works longer than a bricklayer and gets less remuneration? Many a manager spends five dollars a week advertising a show with bad music who begrudges an extra dollar or two to get good in its place. It would be well to remember that poor music is not cheap at any price, and that good music is always worth the money. And this brings me to another point. The pianos supplied in many of the best picture houses are relics of the pioneer days, decrepit and worn out by years of toil—patched and repatched to prolong their miserable existence.

No pianist, however good, can do himself justice on such an instrument whose retail value would probably be between five and ten dollars. There is many a manager, whose ear for music can scarce distinguish between the dinner gong and the fire alarm, who seeks to cover up his deficiency by an insane interference with the pianist. If the pianist is good he or she will probably not put up with it, but if circumstances are otherwise they may do so in order to hold down the job. The manager should either decide for himself or seek the advice of his patrons on the merits of the performance; if unsatisfactory a change should be made. If satisfactory the pianist should be left to use his own judgment, free from useless criticism or perpetual harrassing. It should be remembered that a pianist is an artist with temperament and high strung nerves uppermost, whose work calls for both mental and physical energy all the time, and if in uncomfortable surroundings he loses that ambition so essential to produce good music or play pictures correctly.

"And just a word for those who think an orchestra, violinist or drummer an improvement. While a good orchestra is a pleasure to listen to, as an accompaniment to pictures it is a woeful failure. The leader can of course choose suitable music—that is, something that will fit the subject on the whole, but it ends there; if the music does not blend in perfect harmony with every scene and action portrayed on the screen, the greatest charm is lost and the interest of the audience is centered either upon the music or upon the play instead of an undivided attention on both. In some places where they have an orchestra or violinist they make frantic efforts to play the pictures with ludicrous result, for no matter how carefully the music is selected or how quickly they switch from one piece to another, the effect is always ragged, the picture is never properly played and the music is usually spoiled in the process of cutting to fit the scenes. A lesser evil is a drummer, inasmuch as he can follow the pianist, but even he can be well dispensed with. A drum is the only instrument that has absolutely no music in it and whose only place is with a brass band or large orchestra. With a lone piano it is nerve racking and irritating to a degree, especially if the house is small and the sound has no room to expand. The greatest fault of drummers is that they play too loud, drowning the pianist and all attempts at finesse he might put into his playing. It will be a great stride forward when managers realize that there is no music in this barbarous instrument, and drums are forever banished from picture theaters.

"It is when the pianist not only plays appropriate music, but enters into the spirit of the play shown on the screen; accentuating the action and emotions of the actors, working up the climaxes and making the music characteristic of the situation at all times that the picture is well played. And this alone is not sufficient, for the successful picture pianist must not only use his head and his hands, but he must throw his whole heart and soul into the subject. When he does this, then he can make the picture "talk" to such an extent that scraping feet and wagging tongues will cease and the audience with bated breath will watch the unfolding of the play. When the manager can hear the proverbial pin drop, he may be sure his picture is well played."

The writer of the foregoing letter has evidently thought intensely on all of his subject and bitterly upon a part of it. The indications are that his experience with managers has not been a happy one. One can imagine that a nagging employer who did not know what he was talking about could make things very unpleasant, but fortunately they are rare. At least, I never happened to run across any. Out here in our neck of the woods, most of the managers are too busy, managing, to waste time trying to educate piano players. If the musician is satisfactory, well and good; if not—and speaking on the other side of the case, some employers must be easily satisfied, as some of these piano-and-drum combinations ought to be interfered with; if the manager can't do it alone he should call in the police to help him.

F. Edgar Ray, musical director of the Grand Theater, Newark, Ohio, is here again with another welcome contribution. He says: "Am sending musical program of two films that impressed me as being worthy of attention, namely: 'In the Days of Witchcraft' (Selig); 'Longing for a Mother' (Lubin). I trust these suggestions may be of value to some one in the business."

"In the Days of Witchcraft" (Selig).

1. "Dorothy" (Old English dance; Seymour Smith), until title: "Lady Bersford, An Old Sweetheart, etc."
2. "Pull for the Shore, Boys" (old song) until title: "Yorke Introduces Anne, etc."
3. "La Danse De Souvenir" (Loren Bragden) until foster father dies.
4. "On Wings of Love" (Bendix) until title: "Lady Bersford Accuses Anne, etc."
5. "Melody in F" (Rubenstein) agitato until title: "The Trial."
6. "Sextette from Lucia" until Yorke and sailors come to rescue Anne.
7. Mysterious pp. until Yorke attacks guard.
8. Agitato until old man stands on beach watching receding boat.
9. Waltz—rather bright, until end of reel.

"Longing For a Mother" (Lubin).

1. "Bird of Paradise" (J. V. Mathews) until title: "At the Reception."
2. "Enchanted Nights Waltzes" (Moret)) until title: "Day Dreams."
3. "Dreams, Just Dreams" (Berlin—Snyder) segue: "Nothing Like a Mother's Love" until boy awakes by portrait.
4. Waltz pp. until ball room scene, then f. until Mary Evers joins boy at portrait.
5. "In a Red Rose Garden" (Billy Gaston) until fairy disappears.
6. "All Aboard for Blanket Bay" until dark scene.
7. Waltz f. until end of reel.

A correspondent wants the names of some pieces similar to "Tam O'Shanter." Something adapted for long scenes of an agitated nature. I cannot now recall anything just like the number mentioned. The allegro parts of some overtures are often useful. Eduord Holtz's "Dance of the Demon" is a fast, noisy galop. No doubt our constituents will come forward with suggestions in plenty.

Motion Picture Exhibitors' League

MINNESOTA STATE CONVENTION.

THE second annual convention of the Minnesota State Branch of the Motion Picture Exhibitors' League of America was held at the Radisson Hotel, Minneapolis, June 10th and 11th. On Tuesday morning a large and enthusiastic number of ladies and gentlemen, representing the better element of motion picture people, gathered in the large assembly room at the appointed hour, and the convention was called to order by State President Otto N. Raths. After divine invocation by the Rev. G. L. Merrill, an address of welcome was made by Hon. Wallace G. Nye, Mayor of Minneapolis, to which a fitting response was made by President Raths. A short time was devoted to routine formalities, such as roll call, reports of officers, committees, etc. Adjournment was taken at 11.30 a.m. until afternoon. The Laemmle Film Service of Minneapolis exhibited some of the latest Uunversal releases in one of the parlors between the morning and afternoon sessions.

At the afternoon session new and unfinished business was taken up for a short period, after which there was held a reception and entertainment for the lady guests in the Empire parlor. The Laemmle Film Service again entertained with their best releases at this function. The evening was spent by the out-of-town delegates in visiting the local photoplay theaters as guests of the local exhibitors.

The election of officers took place at the Wednesday afternoon session, with results as follows: President, Otto N. Raths, manager of the Gaiety Theater, St. Paul, elected by acclamation; vice-president, L. Robbins, Winona; secretary, G. T. Sharp, Minneapolis; treasurer, H. A. Sherman; national vice-president, Thomas Furniss, Brunswick Amusement Company, Duluth; sergeant-at-arms, F. W. Boll, Northfield.

Executive Committee: C. E. Van Duzee, chairman; John Christopherson, Benson; John Wentworth, Spring Valley, and H. A. McLean, Virginia.

Delegates to National Convention at New York: E. A. Nelson, Duluth; S. L. Rothapfel and D. W. Chamberlain, of Minneapolis.

At the conclusion of the Wednesday session a banquet took place at the hotel under the auspices of the league. Two hundred guests were present and a very successful and enjoyable function it was.

Prominent among the speakers of the evening were Rep. Nolan, representing Mayor Herbert B. Keller, of St. Paul, who stated that as long as he was in the Senate the exhibitors need not fear anything from his vote. Otto N. Raths, retiring and also the new president of the league, thanked all the members for their co-operation, as did Thos. Furniss, national vice-president of the league. Mr. Hall, of Minneapolis, represented Mayor Hyde and spoke of the numerous advantages afforded by moving pictures, and told the exhibitors they were undertaking a work of art. Last, but not least, was the Rev. G. L. Morrill.

Among the most important things discussed during the convention was the poster charges, introduced by Thos. Furniss, of Duluth, urging exhibitors to pay 30 cents for three-sheets and 60 cents for six-sheets, and that it was optional with the exchange to give whatever credit they deemed advisable. It was also urged to do away with State Right pictures entirely, as well as age limit of films. President Raths also urged uniform rental rates on films. Mr. Dempsey, manager of the Grand Theater, Minneapolis, spoke on house management and how to handle large audiences which are waiting in the lobby.

One of the interesting speakers during this convention was Mrs. Kinney, representing the Woman's Welfare League. Amongst other things, Mrs. Kinney remarked that the most pleasant hours she ever spent were in the motion picture theaters. She denied the rumor that the Woman's Welfare League were not in favor of moving pictures; on the contrary, they do want them. Mrs. Kinney urged the exhibitors not to cut prices, but that the Woman's Welfare League will work harmoniously with the Exhibitors' League at all times. All they ask is co-operation.

Amongst those present were: Mr. and Mrs. H. B. Green, Minneapolis; Harry Blaising, Minneapolis; M. L. Cohen, Minneapolis; Marker & Banks, Diamond Theater, Minneapolis; R. E. Parker, Sunbeam Theater, Duluth; A. A. Thomas, Metropolitan, Owatonna; E. A. Nelson, Star Theater, Duluth; C. E. Van Duzee, T. C. Amusement Co., Minneapolis; H. A. Sherman, Minneapolis; Tonn & Gates, Minneapolis; H. E. Baumgartner, Osage, Ia.; B. F. Judell, Minneapolis; F. W. Boll, Gem Theater, Northfield; K. C. Beaton, Seattle, Wash.; W. D. Thomas, Minneapolis; Geo. Ring, Seattle, Wash.; Jake Barnett, Hippodrome, St. Paul; A. L. Webster, Fargo, N. D.; M. Kaufmann, Minneapolis; L. E. Turner, Linton, N. D.; Mrs. M. E. Brinkman, Bemidji, Minn.; John Christopherson, Benson, Minn.; Otto N. Raths, Gaiety, St. Paul; Mr. and Mrs. R. A. McLean, Grand and Royal, Virginia; Thos. Furniss, Brunswick Amusement Co., Duluth; Mr. and Mrs. E. A. Copolovitch and daughter, St. Paul; Rev. G. L. Morrill, Minneapolis; J. L. Beck, Faribault; Mr. and Mrs. J. A. Miller and son, Clement, Hibbing; W. A. Glazier, Faribault; Walter Murphy, Two Harbors; Hiram Harris, Minneapolis; Mr. and Mrs. J. V. Bryson, Minneapolis; R. E. Moore, People's Theater, Duluth; Mrs. C. E. Hawley, Minneapolis; A. Lundy, Grandview, Minneapolis; Chas. Nicholas, Rushford, Minn.; Julius Bernheim, Minneapolis; M. L. Smith, Park Theater, Minneapolis; I. Rosenbloom, Moon Theater, Minneapolis; R. L. Frank, Minneapolis; H. S. Levine, Solax Co., New York; O. C. Stelzene, Star Theater, Minneapolis; Ed. J. McErlane, Minneapolis; Dan O'Brien, Park Theater, St. Paul; Gordon Witty and fiancee, Minneapolis; Annie Musing, Minneapolis; Lou Larson, Minneapolis; Abe Goldman, Minneapolis; B. Struckman, Jersey City, N. J.; A. B. Robbins, Winona, Minn.; J. W. Engel, Plymouth Theater, Minneapolis; Mrs. S. Harris, Minneapolis; J. L. O'Brien, St. Paul; W. A. Scott, Red Wing; Mr. and Mrs. Fred S. Meyer, Minneapolis; F. E. Noyes, Cornell, Wis.; C. T. Smithers, Idle Hour Circuit, Aberdeen, S. D.; Ching We Ling, Peking, China; A. Kimball, Minneapolis; E. A. Westcott, Minneapolis; Mr. and Mrs. Hurbster, Minneapolis; Mr. Gitts, Minneapolis; Mr. and Mrs. Wm. Nevecker, Minneapolis; Al. Steffes and wife, Minneapolis; Mr. and Mrs. G. T. Sharp, Minneapolis; Mr. and Mrs. H. A. Sherman, Minneapolis, and many others.

The Universal releases exhibited by the Laemmle Film Service of Minneapolis were: "Beauty and the Beast," "Pelleas and Melisande," "Grand Old Flag," "When Light Came Back," "The King Can Do No Wrong," "The Call of the Angelus," "Why," "Higher Law," "Beetled," "Comedian's Mask," and Pictures Made in Minneapolis.

F. S. MEYER.

NEW JERSEY STATE CONVENTION NOTICE.

The second annual convention of the New Jersey State Branch of the Motion Picture Exhibitors' League of America will be held at Achtelstetter's Hall, 844 Broad Street, Newark, N. J., on Monday, June 30th, at 10 a.m. sharp.

Mr. M. A. Neff, national president; Mr. S. H. Trigger, president of the New York State League, and many prominent officials and representatives of the clergy and press will be present. State officers for the ensuing year will be elected, as will be delegates and alternates for the National Convention, which will be held at the Grand Central Palace, Lexington Avenue and 47th Street, New York City, from July 7th to 12th next. Other very important business will be enacted, including the campaign of action for the next session of the legislature, which will materially benefit your business.

The league will provide a splendid luncheon and everything will be done for the comfort and entertainment of visiting exhibitors. All New Jersey exhibitors are invited to attend whether members of the league or not, and they are requested to bring their neighboring exhibitors and help this convention to be a great success by their presence. Address all communications to Mr. Paul Kirschner, Bijou Theater, Union Hill, N. J.

LOUIS F. BLUMENTHAL, Nat'l Vice-Pres.,
30 Union Square, New York.

NATIONAL CONVENTION DATE.

President Neff desires to notify all delegates to the National Convention of the Motion Picture Exhibitors' League that the first meeting of the convention will be held at Grand Central Palace, New York City, on Tuesday, July 8, at 10 o'clock in the morning.

This date and time should not be confused with the opening of the exposition, which takes place on Monday, July 7.

EXPOSITION NOTES WORTH READING.

There have been six large sight-seeing cars engaged for the entire week of the Exposition. These cars have been hired for the especial benefit of visiting exhibitors and are donated for that purpose by such enterprising people as the Rudolph Wurlitzer Co., Universal Film Co., Itala Film Co., Warner's Features, Hugo Reisinger and Charles F. Abrams.

* * *

Kinemacolor will be well to the front in the forthcoming exposition at Grand Central Palace, as it was at the recent London Exposition. On the principle that "Seeing is believing" and for the purpose of "showing" the numerous exhibitors "from Missouri" who will attend the Convention, there will be a special Kinemacolor Theater on the mezzanine floor, near the main entrance, where all the latest dramatic, comic, scenic, fashion and topical productions in the natural color process will be exhibited upon the screen. On the center aisle of the main floor, the Kinemacolor booth will display all the latest mechanical improvements, including the new 35 ampere projector, the color corrector and the light filters. At the recent Travel Show the Kinemacolor pictures were the popular feature, so before an audience of experts they should go even better.

* * *

Friday, afternoon, July 11th, has been set aside by the Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors' League, who wish to visit the studios and inspect its plant, where a cordial welcome will be extended. The banquet and reception of the Motion Picture Exhibitors' League will probably be held at the Brighton Beach Hotel, Brighton Beach, in the evening. After visiting the Vitagraph studios, the visitors can take the Brighton Beach Railroad at the Elm Avenue station, at any time, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

* * *

On Wednesday evening, July 9, the Vitagraph players will visit the Exposition Building, Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally. That evening has been appointed for the Vitagraph players, so that those desiring a personal introduction may be assured of their presence, at the Exposition Building.

* * *

Mr. S. M. Spedon, Publicity and Advertising Manager of the Vitagraph Company of America, for a long time one of the oldest in point of service and best known publicity men in the moving picture business, has been appointed Honorary Chairman of the Publicity Committee of the First International Exposition of the Motion Picture Art, which will be held in Grand Central Palace, New York City, July 7 to July 13. Mr. Spedon's post is intended to convey an appreciation of the work he has done for the moving picture business in general.

* * *

Motion picture players will be there in numbers to give the fans, who so loyally watch their endeavors on the screen, an opportunity of meeting them.

* * *

The exhibits on the main floor are to be divided in six main sections, which will be classified as follows:

1. Development of the Cinematograph industry from its inception to the present day.
2. Exhibition of American and foreign moving picture cameras and projection machines.
3. Representation of latest and notable film productions.
4. Theater equipment and electric lighting appliances, novelties, etc.
5. Mechanical orchestral organs, pianos, and other musical attractions in vogue for moving picture theaters.
6. Miscellaneous allied industries.

To make this exposition of more interest to the general public one large manufacturer has arranged to exhibit a duplicate of everything pertaining to Cinematography from the start of the picture to its projection on the screen. Among other interesting features will be a collection of old magic lanterns and early cinematograph apparatuses and accessories.

* * *

Associated in an advisory capacity to the general committee of directors is Mr. R. G. Holloman, president of the Eden Musee. Mr. Holloman has had 25 years' experience in exposition work, and his personal interest in this exposition has meant a great deal. He was among the first to see the remarkable possibilities of the motion picture both as an amusement and educational feature.

As an attraction for the public and of interest to directors there will be held what is to be termed a "Would-be Actors' Competition," the winners of which will be awarded a cash prize and an engagement with one of the best known film companies in the country. The idea of the competition is to discover unknown talent. Any man, woman, girl, or boy who wishes to may compete. Competent judges will be on hand every afternoon and evening. Those wishing to take part may register their names with Frank E. Samuels, the secretary of the Exposition Committee, whose offices are in the German Bank Building, 4th Avenue and 14th Street, New York City. The scenario to be used is as follows: A man or a woman enters a room in a state of deep despair, sits at a table, then hearing a knock at the door rises to receive a letter. The letter is opened and is found to announce the fact that he or she has inherited $50,000 from an unexpected source, which naturally causes the actor to show surprise, joy, and excitement. The envelope, which has been lying face downward on the table, is then turned over and found to be addressed to an entirely different person. Then the funny side is noted and the scene ends with a hearty laugh.

* * *

Another novelty to be presented for the first time in this country will be the "Life Target." This will probably prove to be the novelty sensation of the century.

NEW YORK STATE CONVENTION JULY 5.

Notice is hereby given of the annual convention of the New York Branch of the M. P. E. L. of A. at the Hotel Imperial, New York, Saturday, July 5, at 10 a.m. Please take notice that this item refers to the State convention and not the National, which opens on the 7th.

New York State exhibitors who intend to be at the exposition and national convention should make plans to be in New York the Saturday before the opening in order to be present at their State convention and participate in the election of officers, which will take place at that time.

GEORGIA EXHIBITORS TO ORGANIZE.

At the Kimball Hotel in Atlanta, Ga., June 30, 1913.

Alex Wall, a picture theater owner of Alabama and also National Vice-President of the Motion Picture Exhibitors' League of America, acting under instructions from President M. A. Neff, of the National body, will organize the Georgia exhibitors at the Kimball House Hotel in Atlanta, Ga., on June 30, 1913. Mr. Wall is an enthusiastic believer in this organization and is leaving his business to go into Georgia to organize the exhibitors from all over that State, in time for them to be represented at the big New York Exposition of the Motion Picture Exhibitors' League of America, which takes place in New York, July 7-12 inclusive. Mr. Wall is a native Georgian and says that he believes in Alabama and loves her people, but he cannot see Georgia left behind in the big doings in New York. Recently Mr. Wall persuaded the Birmingham exhibitors to cut down to a two-reel basis, which every exhibitor in that city admits has increased his business twenty-five per cent. Mr. Wall is a real live hustler and the Georgia boys should be glad to welcome him home to get them together. The date is June 30th and at the Kimball Hotel, Atlanta, Ga. Mr. Wall's address until then is Room 234, Clark Building, Birmingham, Ala.

LORIMER JOHNSTON JOINS AMERICAN.

Lorimer Johnston, the new director of the first company, has arrived in California and will immediately assume charge of the department. Mr. Johnston was for six years in the American diplomatic service at various foreign ports. Later he engaged in regular theatrical work, and had direction of some very big productions. A year and a half ago he decided that the moving picture field was very promising. In order to acquaint himself with the best methods he went abroad and studied with the Pathe Freres in Paris, the Itala at Rome and later with the Great Northern in Copenhagen. He returned to this country and for nine months was with Selig in Chicago. He went West four weeks ago. Mr. Johnston enjoys an excellent reputation as producer and with the splendid opportunities that Santa Barbara affords, it is safe to say that the American productions will be placed on the top notch.

TROUBLE IN THE "INFANTRY."

Little Helen Armstrong came near going on a strike Saturday when she figured in a flood scene. Helen was pictured as a child in distress, but later rescued. When she got home that night the four-year-old informed Mrs. Armstrong: "I refuse to work any more if I've got to get wet."

BRITISH COLUMBIA CENSORSHIP.

Rules and Regulations Adopted by the Provincial Official Board of Censors.

Exhibitors of the Province of British Columbia, Canada, have been having their own time with the question of censorship of motion picture films. A censorship law was passed at a recent session of the Provincial Assembly and the censors are now on the job. An elaborate set of rules and regulations for the operation of picture theaters, and the conduct of the censorship, have been compiled and printed. As an example of the lengths to which official censors will go when clothed with a little temporary authority, the Moving Picture World publishes that part of the rules and regulations governing the censorship:

24. The Censor, as defined by and appointed under the provisions of said chapter 72, shall inspect all films and picture-slides which it is proposed to use and exhibit in British Columbia in connection with any kinematograph, moving-picture machine, or other similar apparatus, and shall examine and pass upon the fitness for public exhibition of all such films and slides. Every film exchange, as defined under these Regulations, shall submit to the Censor for inspection all films and slides passing through their hands in the ordinary prosecution of the business of such film exchange.

Every moving-picture film exhibited to the public shall bear upon it a stamp to be affixed by the Censor signifying that such film has been approved by him, and every picture-slide so exhibited shall be accompanied by a certificate signed by the Censor signifying that the same has been approved by him. Every moving-picture film and every slide which is so exhibited without having first received the approval of the Censor, signified as aforesaid, shall be liable to seizure by any officer required to enforce the Regulations passed under said chapter 72 as aforesaid; and every film and slide so seized shall be forfeited to the Crown, and shall be disposed of as directed by the Attorney-General.

The Censor shall not inspect any film submitted by any film exchange, or by any person, until the fees applying to such inspection, as provided by these Regulations, have been paid. All such fees shall be paid with currency or marked cheque.

25. Any exhibitor or lessor of moving-picture films, or any person nominated by such exhibitor or lessor, may be present during the inspection of films by the Censor on payment of a fee of 50 cents for each attendance of such exhibitor or lessor or person nominated by either.

26. The Censor shall have power to approve any moving-picture film from which all portions objectionable to him have been removed by the person submitting such film for inspection.

27. All black and white moving-picture films and stationary picture-slides shall be inspected by the Ceosor at the demonstration office maintained by the Government for the inspection thereof; and all such films and slides shall be taken to such office and removed therefrom by the person submitting the same for inspection. While such films or slides are at the office or demonstration-room of the Government they are at the risk of the person submitting them for inspection, such risk covering damage or loss by fire or any other cause.

28. All moving-picture films, whether black and white or other variety, which for any reason it is impossible for the Censor to inspect at the Government demonstration office, shall be inspected at the convenience of the Censor at such other place in the City of Vancouver as shall be provided, at the direction of the Censor, by the person submitting such films for inspection; and all costs incidental to such inspection shall be borne by the person submitting such films.

29. No moving-picture film which carries anywhere in its length any section which is designed to project on a screen a statement that such film has been inspected or approved by any board of censors outside the Province of British Columbia shall be exhibited to the public in said Province. All leaders purporting to signify censorship by authorities outside said Province must be removed from any film carrying same before such film may be used in British Columbia.

30. No kinematograph, moving-picture machine, or other similar apparatus shall, for the purpose of public entertainment, be used in any theater, hall, or other building concurrently or in connection with the use of phonographic or talking-machine records, or any similar contrivance for the reproduction of sound, unless with the approval of the Censor in writing first obtained.

31. All film exchanges shall, on demand of the Censor, and for the purposes of carrying out the provisions of said chapter 72 and these Regulations, furnish the Censor with the names and addresses of all persons, companies, or association in British Columbit to whom they lease or rent films.

32. A copy of all Regulations passed pursuant to said chapter 72 shall be posted up in a conspicuous position in the operating room or cabinet of every theater, hall, or building within British Columbia where kinematograph or moving pictures are displayed to the public.

33. The fees to be paid to the Censor upon inspection of moving-picture films and stationary picture-slides shall be as follows:

(a.) For each reel of film imported, purchased, or leased by any person, firm, or corporation, being the owner or lessee of a moving-picture theater or hall within the Province, and having been continuously engaged in the business of exhibiting moving pictures therein for the period of at least thirty days immediately preceding such inspection, for the sole use of and submitted for inspection by such person, firm, or corporation, the sum of $1 for the first 1,100 feet of such film, and the sum of 10 cents for each additional 100 feet or fraction thereof of film contained on such reel:

(a.) For each reel of film imported, purchased, or leased by any person, having within the Province an office or offices at all times regularly engaged in the renting or leasing of moving-picture films to exhibitors, the sum of $1 for the first 1,100 feet of such film, and the sum of 10 cents for each additional 100 feet or fraction thereof of film contained on such reel:

(c.) For each reel of film not herein otherwise provided for, the sum of $2 for the first 1,100 feet of such film, and the sum of 20 cents for each additional 100 feet or fraction thereof of film contained on such reel:

Provided that in case any such reel of film is designed to be used concurrently or in connection with the use of phonographic or talking-machine records, or any similar contrivance for the reproduction of sound, an additional fee of 50 per cent. of the amount of the regular fee for such film shall be payable:

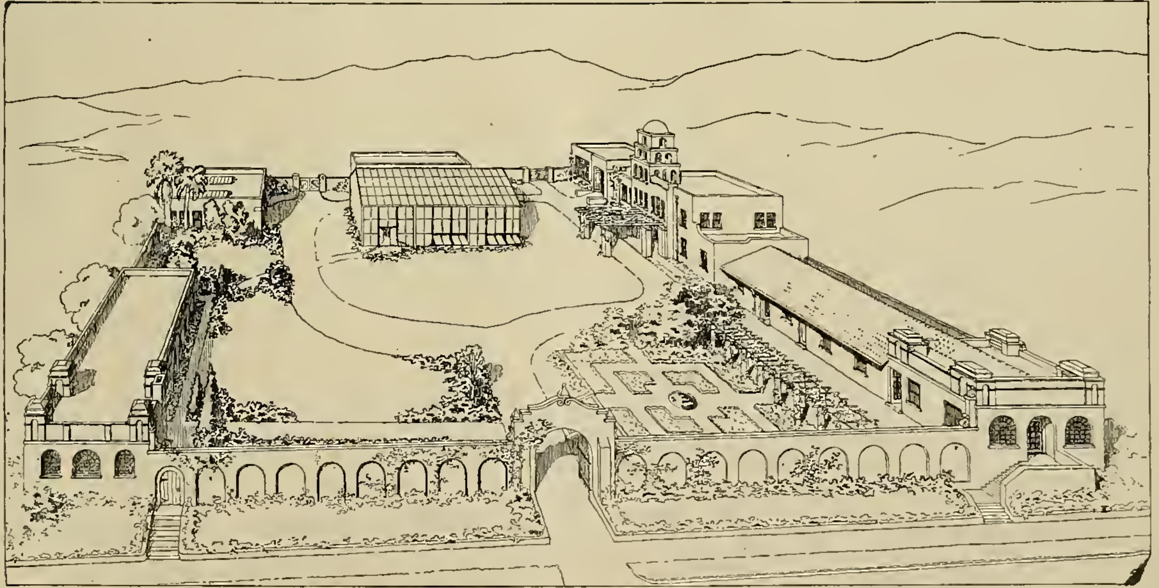
(d.) For each set of slides relating to one subject or contained in one series the sum of $2.50 for the first fifty of such slides, and the sum of 2 cents for each additional slide contained in such set:

(e.) For each slide not herein otherwise provided for, the sum of 5 cents.

NEW STUDIO FOR AMERICAN FILM COMPANY.

The building and grounds of the new Mission Street studio have now taken such form that one can easily comprehend what the completed whole will be like. The last important piece of work to be started is the ornament wall on Mission Street. This is now well up and is of brick to be a height of eight feet. It will later be given a coating of cement, the same as the group of buildings. In the main the following buildings are completed: administration, development plant, garage, players dressing room and quarters, property building and carpenter shop. The foundation is laid for the glass studio. The Mission style has been carried forward nicely and the entire plant has a most substantial appearance, to which has been added much that is attractive.

There will be a handsome roadway leading through a very ornamental arch gate. As soon as possible the grounds will be landscaped. There will be gardens, walks and arbors, the scheme being to use these bits occasionally in moving picture stories. From some points it will be possible to take unusual close-up stuff, with Mission towers and similar effects and real mountains in the background.



Birdseye View of American Film Mfg. Co.'s New Studio and Grounds at Santa Barbara, Cal.

"The Death Knell" (Itala)

By George Blaisdell.

THERE are a couple of surprises in this fine two-reel picture. It is probable that if the first one be a pleasant one the second will not be. Opinions will divide a great deal, perhaps, according to the youth or the age of the observer. It is natural for a youth to sympathize with the loves and aspirations of youth; from the elder the sympathy is likely to be extended to the more mature man, even though he have not the robustness and probable longevity of the "sturdy oak." The story is of an invalid informed by his doctor that his life will not be long. He has a nephew, Robert, who departs on a trip to the colonies. Before going away the young man says good-bye to his friends, among them Bice Moreno, whom he has met casually, but between whom there has been no declaration of love, although the mutual attraction is evident.

Through the failure of a bank the Moreno Castle is to be sold. Mr. Sarni, the invalid, buys it, telling the Morenos they may remain in the castle as long as they like. As father and daughter finally depart, Sarni tells the daughter his life is setting and that she may remain in the house if she wishes. Miss Moreno becomes Mrs. Sarni. Robert returns from the colonies. The meeting between the nephew and the wife is a painful one. It is overseen by Sarni, who is much affected. The doctor tells Sarni his end is near. The latter goes to his nephew and in the presence of his wife asks him to go away for a year; that on his return Bice will be free. He tells them that unwittingly he has come between them. Farewells are said.

A year later Sarni is in excellent health. He asks his wife if she regrets his not being dead, and she tells him that she thanks heaven for it every moment. Robert returns. His uncle tells him he is young, offers him a fortune. "Forget," he adds. The nephew writes a note to Mrs. Sarni asking her to meet him that night. The husband intercepts it long enough to read it and forwards it. Then he leaves ostensibly for an automobile trip, but goes only beyond the gates. He follows his nephew into the house. The wife tells the nephew: "I love you indeed, but I will never betray that man." The husband bursts into the room. The shock has been too great. He dies, blessing them both.

Here are great opportunities for acting. One of the first of these is where the uncle tells the young man to go away for a year. It is painfully dramatic. Later, when the husband is restored to health and the wife apparently is now in love with him, and him solely, somehow you feel that this is the right solution of the problem. The expected but yet unwelcome appearance of the nephew changes a situation that evidently was satisfactory to two. The uncle extends to the younger man a hearty greeting. It is not reciprocated. Robert's feelings are plainly reflected in his countenance. As much as he loved his uncle, mentally he had buried him and had come back to claim a bride, not felicitations which the circumstances so plainly made impossible. Sympathy goes to the young man, but it is overborne by the gratification of a good life preserved. The wife? That's another angle. Settle that for yourself.

A great castle forms the background for many of the scenes. The photography is excellent; so likewise is the judgment displayed in the tinting. "The Death Knell" is a picture worth seeing.

O. F. DOUD JOINS GEORGE KLEINE.

Omar F. Doud, for the past two years connected in various capacities with the American Film Manufacturing Company, severed connections with that company last week to assume new duties as publicity manager for George Kleine.

Mr. Doud is well known to the trade. While in the American's employ he had charge of publicity, was editor-in-chief of the scenario department and handled much other work. He is an ex-newspaper man and brings a splendid reputation and experience to George Kleine. Mr. Doud was a reporter on the Chicago Inter-Ocean, Kansas City Star and St. Louis Republic, and also edited several trade papers. In addition to representing Eastern papers in Chicago, in an advertising way, Mr. Doud opened and had charge of the Sherman & Bryan Advertising Agency, was a copywriter for that concern, and was a constant and well-known contributor to such advertising periodicals as Printer's Ink and Judicious Advertising.

Omar F. Doud.

FACTS ABOUT "QUO VADIS?"

George Kleine, proprietor and manager of the sensational photo-drama success, "Quo Vadis?", made by the famous Cines Company of Italy, positively refuses to sell State Rights or to lease his property to anyone. Mr. Kleine will have fully fifteen companies touring the United States and Canada by September 1st. "Quo Vadis?" as presented by Mr. Kleine is in eight reels, divided into three acts, and special music has been arranged and composed for the performance. The Cines production comprehends the entire Sienkiewicz story and is full of wonderful features. Imitator's have entered the field, but none has approached anything like the magnitude and detail of Mr. Kleine's production. The only opportunity to see the real "Quo Vadis?" will be in the big theaters of the country when announced by Mr. Kleine himself.

This superb photo-drama production still continues to be the vogue in New York City and Chicago and has broken all records for long runs in Brooklyn, Philadelphia and Baltimore. The latter cities are usually regarded as one week stands, but "Quo Vadis?" is now in its sixth week at Philadelphia, fifth at Baltimore and fourth week in Brooklyn, with a prospect of continuing for several weeks longer in each place. No ordinary attraction could accomplish this feat and it speaks volumes for the magnitude and quality of the entertainment. It is easy enough to crowd small picture houses, but when it comes to great big theaters it is a different matter. No dramatic attraction has ever been able to equal the record of "Quo Vadis?" thus far in these cities.

The Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

Likes the Catalogue.

THE Rev. Edgar Fay Daugherty, pastor of the First Christian Church, Vincennes, Ind., has just sent us a long and interesting letter concerning his winter's work and his experiences during the flood. The readers of the Picture in the Pulpit department will remember Mr. Daugherty for the good work he did with religious and moral photoplays last summer and will be glad to hear from him again, and we are sorry that lack of space compels us to confine our extracts to what he has to say about the pictures, and quote only the first and last paragraphs. He begins:

> Bless your old heart, your cataloguing in The World has been so eminently satisfactory, that I have just clipped the lists and laid them aside, neglecting to extend felicitations. Here they "be." Keep on with your system, it is vitally helpful to fellows like me.

He adds that he thinks our "synopses" are a little vague, but as we have explained to him, the notes that we have appended to some of the titles are not intended to be synopses at all, but merely suggestions as to certain subjects that are illustrated by the pictures and that for the synopses he must look at the volume and page of the World where the printed one will be found.

Wants the Parables.

In the last paragraph of his letter he makes the same suggestion and request that is made by the Rev. George A. Miller, pastor of the First Methodist Church of San Jose, Cal., in a letter received by us the same day as Mr. Daugherty's. Mr. Miller says:

> I am greatly interested in the New Testament subjects and I have not been able to find any New Testament stuff at all, though the C. G. P. C. Old Testament stuff has been excellent. The trouble is that I can't pay five or six dollars for a single reel.

Mr. Daugherty says:

> Dramatize the parables, I want them. The picture business is too pregnant with fine possibilities of inspiration and uplift to be hopelessly prostituted to the production of thrills whose only aim is mercenary. We must have more and more the dramatization of themes with an ethical punch.

After getting these letters we had a talk with Mr. John Pelzer, the sales manager of the Edison Company, and we are very glad to tell not only Dr. Miller and Mr. Daugherty, but also every other person interested that that company has already produced (although not released) under our own supervision two of the parables, namely, "The Good Samaritan" and "The Wise and Foolish Virgins." At present the company does not deem it wise to make these pictures the subjects of ordinary release, but Mr. Pelzer says that if any clergyman or educator wishes to use them for a legitimate purpose and will write to him direct at Lakeside Avenue, West Orange, N. J., he will be very glad to arrange to supply them with a copy through the educational department of the General Film Company. The pictures were made primarily for projection by the Edison home kinetoscope. As to the price of rental we have no information just now.

"Church Vaudeville."

In another part of his letter Dr. Miller says that our lists are "fine" and "all right," and that "all we need now is to get the exchanges to let us have good stuff at a rate that we can afford." He adds:

> I am not using pictures much on Sunday, my church folks won't stand for anything but Bible stuff or something strictly religious. I do run, however, a good show every Friday night of the year and crowd the house to the limits. I have to compete with the theaters and make it a point to give a little more than the theaters do. Admittance is free, and a pastor's box in the vestibule receives offerings for expenses. So far these contributions have met the bills for three reels a week. I also have current topic talks, music, dramatic readings and other "Church vaudeville," which is proving an excellent thing for the church and for young people, especially.

Dr. Miller is the only one we know of at present who runs a mixed entertainment in church or educational work. Won't some of the others who have tried it tell us of their experience also?

THE STANDING OF THE PICTURES IN AN IMPORTANT AMERICAN CENTER.

ASBURY PARK, New Jersey, is second to none among the places considered worthy of special designation as supplying all that is required to attract, satisfy and complete the needs of an all-round summer resort. If to a stranger—how much more to an old visitor—the impression prevails that the moving picture house seems to be the most important form of amusement, the question naturally arises, as to what form of amusement existed before the coming of the moving picture. Truly, here in Asbury Park, the moving picture has filled an "aching void"; there is now somewhere to go and something to see; the otherwise monotonous promenading, and ice cream parlors failed to satisfy even those who, wishing rest and relaxation, tired of the ennui and listlessness of the everlasting donothingness of each day and evening.

As already indicated, the picture places are legion. Out of season three would be too many; during the season all may prove but few. The old Essanay contest for a uniform and universal name has certainly had no effect here, for there is only one "Photoplay" house, so called. There are "Moving Pictures," "Motion Pictures," "Open Air Theaters," "Biograph," "The World in Motion," and similar names without number. Others discarding any picture designation are "Criterion," "Orpheum" and "Lyric," using a second or supplemental notice to assure people that "Moving Pictures" or "Photoplays" always of "the latest and best" are only to be found therein. May the time come when a designating title equally as definite as Theater will dignify all moving picture places, instead of the misleading conglomeration, never more evidenced than in this beautiful town, where the only negative effects of the moving picture are found in this bewildering plethora of commonplace titles, which, being undignified, detract from the exalted stamp which here especially should be upon every place where moving pictures are shown.

Of the picture houses themselves, it would perhaps be hard to find a single town or city where they are so uniformly clean, airy, fresh and attractive; such a thing as a dark, dull or heavy place is unknown. The most particular, fastidious and even those professing an aristocratic delicacy cannot find fault; in this respect at least the owners are to be complimented, for truly the houses are better than their names. There are no "nickelodeons" or cheap sensational places. The minimum charges are ten cents, with higher rates, which in the height of the season should secure the best of music and film service. At present the films are not of the highest standard and the music is only of a medium quality; in some places the old-fashioned military drum is not beaten, but pounded, together with exaggerated mechanical effects, which it is to be hoped may be modified as the season develops and the cultured tastes of such audiences as may be found here are able to react upon those who are in charge of this part of the entertainment. The strong feature films are so far absent; short subjects with an occasional two-reel addition seem to be the rule, with, of course, as a reasonable necessity, an occasional comic.

The moving picture is the standard indoor, evening entertainment; its advent is most welcome, filling as it does an opportunity to pass time in a pleasurable manner. It is also educating amusement, as, given proper subjects, people always appreciate ability on the screen as much as on the stage. The pictures have also prevented the use of less valuable means of passing the time at these great holiday resorts, and in Asbury Park the old visitor notices the absence of any Coney Island kind of clap-trap "fill up" and Japanese methods of getting easy money in so-called boosted "auctions." The large number of picture houses, the large attendance, the general popularity of the cinematograph, all testify to the fact that the standard of the moving picture, as an entertainer in a place where nothing but entertainment is sought, is very complete. Negatively beyond criticism or censure, it is positively one of the most valuable and acceptable additions to the cultured center of summer enjoyment.

W. H. J.

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

THE "American invasion," as it is termed by one individual, has commenced. It refers to the arrival here this week of Miss Florence Turner, Mr. Brenon, Larry Trimble, King Baggot and other film personalities of note. Not the least amusing feature of the visit is the impression one trade journal tries to give its readers by framing pretensions to the "discovery" of the former artiste.

* * *

Mr. F. J. Brockliss has just reached London from New York and is now exhibiting at his showrooms several of the new short length features of the A & C, Imp, Melies, and Rex companies, for whom he is the British agent.

* * *

To the American mind patriotism may appear to be a peculiar element to infuse into films and film work, but some of the ultra-conservative film producers in this country, fired no doubt with the spasmodic yell for "British films" by a London evening newspaper, are even going so far as to print their monthly release calenders in ornamental red, white and blue decorations. The producers referred to are the Barker Co., the Clarendon Co., Cricks & Martin, and the Hepworth Co.

* * *

The bull-dog has long been the recognized trade mark of the Barker Co., and the animated "barker" at the end of their films is undoubtedly familiar to American exhibitors. Now, however, a new make of films known as "John Bull Films," and presumably of equal patriotic appeal is to be produced shortly from a plant in Buckinghamshire. The releases will be in the hands of the Cosmopolitan Co. of London, who, I understand, also have agents in New York. But if, as one might reasonably infer from the name chosen, this new company elects to decorate the products of its studios with a picturesque representation of John Bull, including, of course, his inseparable symbolical bull-pup, will they be trespassing on Messrs. Barker's rights? It seems a delicate question and English producers in common with their American brethren are particularly protective of their trade marks.

* * *

"The moving picture has become so popular an institution recently that the want of a collective noun to represent spectators is becoming more acute," said a theater manager to me one day. "Audience can only be applied to hearers and as yet 'the house' is the term applied to those who see the silent show."

* * *

Harry Lauder, the noted Scottish comedian who returned from the States a fortnight ago, was the principal character in a humorous parody film taken at Hayes, Middlesex, the other day. Lauder spent most of the day recording for gramophone records.

* * *

A rumor is prevalent here, though I give it for what it is worth, that Miss Constance Crawley, a cousin of Lord Kitchener, has been engaged to play for an American company.

* * *

M. Maurice Maeterlinck's "Blue Bird" has been produced by a Continental firm, with Mrs. Maeterlinck, formerly Mlle. Leblanc, in the leading role. It is shortly to be screened in London at one of the West End houses.

* * *

A film of the year promises to be that founded on the famous novel, "Lady Audley's Secret," which has been produced on this side by Messrs. Gaumont.

* * *

Kinema matters are occasionally used by writers in some of the weekly journals as suitable material for harmless satire. Vivian Carter, this week conjures up the vision of the arising of a gigantic Kinema trust cornered by some boss, who uses his power to rise to high office. Then he elects that everything that shall happen in the State that he controls shall be reproduced on film or otherwise let it not happen. This boss is described as the great "Kinapoleon."

* * *

The American dances, "The Bumble Bee," "Alexander's Ragtime Band," and the "Model and the Maid," are shortly to be filmed from the original versions by Mr. Seymour Hicks and Miss Ellaline Terriss.

* * *

Gaumonts have successfully terminated negotiations with Mr. Landon Ronald, the famous conductor, to arrange a suitable selection of music to accompany their film, "The Life of Wagner." Mr. Ronald will personally conduct the first performance at the West End Cinema, London.

* * *

I have received intimation this week, from a newly formed British company, of a remarkable invention for producing stereoscopic effects in conjunction with ordinary monochrome pictures. The invention, which only effects the screen, is as feasible and practical as any I have seen and will lend itself to commercial exploitation on an economic basis. The mechanical side of projection is not affected and pictures are projected in the ordinary way on a distorting mirror with a wonderful lifelike result and with scarcely any perceptible distortion of the image. A peculiar advantage claimed for the mirror-screen is that old films (technically known as "rainstorm junk") can be used without any flicker marks showing at all. New films give, of course, the best results.

* * *

Provincial Cinematograph Theaters, one of the principal British syndicates with several exceptionally high class picture houses in provincial cities, are re-issuing shares to the value of nearly a million dollars. The last dividend was twenty-five per cent.

* * *

Moving pictures of the notorious Johnson-Jeffries fight were shown in the Strand last week. These were banned from presentation at the time, but are drawing crowds now.

* * *

A London newspaper, "The Standard," of protective persuasion, the other day published a lengthy letter from its Canadian correspondent, who states that, "notwithstanding the superiority of the United States dramatic and outdoor action films over English productions, the Canadian public, like the patrons of the moving picture show in England (?), are wearying of the frequency with which the Stars and Stripes and the French domestic scene appear in picture palaces." With the imports of U. S. A. films to England nearly double what they were last year, it doesn't look much like "wearying."

* * *

The premier "all-British" film of the summer, as briefly mentioned in my notes last week, looks very much like being Barker's "East Lynne"—a photoplay adaption of Mrs. Henry Wood's famous novel. The production which is just fresh from the studios is 6,500 feet in length and contains 117 scenes. It is predicted a good sale in America as no expense seems to have been spared to obtain realism. In order to get the proper effect the men of the cast refrained from having their hair cut for over nine weeks. The Walturdaw Company has purchased the British rights for £4,000, but up to the moment of writing I do not think that the American rights have been disposed of.

* * *

A new objection to film export from this country seems to have been discovered. A prominent film manufacturer tells me that he would sooner send his stock to any country before the United States. "What with the heavy import duties and the essential good quality of the films to compete with those on the American market, all the profit is knocked out of the venture," is his complaint.

* * *

Miss Florence Turner successfully withstood her "first night" ordeal at the London Pavilion, where she is appearing as a character impersonator. Both Miss Turner and Jean, the famous collie, have been interviewed repeatedly.

J. B. SUTCLIFFE.

Manufacturers Advance Notes

"EASY PAYMENTS."

In this drama, released by Essanay, Miss Ruth Stonehouse as the simple country girl demonstrates her ability beyond question. Julia James (Miss Stonehouse) leaves her country home for the city, to make her way in life. Dabney Briggs (Norman Fowler), from the same town, tries the same thing. Both arrive in the large and strange city, and as luck will have it stop in the same boarding house. Julia tramps the streets for days, in search of employment, and is told that her poor appearance is all that keeps her from securing a position. Julia finally buys some clothes on easy payments. Dabney is successful in landing a job with Mauritz & Rosenberg, clothiers. He is sent to collect the money for the clothes that Julia had bought. Dabney returns to his employers empty handed and is discharged. Mauritz & Rosenberg send another collector, who takes away the clothes from Julia, and also from Dabney, who had been given a suit as part salary.

Scene from "Easy Payments" (Essanay).

Mrs. Briggs arrives in the city, calls on her son and offers him a flattering proposition. Dabney consults Julia about it and she concludes that the country life is better for country people. So with Julia as his promised bride, Dabney returns to his home town with his mother.

Norman Fowler, a newcomer in the world of photoplays, gives a remarkable exhibition of his talent as the country boy in this feature. His mother (Clara Smith) pleases.

NEW QUARTERS FOR ECLECTIC FILM COMPANY.

On July 1 the Eclectic Film Company, over which Mr. K. W. Linn is the presiding genius, will celebrate its removal from the present quarters on 45th Street, and will celebrate the 4th of July in a suite of new and handsomely furnished offices. It was decided that, among other things, the present offices are not sufficiently large to carry on the business of importing film productions on a large scale. Accordingly Mr. Linn went forth on a tour of inspection of all the modern office buildings in the lobster district. After looking them all over he came to the conclusion that the World's Tower Building, situated at 110-112 West Fortieth Street, is the finest business building in New York, and he closed a deal at once for one-half of the tenth floor.

This building is absolutely fireproof and sanitary. It has many new conveniences which most other buildings are without. One of these is the new ventilation system that keeps the building cool in summer. This will be a big feature of the private projection room during the hot days to come. Buyers may sit in comfort while inspecting the Eclectic wares. It is the firm's intention to have the most efficiently equipped private projection and demonstration room in New York, with an entirely new outfit of machinery. The executive offices will be finished handsomely in quartered oak, and velvet carpets. The rear rooms of the floor will be utilized as a laboratory department and for shipping.

Buyers and exhibitors, especially during the coming National Convention and Exposition, are invited to call at the new Eclectic offices, where they will meet with hearty welcome and will be given an opportunity to look at some excellent features, including the "Mysteries of Paris," and the great "Les Miserables."

"THE ZULU KING" (Lubin).

It is almost a shame to take the terrible theme of Cannibal Savage history and reduce it to comedy, but there is a humor in the condition, which may induce a laugh so long as the white man comes out on top. The picture is not intended to horrify the audience, but more to induce a scream of laughter, at the beautiful stupidity of the aborigines and how easily they were conquered by modern tact and wit. The picture is wonderfully true to the atmosphere of the pictorial savage and an excellent example of the Lubin director's thoroughness.

Scene from "The Zulu King" (Lubin).

John Smith is henpecked and forced to wash the dishes, etc., while Mrs. Smith has a good time. He resolves not to stand for it and ships as a cook on board a steamer bound for Africa. It turns out to be from bad to worse. The Zulus take him prisoner and Smith is condemned to death. He hands the king his revolver, which contains blank cartridges, and tells the Zulus that he is bullet proof. They fire at him and finding that he is not hit resolve that he is supernatural. They make him king. Mrs. Smith follows and the Zulus make her queen. She immediately begins to regulate things. She fires all of Smith's brunette wives and makes him the fan boy.

GEORGE KLEINE IN EUROPE.

The American representative of the Eclipse and Cines motion pictures, Mr. George Kleine of Chicago, is at present on the other side of the Atlantic on some secret errand. No doubt he is gathering up valuable pictures for future American exploitation. He makes a specialty of handling scientific subjects that are not released through the regular channels. Most of these pertain to surgery and are bought by colleges for clinical lectures. They would hardly do for general public use, but they have become a part of the business and Mr. Kleine is making a specialty of them. It is also expected that in his absence Mr. Kleine will dig up a worthy successor to "Quo Vadis?."

PHOTOPLAY WRITER JOINS ESSANAY.

Edward T. Lowe, Jr., an occasional contributor to this department, has been engaged by Essanay, his official title being "Reconstructor of Scenarios."

Mr. Lowe is at the head of a new department of the Essanay organization, being engaged to put purchased dramas in perfect technical form for the director, so that the latter will be enabled to give his entire thought to the production without the revision work they have heretofore been required to do. Mr. Lowe's careful study and experience in the past seven years in the motion picture work especially fits him for this work, and the unique compliment has been paid him, "That his scenarios are the only ones that can be put on without the rewriting and revision that is always necessary."

In the new method adopted by Essanay, Mr. Lowe will perfect working scripts of every drama accepted, and after a careful discussion of this by the heads of the different departments concerned, the script and cast will be given to the director who will make the production without deviating from the construction laid down, though any suggestions from the directors will be welcomed.

Some of Mr. Lowe's most notable successes are "Out of the Night," "The Moving Finger," "The Spy's Defeat," "The Virtue of Rags," and "From the Submerged." Others to be released at a future date are "Stone the Woman, Let the Man Go Free," "To Be Seen Of Men," and many others, all of which are radical departures from the ordinary and mediocre drama.

GREAT NORTHERN GOES UP.

Written by Joe McArdle.

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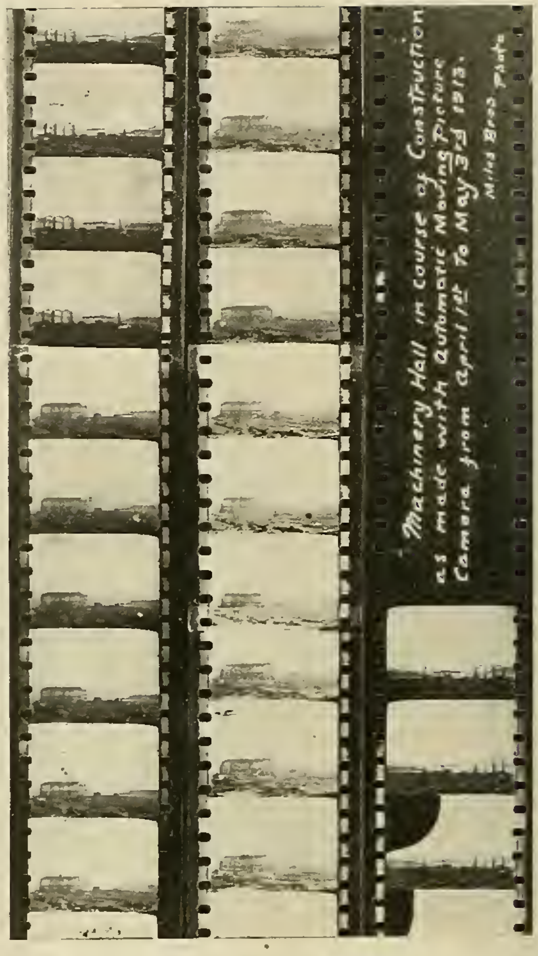
The Great Northern Film Company, of which Ingvald C. Oes is general manager, has moved up to its new quarters on the ninth floor of the World's Tower Building, 110-112 West Fortieth Street. The feat was accomplished on Saturday last and was marked by no more serious incident than the breaking of a couple of ink-well covers. The entire office staff preserved its equanimity during the trying ordeal, and by dint of hustling the offices were opened for business on Monday. Of course, there remains much to be done before the new home of the Great Northern is pronounced "spick and span," but this will be accomplished before the end of the week and then we may expect to have a flashlight photo of the new offices and a description of the interior of the new home of the "Polar Bear" brand of moving pictures.

DOINGS AT FAMOUS PLAYERS' STUDIO.

A World man visited the studio of the Famous Players recently, where, under the direction of Mr. Porter and J. Searle Dawley, Mrs. Minnie Maddern Fiske is working before the camera in "Tess of the D'Urbervilles." On Monday, June 16, Miss Mary Pickford began her nineteen weeks' engagement in pictures. Her first production will be "Caprice," one of the early successes, by the way, of the then Minnie Maddern. It is intended to make so far as may be possible two-reel subjects. Bennie Schulberg laments the scarcity of acceptable multiple-reel scripts. He says the Famous Players want high-class stuff and will pay for it, big money. The filming of "The Good Little Devil," which has just been completed, is said to have been remarkably successful. It will not be shown publicly, however, until September or October; its appearance will be simultaneous with the beginning of the road tour of the regular organization. In those cities where the stage presentation will be given the exhibition of the picture will be delayed so that it may follow the portrayal by the company. This will be in one way a novelty. It will give theater-goers and picture-goers an opportunity to compare the relative merits of the two forms of production. It is not a bold utterance to assert that the advantage will not by any means be all on the side of the stage. There are possibilities in a camera directed by a Porter far above anything attainable on the stage even when it is directed by a Belasco—and it is generally conceded that in stage-craft, that's about the last word.

H. C. WALES PROMOTED TO ALBANY, N. Y.

H. C. Wales, former manager of the General Film Company's St. John branch, has been promoted to the position as manager of the Albany, N. Y., branch. Mr. Wales handled the business in St. John during the period the Kinetograph Company had an office there.


Machinery Hall in course of Construction
as made with Automatic Moving Picture
Camera from April 1st To May 3rd 1913.
Miles Bros. Photo

PICTURE OF A BUILDING GOING UP.

The accompanying illustration is a fraction of a film that is being taken of Machinery Hall, one of the buildings of the Panama-Pacific Exposition, to be held in California this summer. Exposures have been made at intervals of five minutes since the building was begun and when finished the picture will show the edifice growing as if by magic from its beginning to its completion. The camera is set upon the roof of the already completed Service Building. It is calculated that the picture when finished will run eighty minutes. It is being made under the auspices of the Exposition Publicity Department and will be put into general circulation as a means of advertising the Panama-Pacific Exposition. Machinery Hall when completed will be the largest wooden structure in the world.

BOSTON FILM MAN RETURNS FROM EUROPE.

Prof. S. Jannelli, who, with Frank Boschetti, has several New England moving picture interests, has just returned from an extended tour abroad, having covered a great part of continental Europe and spending considerable time in Italy, where he was in conference with many of the leading foreign film producers. He contracted for many new releases while abroad and they will be shown in this country in the near future.

During the absence of Prof. Jannelli, Mr. Boschetti has assumed the active management of the Majestic Feature Film Exchange in Boston, the Cosmopolitan theater in Lawrence and the Majestic theater in Haverhill, and has proven an astute and careful business manager. The Majestic Feature Film Exchange expect to release in the near future many of the productions which Prof. Jannelli has secured. Several of the films purchased will number among the best imported pictures ever shown on this side of the water.

"WHEN MEN HATE."

A story dealing with feudal conditions in the South has just been completed for Warner's Features by Director Sidney Olcott. Miss Gene Gauntier plays the part of Ruth, daughter of Jim Morrison, at war with a family of Westons. Jack J. Clark plays the part of Donald Weston, a young mountaineer who kidnaps Ruth and forces her to marry him at pistol point to revenge himself for the murder of his father by her father. Weston has already wounded her father and he is helpless to prevent his daughter, who is nursing him, from being carried off. The ending of the feud is brought about in a strange manner by an ordinary house cat. The story is entitled "When Men Hate." It is three reels in length, and was written by Miss Gene Gauntier.

Scene from "When Men Hate" (Warner).

FRED MACE AND THE REAL THING.

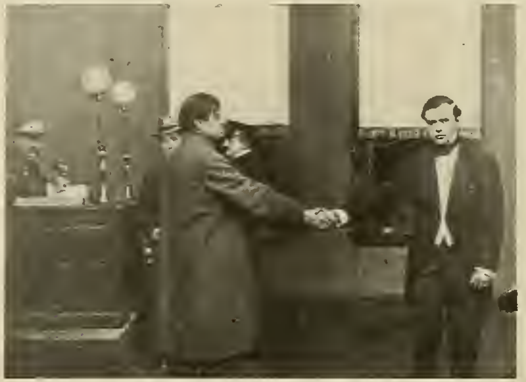
The real thing in this case is a real pugilist who was wheedled by Fred Mace into appearing in a Majestic release entitled "One Round O'Brien Comes Back." Mace is a believer in realism in the ultissimo. Therefore when the script called for a prize-fighter he went out and rounded up a Los Angeles pugilistic celebrity known as "Bull" Young. "Bull" is to be seen in the illustration measuring Fred Mace for the famous Young upper-cut, which is the terror of California white hopes.

MURRAY F. BEIER STARTS FEATURE BUSINESS.

Murray F. Beier, manager of the New York office of the Sedeg Feature Film Company, has resigned to start the Emby Feature Film Company, with offices at No. 145 West 45th Street, New York City. Mr. Beier will give special attention to Itala "Big Films" and has secured exclusive rights for the Itala product for Greater New York and Northern New Jersey. Mr. Beier formerly held a high executive position with the Pathe Freres Company.

A FINE BIT OF DOUBLE EXPOSURE.

The accompanying illustration is made direct from a piece of the Edison film, entitled "The Twin Brother." It shows Augustus Phillips in a dual role, shaking hands with himself. Good double exposure work is not at all rare in these days of better films, but, but in this case we have a remarkable example of what can be done by clever manipulation.



Augustus Phillips in Dual Role.

The Edison Company have made a long, patient study of double exposure with some surprisingly fine results, but we doubt if they or any other manufacturer have ever before produced such a wonderful result as that of a man shaking hands with himself in a picture. In another part of the film Mr. Phillips snatches a photograph away from his double, portrayed by himself.

WASHINGTON FILM EXCHANGE MOVES.

A short move will be made by the Washington Film Exchange Branch of the Interstate Films Company, which will vacate its present quarters at 426 Ninth Street, N. W., and occupy larger and better quarters across the street at numbers 419-421. This change of address is due to increasing business, which is attributed largely to the activity of Mr. A. Dresner, the new manager of this exchange. Mr. Dresner has had a long connection with motion picture business. He began with "Pop" Lubin in Philadelphia, twelve years ago, and was sent to open the Lubin house in Cincinnati in 1908. He afterward opened and managed the Lubin Film Service in Cincinnati until it was absorbed by the General Film Company. During his stay in Cincinnati Mr. Dresner did many things to elevate the tone of the business, and left a world of friends in that city when he left it to go to Washington. In his new surroundings Mr. Dresner is building up a new set of firm friends by his understanding of his business and his sqffiuare ways of dealing. The Universal service is handled in this exchange.

RAMO REMARKS.

The Ramo producer, Will S. Davis, has just completed a two-reel feature, with which the entire Ramo organization is delighted. The picture is one of tense human interest, entitled "Man and Woman." The big scene is a court room, where "Jack Hopkins," an innocent man, is on trial for his life.

Ramo pictures are getting to be very popular, due in large measure to the activities of C. Lang Cobb, Jr., who represents the company on the road and has general charge of the publicity work of the Ramo films.

Wray Physioc, the artistic mind of the organization, has been quite busy over at Whitestone, Long Island, photographing the maneuvers of the American Boy Scouts. Three thousand boys took part in the drills. Mr. Physioc is the designer of the Ramo trade mark; the classiest trade mark in the business.

Mary Alden, the Ramo leading lady, is establishing a record as a quick change artist. The other day she changed costume fourteen times. This goes to show that all the work an actress has to do does not appear in the picture. Stage struck maidens seldom think about that part of it.

Stuart Holmes, formerly of the Kalem Company, has joined the Ramo Stock Company, which will give him a wider range of opportunity, and which will be an added strength to the Ramo artistic department.

"THE TANGLED WEB" (Reliance).

The scenario for this picture was written by Garfield Thompson as a vehicle to introduce Rosemary Theby as a Reliance star. Her clever work as "Leone St. Regis" fulfills every expectation. Miss Theby plays a designing woman who weaves a web about a boy when he is still in college; causes him to be expelled, lures him away from his mother's influence and later, when he wants to cast her off she shoots herself, and the shot merely grazing her temple, she accuses him of attempting her life, and he is sent to prison. Escaping from jail he meets and marries a good girl to whom he never tells the story of his past life. Leone meets him again and recognizes him. She schemes to get him into her power again by threatening to tell his wife what he has been. She meets Ruth and accuses him before her. But he tells the girl the truth and she believes in her husband. Leone works herself up into a frenzy and notifies the police, but before she can fulfill her object an attack of heart failure seizes her and, realizing that she is very near death, the good that is in the worst of us comes to the fore and she writes her confession vindicating the young man in the eyes of the world.

Scene from "The Tangled Web" (Reliance).

Directed by Oscar C. Apfel, this picture is a notably strong production, with an unusually able cast, including Irving Cummings, Miss Virginia Westbrook, Ralph Lewis, Sue Balfour and little Elsie Balfour, sometimes known as the child Bernhardt.

PATHE'S WEEKLY TWICE A WEEK.

Pathe Freres wish to thank the exhibitors for their prompt response to the announcement that a Pathe's Weekly would be released every Monday and Thursday hereafter. Quick action was necessary for the best interests of all concerned and the co-operation of the exhibitors, Pathe Freres say, is very gratifying. The aim of the additional weekly seems to be to enable licensed exhibitors to show their patrons the news of the world four days earlier than was possible under the old system. That the exhibitors realized the advantage of this arrangement is proven by the manner in which they replied to the request to book the new release, which makes the output of Pathe Freres seven reels a week. The success of the new Weekly is assured and the exhibitors are responsible.

Another innovation is the scheme for selling the posters for the Weekly by which they are being mailed direct to exhibitors on the basis of a three months' subscription. For a new and untried arrangement this system has received encouraging support, the vast majority of the exhibitors realizing that the object of Pathe Freres in installing a complete printing plant of their own was to get the posters for both Weeklies to the exhibitors in a jiffy, to have them well printed and to sell them as cheaply as possible.

LITERARY NOTE.

Just in from his European retirement for a short United States visit, Edwin Thanhouser spent Saturday evening at the Fairmount Athletic Club, New York City. He is the man who made the Thanhouser Classic famous. Bert Adler, who wrote about the Classic, was with him. William Russell, who played classic roles in these selfsame Classics, was host. All three enjoyed the exercises of the evening, the main feature of which was the classic trimming of Johnny Mayo by Young Kirkwood.

ITALA COMPANY ANNOUNCES FIXED TERRITORIAL APPORTIONMENT.

Itala Features, or "Big Films" as they are perhaps better known, in the future will be distributed according to the following territorial apportionment. This arrangement deviates but little from the former Itala policy except in rare instances where States are divided so as to allow better and wider circulation of the features, the aim being to place the product with as many exhibitors as possible.

Canada will be sold alone.

Maine, New Hampshire, Vermont, Connecticut, Rhode Island and Massachusetts will be sold together.

New York State, exclusive of New York City, sold alone.

New York City and Northern New Jersey, sold together.

Southern New Jersey and Eastern Pennsylvania together.

Western Pennsylvania and West Virginia together.

Maryland, Delaware, District of Columbia and Virginia together.

Tennessee, North and South Carolina, Louisiana, Mississippi, Alabama, Georgia and Florida are sold together, or separately.

Michigan and Wisconsin together.

Ohio alone.

Indiana and Kentucky together.

Illinois, north of Litchfield, sold alone.

Illinois, south of Litchfield, and Eastern Missouri together.

Western Missouri, Kansas, Arkansas and Northern Oklahoma together.

Southern Oklahoma and Texas together.

Minnesota, North and South Dakota together.

Nebraska and Iowa together.

Montana, Wyoming, Utah, Colorado and New Mexico together.

Washington, Oregon and Idaho together.

California, Nevada and Arizona together.

The foregoing schedule was decided upon after a careful estimate of the population of the various territories had been made and the number of theaters in each. Much of the territory has already been contracted for, covering all Itala releases at the rate of two each month, for periods ranging from three months to one year. The contract system assures the buyer of exclusive control of Itala "Big Films" in his territory, besides offering the advantage of wholesale prices on such time contracts.

AMERICAN FILM AGENCY IN EUROPE.

Mr. E. Seville Williams, of the General Film Agency, Ltd., of London, has been one of our across-the-water film visitors in New York for the past few days. The primary object of his visit has been to secure the agency for a high grade brand of American-made film and he is very optimistic over the market in Europe for our productions. His company has offices in London and Paris and four sub-agencies in Europe and are handling the well-known Milano films in the English market with considerable success. He believes in specializing and has studied the projection end of the industry for several years, consequently our American-made projectors have been receiving some of his time and attention. Conditions in Great Britain and the Continent in the film market are altogether different from what they are here and require direct attention and close application secure a fair share of the business even for the best production. For this reason, Mr. Williams believes his company is well equipped to get the very best results possible for the finest American films he can secure. He will only be here for a few more days and says he has enjoyed his visit exceedingly and has been fortunate in meeting many of our prominent men in the trade who have shown him every courtesy.

PILOT NOTES.

Miss Lillie Barrington of the Pilot Company, of Yonkers, N. Y., who sailed for a four months' tour of Europe, is returning to America on the 17th of June on account of the sudden death, on June 6th, of her traveling companion, Mrs. M. A. Wright, of 12 West 71st Street, New York City, in Berlin, Germany.

J. W. Hartman, who has been playing in an all-star cast at the Lyric Theater in "Arizona," is back again with the Pilot Company. Mr. Hartman was with the Pilot Company prior to the time he played at the Lyric.

The Pilot Company has completed its outdoor stage and already taken one picture on it. The stage was finished June 10, and Director Vale and his troupe were at work turning out a comedy drama the next day.

E. J. Martin, scenic artist of the Pilot Company, is now prepared for summer sport. He has just bought a 22-foot, 5-horsepower motorboat.

ATTENTION EXHIBITORS!

Are You Going to Attend the

Third Annual National Convention

of the

Motion Picture Exhibitors League of America

at

New York City, July 7th to 12th, 1913 ?

IF SO

Fill out the following blank immediately and mail to the Special Convention Hotel Committee at once. This committee will take especial pains and time to make all arrangements for your Hotel accommodations for you and your friends (without any charge). You will get just what you want and at the price you desire to pay.

Don't wait. Get busy. Fill in the Reservation Blank today and mail to the

Special Convention Hotel Committee, 136 Third Avenue

HOTEL RESERVATION BLANK

Special Convention Hotel Committee of The Motion Picture Exhibitors' League of America.
136 Third Ave., New York City, N. Y.

Please have reserved for me Mr..
of..city..........................State, the following
Hotel accommodations for.. days:
American / European Plan Room for..................persons without bath at $...............per day
American / European Plan Room for..................persons with bath at $................per day
American / European Plan Suite for..................persons..........at $..................per day
State approximate number days you anticipate being here ....days

HELEN G

In THE WIF

A ROMANCE OF

Copyrighted, 1913, by Helen

Written and Directed by

PRODUCED BY THE HELEN GARDNER
STUDIO AT TAPPAN-ON-THE-

SYNOPSIS OF THE STORY

Author's Note: Being simply a romance inspired by the statement in Genesis that Cain went out of the presence of the Lord and dwelt in the land of Nod, where he knew his wife, this picture does not aim to accomplish more than your entertainment and amusement. It is neither historical nor theological: it is fanciful.

It is to be remembered that there are two accounts of the beginning of man: one, the Mosaic account, is inspired history; the other is the evolutionary theory based upon the deductions of Darwin and other reasoners. The first account conveys the information that man was created fresh and perfect by God, who blew the breath of life into his body. It would seem absurd to assume that such a being, possessed of all the attributes of man fresh from the hands of his Creator, were so dull of mind and stupid that he would fail to take advantage of the simple principles of material existence. Surely, he must have been as wise as Robinson Crusoe. If an inventor today can invent a wonderful machine before he is thirty years old, is it reasonable to assume that Adam, the very mighty product of God, and his progeny, continued to live naked, and in the dirt, nine hundred and twenty years?

It has been assumed in this story, simply, that Adam and his wife and children were possessed of ordinary common sense, and that the almost obvious necessities and graces of human life were within their knowledge.

Respecting the people of the land of Nod, who are introduced in this story, and, more particularly, their origin, it is enough to say they are purely imaginative. Nevertheless, it is not impossible to deduce from the Biblical context a sufficient premise upon which to contend the existence of other men than Adam and his descendants. It is a matter about which anyone may think as he will, and as thinking persons do.

As stated above, this story does not aim to teach any principle, nor does it pretend historical accuracy even approximately. Its design is to interest and amuse through its poetic beauty and dramatic order. It is merely a fanciful story of the regeneration of the first crime-committer through the charming philosophy of a wonderful woman.

Part I.

This section of the story deals intimately with the first crime—the destruction of Abel by his brother Cain, the sorrow of Adam and Eve, the cursing, branding and driving away of Cain, his heavy sorrow and terror, his wanderings—and finally his meeting with Save, the daughter of Omar, the hunter, in the land of Nod. He is about to destroy himself when Save meets him and says:

"It is no sacrifice to lose thy life which thou lovest not: but find that which thou lovest above thy life, and part thyself from that forever—that is expiation!"

Cain tells her that he loves nothing more than his life,

It would be unfair to judge of the picture merits of a picture story by a
picture drama is within itself—not an account of its story. "The Wife of
poetic nature, but of high dramatic force. It is tragic, and, at moments,
borne in mind that Miss Helen Gardner plays the role of the woman, that she
play itself is written and directed by the same man who wrote and directed
duce something not only out of the beaten run of productions, but a work of

NOT

"Hamlet" will follow immediately. This noble play by Shakespeare will be
film, preceded by some wonderfully beautiful views of Miss Gardner's studio
scenes, as she may be found doing on any fair day.

CHARLES L. FULLER

SOLE SELLING A

HELEN GARDNER PIC

472 FULTON STREET, BROOKLYN, N. Y.,

ARDNER
E OF CAIN
THE PRIMAL

Gardner. All rights reserved

CHARLES L. GASKILL

PICTURE PLAYERS IN MISS GARDNER'S
HUDSON, N. Y., U. S. A.

and that he hates that. But the woman's wisdom is plain enough to him, and he starts out to find that which he will love more than his life, so that by parting himself from it forever he may expiate his terrible crime. Zeeban, a worker of magic, whom all people fear and obey because of that fear, announces that he will take Save for his wife, notwithstanding he already has one wife, a jealous woman named Januh. When Zeeban declares that Save shall become his wife Cain sees as by a flash of lightning that the thing which he loves above his life is—Save herself.

Part II.

It is shown clearly that Januh, the wife of Zeeban, means to murder Save. Zeeban discovers her intention, and has her put into the Pit of Death, a cave in which those condemned to die are made to starve to death. Cain, unacquainted with the customs and laws of Nod, and equally unacquainted with the intention of Januh, releases Januh by a trick. After the bridal ceremony in which according to the rites of the land Save becomes the possession of Zeeban, Januh sneaks into the nuptual chamber and stabs Zeeban to death. Save, not knowing how Zeeban came to his death, runs out of the chamber, her shriek bringing Cain, who has been in hiding, into the place. He is seized as the murderer, and, believing indeed that Save herself has committed the crime, he suffers himself to be led away and put into the Pit of Death. Save searches for Cain in the wilderness where she first met him. She meets Januh, who tells her that Cain is in the pit, and hastens there. She herself is believed to be an accomplice, and is thrown into the pit. There she finds Cain almost dead of starvation.

Part III.

Loving her with a great passion, Cain steadfastly refuses to take Save as his wife, convinced as he is that only by sacrificing some thing which he loves more than his life can he condone his great crime. Save herself is satisfied that he is right, and they resign themselves to death. Januh, unable to keep from them, climbs out upon a tree branch over the mouth of the pit, so that she can taunt them and watch them die. At a very dramatic moment the branch breaks, and, clutching the leaves to save herself, Januh's hair becomes entangled so that she is caught up, and her neck is broken in mid-air. Over her body Cain reaches the limb, and thence he reaches the outside. It is only a few moments before he has rescued Save. She discovers that the brand, put on his forehead by God, has vanished, and, taking it for a token of Cain's full forgivenness, Save and Cain leave the land as man and wife. Years after, and in accordance with the account by Moses, Cain builds a great city, and calls it Enoch, after his first-born son.

tersely written synopsis of its main motives and action. The merit of a motion
Cain," as a picture story, is highly unique, possessing values not only of a
sublime in its message straight to the human heart and mind. It should be
is splendidly supported by players who are to the man real artists, that the
"Cleopatra," and that neither expense, time nor study has been spared to pro-
surpassing interest and intrinsic beauty both in thought and action.

ICE

produced with Miss Gardner in the title role. It will consist of 5,000 feet of
at Tappan-on-the-Hudson, Miss Gardner herself appearing in many of these

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TURE PLAYERS, Inc.
U. S. A. Telephone 758 Main

Calendar of Licensed Releases.

Current Releases

MONDAY, JUNE 23rd, 1913.

BIOGRAPH—A Compromising Complication (Comedy)	
BIOGRAPH—Mister Jefferson Green (Comedy)	
EDISON—The Pyramids and the Sphinx, Egypt (Architecture)	300
EDISON—A Taste of His Own Medicine (Comedy)	700
KALEM—The Detective's Trap (Drama)	1000
LUBIN—Rustic Hearts (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 26 (News)	
SELIG—The Kentucky Derby at Churchill Downs (Sports)	1000
VITAGRAPH—The Lion's Bride (Drama)	1000
VITAGRAPH—The Snare of Fate (3 parts—Special—Drama)	3000

TUESDAY, JUNE 24th, 1913.

EDISON—Where Shore and Water Meet (Drama)	980
ESSANAY—Across the Rio Grande (Drama)	1000
LUBIN—At the Telephone (Comedy)	400
LUBIN—The Zulu King (Comedy)	600
PATHEPLAY—The Carrier Pigeons (Zoology)	
PATHEPLAY—How a Blossom Opens (Horticulture)	
SELIG—The Marshal's Capture (Drama)	1000
VITAGRAPH—No Sweets (Comedy)	1000

WEDNESDAY, JUNE 25th, 1913.

EDISON—How Did It Finish? (Comedy)	980
ESSANAY—Easy Payments (Drama)	1000
KALEM—The Knight of Cyclone Gulch (Comedy)	
KALEM—Curing Her Extravagance (Comedy)	
KALEM—The Struggle (Special—2 parts—Drama)	2000
PATHEPLAY—The Hunger of the Heart (Drama)	
SELIG—Papa's Dream (Comedy)	
SELIG—The City of Gold (Travel)	
VITAGRAPH—Jack's Chrysanthemum (Com.-Dr.)	1000

THURSDAY, JUNE 26th, 1913.

BIOGRAPH—In Diplomatic Circles (Drama)	
ESSANAY—The Divided House (Comedy)	1000
LUBIN—The Other Woman (Drama)	1000
MELIES—The Sultan's Dagger (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 27 (News)	
PATHEPLAY—Clarence, the Cowboy (Comedy)	
SELIG—When Men Forget (Drama)	1000
VITAGRAPH—Her Sweetest Memory (Drama)	1000

FRIDAY, JUNE 27th, 1913.

ECLIPSE—A Villain Unmasked (Spec.—2 parts—Dr.)	2000
EDISON—Fortune Smiles (Being the Twelfth Story of What Happened to Mary), (Drama)	1000
ESSANAY—Witness "A-3 Center" (Drama)	1000
KALEM—The Cloak of Guilt (Drama)	1000
LUBIN—Bob Buys An Auto (Comedy)	400
LUBIN—The Beaut from Butte (Comedy)	600
PATHEPLAY—The Spotted Elephant Hawk Moth (Zoology)	
PATHEPLAY—Athens (Scenic)	
SELIG—A Western Romance (Drama)	1000
VITAGRAPH—One Good Joke Deserves Another (Comedy)	
VITAGRAPH—Field Sports, Hongkong, China (Sporting)	

SATURDAY, JUNE 28th, 1913.

BIOGRAPH—Her Mother's Oath (Drama)	
EDISON—The Fly (Hygiene)	400
EDISON—Circumstances Make Heroes (Comedy)	600
ESSANAY—Broncho Billy's Strategy (Drama)	1000
KALEM—Out of the Jaws of Death (Drama)	1000
LUBIN—The Love Test (Drama)	1000
PATHEPLAY—The Second Shot (Drama)	
PATHEPLAY—The Trapper's Mistake (Special—2 parts—Drama)	
VITAGRAPH—One Over on Cutey (Comedy)	870
VITAGRAPH—Cloisonne Ware (Educational)	130

Advance Releases

MONDAY, JUNE 30th, 1913.

BIOGRAPH—A Gamble With Death (Drama)	
EDISON—The Story of the Bell (Drama)	1000
KALEM—A Fight to a Finish (Drama)	1000
LUBIN—The Penalty of Crime (Spec.—2 parts—Dr.)	2000
LUBIN—Her Atonement (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 28 (News)	1000
SELIG—The Beaded Buckskin Bag (Drama)	1000
VITAGRAPH—Roughing the Cub (Comedy)	1000

TUESDAY, JULY 1st, 1913.

EDISON—The Patchwork Quilt (Drama)	1000
ESSANAY—Retaggel and the Drummer's Umbrella (Comedy)	1000
LUBIN—Her Husband's Picture (Drama)	1000
PATHEPLAY—The Miracle of the Roses (Drama)	
SELIG—Songs of Truce (Drama)	1000
VITAGRAPH—Bingles and the Cabaret (Comedy)	700
VITAGRAPH—Sight Seeing in Japan (Scenic)	300

WEDNESDAY, JULY 2d, 1913.

EDISON—All On Account of a Portrait (Comedy)	1000
ESSANAY—The Strongest Link (Drama)	1000
KALEM—The Raiders from Double L Ranch (Drama)	
KALEM—Historic New York (Scenic)	
PATHEPLAY—The Missionary's Triumph (Drama)	
SELIG—Arabia and the Baby (Drama)	
SELIG—The Sultan of Sulu (Educational)	
VITAGRAPH—The Song Bird of the North (Drama)	1000
VITAGRAPH—The Tiger Lily (Spec.—3 parts—Dr.)	3000

THURSDAY, JULY 3d, 1913.

BIOGRAPH—Faust and the Lily (Comedy)	
BIOGRAPH—An Old Maid's Deception (Comedy)	
ESSANAY—The Live We Live (Drama)	1000
LUBIN—The Angel of the Slums (Drama)	
MELIES—The Rice Industry in Java (Industrial)	1000
PATHEPLAY—Pathe's Weekly No. 29 (News)	1000
PATHEPLAY—The Joy Ride (Comedy)	
SELIG—In God We Trust (Drama)	1000
VITAGRAPH—Sweet Deception (Drama)	1000

FRIDAY, JULY 4th, 1913.

EDISON—A Gentleman's Gentleman (Drama)	1000
ESSANAY—What's the Matter With Father (Comedy)	1000
KALEM—A Victim of Deceit (Drama)	1000
KALEM—Shenandoah (Spec.—3 parts—Drama)	3000
LUBIN—The Waiter's Strategy (Comedy)	400
LUBIN—The Wrong Hand Bag (Comedy)	600
PATHEPLAY—Consecration of a Buddhist Priest (Manners and Customs)	
PATHEPLAY—Pisa (Italy) and Its Curious Monuments (Travel)	
SELIG—Sally's Sure Shot (Drama)	1000
VITAGRAPH—An Unwritten Chapter (Drama)	1000

SATURDAY, JULY 5th, 1913.

BIOGRAPH—The Sorrowful Shore (Drama)	
EDISON—The Signal (Drama)	1000
ESSANAY—At the Lariat's End (Drama)	1000
KALEM—The Hidden Witness (Drama)	1000
LUBIN—His Niece from Ireland (Drama)	
PATHEPLAY—A Modern Garrick (Drama)	
PATHEPLAY—The Miner's Destiny (Sp.; 2 parts; Dr.)	
VITAGRAPH—Love's Quarantine (Comedy)	1000

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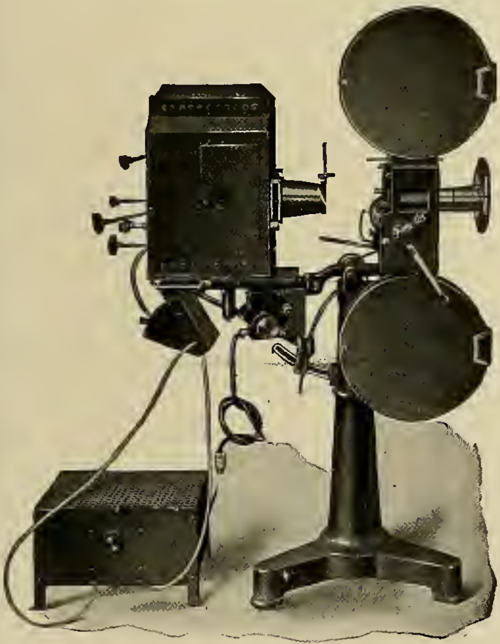

We also extend a cordial invitation to all visiting exhibitors to inspect the Simplex factory and see the wonderful care and precision exercised in the manufacture of the machine.

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In the meantime write for Catalogue A.

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317 EAST 34th STREET NEW YORK

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JUNE 22nd, 1913.

CRYSTAL—The Smuggled Laces (Comedy)
CRYSTAL—Will Power (Comedy)
ECLAIR—The Boy from the East (Drama)
ECLAIR—The South of India (Scenic)
REX—The Stolen Idol (Drama)

MONDAY, JUNE 23rd, 1913.

IMP—His Mother's Love (Drama)
NESTOR—Poleon, the Trapper (Drama)
GEM—Every Inch a Hero (Drama)

TUESDAY, JUNE 24th, 1913.

101 BISON—The Guerrilla Menace (2-part Drama)
CRYSTAL—Out of the Past (Drama)

WEDNESDAY, JUNE 25th, 1913.

NESTOR—Partners (Drama)
POWERS—It Happened at the Beach (Comedy)
POWERS—The $10,000 Bride (Comedy)
ECLAIR—The Badge of Policeman O'Roon (2-part Dr.)
UNIVERSAL—Animated Weekly No. 68 (News)

THURSDAY, JUNE 26th, 1913.

IMP—The Angel of Death (Drama)
REX—The Burden Bearer (Drama)
FRONTIER—The Squaw Man's Reward (Drama)

FRIDAY, JUNE 27th, 1913.

NESTOR—Professional Jealousy (Comedy)
POWERS—The Spell (2-part Drama)
VICTOR—Brother and Sister (Drama)

SATURDAY, JUNE 28th, 1913.

IMP—Fun in Film by Hy. Mayer (Comedy)
IMP—Leo's Great Cure (Comedy)
GREAT NORTHERN—The Flying Circus (3-part Dr.)
FRONTIER—An Eastern Cyclone at Bluff Ranch (Com.)

ADVANCE RELEASES.

SUNDAY, JUNE 29th, 1913.

CRYSTAL—Who Is In the Box? (Comedy)
CRYSTAL—Mrs. Sharp and Miss Flat (Comedy)
ECLAIR—He Was Not Ill, Only Unhappy (Comedy)
ECLAIR—Torpedo Fish (Zoology)
REX—Draga, the Gypsy (Drama)

MONDAY, JUNE 30th, 1913.

IMP—The Old Melody (Two parts—Drama)
NESTOR—An Indian Nemesis (Drama)
GEM—Mistaken Intentions (Comedy)
GEM—Teak Wood (Scenic)

TUESDAY, JULY 1st, 1913.

101 BISON—The Battle of Manila (Two parts—Drama)
CRYSTAL—An Hour of Terror (Drama)

WEDNESDAY, JULY 2d, 1913.

NESTOR—The Range Dead Line (Drama)
POWER'S—The Quarter Meter (Comedy)
POWER'S—British-American Polo Match (Topical)
ECLAIR—The Witch (Three parts—Drama)
UNIVERSAL—The Animated Weekly No. 69 (News).

THURSDAY, JULY 3d, 1913.

IMP—Jane Marries (Comedy)
REX—A Woman's Folly (Drama)
FRONTIER—The Secret of Padre Antonio (Drama)

FRIDAY, JULY 4th, 1913.

VICTOR—The Shifting Fortune (Drama)
POWER'S—The Heart of Hernanda (Drama)
NESTOR—He and Himself (Comedy)
NESTOR—To the Brave Belong the Fair (Comedy)

SATURDAY, JULY 5th, 1913.

IMP—Leo, the Indian (Comedy)
IMP—Lighting Sketches by Hy Mayer (Novelty)
101 BISON—At Shiloh (Two parts—Drama)
FRONTIER—A Rose at Sixteen (Comedy)
FRONTIER—A Cactus at Forty-five (Comedy)

Mutual Film Corporation Current Releases

SUNDAY, JUNE 22nd, 1913.

MAJESTIC—Side-Tracked By Sister (Drama)
THANHOUSER—The Eye of Krishla (Drama)

MONDAY, JUNE 23rd, 1913.

AMERICAN—A Husband's Mistake (Drama) 1000
KEYSTONE—A Bandit (Comedy)
KEYSTONE—Peeping Pete (Comedy)
RELIANCE—The House of Pretense (Drama)

TUESDAY, JUNE 24th, 1913.

MAJESTIC—The Politician (Drama)
THANHOUSER—Forgive Us Our Trespasses (Drama)

WEDNESDAY, JUNE 25th, 1913.

BRONCHO—The Transgressor (2-part Drama)
MUTUAL—Mutual Weekly No. 26 (News)
RAMO—The Worth of Man (Drama)
RELIANCE—Her Final Choice (Drama)

THURSDAY, JUNE 26th, 1913.

AMERICAN—Calamity Anne Takes a Trip (Comedy) 1000
KEYSTONE—His Crooked Career (Comedy)
KEYSTONE—The Largest Boat Ever Launched Sideways (Topical)
MUTUAL—Funnicus Tries His Luck at Love (Com.)
MUTUAL—Through the Land of Sugar Cane (Travel)
PILOT—An Innocent Conspiracy (Comedy-Drama) 1000

FRIDAY, JUNE 27th, 1913.

KAY-BEE—The Seal of Silence (Drama)
THANHOUSER—The Lost Combination (Drama)

SATURDAY, JUNE 28th, 1913.

AMERICAN—Dead Man's Shoes (Drama) 1000
RELIANCE—The Tangled Web (3 parts—Drama)
MAJESTIC—Dora (Drama)

ADVANCE RELEASES.

SUNDAY, JUNE 29th, 1913.

MAJESTIC—(Title Not Reported).
THANHOUSER—A Modern Lochinvar (Comedy)

MONDAY, JUNE 30th, 1913.

AMERICAN—Quicksands (2 parts—Drama) 2000
KEYSTONE—(Title Not Reported).
RELIANCE—Her Final Choice (Drama)

TUESDAY, JULY 1st, 1913.

MAJESTIC—(Title Not Reported).
THANHOUSER—(Title Not Reported).

WEDNESDAY, JULY 2d, 1913.

BRONCHO—All Rivers Meet at Sea (Drama)
MUTUAL—Mutual Weekly No. 27 (News)
RAMO—I'm No Counterfeiter (Comedy-Drama)
RELIANCE—Dick's Turning (Drama)

THURSDAY, JULY 3rd, 1913.

AMERICAN—Pride of Lonesome (Drama) 1000
KEYSTONE—(Title Not Reported).
MUTUAL—(Title Not Reported).
PILOT—The Code of the N. S. A. (Drama) 1000

FRIDAY, JULY 4th, 1913.

KAY-BEE—The Crimson Stain (3 parts—Drama)
THANHOUSER—(Title Not Reported).

SATURDAY, JULY 5th, 1913.

AMERICAN—The Tale of Death Valley (Drama) 1000
MAJESTIC—(Title Not Reported).
RELIANCE—Death's Short Cut (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, JUNE 23d, 1913.

DRAGON—A Sister's Devotion (Drama)

TUESDAY, JUNE 24th, 1913.

GAUMONT—The Demon of Destruction (Drama)

WEDNESDAY, JUNE 25th, 1913.

SOLAX—The Dynamited Dog (Comedy)
GAUMONT—Gaumont's Weekly No. 68 (News)

THURSDAY, JUNE 26th, 1913.

GAUMONT—(Title Not Reported):

FRIDAY, JUNE 27th, 1913.

SOLAX—The Message to Heaven (Drama)
LUX—Sammy the Scorcher (Comedy) 455
LUX—Oh! You Unbreakable Doll (Drama) 495

SATURDAY, June 28th, 1913.

GREAT NORTHERN—Cupid's Score (Drama)

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THANHOUSER, KAY-BEE, BRONCHO, MAJESTIC, RELIANCE, AMERICAN, KEYSTONE, MUTUAL EDUCATIONAL and MUTUAL WEEKLY.

KAY-BEE	"The Crimson Stain" (3)	July 4
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

CORRESPONDENCE

NEW ENGLAND.

ON TUESDAY, June 3, Governor Eugene N. Foss of Massachusetts, sent to the legislature a veto of House bill 2320 introduced on petition of the American Federation of Labor, entitled "An Act Relative to the Use of the Cinematograph and Similar Apparatus." This bill which had been passed by the House contains the following provisions: first, that nobody shall operate certain moving picture apparatus without a first-class license from the State police, nor obtain such a license without having first held a second-class license; second, that nobody shall hold a second class license (giving the right to operate such an apparatus only in the presence of the holder of a first-class license), unless he has been employed for six months as an assistant, under the holder of a first-class license; and third, that nobody can become an asistant, within the meaning of this section of the act, except upon the endorsement of the holder of a first-class license. People who have operated such apparatus under a license previously issued by the State police, may under certain conditions, obtain a first-class license, and this condition also applies to persons who have operated moving picture machines outside of Massachusetts for a period of six months, providing they pass the examinations of the State police. Governor Foss in his veto, stated that the significance of these provisions is very notable and that the underlying principle of the act, if approved, would be "revolutionary in respect to the industrial future of Massachusetts."

The governor stated that the bill is an infringement of essential personal liberties, and declared in substance, that if the bill should become a law, "no man can possess the right to the particular means of livelihood involved, unless he first secures the permission of the men already qualified and engaged in such occupation." The governor feels that the bill would place the moving picture operators' trade in the control of a few men, and that the legislation would be dangerous in other cases. A part of the governor's veto follows:

> The bill declares that the vocation of operating moving picture machines in this State shall rest only in the hands of persons now eligible to operate them under our laws or of other persons whom they shall specify and definitely nominate and select. The exception noted allows persons from other States to come here and operate machines without having subscribed to the terms of this bill; and conversely it will compel citizens of this State, desiring to enter this line of work but unable to secure permission from those now engaged in it, to go to some other State.
>
> I trust that the attention of the Legislature will be again given, with deep and earnest study, to the provisions of this bill, and that the entire public of the Commonwealth will also take immediate cognizance thereof.
>
> The constitution of Massachusetts declares in its preamble that the end of government, in its institution, its maintenance and its administration, is to furnish the individuals who compose it with the power of enjoying it safety and tranquility their natural rights.
>
> In this bill the policy of the Commonwealth would be turned directly counter to the fundamental principles of personal liberty and equality of opportunity which are the safeguards of the State, and which it is our duty to maintain.
>
> If this bill becomes a law, then no man can possess the right to the particular means of livelihood involved unless he first secures the permission of the men already qualified and engaged in such occupation.
>
> This is precisely as if the bill should say that no one could become a farmer in Massachusetts without first securing the permission of other farmers, or that no one could operate a store without the permission of other merchants; or earn his living as a machinist without the permission of organized machinists.
>
> Insofar as the bill provides that nobody shall operate a particular and dangerous class of apparatus unless duly certified thereto by the State police, I am in sympathy with it. In fact, our existing laws contain this requirement. Insofar as the bill requires that nobody shall operate such a machine without the additional sanction of those already interested in this particular business, I am unalterably opposed to it.
>
> The bill, in my judgment, is a dangerous piece of legislation, for if we recognize this principle in legislation then it will undoubtedly form a basis for other repressive measures, vastly greater in their scope.
>
> (Signed) Eugene N. Foss.

On Wednesday, June 4, Governor Foss was sustained in his veto, when the House took up the measure to regulate the operation of moving picture machines. Mr. Stone, of Everett, urged the House to override the veto, stating that the bill was drafted with extreme care, and was opposed by nobody, during the hearings. Mr. Underhill, of Somerville, opposed the bill, laying stress on the governor's point, that under its provisions, no person can become an operator without the consent of those already in the trade. The bill was favored by Messrs. Carr, of Boston, and W. J. Sullivan, of Boston. By a vote of 106 to 99, a two-thirds vote, being necessary, the House "killed the bill."

The Scenic Temple, Boston, is always on the watch to secure some topical moving picture for its patrons. The "Parade of the Boston School Regiment," showing the school boys in action pulled in good attendance for this house. Lenna Howe's Union Orchestra is still a feature at the Scenic Temple.

The Gaiety theater, Boston, is doing well with its supplementary season of moving pictures. The principal attraction this week is Nat. C. Goodwin as Fagin in "Oliver Twist."

Lexington Park, the well known summer resort near Boston, is again open for the season. At the Rustic theater, the usual vaudeville and photoplay programs are offered. Indications point to a good season's business at this park.

Judge Hardy, of the Superior Court, on June 6, on a bill filed by Harriet O. Cruft, owner of five houses on Haviland Street, Boston, restrains the Mutual Film Corporation of Massachusetts, from operating its machines or burning unshaded lights in its offices in the Walker-Gordon Building, 1106 Boylston Street, and abutting in the rear on the Haviland Street property, between 9 p.m. and 7 a.m. Mrs. Cruft alleges that, by reason of the lights and noises tenants had threatened to leave her house on the expiration of their leases, because they were unable to sleep.

A. A. Ormshee opened the Majestic theater, Taunton, Mass., on May 30, and has found business very good, right from the start. This theater is offering a good grade of moving pictures, and should have no difficulty in getting a share of the trade.

On June 2, Leonard Brothers, reopened their Star Theater, Taunton, Mass., with a big bill of vaudeville and photoplays. The Star has been thoroughly overhauler, and looks very inviting.

The Nickel Theater, Haverhill, Mass., has closed for the season, June 1 being the date of the last performance. The Nickel will reopen early in August, with its regulation programs of pictures.

Manager I. M. Mosher, of Keith's Hippodrome theater, Portland, Me., closed his winter season of vaudeville and pictures on May 31, and inaugurated a summer season of stock company attractions. Mr. Mosher will switch back to the former policy by early Fall.

Greeley's theater, Portland, Me., now boasts of a "Big Musical Comedy Company," as an added attraction. Manager Greely is still showing feature pictures, of course.

Messrs. Spitz and Nathanson, owners of a prosperous string of New England theaters, devoted to the exploitation of vaudeville and moving picture programs, announce that they have decided to erect a new theater in Providence, R. I. The location selected is Olneyville Square. The firm expects to spend about $75,000 on their latest venture, and the plans call for a modern and fire-proof theater. The house should have its opening by November first. The Empire theater, of Providence, is owned by Spitz and Nathanson. It is managed by Mr. Sol. Braunig, and does a capacity business as a general thing. The Empire offers kinemacolor pictures, as a special feature.

H. A. Chenoweth, manager of the Shawmut theater, Boston, is showing what a real, live manager can accomplish with a vaudeville and photoplay house. Mr. Chenoweth is continually offering new "stunts," that never fail to appeal to his audiences. For instance, on June 2, an open piano contest was held, and on June 4, a baby contest was an added attraction. While such things are not desirable for small houses, nor perhaps, for theaters in the busy, business districts of large metropolitan centers, yet these "specials" seem to hit the popular taste in theaters, located in the residential sections. At all events, Mr. Chenoweth is putting the Shawmut theater on the map, and, according to indications, the theater will be open during the entire summer.

James H. Donovan, manager of the Central Square theater, Lynn, Mass., has entered upon his summer season policy, which means the illumination of vaudeville, and a straight program of photoplays and illustrated songs. Manager Donovan finds business to be fairly good, considering the season of the year.

The Lynn theater, Lynn, Mass., closed for the summer, after tempting the public with a week of photoplays and illustrated songs. Business at this house has not been up to expectations during the past season, as the public did not respond to the vaudeville and picture programs. The Lynn theater is controlled by the B. F. Keith interests, and it is not certain what will be done with the house this Fall. Jeff Callan, who managed the theater, has left for New York, taking his regular summer position, with the United Booking offices.

J. R. Crane is now engaged busily looking after his concessions at Riverside Park, near Springfield, Mass. Mr. Crane had been the superintendent of Poli's theater, Springfield, since its opening performance, but was forced to resign, to protect his interests at the park.

Moving picture exhibitors from all corners of Maine met at Waterville, on Wednesday, June 4, and held what was known as the "Maine Moving Picture Exhibitors' first annual convention." The inclement weather on Tuesday and early Wednesday, hindered many from attending, who would otherwise have been present. There were sufficient present, however, to make the affair a great success. The convention opened with a special "run-off" of Mutual films in the Silver theater. Shortly after 10 o'clock, the exhibitors and various representatives of the moving picture machine manufacturers, witnessed one of the best exhibitions of films that has ever been shown in the State of Maine. Several single reel pictures were shown, but the greatest treat was the five reel subject, "The Battle of Gettysburg." Following the display of pictures, which was over shortly before 1 o'clock, the exhibitors went to the local armory, where a delightful buffet lunch was served. At the conclusion of the luncheon, Fred B. Murphy, manager of the Mutual Film Corporation's Maine branch, called the exhibitors together, and made an able address, in which he earnestly urged the exhibitors to league together, as have their brother workers, in nearly every state, to protect themselves against unjust legislation, that would be detrimental to their business. The exhibitors were advised what benefits the trade in other states had secured for their business, simply by being banded together for a common cause. C. B. Kelleher, manager of the City Opera House, acted as chairman of the convention. A committee was then appointed, to take steps toward making the temporary league a permanent one. F. X. Cote, a well known exhibitor of Biddeford, Me., was appointed a member of the committee, but withdrew because of the difficulty of getting from Biddeford to the large cities, where the exhibitors will meet. The final committee appointed consisted of Arthur Allen of the Palace theater, Bangor, J. A. Emery, of the Star theater, Bar Harbor and Michael St. Ledger of Skowhegan. Each exhibitor present was assessed a nominal sum, in order to defray current expenses of the committee and to bring M. A. Neff, president of the National League, and his organizers to Maine. The board appointed will confer with the Exhibitors' League of America, and with Mr. Neff, who was unable to be present, on account of sudden illness at Baltimore, and will report at a special meeting of the exhibitors, which will be held in Bangor, in about two weeks. The exhibitors left Waterville well pleased with the cordial reception tendered them and, from indications, Maine exhibitors will soon have a healthy baby in the shape of the youngest member of the Exhibitors' League. Now that such an encouraging start has been made the matter should be pushed right along, and nothing left undone to assure Maine exhibitors forming their local.

The Gordon Brothers Amusement Company, owning a large chain of theaters devoted to the exploitation of vaudeville and photoplays, are reported to have completed arrangements, whereby they have secured ground in Worcester from the Bigelow estate, upon which they will erect a large theater, to be operated along the usual Gordon policy.

Along with this report, it is also rumored that this concern has leased the Lyric theater of Bridgeport, Conn., from William Fox. Both of these statements are as yet unsubstantiated, but it is thought they are very nearly correct.

A. Goodside, of Portland, Me., has secured property on Oak Street, near Congress, of this city, upon which he will erect a theater to be devoted to vaudeville and moving picture programs. The location is a very good one, being near to the Jefferson theater and there should be plenty of business available for the new house. The theater will be modern and first-class in every way, with a seating capacity of about 1500, and should be completed by the last of August, or first of September.

Mayor Fitzgerald of Boston, has a new idea which is to give shows at the various city parks, charging five and ten cents as admission. Corporation Counsel Corbett has advised the Mayor that it will not be lawful to charge admission in the parks, and the Mayor is now trying to overcome this difficulty.

"Mike" Sheedy, well known to the New England trade, has opened a booking agency in the Lawrence Building, Boston in charge of "Jack" Magann. This vaudeville agency is doing business with a number of moving picture theaters that use acts as an added feature of their programs.

The Empire theater, Pittsfield, Mass., has seen the light at last, and is now to be operated as a vaudeville and photoplay theater under the management of Mr. Strong, from Glens Falls, N. Y. The Empire has had a most unsatisfactory season, having been under four different managements, none of which was able to do anything with the house. Now that vaudeville and pictures have been selected as the policy, there is no reason why the Empire should not be able to show a profit instead of the usual loss.

(Continued on page 1382)

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

MANAGER open for engagement in any N. E. city or town. Long experience in all branches of amusement business. Address MANAGER, 77a Revere St., Suite 4, Boston, Mass.

AT LIBERTY—A-1 Cameraman, formerly with leading licensed manufacturer, desires position with or without own camera; best of references. Address, CAMERAMAN E., c/o Moving Picture World, New York City.

AT LIBERTY—A-1 operator, five years' experience; sober and reliable; can furnish references. Address W. K. RICHARDS, 807 Cheery St., Findlay, Ohio.

HELP WANTED.

WANTED—A young man capable of filling the position of sales manager for our new theater construction and equipment department. Must have a discriminating taste for artistic furnishings and architectural effects. No special knowledge necessary. Will have an opportunity to become interested in a prosperous and promising business. Address HARDESTY MFG. CO., Canal Dover, Ohio.

BUSINESS OPPORTUNITY.

I WILL BUY anything from a second-hand roll of tickets to a theater. I sell machines, chairs, pianos, etc., of long ago, or up-to-date. Have also a few picture theatres for sale. Address TRIGGER. 212 Third Ave., near 18th St., New York City.

A NEW FIELD—New, independent occupation for clever young business ladies in every large city. Knowledge of photography essential. Small investment and bond required; without this, save stamps. Kindly give full particulars and references in first letter. Address "SPOTLIGHT," c/o Moving Picture World, Chicago, Ill.

FOR SALE—Established Feature Film Exchange in New York City, including twenty-five first class features and two Talking Picture Machines and 250 commercial reels. Will stand investigation. Address J. B., care of Moving Picture World, New York City.

MOVING PICTURE STUDIO FOR RENT, day or week. Adress CHEAP, care of Moving Picture World, New York City.

THEATERS WANTED.

WANTED—To lease or buy, motion picture theaters doing good business, in Maryland, Virginia, North Carolina and South Carolina, in towns of 6,000 population and upwards. Give all particulars in first letter. Address 607 WOODWARD BLDG., Washington, D. C.

WANT—To buy or rent, with option to buy, good paying moving picture house. Don't waste time unless proposition is first-class. Address RELIABLE, care Moving Picture World, New York City.

THEATRES FOR SALE.

THEATRE, M. P., 300 seats. An honest house in a growing Chicago neighborhood; no competition. Beautiful. Clearing $75 week. $4.000; favorable lease. Address OWNER P. S., 428 So. Harvey Ave., Oak Park, Ills.

FOR SALE—Largest Motion Picture House in northern Ohio city of 20,000. Open seven days a week. Saturday and Sunday admission 10 cents. Seats 400; can be made to seat 500, in addition to a real stage. No vaudeville in the city. This is the only location. House is making money. Best of reasons for selling. Long lease, double equipment. The first three thousand dollars cash takes it. Don't write; come and see it. Address E. W. RAMSAY, The Alvin Theatre, Mansfield, Ohio.

FOR SALE—New brick theatre in Pennsylvania town of 2,500, fifty miles from Philadelphia. Capacity, with balcony, 650. No opposition; modern in every way; doing profitable business, pictures, vaudeville and road shows. Stage 32x26 feet; two sets scenery. A valuable property, well located on lot 80 feet front by 150 feet deep. Can give satisfactory reasons for selling. No lease or rent. Don't write or apply unless you mean business. Address O. T., care of Moving Picture World, New York City.

FOR SALE—Strictly modern exclusive picture house seating three hundred; town of eighteen thousand; state of Arkansas: only opposition one other house; five year lease; location best in city; ten-cent admission; matinee daily. Making big money; will prove it to a buyer with the cash. Price forty-two hundred dollars. Will bear strictest investigation. Address THIRTY FORTY-TWO West One Hundred Third St., Cleveland, Ohio.

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EQUIPMENT FOR SALE.

FOR SALE—A complete electric generating set, nearly new. 3 K. W., D. C. generator, 6 h.p. gasoline engine, mounted on skids ready for business. Cannot use in my new location. Price $300. Address **E. M. BYERS, Monticello, Iowa.**

FOR SALE—8 H. P. Fairbanks-Morse special electric gasoline engine fitted to 5 K. W. 125 volt 40 ampheres Willey generator. Now in operation. Price $150. Address JNO. R. WADE, Trenton, Tenn.

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FOR SALE—Motiograph machine No. 1, with complete equipment and in first class shape, $75. Powers No. 5 machine, new magazines, large lamp house, square condenser mountings, $65. Address STELZER BROTHERS, 417 Broadway, Lincoln, Ill.

WANTED—To buy 250 second hand opera chairs; they must be cheap and in good condition. Address L. C. MARSHALL, Forest City, Ark.

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WANTED—To buy a second-hand Powers No. 6 Head, or a complete machine, in A-1 condition. Name best price. Address X Y Z, care Moving Picture World, New York City.

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WANTED—One and two-reel features in A-1 condition, with paper. Must be cheap. Address DR. CHAS. LYNDON, Homeworth, Ohio.

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FOR SALE—500 reels of film with posters to match, all in good condition. Many subjects practically new. Address McINTIRE & RICHTER, 2[illegible] E. 14th St., New York City.

FOR SALE—The great 3-reel feature, "A Trip to the Garden of Allah," including advance reel and extensive line of advertising. One of the biggest money-getters on the road today. Too much other business to give this big feature the proper attention. Lots of good territory left. Investigate this bargain. Address G. O. CUNNINGHAM, Martinsville, Ill.

FOR SALE—"Pathe's Passion Play," three full reels, hand colored and toned, fine condition. Biggest feature. Price $225, privilege of examination. Address WYNDHAM ROBERTSON, Settegast Building, Houston, Texas.

Dan, The Arizona Scout, $10; At Cripple Creek, 2 reels, $20. Posters for both. Address HOLDENRIED, 423 E. 17th St., New York City.

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CAMERAS—All standard makes; Urban, Warwick, American, Gaumont, Ernemann, etc. Tripods. Developing apparatus. Lumiere film. Address **MORTON H. POWERS, First National Bank Bldg., Chicago, Ill.**

PRESTWICH CAMERA, brand new, claw movement; magazines hold 350 feet each, with carrying case. Fine for professional work or studio. Price $375. Address 151 West 42d St., Suite 615, New York City.

BEFORE BUYING don't fail to get information on our cameras, tripods, tilts, etc. We ship for inspection. Address CINEMA CAMERA CO., 11 W. 112th St., New York City.

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G. MELIES, 204 East 38th St., New York or Santa Paula, Cal.

Manager O. Williams, of the Casino theater, Providence, R. I., reports excellent business, with a straight program of photoplays. Mr. Williams finds it easy to fill his house, without using any vaudeville.

The Providence, R. I., Opera House, secured the five reel feature "The Battle of Gettysburg," from the Boston office of the Mutual Film Corporation, and will show these films for an eleven day run, starting Tuesday, June 10.

Freeman Bernstein, the well known New York vaudeville agent has opened offices at 218 Tremont Street, Boston, under the charge of I. F. Moore, and an effort will be made to book acts in New England vaudeville and photoplay theaters.

William Gane, who was managing the Witch Theater, Salem, Mass., until its career was cut short last April, by fire has returned to New York. Mr. Gane reports that the Witch theater is to be rebuilt.

Five years ago the Columbia theater, Bath, Me., was destroyed by fire, and nobody seemed to think the house worth rebuilding, until Frank W. Burt, looked over the proposition, this spring. Mr. Burt had the Columbia entirely rebuilt and erected a first-class theater, which he is operating as a straight moving picture theater, no vaudeville being used. Last week the house was given its debut, at which Mayor Edward W. Larrabee was present, introducing Manager Burt to the audience. Business opened up in fine shape, it being reported that 1500 people attended the opening.

Manager Fred M. Engley of the New Empire theater, Rockford, Me., is certainly giving a tremendous show to his patrons. Seven reels of photoplays, and a stock company is what the Empire is offering. Good business is the result of this liberal policy, according to Mr. Tngley.

A. Paul Keith and E. F. Albee, were in St. John, Canada, last week, looking over their new Keith theater.

Miss Ruth B. Law, sister of Rodman Law, who does "stunts" for Reliance films, is an expert aviatrix, as she proved to everyone's entire satisfaction after giving exhibitions of spiral flyings at Rocky Point, near Providence, R. I., last week.

Manager W. A. Locke, Jr., of the Columbia Theater, Taunton, Mass., now has a fine, up-to-date theater, as the seating capacity of his theater has been increased by 300, due to the installing of a balcony. Mr. Locke also has increased the size of his stage, and finds that business is responding nicely to the large bills of vaudeville and photoplays he is giving.

The Majestic Theater is the latest house at Taunton, Mass., to enter the field of vaudeville and moving picture houses. The Majestic was formerly known as Odd Fellows Hall. Extensive alterations and improvements were made, and the house at present has a seating capacity of 900, including a balcony. A straight program of photoplays and songs is now being given. Five reels of pictures, changed three times each week, is the present policy although vaudeville acts may be added later on. Manager William A. Ormsbee has great faith in the future of the Majestic, and has no doubt but what the house will prove itself a money-maker. The Majestic is well located, and should not have any great difficulty in securing its share of the Taunton trade, although competition is keen in this city.

A new theater is assured for Lowell, Mass., as Messrs. Harpoot and Topijan have purchased land on Merrimack and Tremont streets, upon which they will erect a theater. Plans have been ordered, calling for a first-class house, with a total seating capacity of 1,250 people. The new theater will be of brick and steel construction, and thoroughly fireproof in every way. Messrs. Harpoot and Topijan state they will spare no expense and expect to have the finest theater in Lowell, to be devoted to vaudeville and picture programs. The location selected is an unusually good one, and it would appear that this proposition is to be a winner for its owners.

The Congress Theater, Greenwich, Conn., is finding business very good, and has installed a Hallberg Standard A. C. Economizer, which has proved very satisfactory to the management.

The Gordon Photoplay House, at Rochester, N. Y., is doing a capacity business, according to Nathan H. Gordon, of the Gordon Brothers' Amusement Company, of Boston. This concern is very enterprising and active, and sees no reason why it should limit the scope of its operations to the New England territory.

Feature pictures are doing very well at the Gaiety Theater, Boston, and the management has decided to continue the policy for a time. The programs are given under the direct supervision of Manager Ripley, who is the business manager of the house for George H. Batchellor.

On Tuesday, May 27, members of the Massachusetts Branch of the Exhibitors' League held a meeting at their Boston headquarters, to take action on the resignation of the president, Joseph Mack, and to choose delegates to the New York Convention. No business of any nature was transacted, owing to lack of a quorum. This is the third meeting that has been held in the last three weeks, at which nothing was accomplished, owing to insufficient representation of members. The Massachusetts Branch seems to be suffering a severe case of lack of interest, following the defeat of the "Low bill" in the Massachusetts Senate. No date has been made at this writing for the next meeting.

Anthony Stern, or "Buck," as he is usually called, is making loads of friends these days at the Boston offices of the Mutual Film Corporation, where he holds forth as "booker." "Buck" is the man that dopes out the programs for many Mutual exhibitors.

A. S. Phillips, attorney for Congressman W. S. Greene, owner of the Bijou Theater, Fall River, Mass., has taken possession of this theater, on account of the lesse, the E. & G. Theater Company, of Providence, R. I., being in arrears in rent.

Harry Morrissey, of New Bedford, Mass., has been elected a delegate from the local of that city to the convention of the International Alliance of Theatrical Employes, to be held in Seattle, Washington, during the first week in July.

The Star Theater, Dover, N. H., hit upon a novel scheme to bring in the dimes, when it gave a special performance to about 300 Greeks, showing Balkan War pictures, at advanced prices. Vaudeville and picture programs are doing very well at this house.

Manager Streeter has sold out his interests in the Bijou Theater, Greenfield, Mass., to Mr. William A. Davenport. The Bijou will be operated as a vaudeville and photoplay theater, as usual.

The new Victoria Theater, Greenfield, Mass., will soon be open to the public by Managers McCarthy and Streeter. This house is a first-class one in every respect, and should do well.

Waterville, Me., is to hold a real convention, to start June 4, with the idea of establishing a branch of the Exhibitors' League of America. It is believed that at least 200 exhibitors from the State of Maine will be present, as well as representatives of moving picture machines, etc. Governor Haines and Mayor Pattangall are to be among the especially invited guests, and the governor will be asked to address the exhibitors. Manager Fred B. Murphy, of the Maine branch of the Mutual Film Corporation, has arranged to entertain the exhibitors at the Silver Theater, where the five-reel subject, "The Battle of Gettysburg," will be shown. There is no reason why Maine exhibitors should not get together and form a well-knit branch of the Exhibitors' League, and there is every good reason why they should do so. They are just in time to elect delegates to the New York Convention, this July. Get together, all you moving picture people of Maine, for your own benefit!

The Fairyland Theater, Camden, Me., is to have competition before very long, as S. Hansen has secured a site, next to Fairyland, where he will build a first-class theater, to be devoted to a straight photoplay program, no vaudeville to be used. The Fairyland Theater reports very good business.

Cornelius Quinlan has decided to erect a moving picture theater on Main street, Fitchburg, Mass. A splendid location has been secured, near the Fitchburg Savings Bank. Mr. Quinlan's new house will seat 650 persons, and is to be of brick construction. A stage will probably be built, so that vaudeville can be used, in connection with the photoplays.

It looks very much as if Springfield, Mass., is to have another theater in the near future. The Hampden Realty Company has decided to erect a large theater at the corner of Bliss and Main streets, and plans are now being made, which call for a modern and thoroughly fireproof theater, to seat 1,500 persons. The new house will be devoted to the exploitation of vaudeville and pictures. Although Springfield has a number of photoplay houses, yet the proposed theater has an unusually good location, and should get its share of the trade.

At Tremont Temple, Boston, beginning Monday, June 9, the Carnegie Museum Alaska-Siberia motion pictures are scheduled for exhibition. These pictures will be run at Tremont Temple for about one month, unless business should fall off unexpectedly.

George W. Allen, the New Bedford exhibitor, who had an attack of appendicitis, is now recovering, which will be good news to the many friends of Mr. Allen, who is a great favorite with his brother exhibitors.

HENRY.

Is Filicide Justifiable?

See "The Seed of the Fathers," America's Greatest Feature Production.

A Marion Leonard Special.

Monopol Film Company.

PHILADELPHIA.

WILLIAM I. FORREY and M. E. Riebstein, both of this city, recently purchased the Crescent Theater at Reading, from J. G. Wolf. Mr. Forrey will manage the theater and will reside in Reading.

Frank Buhler, manager of the Bijou Dream Theater of 1205 Market street, with Mr. A. L. Boyd have opened the Family Theater at Newark. Mr. Buhler will manage the Newark house for a short time. While Mr. Buhler is in Newark, Mr. Joseph Wallace, assistant manager of the Bijou Dream, will have charge of the local house.

William R. Mack, who has the state-right on "Cleopatra," is working up a great line of bookings in Philadelphia. The William Penn Theater, which has the largest seating capacity of any theater in Philadelphia, has booked the show for an entire week. It is also rumored that the show will be placed on exhibition at the Forest Theater.

The office of the Warner Features, which is under the management of Ben Abrams, has recently been altered and the office force increased. Mr. Abrams now occupies a private office, at which visitors are always welcome.

George Graff, who was formerly connected with the Quaker City Features and later with the Star Feature Film Company, is contemplating opening a feature film service in the city.

Louis H. Choan, a veteran motion picture exhibitor of this city, is about to have erected a new theater at Tulpehocken street and Germantown avenue. Plans are now being made by a local architect.

Adolph Bonner will operate a new theater at Sixth and Pike streets which is now in course of construction.

Peter Maguire is having plans prepared for a moving picture theater to be erected at Sixtieth street and Cedar avenue, which is to cost $12,000. The building is to be one story brick, 75 x 110 feet, with a seating capacity of 975.

The Grand Opera House, at Broad and Montgomery streets, is running a five cent picture show and will continue for the summer. Directly after it is closed alterations will be made to the interior and with the winter season opening, high class vaudeville attractions will be run. Fred Nixon-Nirdlinger is the new manager.

The Mansion Realty Company has taken title to a plot of ground at 32325-41 Ridge avenue as a site for a moving picture house. The theater will be one of the finest in the northwest section and will cost about $20,000.

F. William Kamp was in charge of the display of the Calehuff Supply Company at the exhibit of the Motion Picture Exhibitors' League Convention.

The Kinemacolor Company of America was on deck at the showing of "La Parisienne Elegante in Her Boudoir," at the Gimble Brothers' Store, this city, and photographed demonstrations of how ladies are to wear the latest style of French lingerie.

The new Plaza Theater, located at Broad and Porter streets, was opened on May 20, and the management was more than pleased with crowds that patronized the house.

J. F. McCartney, owner of the Empire Theater, Frankford, is having the building remodeled and a number of improvements made, which will make the place safer and also increase the seating capacity.

Councilman Wilson, of Reading, has offered a bill to the City Council, which, if passed, will make it unlawful for motion picture exhibitors to show any picture in that city which has not been passed by the National Board of Censors.

Frank Buhler, manager of the Bijou Dream Theater, recently returned from Newark, where he opened a new theater for R. Boyd, owner of a Philadelphia house.

Charles Kaplan will erect a moving picture house at 1426 South Fourth street. The theater will be a one-story brick building, and will cost about $14,000.

The Somerset Amusement Company will operate a new picture theater, which is now in the course of construction at Twenty-sixth and Somerset streets. The theater will involve many new ideas, and will cost $11,000.

Camden, N. J., exhibitors are not very much pleased with an ordinance which was recently passed by the Council of that city. The new law, which went into effect recently, has increased the license fee of all theaters.

Excessive rains recently caused the rear roof of the Princess Theater in Camden to fall, entailing a loss of about $3,000. Included in the wreck was an $1,800 electric player piano. Five rows of seats were also demolished, and much of the scenery and screen was wrecked. The theater is owned by Abe Greenburg.

Reading, Pa., exhibitors have formed an association, which will be affiliated with the Moving Picture Exhibitors' League of America, and will hold regular weekly meetings at the Victor Theater. It is the purpose of those back of the association to have every exhibitor in Reading a member.

CONGDON.

PORTLAND.

P. M. STANDISH has been named to succeed O. H. Kerr, as manager of the Circle Theater of Portland.

Melvin G. Winstock, general manager of the Peoples Amusement Company, has returned from a three weeks' trip from Los Angeles. In an interview with Mr. Winstock, he said: "Los Angeles is the Paradise of the world in the moving picture profession. Over 5,000 people are employed to produce the pictures through wonderfully organized companies. Over $20,000,000 is invested in this superb industry and splendid salaries are paid their people. Something of interest is the keen rivalry between the companies to see the number of pictures that can be turned out." While at Los Angeles, Mr. Winstock was the guest of the Photoplayers' Club and addressed the members on several occasions. He has several new features up his sleeve which he intends to spring on the public in the near future in the way of some classical features that he has booked outright from the companies while visiting at the studios in Southern California during his stay in Los Angeles.

ED. N. WEINBAUM.

(Continued on page 1389)

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The Indian Passion Play HIAWATHA In Four Parts

Remaining territory will be sold regardless of value so that my exclusive attention may be devoted to the out-of-door production which opens in New York June 9th

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IN THE MIDDLE WEST.

THE Lyric theater at Davenport, Ia., is elated at being one of the first picture houses to play the talking pictures.

The Princess Theater at Oskaloosa, Ia., has been sold by W. I. Neagle to A. A. Stigers and F. B. Treible of Tama.

W. A. Marx has sold the Lyric Theater at Sac City, Ia., to W. H. Hoffman.

H. A. Watkins formerly of the Lyric Theater at Boone, Ia., has purchased two picture houses at Centerville, Ia.

Kirby & Hawkins, proprietors of the Gem Theater at Monroe City, Mo., will open an airdome in that city.

The Red Men's Band of Fowler, Ind., will operate an airdome in that city this summer. Pictures will make up the program.

The Orpheum Theater at Lincoln, Neb., has opened its summer season. Vaudeville and feature photoplays are given the first half of the week and musical comedies the last half. Manager Garman has installed two new Power's 6-A cameragraphs which were displayed to the public before they were put into use.

A new $40,000 amusement hall will be constructed at the asylum for insane at Lincoln. The picture machine will form a part of the equipment.

Boyd's Theater at Omaha, Neb., has been sold by his widow and children to a St. Louis syndicate.

The Aerdome Amusement Company, which is to operate an airdome in Elkhart, Ind., has been incorporated with a capital stock of $3,000. The incorporators are F. S. Timmins, M. Timmins and N. K. Miller. The opening took place on May 29.

Despite an order of the prosecuting attorney and sheriff, the moving picture men at Jefferson City, Mo., all gave shows on Sunday, May 25, and donated the receipts to St. Mary's hospital. The managers issued a statement declaring the majority of the people favored Sunday pictures, and that there is no state or city law to prohibit them. Injunctions have been filed against each of the managers, and the cases will be tried some time in July. The moving picture men will carry the case to the supreme court if they are defeated in the lower tribunals.

The Elkhart Orpheum Company, of Elkhart, Ind., has been incorporated with a capital stock of $25,000 for amusements. The directors are: C. J. Allardt, A. B. Chambers and U. G. Jones.

MIDWEST SPECIAL SERVICE.

Is Filicide Justifiable?
See "The Seed of the Fathers," America's Greatest Feature Production.
A Marion Leonard Special.
Monopol Film Company.

IN THE NORTHWEST.

MOVING picture show men of New Ulm, Minn., have been asked to not run advertising slides of corsets which the Current News Club, composed of women, believes is very harmful to the morals of the young people.

Frank Felix has been made manager of the Rex Theater at Spooner, Wis.

The semi-annual inspection of the picture shows in the state of Michigan by the state fire marshal, which is provided for in a law passed by the last legislature, requires a fee of $10.

Charles Herrold and William Westfall of North Platte, Neb., have purchased the Lyric Theater at Deadwood, S. D., from Leo Bertellero.

A number of licenses for moving picture theaters in Minneapolis were held up for a week because the approval of the building inspector had not been secured. They were permitted to operate pending the inspection.

The city council of Princeton, Minn., has ordered an ordinance drawn providing for an annual license fee of $25 for operators of moving picture theaters.

J. A. Jensen, of Turin, Ia., has bought the Jewell theater at Blunt, S. D., from S. F. McClain.

The Fuller at Madison, Wis. has begun the picture season, playing features with four changes a week.

W. L. Giersdorff, has sold the Odeon Theater at Beaver Dam, Wis., to Glassman & Knoebel of West Allis.

Manager Archie Miller of the Grand Theater at Minot, N. D., has reduced the admission of his picture show to five cents.

Dr. E. M. Vallentine is to open a new moving picture show at Yankton, N. D. He has leased the building in which he formerly conducted the Lyric, and after remodeling it will conduct a first class photoplay house.

Arrangements were made to take the Masonic Homecoming events at Fargo, N. D., June 1, for the Pathe Weekly.

The Young Peoples Congregational Club of Dr. Beard's Church in Fargo, N. D., will attempt to make moving pictures a regular feature of the Sunday evening services. The first two films secured were: "The Prince of Israel," and "From Jerusalem to the Red Sea."

Green & Agnew, of St. Paul, won their fight in the city council for a license for their new $25,000 Lake Street theater by a vote of 13 to 11.

The new Majestic theater in St. Paul opened May 17, under the same management as that of the Princess. Kinemacolor pictures will be featured.

The colonial idea prevails in the construction of the Colonial theater which has been opened at 380 Wabash street in St. Paul. Matinee and evening programs will be given.

S. C. Hicks has sold the Majestic theater at Wilmar, Minn., to N. H. Carey, of Minneapolis, Minn.

The Kalem feature "From the Manger to the Cross," played a return date at the Lyric in Minneapolis.

E. J. Weisfelds has sold the Crystal theater in Plymouth, Wis., to August R. Schribler.

A. C. Hinkley has made plans for a new commercial building at Bismark, N. D., the lower floor of which will be used for a motion picture house.

A. Hemberger has sold his moving picture show at Foley, Minn., to J. Novak.

MIDWEST SPECIAL SERVICE.

BUFFALO.

BERNARD VOHWINKEL has filed plans for the erection of a moving picture theater at 1592 Genesee street, Buffalo, to cost $40,000. The building is to replace the present theater on the same site.

A new one-story brick moving picture theater is to be erected at the southeast corner of Broadway and Michigan street, Buffalo, by Charles Farrell. It will cost about $20,000, and the plans are now being prepared by Mr. Farrell, who has promoted nine similar amusement places in this city. He will commence the erection of a moving picture theater in Williamsville. It is understood that Mr. Farrell is preparing to mandamus the Buffalo common council for its refusal to grant a permit for a moving picture show on Kenmore avenue, near Delaware avenue. The petitioner claims to have a majority of the residence within the prescribed distance.

An order has been granted by Justice Marcus, Buffalo, compelling Edward Sperry, as president of the Buffalo aldermen, to show cause why the petition of Max Levine to operate a moving picture show at 345 Elk street, should not be favorably acted upon by the common council. The aldermen denied the petition about a week ago on motion of John P. Sullivan, in whose ward Mr. Levine wants the theater. Alderman Sperry referred the matter to the corporation council, who will argue against granting the petition.

The Shea Amusement Co. has been granted a permit for the construction of the new Gaiety Theater, at 354 Pearl street, Buffalo. The theater will be a most up-to-date and modern fireproof building, and will cost $130,000. Burlesque will be featured. Moving pictures will be occasionally a part of the programme.

A report which reached Buffalo recently from Belleville, Ont., says: "The Griffin Amusement Co., which has been running a moving picture show in the opera house here for three years, will build a modern theater in this city, costing in the neighborhood of $75,000. It is understood that the site is on Front street."

BILLY BISON.

INDIANAPOLIS.

IN the case of Harry Swain, Judge James A. Collins of the city police court has held the ordinance requiring motion picture theater operators to be examined and licensed, invalid. For some years the city has required operators to pass an examination before the city building inspector and pay a license fee of $5 a year. The court holds that the city charter does not give the city council the right legally to pass the ordinance in question.

At a recent joint session of the history section of the Indiana Teachers Association and the Indiana Historical Society in this city, Robert Lieber, agent for the General Film Company, lectured on the educational value of the motion picture and showed a number of historical films. He said motion pictures could be used to excellent advantage in teaching history, geography and other subjects in the schools.

Mayor Jesse Grice of Fort Wayne has refused to comply with a request of the Fort Wayne Ministerial Association that motion picture theaters be closed on Sunday. Mayor Grice says that public sentiment favors Sunday performances and that the public needs relaxation and amusement on Sunday.

The Atlas Amusement Company has taken a ten year lease on property at the southeast corner of College avenue and Nineteenth street, where it will build a motion picture theater. The building will be two stories high and of pressed brick construction. It will have a seating capacity of 700. The company now has a motion picture theater at Columbia avenue and Nineteenth street, which it will continue to operate.

Charles Warren Fairbanks, former vice-president of the United States, is about to let contracts for one of the finest motion picture theaters in the residence district of Indianapolis. It will be at Illinois and Thirtieth streets and will be of pressed brick, trimmed with stone and tera cotta. The building will be a one story structure 93 by 173 feet and in addition to containing the motion picture theater, will provide quarters for a garage and five salesrooms.

P. A. Powers was in the city during the week of May 26, conferring with James J. Corbett, former champion pugilist, who was appearing at the Lyric Theater, in regard to Corbett appearing for a series of motion pictures.

A lease has been taken on the Crump Theater at Columbus by the Cincinnati Amusement Company, which conducts a string of motion picture theaters through Indiana and Ohio.

W. S. Barrett is letting contracts for a new motion picture theater to be built at Thirtieth and London streets. It will be 50 by 110 feet and one story high, with a seating capacity for about four hundred. Construction will be of dark, hard burned brick, with cement floors and a fireproof roof.

An airdome will be established at Elkhart by the newly organized Airdome Amusement Company, which has been incorporated with authorized capitalization of $3,000. Those interested in the company are Ned K. Miller, Metta Timmins and Fred S. Timmins, all of Elkhart.

Union No. 194 of the Moving Picture Machine Operators' League, of this city, has been circulating cards urging people not to attend motion picture theaters not employing operators who are members of the union.

C. L. CUMMINS.

IOWA.

"THE church took hold of literature and music and elevated it to its own purposes; it must now turn its attention to the theaters, the picture shows, dance halls and the game room," said E. C. Wolcott, secretary of the Sioux City Y. M. C. A., in an address before the Iowa State Congregational Association at Tabor.

A thousand feet of film of student life at the State University of Iowa at Iowa City, and a thousand feet of scenes about Iowa City, were recently taken.

Tony Magie has leased the Boe Theater and Summer Garden in Clinton.

Criticism of the films made to advertise the State college, at Ames, has been made, on the ground that the pictures gave too much prominence to athletics, and not enough of the real work of the school. Ex-senator Thomas Lambert, of the finance committee of the State Board of Education, dissents from this opinion, and thinks that the films will show real conditions at the college. A committee was appointed to censor the pictures.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD,

THE blue law cases, including those against the Springfield moving picture men, charged with violating the Sunday law, have again been dismissed for lack of prosecution.

The Amus-u Theater, which has been running licensed service, has switched to Mutual films.

The Mid-Way Theater, at Assumption, is conducting a popular young ladies' contest, with a divan as capital prize.

George Frailey, formerly a member of the city fire department in Galesburg, has purchased the Pastime Theater, on East Main street, in that city. Mrs. Frailey, who, for some years, has been associated with the Elite Theater, will assist him in the management.

MIDWEST SPECIAL SERVICE.

INDIANA.

MOVING picture theaters in Indiana, as well as in the Central West, will help to find Catherine Winters, the nine-year-old girl who was kidnapped at New Castle, Ind., by Gypsies several months ago. The picture of the girl will be flashed upon the screen.

F. S. Timmins, who is building an airdome at Elkhart, has decided to enclose it with a steel fence instead of a canvas side wall.

More than twenty moving picture shows in Indianapolis are giving admissions to persons who bring a certain number of coupons from well advertised brand of bread made by a local baker.

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See "The Seed of the Fathers," America's Greatest Feature Production.
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Testimonial

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Portland, Ind., June 13th, 1913.

J. H. Genter Co.,
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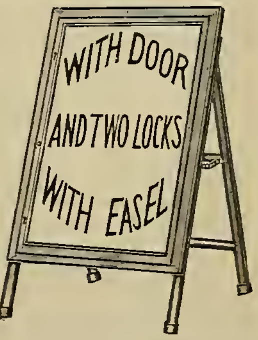

LICENSED FILM STORIES

KALEM.

SHENANDOAH (Special, 3 parts, June 4).—Part One.—Constance, the second wife of General Haverhill, befriends the officer's son, Frank, who has been ostracized. On the night of April 12th, 1861, she gives a ball at Charleston, S. C. Frank gets word to Mrs. Haverhill that he is hiding in the city. The father will not be reconciled, but sends the boy a miniature of Constance.

At the ball are Col. Kerchival West and his sister, Madeline, Robert Illingham and his sister, Gertrude. Fort Sumpter is fired upon and Illingham declares his allegiance to the Confederacy. He is deeply in love with Madeline West, whose brother fondly admires Gertrude.

Capt. Thornton insults Mrs. Haverhill and is called upon to fight a duel with West. Through a peculiar circumstance General Haverhill suspects Colonel West.

Frank enlists in his father's regiment under another name. He has grown a beard and is not recognized.

One year later the Confederates make a night attack on the Federals and Frank is made prisoner. Capt. Thornton, in the Confederate service, takes Constance's miniature from the captive at Richmond.

Frank and several companions make a daring escape.

Part Two.—In 1863 the Federal army invades the Shenandoah Valley. Col. West accompanies General Haverhill, who makes headquarters at the Illingham home. Madeline West comes to visit Gertrude. The sweethearts are brought together but Gertrude will not acknowledge her love for the gallant Col. West.

An expedition is sent to capture a Confederate signal tower, with Frank Haverhill in command. He loses his life in the perilous undertaking.

Later Col. Illingham is captured, but is granted parole by his old friend, Col. West.

West secures the miniature from Thornton, when the latter is captured, but later he is wounded by Thornton and General Haverhill is more embittered than ever when he finds the picture on West's person.

Part Three.—The Confederates have planned an attack on the Federals during the absence of General Phil Sheridan. A terrific battle is waged, in which Col. West is taken prisoner. Twenty miles away, Sheridan hears the cannonading and makes a wild dash toward Winchester, to assume command. The Federals are unable to withstand the fearful assault and flee in panic. Sheridan arrives, rallies his men and thwarts the enemy.

Gertrude becomes a second Evangeline in her search for Col. West. She finally locates him just as he is released from prison and they visit a little church near the battle field.

In 1865 General Haverhill visits his wife in Washington, still thinking her unfaithful. Gertrude arrives and delivers to Constance and Frank's widow a message which was written in his last hour. The general is brought to a realization of his wife's nobility.

A FIGHT TO A FINISH (June 30).—Johnson, the owner of fertile Western acres, secures exclusive control of the water supply by constructing a large dam and refuses to allow his neighbors irrigation privileges. The owners of adjoining lands make vehement protest, but to no avail, and Johnson becomes known as "the Water Hog."

Grace Lewis purchases the ranch next to Johnson's land, and arriving on the scene, she finds that the arid tract is practically valueless because of the Water Hog's high-handed control. She, too, makes a protest, but can accomplish nothing.

The spirited girl determines to show Johnson that he has gone too far. Under the cover of darkness, she directs a party of men who destroy the dam. They hide on a hill nearby, and, heavily armed, prepare to thwart the efforts of Johnson's men to reconstruct the dam, which has caused all of the trouble.

But Johnson is not to be dealt with so easily. He declares he will fight to a finish, and, securing arms for his men, he endeavors to drive Grace's party from the hill.

When things are going againt Grace, Ralph, Johnson's son, who has recently returned from college, climbs up the hill to overpower his father's enemy. To his amazement he finds a girl with whom he has already fallen in love, and he hears Grace's side of the story. As a result, he prepares a paper for his father to sign, which forces Johnson to discontinue his interference with the neighbors. Johnson is not inclined to give up the fight, but Ralph's statement that he will tell the whole ranch how one girl held off the Johnson party, enables the young man to carry his point.

THE RAIDERS FROM DOUBLE L RANCH (July 2).—Bessie is visiting her brother Frank's ranch when he receives a message asking him to cooperate in driving the sheep-herders from the country. Frank gathers his cowboys and falls upon Al West, a herder. They mistreat the unfortunate man and leave him with a warning. Later Bessie discovers Al as she rides by. Pride prevents him from telling her the truth and he states that he has been injured by a fall. A few days later Al and his brother sheepmen manage to settle their score with the cattlemen.

Bessie's visit comes to an end and she starts home, riding to the little station on horseback. She is overtaken by a furious forest fire and rescued by Al. When Frank learns of the sheep-herder's bravery, he realizes that Al is not a bad fellow after all.

HISTORIC NEW YORK (July 2).—An interesting visit is paid to the many famous landmarks of American history in Manhattan and vicinity. We see the spot where Hudson landed in 1609; the Bergen Homestead, built in 1655; St. Paul's Chapel, built in 1664, and attended by Washington; Bowling Green, the scene of the stamp riots in 1765; Washington's Headquarters at the Jumel Mansion; Blockhouse No. 1; Hamilton Grange; Fort Clinton Cannon and the Mount Morris Fire Tower, together with many other interesting and instructive scenes.

A VICTIM OF DECEIT (July 4).—Wilbur Emmett, a prosperous young banker, finds that he has made a mistake in asking Beryl Ross, a social butterfly, to become his wife, and breaks the engagement to marry Fern Barclay. The hatred which the disappointed girl bears Fern prompts her to call on the happy couple in the guise of a friend, that she may discover an opportunity to be revenged.

Some time later Beryl invites Fern to a meeting of the whist club and after much urging, the wife consents to go. Fern loses her money and starts home, but Beryl induces her to accept a loan and gives her I. O. U.

Soon afterwards Beryl calls and demands payment of the money advanced and Fern, wishing to keep the affair a secret from her husband, begs for time. She attempts to dispose of her jewels, but meets Wilbur as she is entering a pawnshop and pretends to be admiring some jewels in the window.

Beryl becomes so insistent that Fern takes the money from Wilbur's private safe and endeavors to create the impression that robbers have entered the house. When Wilbur summons a detective, the latter discovers the true situation and is the means of exposing Beryl's true character.

THE HIDDEN WITNESS (July 5).—Gerson Randall, an adventurer, endeavors to win the hand of Isabel Sinclair, a wealthy widow. Howard Allen, Mrs. Sinclair's brother, tries to dissuade his sister from forming an alliance with Randall, but the suave manners of the latter have made a strong impression upon the susceptible woman. Mrs. Sinclair has two young children, Grace and Freddy, whom she loves very dearly, but she becomes remiss in her attentions to them because of the time which she spends in Randall's company.

One day the little ones are attracted by a band of gypsies, who being about to move on, determine to take the children with them. Traveling by devious paths through the country, the gypsies come upon a young artist, Bernice Hamilton, who is sketching. Bernice becomes suspicious of the gypsies, and with the assistance of a number of laborers she secures the children and takes them home. Mrs. Randall is so much impressed with the girl that she engages her as governess.

Both children become very fond of their new governess and Randall, despite his suit for the widow's hand, falls in love with Bernice. Howard Allen, the widow's brother, also admires the girl, and discovers the true character of the adventurer.

Randall secures a valuable necklace from Mrs. Sinclair and makes it appear that Bernice is guilty, but he fails to reckon with Freddy and Grace, who succeed in awakening their mother to an appreciation of Randall's worthlessness.

VITAGRAPH.

THE TIGER LILY (Special—3 parts—July 2).—Thinking that her husband is paying more attention to his work and to their little daughter, Nina, than to her, Cleo Morin runs away with Henri Mordan. On the afternoon of their elopement, Morin, who is a ballet master, is seriously injured on the stage, and the doctor tells him that his spine is so affected that he will never be able to walk again. As soon as he can be moved he goes with his daughter, Nina, to a distant country, where he begins to train her, as it is his intention to have her become a premiere danseuse. Ten years later Cleo, who has obtained a divorce, has become a popular actress. She buys a country home and is attracted by a bevy of admirers, one of whom is Sidney Bretton, who in reply to her inquiry as to what kind of a costume she should wear at a mask ball, tells her to go dressed as "The Tiger Lily." He designs such a costume for her and she goes thus arrayed, accompanied by a Bengal tiger, which she has purchased.

In the meantime, Morin's health makes it necessary for him to go to the same town where his ex-wife is living, and fate has ordained that he take a villa next to that of hers, each, however, being unaware of the identity of the other. Becoming deeply infatuated with the artist, Cleo casts off her old admirer, Elbert Lamoreaux, who vows vengeance on the man who has supplanted him. One night he sees Nina dancing in the moonlight, and leaving Cleo, he becomes acquainted with the girl by performing a slight service for her. Discovering that Sidney no longer loves her, Cleo by subterfuges manages to get Nina, whom she does not recognize as her daughter, to her home, where she begins to caress her in the presence of Prince, the tiger, who becomes jealous of the girl.

On an unusually hot day, Cleo increases the jealousy of the tiger by waving a scarf in front of him, which was left behind by Nina, when Sidney comes to tell her of his engagement to the dancing girl. As he is leaving the house he is shot in the back by Elbert Lamoreaux, and falls wounded to the ground. A thunderstorm is approaching and Cleo lets the infuriated tiger loose. He runs to Morin's residence and as he is just about to enter the house it is struck by lightning and set on fire. Regaining his strength, Sidney goes to Nina, who takes him to her father. Meanwhile, the tiger is rushing from room to room in search of Nina. Cleo enters and finds Nina, her father and Sidney together, but does not recognize her erstwhile husband or daughter. Speaking to the girl, she threatens to have the tiger, which is standing by her side, destroy her if she does not relinquish her lover, Sidney. Morin, recognizing her, shouts: "Do you not know your ex-husband and daughter?" The shock is too much for the overwrought Cleo and she drops dead to the floor. The tiger is shot a moment later by Elbert, who has come for revenge. It is with difficulty that Sidney and Nina get Morin out of the burning house, the flames of which has consumed the bodies of Cleo and Elbert.

ROUGHING THE CUB (June 30).—Clarence Snuggles, a would-be-poet, goes to the editorial sanctum of a daily, where he begins reading his poetry to Gregg, the editor. He is thrown out, but returns immediately and Gregg, seeing that he has at least persistence, decidesto give him a try-out. He is assigned to cover police news. In the reporters' room Clarence reads some of his poetry, written in favor of the staff. The reporters tolerate him for a while, but getting tired of it, they plan to send him out on a fake assignment. They get the captain of a neighboring police station to call up the office at a certain time and tell him a fake story. Clarence answers the telephone call and is informed that a kite factory is on fire. He goes out and rushes up and down the street, but can find no fire. As he is entering a jewelry store to call up his office, he hears news of a great diamond robbery. After getting all the "dope" he calls up Gregg, gives him the facts and a special extra is soon out. Thus he puts one over on his fellow dopsters.

BINGLES AND THE CABARET (July. 1).—Bingles returns home from the office after a very busy day, and seeks peace and quietness in his room. He is soon disturbed by an organ grinder. After the music purveyor has departed, Bingles' nerves are again worked up by the maid ringing a cracked dinner bell. He goes down to dinner, where added torture is inflicted upon him by the diners. Unable to tolerate it any longer, he goes to several restaurants where he hopes to find solitude, but as soon as he has given his order in each cabaret, a dancing girl or something else provokes him and he is compelled to leave. In one restaurant he is bodily put out by the waiters for having disturbed the orchestra.

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THE SONG BIRD OF THE NORTH (July 2).—Haywood, a suitor for the hand of Elida Rumsey, is severely reprimanded by her for not enlisting when President Lincoln calls for volunteers. Being deeply interested in the cause, Elida goes and helps Mrs. Pomeroy minister to sick and wounded soldiers. She becomes a favorite with the men, for she frequently sings to them. This attracts the attention of Lincoln, and he introduces her to M. Fowle, a mission worker, who has become a little discouraged by the soldiers' lack of response to his efforts. Elida's singing awakens the dormant spark of manhood, and more men enlist.

In order to stir patriotism, President Lincoln requests Elida to sing at a concert. Haywood comes and is induced to enlist, which pleases Elida so much that Fowle, who has grown to love her, thinks that he is her lover. He keeps his love for her in silence.

Sometime later Elida and Fowle are ordered to the front, where there has been an enormous carnage. Elida finds Haywood seriously wounded, after leading a gallant charge to victory. She does all in her power to save him, but he passes away. Fowle's sympathy is so marked that Elida is lead to believe that he has been under the impression that Haywood was her lover. She tells him that he was nothing more to her than a friend. Fowle seizes the opportunity and tells her of his love for her. They are married in the presence of President Lincoln, the only marriage-solemnized at the capitol.

SWEET DECEPTION (July 3).—Through the persistence of Mrs. Bradley to go out every night causes an estrangement with her husband, who is insistent upon her staying home. They part, but neither is happy. One day Mr. Bradley receives a letter from his mother, which has been forwarded from the old address, saying that she will visit them on her way to Boston. He rushes to the apartment of his wife, who agrees to reopen the old house and not to let the mother know of their trouble. Everything is in good order when the elder Mrs. Bradley arrives. They are so busy talking that evening that the time for the train has gone and Mrs. Bradley is obliged to stay with them that night. After his mother has gone to bed Bradley takes his hat and coat and tells his wife that he is going to spend the night at a hotel. Just as he is about to go out, his wife hears his mother coming downstairs and calls him back. The old lady has come down for her spectacles. They tell her that he was just going to lock up for the night, and their explanation satisfies her. After Mrs. Bradley has again gone upstairs, man and wife look into each other's eyes, and, remembering the unpleasantness of their separation, they agree to live together and be more considerate of the other's likes and dislikes.

AN UNWRITTEN CHAPTER (July 4).—After a long discussion with her collaborator, Philip Morbray, concerning their next novel, Ruth Sterling offers one thousand dollars wager that within a month she will have found a new sensation. Philip laughingly agrees and the bet is made.

She goes away to a small fishing village in Maine and stays at the home of one of the coastguards, David Skelton and his mother. Here she is treated as if she were one of the family, and a bond of affection soon springs up between Ruth and the old lady.

Being thrown constantly into the society of Ruth, David falls in love with her, a fact which is soon discovered by the lady. In order to hasten his declaration of love, she one day pretends to sprain her ankle and allows him to carry her to the house. When he takes her up into his arms he tells her of his great love for her and she replies to him with a soft kiss.

The next day Ruth receives a telegram from Philip asking about the wager and telling her that the month is up. She replies to his message by another telegram, asking him to meet her at dinner the next day. A busybody sees her message at the telegraph office and tells David what is in it. The result is that when Ruth tells him and his mother that she must go to New York, he decides to follow her and find out who Philip may be.

David, watching through a window of Ruth's house, sees her meet Philip Mobray and hears Ruth tell him of how she fooled the coastguard into loving her. He at once enters the room and denounces the young lady in no measured terms as a false and heartless woman. When Ruth sees David she realizes that, in spite of the way in which she has used the man, she really loves him. She holds out her arms to him and begs him to forgive her, but he will not listen to her. David leaves the house telling her that he hopes never to see her again, telling her that his trust in women is forever broken.

After he has gone Ruth tears up the check given her by Philip, who agrees that he has lost his wager, and sinks mournfully upon a couch, broken-hearted because of the wound she has inflicted on the man that she now really loves.

LOVE'S QUARANTINE (July 5).—Cutey is forbidden by the father of his beloved, Dot, to ever speak to her again. A brilliant idea comes to Cutey while reading in the paper of a family quarantined because of small pox. He tells the cook that she is to be suddenly afflicted with a serious illness while bringing the dinner that night; that Dot is to run for him, who will be disguised as a doctor, and that when he comes he will pronounce the case as small pox, and, in accordance with medical laws, will inform the authorities, which will consist of two of his friends dressed as policemen, who will order the house quarantined. His scheme is carried out to the letter and was progressing splendidly until Dot's papa and mamma, sitting by the drawing room window, overhear the two "policemen" talking about the scheme. Papa rushes up to the room where he finds the "sick" cook drinking and Cutey and Dot "mushing." He throws Cutey out of the window and he lands on the heads of his friends. Dot starts in to cry, for she knows it will be a long time before she can see Cutey again.

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SELIG.

THE BEADED BUCKSKIN BAG (June 30).—Noel Burton, an adventurous American, falls in love with Annette, the daughter of Don Antonio Nevarro, whose rancho is mortgaged to Don Carlos Morello for $50,000. This individual is also a suitor for Annette, and, finding no favor from her, he threatens to foreclose the mortgage unless the girl is turned over to him. The father informs the American of his predicament and Noel repairs to his old friend, Sutter (the owner of Sutter's fort, who "backed" James W. Marshall when he first discovered gold in California in American rivers). Noel goes on the saw mill building expedition, strikes gold, and sees a way to satisfy the creditor and win the girl. Morello hires an assassain to make away with Noel. The latter makes his escape, but in his flight drops a beaded bag with nuggets and a curl of Annette's hair (which she had given him on parting). Morello takes this to Don Nevarro as a proof of Noel's death. In her despair over his seeming death and the affairs of her father, she concludes to marry Morello. Just as they are about to enter the church door, Noel appears, and with gold pays the father's debt. He then calls for the arrest of Morello, and leads the bride to the altar.

SONGS OF TRUCE (July 1).—Joe Elliot and Duncan Elliott brothers, living in a border state, find their house divided, as one enlists in the army of the North, the other donning the uniform of gray. They part in anger, and when, a year later, they meet on the same battlefield, under a flag of truce, the old spirit of resentment between the brothers grows more acute. Duncan again inside his lines, plays Dixie on his trumpet in defiance, and Joe retorts with "Yanke Doodle." Softly some one breaks this echo of anger and in tones of "Home, Sweet Home." Then the heart of each stern man melts and they cry out, "Not Blue or Gray, but my brother." They do not fight again until the conclusion of the great conflict, when Joe comes home with the laurels of the victor, and poor, broken Duncan, ill in the bitterness of defeat. In the home of his father, with the arms of his sweetheart about him, he finds life still worth living, and Joe comes openhanded to help him carve out a new fortune for their families.

ARABIA AND THE BABY (July 2).—Miss Fay and her horse, Arabia, after doing an equestrienne high-school act, she and the horse go about as comrades on a shopping expedition. The horse follows her mistress down the street carrying a market basket. After purchasing the goods, Arabia helps the shopkeeper out by working the cash register. On the way home, Arabia observes a poor woman leave a basket on the doorstep, abandoning her baby. The horse, with philanthropic intent, leaves the market basket, and takes the one containing the waif to her mistress. There the child finds a happy home. When the house burns, Arabia rings the bell alarming the village fire department, awakens her mistress and carries that blessed baby to safety.

THE SULTAN OF SULU (July 2).—An excellent educational subject of an interesting potentate who has inspired a popular clinic opera.

IN GOD WE TRUST (July 3).—The night before Christmas the child of well-to-do parents, Harry Bewell, received from his rich uncle a miniature safe that contained $5,000, which was to apply toward his education. The cogging butler learns the combination of the safe, and at once tells some of his "yeggmen" friends. They in turn prevail upon Bill, out of work and the head of a starving family, to assist them and do the actual robbery. Over the door of his poor home is tacked a little sign, "In God We Trust," and as he goes forth with malice flaming in his heart, it catches his attention and continues to impress him. When he eventually faces the little safe as an expert steel worker, he observes the same inscription, which checks him in his nefarious task. The child hears the noise, gets out of bed to investigate and discovers the burglar. The father is aroused, phones the police and covers the gang with his automatic gun. They are caught "hands-up;" but the father becomes interested in poor Bill, and stands sponsor for him. He hears his sad story, and remembering the time, sends him home with money in his pocket, a load of toys and an X-mas dinner.

SALLIE'S SURE SHOT (July 4).—Rob Ralston is forced to go to "town" for supplies, and "injun" Jim, a sneaking rascal, announces that he proposes to jump his claim. This arouses the official ire of Fred "the star wearer," and he soundly trounces the half-breed rascal. Now Fred has an intrepid sweetheart, Sally, who is a well-spring of information and is naturally hated by law-breakers. "Injun" Jim gets reinforcements and carries off the girl as a hostage. Fred senses they are making for the mine, so he girds on his guns and goes

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in the same direction. The desperadoes arrange to "dynamite" Sally, but she cuts the fuse in two by a well aimed shot after they have sought safety at a distance. This saves her sweetheart Fred, who rushes to her rescue, and they both retreat to a cabin. The dynamiters are obstinate and place another cartridge, so that the cabin will be blown to pieces. The daring Fred picks up the keg of powder and rushing out rolls it down on "Injun" Jim and his fellow mischief-makers. They are so dazed from the effects of the explosion that they find themselves in "irons" when they recover consciousness, and Fred single-handed delivers them to the authorities.

LUBIN.

HER ATONEMENT (June 30).—Oceola, an Indian maiden, has been annoyed by the attentions of Black Hawk, a renegade, who makes his home with the tribe. One day Black Hawk forces her to listen to his drunken wooing, but is stopped by Tom Hopkins, a cowboy, who hears her cry and goes to her assistance. Tom beats the renegade and receives the Indian girl's heartfelt thanks. Tom's manly bearing and good looks have made an impression upon the little Indian maid, and she sets to work upon an elaborate tobacco pouch which she intends to give him as a present. One day, the bag being complete, she goes to present it; but is followed by Black Hawk.

Oceola finds Tom talking to Rose, his employer's daughter, to whom he is engaged. The Indian girl presents her offering. Tom, who has no idea of the furore he has started in the Indian girl's heart, is rather surprised, but accepts the gift carelessly, and when Rose expresses her admiration for it, does not hesitate to give it to her. The two then depart, leaving Oceola speechless with mortification that the gift should have been so thanklessly received. As she returns home she meets Black Hawk, who has witnessed the scene. He is eager for revenge upon Tom for the beating he had given him and he plays upon the Indian girl's anger. Oceola finally agrees to aid him in a scheme in which he proposes to abduct Rose. Rose is caught, brought to the Indian village and placed in the Chief's tent in the care of Oceola. Rose pleads with the Indian girl and finally, repentant of her hasty action and filled with pity for the white girl, Oceola agrees to aid her to escape. Taking a ring from Rose, she bribes one of the tribesmen to take news of Rose's capture to her father. Rose's father with Tom and a bunch of cowboys attack the village and rescue the captured girl. In the melee Oceola, while endeavoring to help Rose escape to a place where she will be safe from the firing, is shot and dies.

HER HUSBAND'S PICTURE (July 1).—Bruce Errinton, an artist, is ordered south because of his weak lungs. He finds lodgings with Dave Halsey, a young southerner. It is not long before Errinton becomes interested in Nell, Dave's pretty young wife, and he takes advantage of her inherent artistic talent to persuade her to go north with him. He is confident that when he gets her away from Dave he can win her. After consistent pressing Nell agrees to go north, but strictly to work at her art. Visiting Bruce's studio she comes across a painting he has made from a sketch of Dave. It brings back her love in stronger force than her desire to paint. A friend gives her the money to get home with, and prevents Bruce from following her. Nell returns home and Dave, finding truth and honesty in her eyes, takes her to his heart again.

THE ANGEL OF THE SLUMS (July 3).—Mabel Harris, a society girl, is known as "the angel of the slums." She is loved by Charles Brandt, the doctor of the poor, but already engaged to a wealthy man, Frank Melville, whose office boy, Billy Tanner, is the sole guardian of his sick baby brother. The slum doctor gets Mabel interested in Billy and the baby, but she does not know that Billy is Melville's office boy. She tries to get Frank interested in her work and their quarrels start with his belittling her efforts. Billy returns home from work one day to find Mabel being insulted by a tough young gangster. Billy grabs a chair and would have hit the gangster with it, but for the timely interference of a neighbor. The tough threatens vengeance and leaves with the neighbors while Mabel thanks Billy. She meets the doctor and tells him she thinks Billy will be injured by the man. They both return to find the door locked. The gangster has returned and is in the house with Billy behind a locked door. Billy evades him until he threatens the baby's life and then gives in to him. As he does, the doctor smashes in the door and pounces on the gangster. A fight follows in which the doctor scores a couple of knock downs and finally kicks the bully out of the room. Mabel's warm praise starts the doctor further on the path of love and his face shows so plainly his love for Mabel that she, embarrassed and rather pleased, turns to Billy with an admonition to be careful, then exits with the doctor. Frank has been waiting for her at her home and gets peeved at her long absence. Mabel and the doctor part with regret and the quarrel between the engaged pair is furthered by Frank taking Mabel to task again because of her slum work. The next day Billy stays with his brother longer than he should because the child is too ill to be left even with a neighbor. Mabel enters and when the doctor comes he finds her very maternally attending to the baby's wants with Billy looking on. When they are ready to leave, Mabel exits with the doctor. This time their parting is more difficult and shows increasing love. When Mabel arrives home she finds a note from Frank with a luncheon request and Mabel decides to go. Meanwhile Billy has left for the office. Mabel finds Frank in a grouch at the boy because he is late and she warns him that if he is going to be grouchy that will be the end of the luncheon. Billy arrives and is called upon the carpet. He does not see Mabel standing in the window. Frank scolds the boy. He is discharged and Mabel enters the argument by giving Frank back his ring and breaking the luncheon engagement. She takes Billy home and there finds the doctor. Billy brings about an avowal of love on the doctor's part, which Mabel accepts. Billy is told he and the baby will have a home for life, and the angel of the slums finds her happiness.

THE WAITER'S STRATEGY (July 4).—Jerry, an old waiter, is fostering a little romance between two young people who come every few nights to his table. The romance is progressing nicely when one night Jerry sees the couple get out of an auto and the girl meets an old friend. Tom gets restless because Mabel stays so long talking with the newcomer, and tries his best to break up the conversation and get her inside. His endeavor piques Mabel and she stays there talking longer than she had expected. At last they enter, both in a peevish mood. Jerry does his best to loosen the chill. He takes their order, serves it 'mid silence only broken by his own sallies. Finally Mabel can't stand Tom's nagging, and exits. Tom follows soon after and Jerry is left broken-hearted.

The next night Mabel appears with the chap that caused all the trouble. The only table vacant is Jerry's and much to Mabel's chagrin the head waiter gives them that. Jerry is mad clean through, and does everything he can to make it uncomfortable for the man. Mabel begins to be sorry, and nervously watches for Tom. Jerry serves the dinner abominably and is censured by the man. At last the coffee is ordered by the man, with ice cream for Mabel. It is Jerry's last chance to break the new combination. He wonders what he can do. Realizing that the man has drunk a little champagne and seeing another waiter set down a cognac bottle with his empty dishes, he quickly empties a quantity of the cognac into the coffee pot. He serves the coffee, black, and the man gets one taste of the coffee and immediately has Jerry refill his cup. The man takes cup after cup until he begins to get funny in his talk, and Mabel is getting angry and sorry that she ever knew him. Finally she can stand the smiles of other diners no longer, and Jerry hastens to help her on with her wraps and they get out. Jerry laughs at the success of his jokes. Then he finds Mabel's glove on the floor and at the same moment Tom enters. He starts to order something, but Jerry gives him Mabel's glove and tells him to go to her home and see her at once. Tom's eyes light up with hope and, seizing the glove, rushes to Mabel's home. There he finds her weeping. They become reconciled and hasten back to the restaurant.

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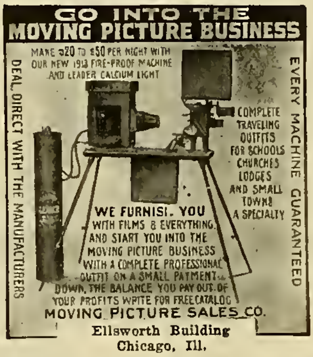
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THE WRONG HAND BAG (July 4).—Mrs. Hanson reminds hubby that it is her birthday as he is about to leave for his office. On the way, he stops in a jewelry store, and purchases for her a silver mesh bag, which he sends home by a messenger. When Mrs. Hanson receives the bag she cannot resist the temptation to show it to her next-door neighbor, Mrs. Jones, who at once becomes jealous. When Jones returns home she makes him promise that he will buy her one. This promise she persuades Jones into with the aid of a broom. Jones buys his wife a bag exactly like the one which Mrs. Hanson has. Mrs. Hanson mislays her bag, and seeing Mrs. Jones with one, she immediately decides that the one Mrs. Jones has is hers. She attacks Mrs. Jones and quite a fight ensues. The husbands arriving on the scene, become involved. In the meantime the maid of the Hanson family discovers the hand bag in the exact spot where Mrs. Hanson had laid it. Mrs. Hanson, anxious to straighten the matter out, rushes to the Jones home and arrives just as the husbands are about to be arrested. She makes explanation, and everything is satisfactorily adjusted.

HIS NIECE FROM IRELAND (July 5).—Patrick Grady, who came to America when a boy, is now about forty years of age and comparatively wealthy. He has had no communication with his native place for many years, but now receives from the parish priest a letter which, misdirected, has been long delayed, in which he is informed that his sister's child has been left an orphan, and is asked to send for her. With kind-hearted impulse, Grady writes to the girl, enclosing money for her passage to America. When Ellen arrives, she proves somewhat older than Grady had expected—twenty-two or three and exceedingly beautiful. Despite Grady's objections, Ellen insists upon obtaining employment, and upon paying back the money sent for her passage. A suitor soon appears, and Grady to his amazement and horror, finds that he is intensely jealous and that he is desperately in love with his niece. Shortly after, Ellen disappears from the house, and until Mitchell, the suitor, comes seeking her, Grady thinks she has eloped with him. Later Grady encounters the girl by chance. She confesses that she is no relation whatever, though bearing the same name as his niece and that, Grady's letter being delivered to her, she took advantage of the opportunity to get to America, being herself an orphan and miserably poor, and the niece having been, between the writing of the priest's letter and the receipt of Grady's, happily married and with no desire, Ellen is convinced, to leave Ireland. She had not realized that Grady was in love with her, but had run away because she had come to love him, and could no longer endure the false position she held in his house. Ellen's confession opens for both Grady and herself a path of happiness.

"THE PENALTY OF CRIME" (Special—2 parts—June 30).—Ed. Watson and Billy, the rat, crooks, operating in New York, are "breaking in" Nell Forest, who has had the misfortune of being brought up in an evil atmosphere. The crooks spot Maurice Fielding, son of a jeweler, having stores in New York and Chicago, as a victim, and Nell makes his acquaintance. Maurice proves to be a different kind of man than any she has known. He falls in love with her and she with him. With this comes a hatred for Watson, Billy and all that they stand for. Maurice proposes marriage, but she refuses because she knows she has no right to wed an honest man—she wants to break away from her evil companions. Then perhaps she can tell Maurice everything and he will keep on loving her.

But Watson is not to be so easily shaken off. He learns that Maurice is going to Chicago and that his trunk will contain jewelry. He and Billy hatch a plot to rob the trunk. They send for Nell, who is forced to come at their call. They tell her she is necessary to the proposed robbery. Nell refuses to help them and threatens to warn Maurice until they threaten that they can put Maurice wise to Nell's past. She would do anything rather than have Maurice know just yet. Watson also promises to give Nell her freedom after just this one more job. She is to buy a ticket for Valley Springs, a summer resort on the road to Chicago, and to travel on the same train with Maurice. A trunk is secured and lock arranged so that it can be opened from inside. Billy gets into the trunk and it is checked to Valley Springs, to which place Watson has gone the day before. Maurice is delighted that Nell will make part of the journey with him. The two trunks are put into the same baggage car. While the train is going Billy climbs out of Nell's trunk. The baggage man sees him in time to dodge. A fierce battle with revolvers ensues until Billy wounds the baggage man. It only takes a minute to transfer the jewelry from Maurice's trunk to Nell's and when the train reaches Valley Springs, Billy stands at the door of the baggage coach and throws Nell's trunk off. Nell hands the baggage master her check and requests him to lift her trunk on an automobile. (Watson is in the auto.) Nell also climbs in and is waving good-bye to Maurice when the wounded baggage man recovers and spring on Billy. Billy has intended to go to the next station. The recovery of the baggage man spoils everything. Billy jumps out of the car, catches Watson's auto as it is turning a corner and jumps into it. A race ensues between the crooks' auto and pursuers. The road leads to a river. The drawbridge is open and Watson sees it too late to stop, turning the machine it plunges over the cliff into the river. Watson goes to the bottom with the car, but Billy and Nell are thrown out into the river. Maurice, who is in the pursuing auto, sees Nell struggling in the water. Although he now knows her for what she is, an impulse which he cannot resist compels him to dive to her rescue. A row boat picks up Nell, Maurice and Billy. Before he dies, "the rat" exonerates Nell, tells how she was forced into the robbery, tells how she confessed her love for Maurice and fought against the scheme. Well! Maurice does the right thing.

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THE STORY OF THE BELL (June 30).—Colonel Fairfax, in answer to his grandson's question as to why he does not like to hear the bell in the old church tower ring, tells the young man that nearly forty years he has ascended the old tower to remove the muffling that had been placed on the huge clapper for a funeral when the sexton began to pull the rope frantically in order to warn the countryside of the approach of British soldiers. Fairfax goes on to tell his grandson how he was imprisoned underneath the swinging bell, the roar of which drove him almost crazy. His cries for help were drowned by the clanging of the clapper, and he lay that way until one of the young girls, who had seen him go into the belfry in the morning, ordered the sexton to stop ringing the bell while she ascended the steps to the bell tower, where she rescued Fairfax, whose hair had turned snow white from fright, rage and exhaustion. In the meantime the villagers had succeeded in routing the Britishers and the countryside soon became as peaceful as it ever had been.

THE PATCHWORK QUILT (July 1).—As grandmother fondles the old patchwork quilt it brings reminiscences of her early life. She met Jim at an old-fashioned country dance and they were soon married. When the Civil War came, Jim went to the front with a uniform made by grandmother, a piece of which was saved for her quilt. She and her son stood by the window waving good-bye. Jim never came back and that is the end of grandmother's story. The son grew up and had children of his own, but life was never so sweet for grandmother as the time when her Jim was alive.

ALL ON ACCOUNT OF A PORTRAIT (July 2).—Because John isn't soulful and doesn't like the superfluous amount of hirsute appendage of a pianist, the portrait of which is displayed in a window, Jessie, his sweetheart, gives him back all his presents. To show that he doesn't care, John does likewise. They part but are very unhappy, particularly John, as he feels that he is more to blame for his hasty action. At the wedding of one of their friends they meet. Jessie is the bridesmaid and John the best man. After the ceremony the groom invites John to visit his country home. The same invitation is extended to Jessie by the bride. Arriving at the house before the host, they are mistaken for the newly married couple by enthusiastic neighbors and are greeted with a shower of rice. Jesse's icy attitude is thus melted and she decides that John's hair and eyes are very nice indeed.

A GENTLEMAN'S GENTLEMAN (July 4).—Having been informed by his lawyer that he is near the end of his inherited resources, Jardine, a young society man, orders Holmes, a servant who has been for many years in the Jardine family, to sell a part of the family plate. Instead of complying with his young master's request, Holmes hides the golden plates and gives Jardine his own scanty savings. With this money Jardine squares himself with some of his more persistent creditors.

He accepts an invitation to a house party because of his fondness for Lady Sarah. His devotion being not sufficiently strong to subdue his gambling passion, he enters a game of bridge. He loses everything and is compelled to give an I. O. U. As he is leaving the card room he finds a pearl necklace which he appropriates. In his room a realization of what he has done comes to him and he attempts to force Holmes to conceal the necklace. But Holmes refuses indignantly. Having been informed by his daughter of her loss, the Earl goes to Jardine's room where Holmes admits to having committed the theft. But just as the police are leading him away Jardine tells the truth, thus exonerating his servant. After the incident Jardine starts to Canada with his servant, where he begins life anew and tries to make himself worthy of Lady Sarah.

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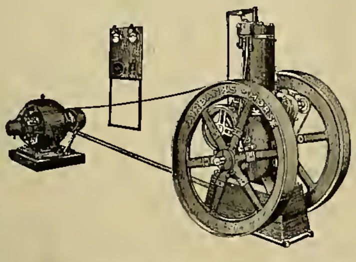

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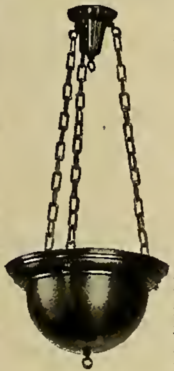

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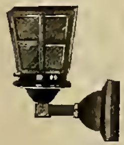

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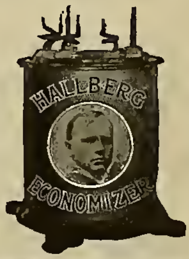

J. H. HALLBERG

36 E. 23rd Street New York

A DRAMA OF THE FRENCH REVOLUTION (July 5).—The Royalist Count St. Pierre, concealed in the hovel of a faithful old family servant, manages to elude the Republican soldiers who are searching for him. Realizing, however, that his discovery and execution will only be a question of hours if he remains, he plans to escape to England with his betrothed, the Countess d'Avroi. Accordingly he dispatches the servant with a letter to the countess, begging her to set two candles in her window when she is alone.

The peasant delivers the letter but on his return is intercepted by soldiers under the command of Citizen Bompard. Recognizing him as a servant of the count's and knowing something of the attachment between St. Pierre and the countess, Bompard puts two and two together, and dragging the peasant before the countess commands her to give him the message that the old man has brought. The countess firmly refuses until Bompard begins to torture the old servant, when she attempts to throw St. Pierre's letter in the fire. Bompard intercepts her, reads the letter, and immediately sets the candles in the window. Stationing his soldiers outside the door he commands them to enter and shoot the count when he gives the word.

Bompard himself stays within the room and makes love to the countess. At first maddened by the realization that she has lured her lover to death, she refuses the man's advances furiously. Later, a dim plan forms itself in her mind and she treats the captivated Republican less coldly. Meanwhile St. Pierre has seen the welcome signal and has hastened to the chateau. Climbing up the ivy he enters the room and sternly regards the countess in Bompard's embrace. Broken-hearted at her apparent faithlessness, the count walks slowly to the door behind which the soldiers are concealed. At the moment he opens the door, the countess springs from Bompard's arms. The soldiers naturally mistaking him for the count shoot and kill their leader. In the confusion that follows St. Pierre and the countess escape.

MELIES.

THE RICE INDUSTRY IN JAVA (July 3).—A most complete study of the greatest crop growing industry of the island of Java. The immense rice fields are of two kinds; the "tegal," or dry field, and the "sawash," or wet field, laid out in terraces of different levels for irrigation purposes. After plowing and sowing the terraces are flooded for a period of eight or ten days. At the end of a month or six weeks the rice spikes, having grown crowded, are taken from the limited space in which they are confined and replanted in the "Sawahs" farther apart to allow full, strong growth. At the end of five or six months the terraces are in full growth, and the whole village turns out to gather the harvest.

The rice spikes tied in bundles are then packed and shipped by wagon to the mills, where the primitive method of treading by huge buffaloes is still in vogue. The rice is husked by means of a mortar and hammer, operated by boys. Then it is winnowed—allowed to fall a distance in the air, during which the husks are blown from the rice and pure rice is obtained. This rice is packed and shipped to Cholon to be stored, as very little rice is ever exported from Java. The island yields 40,000 tons of rice a year, consumed entirely by the natives. Making rice liquor, an intoxicant, is another interesting feature of the picture.

BIOGRAPH.

A GAMBLE WITH DEATH (June 30).—The stakes were to go to the one who outlived the other two. In a quarrel one ended the chance of another. In the mountain the two survivors of the bet came together again, one now an outlaw, but through a woman's subterfuge the money fell to the less likely of them all, Reed, declared to be "on his last legs."

FAUST AND THE LILY (July 3).—Mr. Goethe and Mr. Gounod have given the world an undisputed classic in the story of Faust. That is not for the Biograph comedy players to deny. Yet their version is a little more optimistic at least. Faust, as all good people should know, thwarts the Devil and marries Margherita.

AN OLD MAID'S DECEPTION (July 3).—Sim and Sam had never seen Beauty unadorned. That was where she deceived the public. She invited them both to the picnic. Enough said where a fair lady is concerned. Only a duel could settle it. Beauty absent frills and molars and devoid of fine feathers, rushed to the rescue. Sim and Sam sought solace in each other's arms, undeceived.

THE SORROWFUL SHORE (July 5).—There dwelt the widowed fisherman and his indulged son. Then the girl, the sole survivor of the wreck, came into their lives. The father suppressed his own love, realizing the son could offer youth instead of age, but the young woman decided otherwise. It was through the young wife's attempt to make peace without exposing the son that the sorrowful shore revealed another tragedy.

PATHEPLAY.

THE MIRACLE OF THE ROSES (July 1).—Forced to desperation by the hunger of his starving wife and child Hughes, a wildchopper, steals a lamb from a neighboring shepherd. He is arrested and brought before the Margrave of Thuringe. Under the ancient Germanic law he is sentenced to death, but Elizabeth, the wife of the Margrave, pleads so eloquently with her husband that the woodchopper's life is spared and instead he is sentenced to work his own way out of his poverty and his neighbors forbidden to help him under penalty of death. Her heart touched by the plight of Hughes, Elizabeth defies the law and with an apron full of edibles goes to the home of the woodchopper. She has just arrived there when the soldiers of the Margrave enter and demand to know what the apron contains. Elizabeth drops her apron and there falls at her feet a shower of roses.

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THE MISSIONARY'S TRIUMPH (July 2).—Into the rough life of a mining camp comes Miss Hazel Meredith, gentle, kind and good and determined to implant religious fervor in the hearts of the miners. Sizing up the situation Miss Meredith realizes that to win she must help the men overcome their passion for alcoholic liquors supplied by a band of Moonshiners. With the help of her beauty and charming personality and the assistance of Bob Fordham she accomplishes her purpose, but the Moonshiners, blaming Bob for wrecking their nefarious trade, plan vengeance. Bob would have been killed, in all probability, but for the quick wit and bravery of the missionary, who summoned Bob's fellow workers. Thoroughly indignant, the miners rise as one man and force the Moonshiners to leave hastily for other parts.

THE JOY RIDE (July 3).—Harry, the chauffeur for James Van Cliff, the banker, while driving over a manhole, spattered Flossie Footlights with mud. He was alone in the car and to make amends he took Flossie for a joy ride. Flossie found Van Cliff's card in the car and asked Harry if he was Van Cliff. "Yes," said Harry, shyly, and Flossie fell in love immediately. So engrossed was Harry that he forgot the speed law. In court the next morning he was sentenced to a month in prison. After getting into prison he got into a fight and then got into the hospital. After getting out thirty days later, Harry met Flossie and Harry's wife met them both. Harry hasn't been joy riding since.

CONSECRATION OF A BUDDHIST PRIEST (July 4).—The strange and rather weird ceremony incidental to the consecration of a Buddhist priest. Preceded by a corps of musicians the future priest marches with his family to the ttemple and there the musicians, personifying the evil spirit, take turns at tempting the young candidate, thus allowing him an opportunity to show his strength of character. Finally, he is presented with his sacred vestments which he accepts after a curious ceremony.

PISA (ITALY) AND ITS CURIOUS MONUMENTS (July 4).—A tour through the city of Pisa, stopping before its landmarks, which are all very old, and culminating with a view of the Leaning Tower, the most famous structure in the world.

A MODERN GARRICK (July 5).—Garrick, in the heyday of his popularity, was a super compared to Hamspiel, the famous matinee idol. Hamspiel, was playing Romeo when first Gwendoline Martin saw him from a box seat. That was enough. Immediately Gwendoline fell in love and a mania for playing Juliet possessed her, leaving no room for affection for her old sweetheart. This young fellow enlisted the services of a hypnotist and with the assistance of the clever Hamspiel himself Gwendoline lost all ambition to be his leading lady.

THE MINER'S DESTINY (Special—2 parts—July 5).—John Crane, a miner, refuses to be cowed by Jenkins, the bully of the mine, but makes the mistake of being seen intoxicated. Jenkins tells the foreman and Crane is discharged. Later, there is an explosion in the mine. Crane, because of his discharge, is suspected of having caused the explosion and on Jenkins's perjured testimony is convicted and sentenced to life imprisonment. Jenkins becomes foreman of the mine. The shock of the sudden turn in fortune is too much for Mrs. Crane and after struggling bravely she gives up the fight and passes away. Her little boy is now homeless, but Vance Wilkins, a kindly neighbor, adopts him. The boy soon becomes known only by the name of his foster father, who, after he has finished his primary schooling, sends him to college to take a course in mine engineering. The young man returns after several years and is appointed chief engineer of the mine by Jenkins, who has secured control of the property. Because of his good behavior during the twenty-five years he has served in prison, Crane, now an old man, is pardoned. But he can find no work and after repeated attempts to be committed back to prison he breaks into a house.

It develops that Jenkins has given Wilkins the position as chief engineer for a purpose because one day while Mrs. Wilkins is alone in her home Jenkins calls. The woman orders him out. He refuses and Mrs. Wilkins secures a revolver. Jenkins struggles with her for possession of the weapon and it explodes. Jenkins falls, mortally wounded. This is the house into which Crane has forced his way and as soon as he hears the shot he hurries into the room. Instantly he recognizes the wounded man. A physician is summoned and the young engineer advised by his wife.

Wilkins and the doctor arrive together and as soon as Jenkins is able to speak he makes haste to ease his conscience and unfolds a story which clears the name of the ex-convict and, incidentally, proves the relationship between Crane and Wilkins. Jenkins begs to be forgiven and after the trio have done so, he smiles upon the reunited family and dies.

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July 1st
SONGS OF TRUCE
An appealing story of the Civil War, in which "a house divided against itself" plays an important part.

July 2nd
ARABIA AND THE BABY
Another delightful comedy in which "Arabia—The Human Horse" performs remarkable tricks. On split reel with

THE SULTAN OF SULU
An educational review of this potentate.

July 3rd
"IN GOD WE TRUST"
A strong drama of the Yuletide season. Just the thing for the hot weather.

July 4th
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Let us quote the closing paragraph of an editorial *in re* this Theatre, which recently appeared in the Toronto Star.—

"Lastly, there is about this theater, the management, the audience, and the arrangement alike, an air of refinement as unmistakable as it is rare, and which cannot fail to impress even the most casual visitor."

The presentation of a moving picture without the accompaniment of appropriate music is like the presentation of Grand Opera without the accompaniment of an orchestra. *That is why the Garden Theatre* maintains an orchestra of soloists who, with constant practice and rehearsal, are able to interpret and convey to the spectators, the various moods and emotions of the actors in the picture or enliven those scenes of nature or current events where men or women do not actively participate.

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INDEPENDENT FILM STORIES

UNIVERSAL

BISON.

AT SHILOH (2 parts, July 5).—During a temporary cessation of hostilities below the Mason-Dixon line, Col. Carlton is granted leave of absence, and accompanied by Lieut. Carney, his daughter's sweetheart, visits his Southern home. There Lieut. Carney is honored by Virginia Carleton, accepting his proposal of marriage. At the expiration of their furlough, the lieutenant and the colonel leave to rejoin their regiment.

Strife of war dangerously adjacent prevents the making of a trip by the Carltons to get a new wedding outfit, with the result that the mother unpacks the attic trunk and her own wedding gown undergoes alterations for the happy occasion of her daughter's marriage.

Meanwhile, the opposing armies draw nearer and Grant's force is discovered by the Confederates to be in a weak condition. To enable the strategic maneuver of the Confederates taking advantage of this position of the Federals, Lieut. Carney voluntarily assumes the perilous responsibility of slipping through the Federal lines to warn other Confederates of the contemplated attack, likewise securing their reinforcement. This plan of Lieut. Carney's is thwarted at a crucial period by the Federals detecting his effort to get through their lines. Carney's horse is shot and he is compelled to seek safety in flight. The chase ends with Lieut. Carney fleeing to the home of his sweetheart, hotly pursued by the determined Federals, who suspect he bears important dispatches bearing on the hazardous position of their division. When Carney breaks into the house, Virginia and her mother are draping the wedding dress on an improvised "form" beneath which Carney is hidden as the Federals enter.

Driven to desperation, Virginia is compelled to play the part of an obliging hostess to gain time. The tired Federals succumb to her charms and she is enabled to gain time to assist Carney in escaping. The officer of the squad becomes intoxicated, and Virginia, with the assistance of Carney and two family slaves, has his uniform changed to that of Carney's, and the Federal, in Confederate uniform, is put on a wagon and sent away in apparent flight, which is detected by the Federals, who give chase. Carney then escapes.

With the help of the passport which he finds in the coat of the Federal officer, Carney delivers his message in safety, enabling the Confederates to accomplish their purpose. This advantage is later turned in the opposing army's favor, and the Confederates are forced into the "Hornet's Nest," where lack of water aids in weakening their opposition. Virginia's horse, ridden by Carney, is sent with a note asking for water, and Virginia accomplishes the perilous feat of carrying through the fighting lines of the Federals enough water to enable the hard-pressed Confederates to hold their ground until the Federals, in command of Gen. Grant, decide to abandon trying to gain their place of retreat. Virginia is acclaimed a heroine by the cheering army of Confederates, and she flies, embarrassed, to the eagerly waiting arms of Lieut. Carney.

CRYSTAL.

THE GIRL REPORTER (July 6).—Pearl White, reporter, is ordered by her newspaper to get an interview with the mayor, Frank Brockly. She visits his house just as the mayor leaves it in an automobile. A valise belonging to the mayor drops off and Pearl finds it. She enters the house believing the mayor will return for it. The butler admits her and bids her wait. She enters the parlor. Meanwhile, "Natty" Nixon, a sneak thief, finds the door open and enters the house. Pearl mistakes him for the mayor. He plays the part. Later, he locks her in the room and tries to escape, taking the valise Pearl found with him. The butler sees him and chases him down the street, finally capturing him. Meanwhile the mayor returns and discovers Pearl. He thinks she is a thief and she thinks the same of him. He cows her with a revolver and is about to phone the police when by a trick she wrests a revolver from him. She phones the police and two policemen are sent to the mayor's mansion on the double-quick. They enter just as the butler returns with "Natty" and eventually all entanglements being straightened out, Pearl gets the interview and all ends well.

MUCHLY ENGAGED (July 6).—Richard Hunter is a flighty and evidently a forgetful young man. He calls on Ethel, vows she is the only girl he has ever loved and gives her an engagement ring to bind their faith. He next calls on Gertrude and goes through practically the same performance. He returns home and is informed by his valet that Marguerite another girl friend of his called him up. He decides to visit her, and does. While there, he again falls in love and gives her a ring to bind their engagement. Later, he walks along the street and is hit by an automobile. A great crowd gathers and while he is not seriously injured, still he is hurt enough to have to be carried home and put in bed. Newspaper reporters get on the job and a full account of the accident and the injuries to Richard appears in all the papers. Ethel reads of it and getting some flowers proceeds to pay her fiance a visit. The other girls also read of it and also come to nurse him back to health. The three meet, with the result that a free-for-all fight very nearly ensues when explanations are in order, and results in the throwing of his rings at Richard by all three girls. Later, fulfilling his prediction that the girls like to be fooled, they return, but again they meet and all chances of reconciliation are at an end.

WHO IS IN THE BOX (June 29).—Chester is kidnapped by a jealous rival. Pearl is engaged to find him. A box is bought in which Chester is to be put and shipped back to his lady love. Pearl releases Chester and hides in the box, hoping to capture the criminals. The box is thrown onto a wagon and proceeds on its way. After falling off and badly marring Pearl's neat appearance and stunning beauty, the box is delivered at its destination, where Pearl is released. She is rewarded with a ten-dollar bill by Chester for saving his life, and she determines to give up detecting and engage in something more satisfying.

MRS. SHARP AND MISS FLATT (June 29).—Belmont courts the widow and her friend at the same time. He makes excuses to one and calls on the other after promising to take the first to the theater. Unsuspecting, she calls on her friend and finds Belmont there. She unmasks his perfidy and he is accorded very drastic treatment, eventually getting an unsought for wetting from Miss Flatt. She gets a seltzer bottle and speedily, though vichyously, brings him to his senses.

AN HOUR OF TERROR (July 1).—Ralph, the Doctor's half-brother, is caught in the act of stealing money from the Doctor's safe, of which he had full charge. He gambles it away, and again steals some of the Doctor's money. This time the Doctor loses patience with him and orders him from the house. The Doctor and his wife have forgotten of Ralph's existence. Meantime he has gone from bad to worse and being sadly in need of money, again visits the Doctor's home. Finding Pearl alone, he compels her at the point of a revolver to promise to make the Doctor give him $500. The Doctor returns and overpowers Ralph. He has his wife phone the police. Ralph induces them to listen to his plea and brings in their mother's name. They are touched and help him escape, and when the police arrive they have no one to arrest. Ralph promises to reform and the Doctor, for his mother's sake, resolves to give the erring youngster just one more chance.

IMP.

JANE MARRIES (July 3).—Jack is a rather gay young bachelor, and it is only the fact that he is at the end of his financial rope that causes him to consider seriously a ridiculous will made by his departed aunt, specifying that he must be married before his twenty-sixth birthday or her fortune is to be used to establish a home for "Indigent Plumbers." The day of the twenty-sixth birthday arrives, and a curt note from his aunt's lawyer notified him that he must be a married man by 4:00 p. m. or sacrifice a fortune to undeserving plumbers.

Jack puts it up to the lawyer to get him anyone that will leave him after the ceremony. He goes into the park for a walk, where he rescues a girl from a pickpocket, and gets a serious knife wound in the arm before the thug is overcome. Jack finds himself in the hospital and only two hours to find a bride. The girl in gratitude hastens to her fathers office and shows him the card of her rescuer. Her father is the lawyer and she learns that Jack must have a wife in a few hours. Jane, without telling her father, promptly decides to save the fortune for the young man, and with her maid procures a license, ring and minister and veiling herself in an automobile veil, goes to the hospital, where Jack is married just in time. The lawyer comes to sympathize with Jack in his loss, and learns that his daughter has become a bride.

Expostulations are too late, and Jane swears her father into secrecy and returns to her home, leaving Jack in ignorance of his wife's identity. However, he soon learns who his wife is.

THE OLD MELODY (2 parts—June 30).—Silas and Maggie reside in the country and are sweethearts. Silas comes courting, bringing his violin. Silas and Maggie marry and go to the city. The story is carried forward ten years and they have a child eight years old, Dora. Silas has become a successful business man and Maggie and he have drifted apart. At a ball at his home Silas shows a partiality for a society woman. Maggie is piqued and in a spirit of revenge allows Hamilton to pay her marked attentions. The next day Maggie becomes desperate in her loneliness and telephones Hamilton to come and take her out for an auto ride. He takes her to a roadhouse of somewhat shady repute. Silas and the society woman come to the same place and are ushered into an adjoining room. In the meantime little Dora finds her father's violin, which has been stored away for years. Silas hears Maggie's voice and she recognizes his and leaves the room, leaving Hamilton there. Silas creates a scene by breaking in the door and attacking Hamilton. Maggie hurries home and is met by Dora, who has her father's violin; they pack and go back to the farm. Silas returns home, sees the violin which has been left behind; it awakens tender memories and he hurries after his wife and child. They are reunited and once more happy.

VICTOR.

A SHIFTING FORTUNE (July 4).—Marcus, Gertrude's grandfather, owns a farm adjoining Jim's and the young people are attracted to each other. This feeling is not shared by their respective hired men, Jake and Dick. Dick clears Jim's field of rocks by the simple process of throwing them over the fence, into Marcus's field. Jake throws them back, and Gertrude and Jim have difficulty in keeping the men from fighting. Dick's final act of reprisal is to unload a wheelbarrow of rocks on Marcus's land during the absence of Jake.

Harry, a mining engineer, comes to the country for his vacation, and secures board in Marcus's house. Gertrude is attracted to Harry, and this has a saddening effect on Jim.

While strolling through one of Marcus's fields, Harry finds the rocks Dick has brought there in his wheelbarrow. Harry discovers traces of copper in the rocks, and secretly determines to buy the farm. He returns to the house in time to find an old skin-flint of a squire threatening to foreclose a mortgage he holds on Marcus's farm.

Harry follows the squire home, and buys the mortgage. He then proposes to Gertrude that she become his housekeeper, and makes violent love to her. She and Marcus leave, indignantly, not waiting to be driven out. Jim arrives at this juncture, and Gertrude has difficulty in keeping him from attacking Harry. Jim takes Gertrude and Marcus to his house. Gertrude is thoroughly disillusioned in regard to Harry.

Harry writes to a capitalist, in New York, asking him to come on, investigate the copper property, and advance money to develop it. The capitalist arrives, and Harry takes him to the copper-bearing rocks. Jake, the hired man, arrives. He is very indignant at finding the rocks, and informs the horror-stricken Harry that they belong on Jim's land.

The capitalist goes to Jim, and offers to develop the copper mining possibilites of his farm. Jim, Gertrude and Marcus are happy, and Harry finds himself with a useless farm on his hands.

UNIVERSAL.

ANIMATED WEEKLY NO. 67 (June 18).—

England vs. America.—Practice games previous to the great International polo match—Meadow Brook Hunt Club Grounds, Westbury, L. I.

Remarkable Speed Test.—Percy Lambert breaks the world's circular track record; time, 113 miles an hour.

Million Dollar Fire.—A disastrous conflagration destroys the manufacturing and warehouse district, Long Island City, L. I.

French Aeronautics.—Inspection by the King of Spain and President Poincaire, at Versailles, France.

Philadelphia vs. Brooklyn.—The Quakers and Dodgers play an exciting game at Ebbets' Field, Brooklyn.

Society Coaching Season.—Officially opened by Mr. Alfred Vanderbilt, who starts his seventh season on the Brighton Road, London, England.

Ocean Motor Boat Race.—The start of the Philadelphia-Bermuda Motor Boat Race for the Bermuda Challenge Cup. Sub-title Mayor Blandenburg, of Philadelphia.

The Weekly Fashion Hint.—Up-to-the-Minute News in gowns and frocks. Shown by courtesy of The Ladies' Home Journal.

A Day at West Point.—Secretary of the Navy Josephus Daniels reviews the cadets at the famous military academy. Sub-title, A Salute to the Secretary.

High School Field Day.—Prominent members of the Board of Education assist in the largest field day exercises ever held in Chicago.

Who's Who in Pictures (Billy Quirk).

REX.

A WOMAN'S FOLLY (July 3).—Having married a man much older than herself, Mrs. Grayson cannot get over the habit of flirting with young men. She is finally detected allowing a young man to kiss her at a reception which the husband and wife are attending. The husband's anger is so great that he suffers a stroke of apoplexy and falls unconscious at her feet. A doctor is hastily summoned and his final verdict is that the husband will live, a voiceless, helpless paralytic to the end. Brought to a realization of what her frivolous conduct has resulted in, the young wife takes her husband to a far western city, where she supports herself and husband by taking up her old occupation of a nurse.

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After two years of this life, she meets and falls in love with a young doctor at the hospital. He returns her love, believing her to be single and urges her to marry him. Naturally she refuses, though without giving any valid reason. Upon reaching home, however, she realizes that the doctor is entitled to know the reason. She writes him a note, asking him to call at her home the next afternoon when she will tell him why she refused.

The doctor comes at the appointed time. Then comes to the woman, who has sacrificed her life to duty because of a moment's folly, a great temptation. The young doctor, seeing a man of fifty a helpless paralytic, jumps to a natural conclusion; and as the words that will drive him away from her forever, tremble on her lips, she hears the doctor say, "How long has your father been like this?" "Two years," is her reply. The young doctor replies: "And did you think I was so selfish as not to be willing to help you bear the burden? I'll go to my office and write Dr. Jackson, the specialist, who knows. He may reverse the verdict, and restore him to health."

Then come bitter hours of struggle for the woman, torn between love and duty. The doctor returns. A letter has been dispatched to Dr. Jackson and in his hand he holds an emblem of happiness—the engagement ring. As he places the ring on her finger, the paralytic husband moves the arm that still retains life and knocks a glass from the table. The crash calls forth from her torn soul and a cry of agony. She realizes what she was about to do.

Honor prevails. The tempted woman pours forth her story. "He is my husband. The fault was mine. I will bear the burden of the end." The young doctor loves her, but he, too, is an honorable man, and he takes her hand and bids her be brave. He then goes out of her life forever. Again the young wife takes up her burden, to bear it as best she can without hope or love.

SUSPENSE (July 6).—A young couple live in the country several miles from town. Their only maid, dissatisfied with the lonely life, leaves the house without any other notice than a note, telling the mistress she is leaving and will put the back door key under the back door mat.

The wife, left alone with her baby, receives a telephone call from her husband saying he will not be home until late and asking if she will be safe. The wife answers that she will be, and later, when she discovers the maid's note, although fearful of being alone, determines not to alarm her husband. She locks the house securely, but afraid to go around the house to get the key, leaves it outside.

A tramp peering through the window sees the wife alone and when she takes the baby upstairs to bed, attempts to get into the house. The wife, hearing the noise, is alarmed and, looking from the window, discovers the tramp. She rushes to the phone and calls her husband, but the conversation is interrupted by the tramp cutting the wires.

The husband, however, has been informed that a tramp is entering the house, and rushes out of the office. In his haste to get to his wife, he enters another man's automobile and dashes away. The man, seeing his machine stolen (as he thinks) gets the police and makes chase. The husband is caught and detained by the pursuers, but makes his escape and dashes on.

In the meantime, the tramp has discovered the back door key and entered the kitchen, where he helps himself to food. The wife has barricaded the bedroom door with furniture and is waiting in terror. Finishing his meal, the tramp goes upstairs, searches for valuables and finding none, breaks down the door leading into the bedroom. Shots are heard and the wife faints in terror as the tramp dashes from the room and upon the steps where he meets the husband, followed by the police. After a struggle, the tramp is secured and bound by the police. The husband finding his wife safe, explains his wild ride to the police and the pursuer and fondly kisses his wife.

NESTOR.

AN INDIAN NEMESIS (June 30).—Billy, a cowboy, sees in Hope, the daughter of Ranchman West, "the only girl." Hope thinks Billy is "just right." Lawson, a cowpuncher and ugly man at heart, is wont to visit the Indian Reservation and does not hesitate to make advances to a little squaw, who loves him heart and soul. One day he visits her and leaves abruptly. She follows him, as she wants to help him from his big weakness—drinking. She catches up with him at with her instead. Angered at her persistency he strikes her down. Looking back he sees Billy come along, pick her up and carry her away. The saloon habitues prevent Lawson from following him. Billy takes the little squaw back to the Indian camp and is shown a little papoose—the door of the saloon and entreats him to come Lawson's child. He talks with the old chief and they smoke the pipe of peace.

Lawson interests some of his cronies in a cattle theft. They cut out the cattle on West's ranch and when they get to a hiding-place, Lawson tells his men to wait. He goes to the ranch and is in time to have West ask him to see Hope on her way to the ranch house. The two ride off together, and Lawson has difficulty in restraining himself from showing his affection for Hope.

Billy detects the cattle stealing and seeks West and informs him that cattle rustlers are at work. He rides off, and on the way meets the little squaw, who has been looking for Lawson and who has seen him riding with Hope. Billy follows them to the ranch house. He is in time to see the frightened Hope suddenly clasped in Lawson's arms. He interferes and Lawson is ordered away, while Billy remains to calm the girl. Lawson, from a window, sees a love scene between Hope and Billy and inwardly rages. He sees Billy take a handkerchief from Hope and put it into his pocket. Outside the men come face to face and Lawson openly taunts Billy and snatches the handkerchief. In a short but fierce fight Billy forces Lawson to put the handkerchief back where he found it, and as the men draw their guns Hope comes between them, and Lawson presumably goes. As the lovers enter the house, Lawson draws his gun. The little squaw comes up behind him and watches tensely. As Billy and Hope are seated at the table, a shot rings out and the lamp which stands on the little table between them is shattered.

Billy begs Hope to go in the other room. He drops on his stomach and crawls quickly behind the open door, gun in hand. Lawson rushes to the window, determined to end Billy's life; seeing nobody, he goes to the open door and the little squaw creeps up to the window. Lawson goes out, mad with rage, and goes to his horse. Billy springs to the window and levels his gun at Lawson. Before he can fire, however, he is shot in the hand, and Lawson, who is mounted, is commanded to throw up his hands. He does this. He is forced to open the window and to open the door. Lawson makes a move toward his gun and Billy would kill him but for Hope's intervention. As Lawson leaves he throws the little squaw aside.

Col. West rides over to visit his neighbor, Carson, who promises assistance to capture the cattle thieves. They arrange their plan of campaign.

The following morning Billy visits Hope. Mr. West comes and tells Billy what they intend to do, and Billy joins them.

Lawson and his pals get away with the cattle. They are seen by one of the scouting cowboys, he locates West, who leads an attack on the horse thieves, who ride away, leaving the cattle. The men are followed and Lawson escapes, with Billy and others hard on his heels.

Lawson reaches the ranch house and goes inside. Billy, not knowing that Lawson is there, goes in and is covered by his enemy, who takes his gun away from him. Lawson is about to kill Billy, when the little squaw shoots, in the back, killing him. Hope runs into Billy's arms.

THE RANGE DEADLINE (July 2).—Dave, the sheriff, with his son looking up into his face drinking in every word, and with his wife, Edna, sewing and watching them both, tells the boy a true story. Ths is the tale:

John Mabery, sheep rancher, comes upon big Dave and his daughter, Edna, in a love scene. He smiles and approves and watches them go with affection in his glance. At the cattle ranch Jim Hall, Tex and other cattlemen discuss the court's decision and decide to take the law into their own hands and establish a range deadline. Jim rides out and puts up some notices, which tell the sheep rancher that any sheep found beyond the line will be shot. John Mabery and Hall meet as the latter is posting the last sign. Mabery tears it down after a heated argument. He is too late to reach his own gun and Hall shoots him, but as he falls he clutches the reins of Hall's horse and the latter, to his horror, is unable to unloosen the grip of the fallen man. In a quandary, he cuts the bridle reins upon either side of the hand and hurries back to his cabin.

Edna, out riding, sees one of the signs and tears it down. She comes across her father's body and when the paroxysm of grief has passed she swears to hunt down the murderer. She seeks out Dave and he goes in quest of the perpetrator of the crime. Naturally, he goes to the cattlemen's ranches and chance leads him to Jim Hall's ranch. Jim has returned beforehand and told Tex of the occurrence and together they agreed to hide the evidences of the crime. Jim replaces the shell with a loaded cartridge in his gun and they drop the incriminating bridle down the well.

At this moment Dave, looking through his field glasses, sees the action. He rides up and sees Jim and Tex quietly smoking. Dave asks for Jim's gun and it is handed to him. He empties it and hands the gun back. He then arrests the surprised Jim.

In court the evidence is all in Jim Hall's favor, as Tex and others swear he never left the cattle ranch. The trial appears to have ended and the men smile when Dave produces the reins and the missing piece bearing a metal clasp with Jim's initials. Hall loses his nerve and it is all over!

The tale is finished and the boy gives a big sigh. "I believe that story is about you and mother," he says, and Dave nods slowly.

HE AND HIMSELF (July 4).—Lee spruces himself up, says good-bye to his friend, the actor, and sallies forth to meet his girl. On the way to her home he meets his little cousin, Gertie, and they chat about family affairs. He says good-bye to her and goes to the door, but alas! Evelyn has seen him, and believing he is flirting, slams the door in his face. Poor Lee wonders what has happened and soon a note is thrust at him, telling him he is a base, deceiving wretch and never to speak to her again. Lee arrives at his rooms in a suicidal condition, but his friend, the actor, is one of those clever persons full of bright original ideas. "That's easy," he says, "Go as a friend of your own and square yourself." The idea sounds well and Lee decides to try it, and his friend makes him up with mustache and beard.

Lee gains admittance and his nervousness changes into cock-suredness when he finds he is not recognized. What is worse, though, Evelyn falls in love with him! Lee departs in a quandary. He consults the clever person, who tells him "Go back as yourself now." He does, and is ignominiously kicked out. Once more the man of ideas tells him to "return as the friend, steal something and then take it back as yourself and the girl is yours."

Lee carries this advice out to the letter and comes away with Evelyn's purse. The theft is discovered too soon, and Lee has to run for it. He drops the purse, but is caught and taken to the police court. Evelyn is telephoned for and so is the actor. They arrive and Lee pulls off the mustache. Evelyn is unforgiving until the Judge sentences Lee to six months' hard labor. Then she shrieks and relents and intercedes and finally takes him away with her.

TO THE BRAVE BELONG THE FAIR (July 4).—Alice's father tells the three suitors for his daughter's hand that the one who brings a Mexican prisoner to him will be given the girl in marriage. Residing near the Mexican border, Hiram, John and Eddie, the suitors, start immediately for a Mexican. Eddie is the first to come near one, but when he gets a good look at him he turns and flees with the Mexican close upon him. Finally Eddie is caught by the Mexican, who asks him for a match. As he is lighting his cigar, Eddie covers the Mexican, who proves to be a general, with his guns and makes the prisoner change clothes with him. Dressed in this fashion Eddie leaves the Mexican behind the bushes and proceeds, only to come upon a band of Mexicans dragging a gatling gun, who, thinking him a general, salute him. As Eddie is examining the gatling gun the disrobed Mexican comes upon the party, who, seeing the true state of affairs, are about to turn upon him, when Eddie orders them to march before the gun.

In the meantime, John has arrived at Alice's home with a tramp dressed in a Mexican Uniform whom he had captured going with the suit to the real Mexican general. He succeeds in making a deep impression upon Alice and is about to be married when he discovers Eddie and the Mexicans coming up the road. With a few leaps he is out of sight and Eddie is given the hand of Alice. Much the same fate happened to Hiram before he discovered John coming up the road.

ECLAIR.

WHY? (3 parts, June 4).—The story of the play deals with the vain attempt of a very wealthy scientist to reform his worthless son.

One day, after Roy's father had been particularly engrossed in his work, and had endeavored at dinner to interest Roy in a discussion of important points, the boy excused himself and made his way to his club, where he had the usual hilarious evening. At daybreak, he managed to get as far as his car, which had been waiting in front of the club, and when he reached home, his chauffeur helped him up to the steps and opened the door. Roy quietly crept to his room without disturbing any one, but when he found his easy chair, the excessive dissipation made itself felt, and he dropped off into a deep sleep, which became troubled with most unusual dreams.

In these dreams Roy saw the death of his father, due to an explosion in his laboratory, the reading of his will, which left his vast estate to the various members of the family—but with the stipulation in the son's case that he, Roy, should travel over the country and investigate conditions, so that he might know a little more about true life and find something more important to think of than wasting his time in idle dissipation.

In the travels which followed, allegorical tableaux are brought out showing in a most forceful manner, the abuses of child labor, the underpaid women workers on finery for the rich, the deadly results of the speed mania, the abuses of the railroad monopolies, the curse of drink, the methods of the wire tappers, who prey on those who hope to win fortunes through race track gambling, etc.

Finally Roy comes to a feeling of sincere sympathy with the poor, and when he attends a great banquet of the magnates, and this feast is interrupted by a shower of missiles through the windows, the party rushes to one large window, and there behold the great city of New York in flames.

The mob then rushes in to demand a place at the table, and Roy takes his place with them—against the trusts. The magnates then open fire—and Roy wakes up. In the returning of consciousness, Roy comes to a realization of the sinful wasting of his intelligence and energy, and he goes to his father's laboratory to ask if he may assist him in his researches.

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AMERICAN.

QUICKSANDS (2 parts—June 30).—Frank, in love with Helen Hubbard, lives beyond his means in order to buy her costly presents. He works for her father. His own father is in danger of disgrace owing to financial troubles, and Frank steals from his employer to assist his parents. Then to recoup, he plays the market with some more ill-gotten money and loses. He thought it was Hubbard's tip that he was playing. He gets work on a schooner sailing for the South Pacific. A mutiny springs up and he is marooned with the captain. After many days of hardships their little boat comes to an island, but too late to save the captain. Frank meets the missionary and his daughter, Ruth. A man plus a girl plus a paradise of an island equals love. At home Helen sells all of Frank's presents and pays her father back all that Frank had taken. Then she waits.

A year passes. The call of the white man is heavy on Frank; the new life is too exotic. Ruth has never known any other life and cannot understand his desire to get "home." The semi-annual boat comes to their island and the call of home becomes a passion. Ruth, seeing this, tells him to return—she will be happy in his happiness. He does, even though her heart breaks. At home he finds his debt squared and Helen engaged to Warren. One night he follows a strange man into his former office. Thinking it to be a burglar, he telephones the police and to Hubbard. Then the burglar's hat falls off and Frank recognizes him as Warren and decides to save him for Helen's sake. Warren was taking the money to cover a defalcation. The police and Hubbard with Helen are heard coming, so there is no escape. Frank makes up the deficit in the safe from his own resources, and then pretends that Warren has captured him. Frank is spared by Helen's pleadings—she guesses the truth, and Warren has been taught a severe lesson. The call of the tropics and an Island Paradise are strong and Frank returns to Ruth.

PRIDE OF LONESOME (July 3).—The cheery smile of big-hearted Ed Daton, a simple Westerner, causes a little girl to sense the thrill of happiness. Her desire for a greater measure of this, to her unknown joy, prompts her to steal away from her abusive parents and wander back to the little station known as "Lonesome." She is taken in by big Ed and the other noble herdsman and develops under the new environment to a bright and cheerful maiden. Out of gratitude she guards the welfare of her benefactors and prompts them to nobler deeds of manhood. Her activity in behalf of her friends causes her to arouse the animosity of the keeper of the one grog shop "Lonesome" boasted of and with the decrease in business he conspires against "Pride," as she becomes known to the people. The plots against her were duly foiled and one would have been disastrous to the perpetrators but for the timely arrival of "Pride," who prevents their untimely demise on the promise never to attempt further molestations.

A TALE OF DEATH VALLEY (July 5).—Lillian Pierce and Jim Wentworth love each other and with the consent of Lillian's parents become engaged. Jim was employed on her father's ranch and was a favorite of the father's. Will Mason was working on the same ranch, but less favored and his proposal was met with the announcement of Lillian's engagement to Jim. Will concocts a plot with Julia Rivers, a dance hall frequenter, who agrees to pose as Jim's deserted wife. The plot works well, and Jim in disgrace leaves the scenes of what had been his paradise. Will presses his suit with a vengeance and still meeting with staunch refusal, he seeks aid from a band of desperadoes in death valley. His mission is fruitless and he succumbs to exhaustion. Later Jim comes upon the bleeched skeleton of Will Mason and the forged marriage certificate. The reunion of Jim and Lillian is a foregone conclusion.

RELIANCE.

THE HOUSE OF PRETENSE (June 23).—Mr. and Mrs. Deacon live together in a beautiful mansion. No childish voice is ever heard in the big empty halls. In his office, Deacon makes a pal of his scrubwoman's little boy and they have a great game together. Beatrice, oppressed by the loneliness of her home, visits an orphan asylum daily where she has fallen in love with little Anna, whom she would love to adopt, but dare not for fear her husband would object. The little boy's mother dies and the child comes to his friend Deacon, who assures the little fellow that "you'll be my boy now." The same day Beatrice brings home Anna. Deacon slips in with Dick and fixes him up so as to make a more favorable impression in Beatrice' eyes. His wife, fussing over Anna, hears a knock. As he enters he sees the child close in her arms and slowly they understand each other. He brings forth Dick and they clasp hands, and into their hearts comes a real feeling for each other for the first time in many days. Later a happy wife and a straight limbed son watch a boyish father and a wee daughter play a rather uneven game of ball on the big lawn.

THE TANGLED WEB (3 parts—June 28).—Hugh Conway, a young college student, takes Leone St. Regis, of doubtful morals, to a fraternity tea. He is requested to withdraw because of Leone. An argument follows and Hugh knocks one of his fellow students down, then withdraws with Leone. For his misdemeanor he is expelled from college. He goes to the home of Leone to say farewell. She uses every art at her command to persuade him to stay with her, but he remains obdurate. A heated argument follows, during which Hugh becomes so furious that he is about to strike Leone when the maid enters with the tea. Hugh orders her roughly from the room, then gives his parting words to Leone—that he is done with her forever—and exits. Leone, almost crazed by his desertion, goes to her room and seriously wounds herself with a pistol shot. A loud report is heard and maid and butler rush into Leone's room. Leone, regaining consciousness, charges Hugh with the crime, to avenge herself for his desertion. The officers arrive, learn the supposed facts of the case, and later Hugh is arrested for attempted murder. The evidence being so strong against him, he is sentenced for seven years. Leone is jubilant over his conviction.

Five years elapse. Hugh escapes from prison. The growth of a Vandyke beard and mustache, together with the prison pallor, effectually disguise him almost beyond recognition and he seeks solitude in his summer home. James Stark, a resident, receives notice that his note for $2,000 and bearing interest is due to Samuel J. Elder. His son, Dick Stark, an inveterate gambler, requires money. His father, unable to give him it because he has but half of the amount required for the payment of the note, is forced to refuse. Stark appeals to Elder for an extension of time, which is refused, Elder even refusing to take half the amount. The evil brain of Dick concocts a plan by which he may obtain the note for a sum of $500, to which his father reluctantly agrees.

Hugh goes out for a ride, dismounts in the roadway near a mansion to remove pebbles from his horse's hoof and is about to remount, when casting his eyes through an iron fence, he meets those of Ruth, the daughter of Elder, gazing upon him. In a shady lane, Hugh hears the approach of rapid hoof beats; he draws in at the side and three ruffians ride rapidly by. Hugh strikes off into the woods. Further on the ruffians dismount. Elder enters the scene on horseback and is waylaid by them. Hugh springs from the side of the road to the rescue and engages in a terrific battle with two of them, the third going through Elder's pockets and taking all papers therein. The three men then escape. Hugh recognizes in Elder the lawyer who defended him at his trial and assists him to his horse and home, where it is discovered that a paper incriminating Elder has been stolen by the ruffians. Hugh makes known his true identity to Elder, who has all along believed in his innocence. Elder introduces him to his daughter Ruth under an assumed name. Thus the lovers are brought together.

In the meantime Dick Stark has received the papers taken from Elder and delivers them to his father, who finds not only the note but the incriminating paper which now gives him the greater power over the man who would give him no quarter. Hugh declares his love for Ruth. It is returned. Elder discovers them in embrace. Hugh asks for his daughter's hand. Elder agrees to give it if Hugh will find the missing papers. Stark calls upon Elder and demands the hand of his daughter for his son, Dick. The scene is overheard by Hugh, who follows them to their home and locates the hiding place of the missing papers. The following day Stark takes his son to see his fiancee. Hugh obtains the papers during his absence and with a sheriff goes to the home of Elder, where Stark and his son are arrested. The papers are safely returned to Elder. Hugh claims his reward—Ruth.

A month later, Hugh and Ruth, now married, attend a dog show, where he again meets his Nemesis—Leone. Upon their return home, he receives a telegram from her, demanding his immediate presence. Realizing that it is in her power to destroy his present happiness, he goes. Upon his arrival, she demands that he leave his wife and come to her. This he refuses to do, ignoring threats made by her to send him back to prison and to tell his wife. Excusing herself for a moment, she phones his wife to come to her home immediately if she would know the whereabouts of her husband. Her jealousy aroused, Ruth starts for Leone's home.

In the meantime, Elder calls on his old friend, Dr. Pierce. Ruth arrives in time to see that which convinces her of her husband's seeming unfaithfulness. A scene takes place, during which, in the presence of his wife, Hugh confesses all. The wife's heart softens, she takes Hugh home, leaving Leone to do her worst. Her final plan having failed, Leone goes mad, writes a letter to the police denouncing Hugh as an escaped convict. The servants discovering her plight send for Dr. Pierce, who responds to the call, taking Elder with him. The doctor, on his arrival, finds the note, calls Elder and shows him. The doctor administers an opiate which quiets the now mad Leone. Elder persuades her to sign a confession which will clear his son-in-law. She does so, then dies quietly. Elder and the doctor go to the home of Hugh, who is about to flee. Elder arrives in time, and, producing the confession which clears his name, quiets Ruth's suspicions and removes the tangle from the web of their lives.

THANHOUSER.

THE EYE OF KRISHLA (June 22).—The police captain had solved a couple of mysteries, and as news was light, the papers had given him much publicity, many of the writers declaring that Sherlock Holmes, Vidocq and William J. Burns were in the infant class compared to Police Captain Smith. It tickled his vanity, and caused him to look down upon the young man upon whom his daughter had cast her affections. In fact he forbade them to marry, announcing that his son-in-law must be "a man of brains."

The suitor seemingly accepts the edict, and as days passed, the captain gradually forgot him. Then another opportunity to distinguish himself came along, and he accepted it with alacrity. A Countess was robbed of a wonderful diamond, "The Eye of Krishla," and the circumstances surrounding the theft were most mysterious. It seemed to be a case calling for personal attention, and Captain Smith plunged into it.

From the Countess he received all the details, which really did not explain anything. The captain, however, picked up several clues, including a glove, which he failed to recognize as his own. Outside the window were plainly marked footprints, and with his faithful police dog, the gallant officer took up the trail. It lead to his own house, and worse than that, to his own room. The Countess had followed him, full of admiration of American detective work. Seemingly by accident, she knocked a cake of soap from the washstand. The dog crossed to it, the Countess picked it up. Then the chase ended, for in the cake of soap was imbedded the diamond which the Countess called "the Eye of Krishla."

The detective could not explain it, but sank helplessly into a chair as the Countess left the room haughtily, the diamond in her hand. Later the detective went downstairs, and was shocked to find the Countess smoking a cigar and talking to his daughter. Then he found that the noblewoman was the suitor he had flouted. He was indignant at first, but when the young man softly said that "your son-in-law can be relied upon to keep the secret of 'the Eye of Krishla,'" he realized that the time had come for him to surrender gracefully unless he wanted the city to laugh at "the famous" detective. So, like Davy Crockett's coon, he crawled down gracefully, and gave his consent to the marriage.

FORGIVE US OUR TRESPASSES (June 24).—The young telegraph operator had for many years been a faithful employee of the railroad, but one day when word was brought to him that his little daughter was dying, he left his post and hastened to her bedside in time to kiss his child before she died.

When the grief-stricken father returned to the station, a stern-faced man sat at the telegraph desk. It was the superintendent of the road. He listened contemptuously to the telegrapher's explanation, then told him curtly that he was discharged, saying that "family troubles" did not concern him.

The other railroads did not care to employ the disgraced telegrapher and the positions he was able to secure did not pay sufficient money to enable him to properly care for his wife. Grief for her child and privation did their work, and the man found himself alone in the world, with a bitter and implacable hatred towards the man who had caused him so much suffering.

Several years after the operator was discharged, a train dispatcher made a blunder which gave the right of way to two trains going in opposite directions on a single-track division. The dispatcher telegraphed to the station where the trains would meet, but received no answer. Finally, after repeated calls, he received a response. The operator was the discharged telegrapher, now a homeless wanderer, who had entered the station to find the operator in a drunken stupor. The superintendent, who had been waiting impatiently, pushed the dispatcher aside and answered the call himself. He instructed the man at the other end of the wire to switch one of the trains on to a siding and avert the collision. To his horror the answer came that his operator was drunk, that the man sending the message was the discharged telegrapher and that he would do nothing to avert the threatened wreck. The superintendent terror-stricken, doubly so because his wife and daughter were on one of the trains, pleaded with him, but the discharged man would not listen. But the memories of happier days came back to him, he seemed to see his little daughter as she said her prayers, and remembered the words "Forgive us our trespasses." His anger and resentment faded away. He ran to the nearby switch, just in time. And many lives were saved because of the prayer of a little child.

THE LOST COMBINATION (June 27).—The young mechanic was dissipated and easily influenced by evil companions. He frequently came home intoxicated and for months his wife patiently suffered ill treatment. Her father finally convinced her that she owed it to her child to bring her up under proper surroundings, so she left her husband, leaving a note in which she said that she and her little daughter had left him forever.

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The wife obtained a divorce from her husband and married a wealthy man. They had one child, a little girl of three, and while she came first in his affections, the husband cared nearly as much for his little step-child.

The children were playing "hide and seek" in their home one afternoon and the elder child ran into a vault, which was built in the library wall, to hide. The steel door of the vault was accidentally locked and the child imprisoned. The step-father had changed the safe combination that very morning and had mislaid the paper containing the numbers. He tried vainly to open the vault, then remembered that several celebrated safe experts were among the convicts in a near-by prison. He telephoned to the warden and a convict was sent, under guard, to rescue the child from her predicament. The convict was the woman's former husband. He recognized her and refused to aid them until he learned that the child that was in such dire peril was his own little daughter, whom he had not seen since she was a baby.

Silently he bent over the combination, his quick ear on the alert to catch the fall of the tumblers as the combination numbers were passed, opened the safe and drew the half-suffocated child to safety.

Later he was paroled and left for the West to begin life anew under another name. The awakened love for his child had regenerated him.

MAJESTIC.

SIDE TRACKED BY SISTER (June 22).—The fashionably gowned woman brought her two daughters with her to the "summer resort hotel." The family seemed happy enough, but there was a skeleton in their closet. There was not a wide difference in years between the sisters, but the determined mother had decided that the younger girl should be kept in the nursery, so to speak, until the big girl was safely married.

The "side tracked" sister mourned in secret, but finally determined to assist fate. The elder girl had a suitor, but he had not reached the proposal stage. Little sister determined to be a cupid's assistant, and arrange things so the young man would have a chance to save big sister's life for, as the junior reasoned, "heroes always marry the girls they save from watery graves."

She scuttled their boat, just like a pretty pig-tailed pirate, but it did not lead to a proposal. The young man couldn't swim, the elder girl could swim, but was a coward, and saved herself, which left it strictly up to "little sister." She rescued the young man and he was grateful, but she never forgave him. He did not marry "big sister," he simply went away and it was lucky for him that he did not come back, for the girl who had saved his life would gladly have drowned him had she been able to put her hands on him.

He didn't really do anything awful, he simply was guilty of a lack of tact, and a weakness of observation which won him the scorn of the woman who had plucked him shrieking from the briny deep.

THE POLITICIAN (June 24).—The city had a mayor and a council, but the one who decided what laws should be passed and those that should be enforced, was the boss. He was not at all "refined," but he had one redeeming quality—no person in want ever went to him in vain.

The boss was a bachelor, and whenever he was asked why he did not marry, he replied, "I haven't any time to bother with women."

One memorable day the boss, while in one of the worst parts of the slums, chanced to witness an eviction. With his characteristic sympathy for "the under dog," he paid the amount the family owed and they were permitted to return to their home. A settlement worker witnessed the affair and she impulsively thanked the boss for his kindness. She was young and pretty and the politician's feelings toward the weaker sex underwent a sudden and decisive change.

As time passed the girl and the boss saw a good deal of each other and became great friends. Little by little, she told him of the misery in the slums caused by corrupt political conditions, and although he knew them far better than she did, for the first time he realized how serious conditions were, and how much he was to blame. He was a strong, resolute man and he acted. In spite of the protests of his political lieutenants, the gamblers and other violators of the law, who had bought protection for years, were raided and many of them driven from the city.

Among the people affected by the crusade was the girl's father. He was a wealthy contractor and had enjoyed many favors from the city administration. He intimated to the boss that it would be to the latter's advantage to give contracts to him, but the reformed politician firmly told him that the lowest bidder would get the work. In revenge the contractor told his daughter that the boss demanded a bribe and the girl believed her father, and told the political leader she never wished to see him again.

The party, displeased at the boss's actions, deposed him. But the boss did not care, for the girl, discovering that her father had deceived her, came to him and humbly asked his pardon for misjudging him. And the boss learned something which atoned for the loss of his political power, for the little settlement worker told him that she loved him.

DORA (June 28).—Dora, the heroine of Tennyson's famous poem, lived with her uncle, Farmer Allan and his son, William. Her uncle had cared for the girl since childhood, and longed for the day when she would wed his son. But William did not propose to the girl, and his father, mistaking his silence for bashfulness, called William and Dora to him, and informed them that it was his wish that they wed.

William, living in the same house with Dora and knowing her since they were children together, did not regard her as a sweetheart, and to his father's surprise and indignation, refused to marry her. The father stormed and threatened, but to no avail. Dora, who had always loved William, was heartbroken at her cousin's action, but generously tried to reconcile the two. But her efforts were useless, for the farmer ordered his disobedient son from his home.

The months passed, William obtained work at a neighboring farm and married a farmer's daughter. Illness and misfortune came upon him, but his father, stern and inflexible, refused to aid his disobedient son. But Dora, the forgiving, secretly sent money to William, contriving it so that he did not know from whom it came.

When William's son was five years old, William was taken sick and died. Dora, determined that the child and its mother should be forgiven by Farmer Allan, came to the little home and induced Mary, William's widow, to let her take the boy with her into the fields. There Dora and the child met the stern old farmer, and Dora told him that the boy was William's child. Allan, suspecting that the child's presence was due to a trick of Dora and Mary, upbraided Dora and ordered her to leave his home, but said that he would take the child.

Dora sadly returned to Mary's home,, but the high spirited mother, when told of the old farmer's action, refused to permit Dora to be sacrificed, and declared that they would take the child away from him, and she and Dora would work for the boy and care for him together. But when they reached the farm house, they found that the child had softened the old man's heart, and he humbly asked them to pardon him for the wrongs he had done to them and to the dead William.

RAMO.

"I'M NO COUNTERFEITER (July 2).—Willie and Hank were entered in the race for Katy's affection. Katy was the sheriff's daughter. Willie was the "pet aversion" of Hank, whom the sheriff thought to be a proper husband for Katy. One night, when the sheriff wasn't looking, Katy did elope with Willie—almost.

General excitement prevailed in Jayville Center. Newspaper rumors had it that right there in Jayville, counterfeiters were at work on spurious coin. Impossible! The only one in the town who believed this was Hank, and he kept a close lookout for suspicious characters. Hank happened happened across Willie and often made Willie mad. Willie proved this more than once with his left foot. In Hank's mind, suspicion pointed her index finger in the direction of Willie.

When Willie was eloping with Katy, Hank hurried to the sheriff and informed him of his daughter's flight with a counterfeiter. The sheriff and a posse pursued. The elopers seeked refuge in a deserted house, which proved to be the real counterfeiters' den. There was a real fight, and a tie up in the wedding business for a while, but Willie won out. The sheriff and his posse arrived. In the glory of his capture of the counterfeiters the sheriff is won over by Willie.

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EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT'S WEEKLY, NO. 67 (June 18).—**England's King Reviews Cadets.**—The British monarch watches exercises at Aldershot.

These Bears Are Motor Fiends.—They live in California and are creating excitement about Pasadena and Los Angeles.

Adding to the New Spanish Navy.—Battleship Alphonse XIII is launched at Le Ferrot.

A Burning Oil Well.—Great gusher at Trees, La., catches fire and makes spectacular blaze.

General Montes.—Arrival in Buenos Ayres of man who will probably be next Bolivian president.

The Royal German Wedding.—The Prince of Cumberland weds the Princess Victoria Luise at Berlin.

Open Air Drill.—French gymnastic societies give public exhibition at Vichy.

A Bad Marksman.—A motion picture cartoon of a small boy attempting to capture a butterfly.

Submarine H-2 is Launched.—Union Iron Works, San Francisco, sends new craft into the water.

In Luxembourg.—Old custom of dancing through the streets is revived.

Ducks.—The Conner farm near Buffalo raises vast flocks of ducks for New York markets.

MIXED PICKLES (June 17).—Old Chowchow writes his "friend," telling her that his old aunt, Miss Dill Pickle, is going to take charge of his nephew for a few weeks, and that he will then be at liberty, and that he will come up and have a delightful time with her. He also addressed a letter to his old aunt, asking her to take care of the nephew. He puts the letters in the wrong envelopes. Accordingly, when the young nephew, who is a handsome brute, instead of going to the aunt's, goes to the young lady in whom his uncle is so profoundly interested, he makes a large hit with her. He thinks that he has a kind uncle to provide him with such congenial company. The other letter, of course, goes to the prim old aunt, who is shocked at the tone of it.

Uncle comes to town and immediately goes up to the flat of his dear one. His dear one is having the time of her young life. There is much consternation when the uncle is announced. In order to get the nephew out of the way and avoid suspicion, they dress him up as a maid and put a wig on him. There are complications, which end in the sex of the maid being discovered. The old uncle is very angry at the nephew for disturbing his dovecote. He is about to disinherit the nephew and leave his money to found a "Home for Friendless Fleas," when auntie comes on the scene, pulls the uncle off by the ear and leaves the nephew, who is more suited in age to the young lady's temperament, to live happily ever after.

THE GREAT UNWASHED (June 19).—Mrs. Harrap, a widow, in addition to having a keen eye for dust on the furniture, has a keen eye for gold dust. She seeks a husband with oodles of money and a tendency toward appoplexy. She notices in a newspaper, a story about Baggs, a millionaire, who has disguised himself as a beggar, and who will marry the girl who is most kind to him. The story mentions that his twin brother is also abroad and that there is possibility of the two being confused. Baggs is mentioned as having one pale face, thick hair, frank countenance, tranquil gaze and one beard.

As Mrs. Harrap goes into the street, she sees something, which, on close inspection, proves to be a man. He might have been a "geologist," as he had the soil of many countries on his hands and also on his face. She reads quickly the description in the newspaper. It corresponds with the appearance of the "object." She collects this object and bundles it into a taxi cab and takes it home. It is as dirty as any one man can be at one time. She doesn't like the idea of sitting at the table with him until he has been fumigated. She is "just out" of insectine. She asks him if he will have a bath. He consents to do it, although he says it will spoil his whole evening.

He goes into the bathroom and admires the soap. He doesn't use it, however, to take away the dirt, but to take away his appetite. He sprinkles a little talcum powder on it, to give it flavor.

His table manners are very bad. He dusts his shoes with the celery and drinks the water from the celery vase. He almost cuts his tonsils out eating with his knife. Our widow friend, convinced that this is only a millionaire in disguise, and disgust, stands for it, though she could hardly resist the temptation to turn the hose on him.

She decides that a good masseur would come in pretty handy through the door-way. The masseur is a brunette person, and, although he seems colored, he was born that way.

An admirer of the widow, who, unhappily is not embarrassed by millions, calls. He is jealous of His Ragship, and inquires if the widow dragged him out of the ashpan. He advises her not to let the dog catchers see him. In disgust he starts to go away. To add to the poor widow's trouble, she then is handed a newspaper which contains the following sad story: "The millionaire, W. Baggs, denies the statements made in a newspaper this morning. He has no brother, moreover, he is already married."

SOLAX.

"AN UNEXPECTED MEETING" (July 2).—Bob and Jim find the weather very warm and decide the best means of refreshing themselves is to get away to the seashore together, but they have wives and think that alone they will feel the best less. With one of their friends, Dr. Smith, they concoct a scheme. Bob goes home and pretends to have a terrible fit. His wife calls for Dr. Smith, who comes and prescribes "the fresh-air cure" in the mountains with only a male companion, Jim, so our two friends go off and leave their wives behind. They decide, however, that Atlantic City is preferable to the mountains and they are next seen enjoying themselves on the sands. Their wives, however, also find it very warm and decide to go to Atlantic City to refresh themselves. Bob

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and Jim meet their wives here in very embarrassing situations from which they are finally allowed to withdraw refreshed but rueful.

"TRUE HEARTS" (July 4). — Little Jack, orphaned by the death of his mother, is taken into the humble home of the Simpsons. Jack and Sue grow up together childhood sweethearts. When Jack has grown to manhood they take a comfortable little farm and it is taken for granted by everyone that the two young people will some day marry. Helen Morrison, the beautiful petted daughter of a New York financier, is injured in an auto accident in company with her fiance and father, who escape practically uninjured. She is brought to the Simpson cottage nearby and not permitted to be moved. Sue sees Jack falling in love with the beauty and her gentle heart mourns in silence. But the girl's pretty ways win her friendship in spite of herself. Helen finds herself growing to care for the handsome youth, but when she learns by accident the unhappiness her coming has brought into the life of tender-hearted Sue, she remembers the duty she owes her benefactors as well as her father and fiance and crushes the growing love in her heart. She confides in Sue her coming marriage to Dick and returns to the city during Jack's temporary absence, leaving no message for him. Dick's true devotion makes her ashamed of cherishing thoughts of another in her breast on the eve of her marriage and she resolves to be worthy of his love and trust. Lonely and lovelorn, Jack follows her to the city only to learn of her marriage to another. At home the gentle-hearted Sue waits and prays for his return, and one day he does come back and the realization of her true-hearted devotion brings back the old love to his heart and Sue forgives and forgets.

LUX.

"SAMMY, THE SCORCHER" (June 27).—Sammy is a clerk, and his excess of energy not merely heats his blood, but sets his brain on fire. His fellow clerks make use of this human stove to cook a substantial meal, which is partaken of by the entire party. In the street Sammy attracts attention, and being of a bashful nature, takes refuge in a cab. But alas! the vehicle is soon on fire, and it is only after a long application of the fire engine hose that Sammy is cooled down to normal blood heat. Arriving home dripping wet he begins to feel chilly, till remembering that his head is still warm, he unscrews that useful member, and applying it to a pole, uses it as an up-to-date bed warmer, after which he turns in and enjoys the sleep of the just.

OH! YOU UNBREAKABLE DOLL (June 27).—Professor Slowcoach invents and constructs an unbreakable doll. In order that the secret of his invention may not be betrayed, he does not allow his servants to enter his workrooms. One afternoon, when he is out, the curiosity of the servants becomes too strong for them, and they enter the workroom and set the figure in motion. One of the servants is anxious to know what his master is doing, so he dresses as the doll and takes its place in the workshop. His master returns home with a gentleman who intends to buy the doll. The inventor displays the wonderful figure, and, to prove that it is unbreakable, deals it several hard blows with the hammer. The deal is closed, and the doll purchased. It is then removed to the home of the purchaser by two workmen, who are particularly impressed by the fact that it is unbreakable. Altogether the servant has such an uncomfortable time whilst playing the role of the unbreakable doll that he is not sorry when a loophole for escape presents itself.

MISCELLANEOUS

KINEMACOLOR.

THE GOLLIWOG'S LAND.—Golliwog carries you through a land of revelry and fun. His pranks and tricks create a furore of laughter. Golliwog delights in his magic art and juggles with everything within his reach, thus producing many humorous situations.

PENNSY'S PAGEANT (1st Annual Athletic Pageant of the University of Pennsylvania on Franklin Field, Philadelphia, Pa., April 24).—The spectacle of fully five hundred young athletes, going through a mass drill in gymnastics in perfect unison, is impressive. Opening with a parade including the Track team, Football squad, Baseball team. Crew and gymnastic classes, the film shows sports and contests of all kinds, and amusing relay races. In pyramid building the Pennsy students prove themselves peers of the Arabs, and in one stunt they form a "human fence," which is suddenly flattened to the ground, as if struck by a scholastic cyclone.

COMING CHAMPIONS (Annual Athletic Games of the University of Pennsylvania, Franklin Field, Philadelphia, April 28).—This film opens with a one-mile high school championship relay race, showing the start: second man off; third man off; last man off. The finish shows W. Moore of De Witt Clinton High School, winning, and the Winning Team from De Witt Clinton High School, New York,—time, 3 minutes, 35 seconds.

Second:—Erasmus Hall High School, Brooklyn. Many other races were recorded. Exhibitions of vaulting, high jumping and pound throwing were also photographed.

A NARROW ESCAPE.—Mary had a little Sam, who was always following her about, but was too bashful to propose. Accordingly, in order to encourage him by examples of marital happiness, Mary takes him calling on several wedded friends, to whom she has previously written as follows:

"Sam hasn't proposed yet, and I want you to help me out. Will you and your husband please be extra affectionate when I bring Sam to call this evening? With love—MARY."

The tour is at first successful. Such a circuit of matrimonial dove-cotes, with couples billing and cooing in each, cannot fail to encourage a bashful bachelor, even though he is a little embarrassed by the elaborate displays of conjugal felicity he finds in every home. However, by the time he takes Mary home, he has made up his mind to "pop the question," when she discovers that she has left her handbag at some of the homes they have visited. Gallant Sam volunteers to recover it, if she will wait at the gate for his return. But he comes back "a sadder if wiser man."

For, on his return tour of the domestic circuit, he finds that a change has come o'er the spirit of their dreams. Instead of billing and cooing, as in the first act, every couple is quarreling and bickering over some domestic difficulty. As a climax, Mary's brother-in-law, who is so mad that he must fight somebody, throws the handbag at Sam.

"There was Mary, waiting at the church," but all she gets is the hanbag, and "So long, Mary." Sam beats it back to his bachelor den.

A CHARITABLE DECEPTION.—Bob Ellsworth is accidentally killed; his partner conceals the fact and continues to support his widowed mother and sister. Then comes a letter from the sister, saying that the mother is going blind, and wants to see her boy once more. The partner decides, after tearing up many letters, that he must break the sad news in person, but by the time he arrives the mother's eyesight is gone entirely, and she mistakes him for her long lost son. The sister recognizes the imposture, of course, but as her mother seems so happy in the return of the prodigal, she agrees to keep up the deception. But Bob's partner wants to be more than a brother to her and she becomes suspicious. Writing to the mine agent, from whom she receives regular remittances, she finds her brother left no estate, but that his partner has set aside a half interest in his own mine for the support of Bob's family. After such a kindly deception, there is nothing to do but admit the faithful "partner" to the family as son-in-law,

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Picture Theatres Projected

Buffalo, N. Y.—S. Jacobson, 980 Broadway, will build a one-story moving picture theater, 35 by 122 feet, and to cost $9,000.

Buffalo, N. Y.—Frederick Ullman, Mutual Life Building, contemplates building, during the summer, a moving picture theater, 98 by 134 feet, and to cost $50,000.

Albany, N. Y.—Morris Laudan, 62 Hudson avenue, will alter a dwelling into a moving picture theater, with a seating capacity for 300. The alterations will cost $2,500.

Philadelphia, Pa.—J. Richard Jackson has the contract for a one-story moving picture theater, 123 feet 2 inches, by 18 feet 1 inch, by 101 feet 9 inches, by 71 feet 6½ inches, to be built at the northwest corner of Fifty-fourth street and Baltimore avenue, for Forte & Smith, at a cost of about $12,000.

Philadelphia, Pa.—A sale in a section of North Broad street, which has been inactive for many years, involves the transfer of the lot 2204 to 2212 North Broad street, from Peter T. Colgar to Murray White, who, it is believed, paid about $35,000 for it. The lot, which has a frontage on Broad street of 68 feet, with a depth to Carlisle street, on the north line of 177 feet, and a depth of 89 feet on the south line, was conveyed for nominal consideration, subject to a mortgage of $26,000. It is occupied by three stores. The lot has been recently considered as a site for a moving picture theater.

Philadelphia, Pa.—Samuel Scholtz is estimating on plans for a moving picture theater to be built at 1426 and 1428 South Fourth street, building to be one story, 35 by 135 feet.

Paulding, Ohio.—A. D. Swinehart has let the contract to Thomas & Anderson, Columbus Grove, O., for the erection of a moving picture theater with seating capacity for 250, and to cost $8,000. The building will be two-story, and is in course of erection.

Montgomery, Ala.—Monly Building & Realty Company have awarded the contract to R. E. L. Majors for the construction of a three-story theater building, to contain stores on ground floor and offices above, to cost $22,000.

Orange, N. J.—John E. Baker, Jr., 74 North Fullerton avenue, Montclair, N. J., has completed plans for the owner for the erection of a one-story moving picture theater, 22 by 80 feet.

Philadelphia, Pa.—George Hogg has been awarded the contract for a one-story brick and stone moving picture theater, 35 by 100 feet, to be built for Kahn & Greenberg.

Philadelphia, Pa.—F. Roe Searing and Shaughnessy & Wiler, are estimating on plans for a moving picture theater to be built on North Broad street for Goddard & Weaver, building to be 35 by 100 feet.

Nawark, N. J.—Louis Karasit, 207 Runyon street, is to build a one-story moving picture theater, 24 by 90 feet, to cost $4,000.

Philadelphia, Pa.—Clyde S. Adams is preparing complete plans and specifications for a new opera house and stores, to be erected at Parkersburg, Pa. The structure will be of fireproof construction, brick and concrete, and will seat about 400. On the ground floor will be two large stores. The owners are Butler & Moore, of Parkersburg. Bids will be invited in a short time.

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Newark, N. J.—Isador Lustbader, 179 Spruce street, has received bids for the erection of a moving picture theater to cost $3,000.

Pottsville, Pa.—F. Croainger will build a moving picture theater, 2 1-2-story, 30 by 90 feet, to cost $15,000.

Ossining, N. Y.—Durum Construction Company, Peekskill, N. Y., will shortly invite bids for the erection of a moving picture theater in this town.

Niagara Falls, N. Y.—Aluminum Amusement Company, Inc., have received bids for the construction of a two-story grandstand, 30 by 202 feet, to cost $3,000.

Binghamton, N. Y.—Florry & Williamson are considering plans for the erection of a moving picture theater and piano salesroom, one and three-story, 67 by 165 feet.

Newark, N. J.—Progressive Investment Company, 800 Broad street, have received bids for the erection of a one-story moving picture theater, with seating capacity for 600, 42 by 100 feet, and to cost $10,000.

Essex Falls, N. J.—Sealed bids have been received by the borough council, Herman H. Miller, borough clerk, for the erection of a 2½-story borough hall, about 40 by 32 feet.

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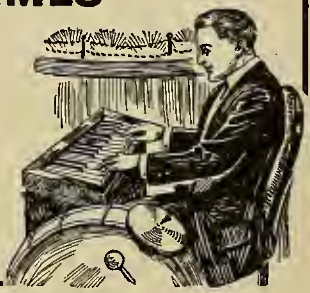

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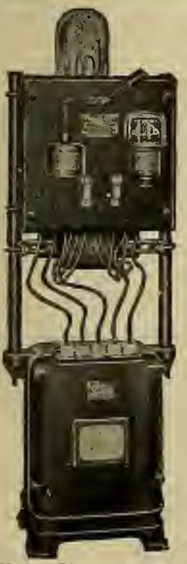

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DETROIT MOTOR CARS CO...................1414
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GENERAL ELECT CO.........................1405
HALLBERG, J. H.............................1393
HOKE, GEO. M...............................1388
ILG ELECTRIC VENTILATING CO.............1403
LAVEZZI 1417
M. P. MECHANICAL DISPLAY CO.............1417
PICTURE THEATER EQUIPMENT CO.........1412
SCHNEIDER, E...............................1412
SMITH, L. C. & CO..........................1413
STRELINGER, CHARLES A...................1412

MISCELLANEOUS FEATURES.

ALMO F. F. CO...............................1390
ARAB AMUSEMENT CO......................1322-23
AMBROSIO F. CO.............................1399
BLINKHORN, A...............................1409
FEATURE FILM CO............................1388
FULLER'S, CHAS. L., DISTRIBUTING CO..1374-75
GENERAL FILM CO. 1328-29
GT. NORTHERN SPECIAL FEATURE FILM CO. 1383
HIAWATHA F. F. CO (Buffalo)...............1413
ITALA FILM CO...............................1416
KINEMACOLOR CO. 1397
MONOPOL FILM CO...........................1324
MOORE, F. E..................................1383
NEW JERSEY F. F. CO.....................1414-1415
NEW YORK FILM CO..........................1412
QUO VADIS FILM CO.......................1320-21
SHERRY, WM. L...............................1385
ST. LOUIS M. P. CO..........................1387
STATE RIGHTS FILM CO......................1326
UNION FEATURES.............................1399
VIVAPHONE CO................................1389
WARNER'S FEATURES 1397

FIREPROOF APPARATUS.

TRAINER, C. W...............................1415

FILM EXCHANGES.

ACORN M. P. CO..............................1394
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FULTON, E. E..................................1415
GUNBY BROS...................................1390
HETZ, L...1415
IDEAL FILM SERVICE...........................
LAEMMLE FILM CO............................1394
LYMAN, GEO...................................1414
McINTIRE & RICHTER.........................1112
M. & F. FILM SERVICE........................1415
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INDEPENDENT FILM MANUFACTURERS.

AMERICAN 1318
BRONCHO FILM CO...........................1316
KAY-BEE 1316
KEYSTONE 1316
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N. Y. MOTION PICTURE CO..................1327
RAMO FILM CO...............................1401
RELIANCE 1325
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UNIVERSAL FILM MANUFACTURERS.........1317

LICENSED FILM MANUFACTURERS.

EDISON 1331
ESSANAY 1315
KALEM 1334
LUBIN 1332
MELIES 1419-1381
PATHE FRERES 1330
SELIG 1395
VITAGRAPH 1333

LENS MANUFACTURERS.

GUNDLACH MANHATTAN OPTICAL CO......1385

MISCELLANEOUS.

AMERICAN CINEMATOGRAPH CO............1390
AUTOMATIC TICKET CO......................1407
CLASSIFIED ADVERTISEMENTS..............1381
CLEVELAND, W. S............................1417
COMMERCIAL FILMERS.......................1415
COMMERCIAL M. P. CO......................1390
CORCORAN, A. J.............................1415
DAWSON & LYON.............................1387
DOUGHERTY, L................................1378
EASTMAN KODAK CO.........................1387
EX. CONVENTION..........................1373-91
GARDEN THEATER............................1395
GENERAL SPEC. CO..........................1393
IMPERIAL HOTEL.............................1380
KRAUSE MFG. CO.............................1416
LANGLEY, K. D................................1415
LUMIERE JOUGLA CO.........................1383
McKENNA BROS. BRASS CO..................1413
MOTION PICTURE CAMERA CO..............1390
M. P. EXHIBITORS' LEAGUE.............1374-75
NATIONAL M. P. CO..........................1416
NATIONAL TICKET CO........................1408
NATIONAL X-RAY REFLECTOR CO..........1417
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OZONE PURE AIRIFIER.......................1403
PARISIAN MFG. & FILM RENOVATING......1394
RAW FILM SUPPLY CO.......................1383
REYNOLDS & CO..............................1414
SARGENT, E. W...............................1392
SCHWARZLER, AUGUST F. 1415
STAR A. SHOP................................1414
STEBBINS, C. M..............................1414
STREET, E. R..................................1417
THEATER BROKERAGE CO...................1394
TICKET PREMIUM CO.........................1401

MOVING PICTURE MACHINE MANUFACTURERS.

EDISON 1331
ENTERPRISE OPTICAL CO....................1412
POWER'S CAMERAGRAPH....................1420
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MUSICAL INSTRUMENTS.

AMERICAN PHOTOPLAYER SALES CO......1415
DEAGAN, J. C.................................1405
SINN, C. E....................................1392
WURLITZER, RUDOLPH......................1417

OPERA CHAIR MANUFACTURERS.

AMERICAN SEATING CO..................... 1416
ANDREWS, A. H..............................1416
BENNETT, GEO. W...........................1416
HARDESTY 1416
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POSTERS & FRAMES.

A. B. C...1406
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AMERICAN THEATER CURTAIN CO.........1387
GENTER, J. H.................................1385
MIRROR SCREEN CO..........................1417
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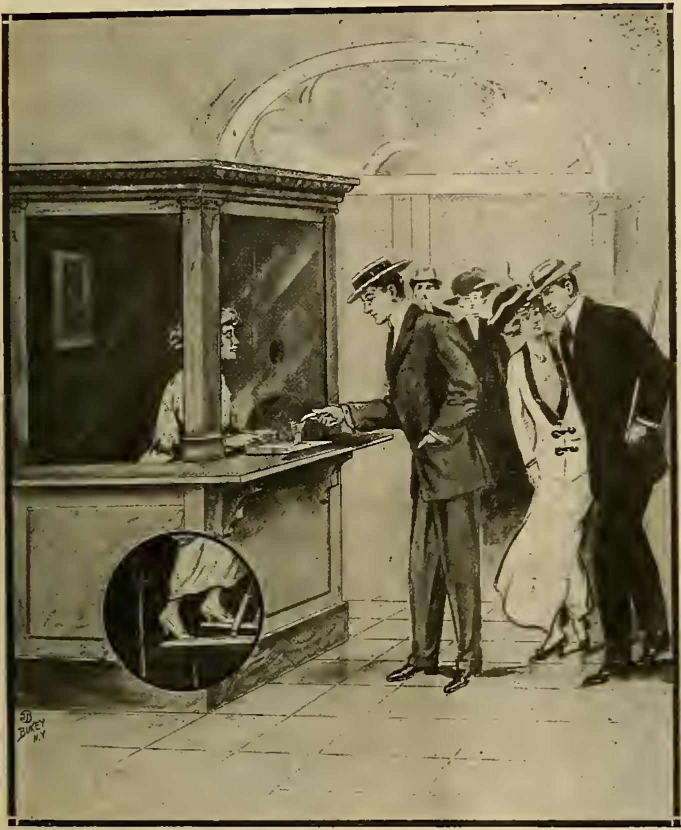

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INDEPENDENT RELEASE DATES

AMERICAN.

June 16—Soul of a Thief (2 parts—Drama)...2000
June 19—Unwritten Law of the West (Drama) 1000
June 21—Marine Law (Comedy)..............1000
June 23—A Husband's Mistake (Drama)......1000
June 26—Calamity Anne Takes a Trip (Com.)..1000
June 28—Dead Man's Shoes (Drama)..........1000
June 30—Quicksands (2 parts Drama).........2000
July 3—Pride of Lonesome (Drama)..........1000
July 5—A Tale of Death Valley (Drama).....1000

AMBROSIO.

Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

June 3—The Battle of San Juan Hill (2 parts—Drama) ....
June 7—The Spirit of the Flag (2 parts—Drama) ....
June 10—The Grand Old Flag (2 parts—Drama)
June 14—The Capture of Aguinaldo (2 parts—Drama) ....
June 17—In Love and War (2 parts—Drama)
June 21—Women and War (2 parts—Drama)
June 24—The Guerilla Menace (2 parts—Dr.)
July 1—The Battle of Manila (2 parts Drama)
July 5—At Shiloh (2 parts Drama)..........

BRONCHO.

June 11—An Indian's Gratitude (Drama).....
June 18—From the Shadows (2 parts—Drama) .
June 25—The Transgressor (2 parts—Drama)..
July 2—All Rivers Meet at Sea (Drama......

CHAMPION.

Apr. 14—Lena's Flirtation (Comedy)... ....
Apr. 21—When Strong Men Meet (Drama)....
Apr. 28—The Clown Hero (Comedy)...........
Apr. 28—Life in Soudan (Sociology)...........
May 5—The Shark God (Drama).............1000
May 12—Hawaiian Love (Drama)..............
May 19—The Leper (Drama).................

CRYSTAL.

June 22—The Smuggled Laces (Comedy)......
June 22—Will Power (Comedy)...............
June 24—Out of the Past (Drama)..........
June 29—Who Is In the Box? (Comedy)........
June 29—Mrs. Sharp & Miss Flat (Comedy)....
July 1—An Hour of Terror (Drama)..........
July 6—The Girl Reporter (Comedy)..........
July 6—Muchly Engaged (Comedy)...........

DRAGON.

May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—The Ace of Hearts (Drama)..........1000
June 16—The Ghost of Sea View Manor (Drama) 1000

ECLAIR.

June 18—Fortune's Pet (2 part—Drama).....
June 22—The Boy from the East (Drama)....
June 22—The South of India (Scenic)........
June 25—The Badge of Policeman O'Roon (2 parts—Drama) ....
June 29—He Was Not Ill, Only Unhappy (Comedy)...........................
June 29—Torpedo Fish (Zoology)............
July 2—The Witch (3 parts Drama)..........
July 6—In the Night (Comedy).............
July 6—How Diamonds Are Made (Industrial)

FRONTIER.

June 8—The Ranch Girl and the Sky Pilot (Comedy) ....
June 12—The Call of the Angelus (Drama)..
June 14—The Twins of "Double X" Ranch (Comedy) ....
June 19—A Story of the Mexican Border (Drama)
June 21—When Lena Struck New Mexico (Comedy) ....
June 26—The Squaw Man's Reword (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy).........................
July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....

GAUMONT.

June 5—A Passing Cloud (Drama)...........
June 10—The Honor of Lucrece (Drama)......
June 11—Gaumont's Weekly, No. 66 (News)...
June 12—Men Were Deceivers Ever (Com.)....
June 17—Mixed Pickles (Comedy)............
June 17—By the Sad Sea Waves..............
June 18—Gaumont's Weekly No. 67 (News)...
June 19—The Great Unwashed (Comedy).....

GEM.

June 2—Billy In Armor (Comedy)............
June 9—Hearts and Flowers (Drama).......
June 23—Every Inch a Hero (Drama).........
June 30—Mistaken Intentions (Comedy).......
June 30—Teak Wood (Scenic)...............

GREAT NORTHERN.

May 31—The Suffragettes (Comedy)...........
June 7—Where is Doggie? (Comedy).........
June 7—Lock Lomond (Scenic)...............
June 14—An Unwelcome Wedding Gift (Comedy-Drama).......................

GREAT NORTHERN—Universal.

June 28—The Flying Circus (3 parts, Drama)..

IMP.

June 19—The Sorrows of Israel (3 parts—Drama) ....
June 21—Filmographic Cartoons, Hy Mayer (Novelty) ....
June 23—His Mother's Love (Drama).........
June 26—The Angel of Death (Drama).........
June 28—Fun In Film By Hy Mayer (Novelty)....
June 28—Leo's Great Cure (Comedy)..........
June 30—The Old Melody (2 parts Drama).....
July 3—Jane Marries (Drama)...............
July 5—Leo, the Indian (Comedy)...........
July 5—Lightning Sketches by Hy Mayer (Novelty) ....

KAY-BEE.

June 13—The Boomerang (3 parts—Drama)..
June 20—The Failure of Success (2 parts—Drama) ....
June 27—The Seal of Silence (Drama)........
July 4—The Crimson Stain (2 parts Drama)..

KEYSTONE.

June 5—Passions! He Had Three (Comedy).
June 5—Help! Help! Hydrophobia (Comedy).
June 9—The Hansom Driver (Comedy)........
June 12—The Speed Queen (Comedy).........
June 16—The Waiters' Picnic (Comedy).....
June 19—The Tale of a Black Eye (Comedy)..
June 19—Out and In (Comedy)...............
June 23—A Bandit (Comedy).................
June 23—Peeping Pete (Comedy)..............
June 26—His Crooked Career (Comedy).......
June 26—The Largest Boat Ever Launched Sideways ....

LUX.

June 6—By the Aid of Wireless (Drama)....1000
June 13—Engulfed (Drama) ....
June 20—Cast Thy Bread Upon the Waters (Drama).......................... 940
June 27—Sammy, the Scorcher (Comedy)...... 455
June 27—Oh! You Unbreakable Doll (Comedy).. 495

MAJESTIC.

June 17—Beautiful Bismark (Drama).........
June 20—The Banker's Sons (Drama).......... .
June 22—Side Tracked By Sister (Drama)....
June 24—The Politician (Drama).............
June 28—Dora (Drama) ....

MUTUAL WEEKLY.

May 21—Mutual Weekly, No. 21 (News)......
May 28—Mutual Weekly, No. 22 (News)......
June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....

MUTUAL EDUCATIONAL.

June 5—Willy and the Captain's Horse (Comedy) ....
June 5—A Child's Day (Child Science).....
June 12—Gontran, a Snake Charmer (Comedy)
June 12—Gathering and Preparation of Tea in Indo-China (Agriculture)........
June 19—Willy Wants to Ride a Horse (Com.)
June 19—Through Greece (Travel)...........
June 25—Funnicus Tries His Luck at Love (Comedy)..........................
June 26—Through the Land of Sugar Cane (Travel).........................

NESTOR.

June 20—Dad's Surprise (Comedy).............
June 23—Poleon the Trapper (Drama)........
June 25—Partners (Drama)..................
June 27—Professional Jealousy (Comedy).....
June 30—An Indian Nemesis (Drama).........
July 2—The Range Dead Line (Drama)......
July 4—He and Himself (Comedy)...........
July 4—To the Brave Belong the Fair (Comedy) ....

POWERS.

June 20—Behind the Times (Drama)..........
June 25—The $10,000 Bride (Comedy)........
June 25—It Happened At the Beach (Comedy)
June 27—The Spell (2 parts—Drama)..........
July 2—The Quarter Meter (Comedy).........
July 2—British American Polo Match (Topical)
July 4—The Heart of Hermanda (Drama)....

PILOT.

May 22—School Days (Comedy)................
May 29—The Governor's Romance (Drama)....
June 5—For Old Time's Sake (Drama)......
June 12—When a Girl Loves (Drama)..........
June 19—A Child of the Hills (Drama)......
June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Drama).........
July 23—The Silent House (Drama)...........

RELIANCE.

June 14—Half a Chance (3 parts—Drama)....
June 16—Annie Laurie (Drama)...............
June 18—The Dream Home (Drama)..........
June 21—Wallingford's Wallet (3 parts—Dr.).
June 23—The House of Pretense (Drama)......
June 28—The Tangled Web (3 parts Drama)...

REX.

June 15—The Pretender (Comedy-Drama).....
June 19—The Scar (Drama).................
June 22—The Stolen Idol (Drama)...........
June 26—The Burden Bearer (Drama).........
June 29—Draga, the Gypsy (Drama)..........
July 3—A Woman's Folly (Drama)..........
July 6—Suspense (Drama)..................

SOLAX.

June 20—Strangers from Nowhere (Drama)....
June 25—The Merry Widow (Comedy)........
June 25—The Dynamited Dog (Comedy)........
June 27—The Message to Heaven (Drama)....
July 2—An Unexpected Meeting (Comedy)....
July 4—True Hearts (Drama)...............

THANHOUSER.

June 13—His Sacrifice (Drama)...............
June 15—The Head of the Ribbon Counter (Drama)..........................
June 17—The Snare of Fate (2 parts—Drama)
June 20—No Release this date................
June 22—The Eye of Krishna (Drama)........
June 24—Forgive Us Our Trespasses (Drama)..
June 27—The Lost Combination (Drama)......

VICTOR.

June 13—Sincerity (Drama)...................
June 20—His Daughter (Drama)...............
June 27—Brother and Sister (Drama)........
July 4—A Shifting Fortune (Drama).........

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 9—Red Hicks Defies the World (Comedy)
June 12—The Well (Drama) ....
June 14—Death's Marathon (Drama)............
June 16—The Switch-Tower (Drama)..........
June 19—The Rise and Fall of McDoo (Comedy)
June 19—Almost a Wild Man (Comedy)........
June 21—The Mothering Heart (2 parts—Drama)
June 23—A Compromising Complication (Com.)
June 23—Mister Jefferson Green (Comedy)...
June 26—In Diplomatic Circles (Drama)......
June 28—Her Mother's Oath (Drama)........
June 30—A Gamble With Death (Drama).....
July 3—Faust and the Lily (Comedy)........
July 3—An Old Maid's Deception (Comedy)..
July 5—The Sorrowful Shore (Drama)........

CINES.
(G. Kleine.)

May 20—Red Wine (Drama) 1000
May 24—Exceeding the Time Limit (Comedy). 300
May 24—The Maid and the Yarn (Comedy).. 800
May 24—Curing a Would-Be Aviator (Comedy) 400
May 27—Borrowed Plumage (Comedy).........
May 27—The Champion Fixer (Comedy)......
May 27—In Somaliland (Scenic)...............
May 31—Interesting Scenes Abroad (Travel)..1000
June 2—When A Woman Loves (Special—3 parts—Drama) 2500
June 3—The Irony of Fate (Drama).........1000
June 7—Orbetelo and Environs (Travel).... 250
June 7—The Ring (Drama).................... 750

ECLIPSE.
(G. Kleine.)

May 21—In the Tyrolese Alps (Travel)...... 175
May 21—The Chicken Industry (Industrial).... 400
May 21—Big Game (Zoological)............... 425
May 28—The Indelible Stain (Drama).........1000
June 4—The Armadillo (Zoological).......... 500
June 4—Delivering the Goods (Comedy)...... 500
June 11—Behind a Mask (Drama)............1000

EDISON.

June 4—Some Spots In and Around Los Angeles, California (Scenic) 350
June 4—Don't Worry (Comedy)............... 640
June 6—Mercy Merrick (Drama)..............1000
June 7—While John Bolt Slept (Drama)....1000
June 9—Othello In Jonesville (Comedy)......1000
June 10—Two Little Kittens (Drama)........1000
June 11—Beau Brummel and His Bride (Comedy) 1000
June 13—Along the Nile (Scenic)............1000
June 14—Apples of Sodom (Drama)..........1000
June 16—Her Royal Highness (Comedy-Drama)1000
June 17—The Twin Brothers (Drama).........1000
June 18—Civic Parade, New York City (Topical) 350
June 18—He Would Fix Things (Comedy).... 650
June 20—The Evil Thereof (Drama)...........1000
June 21—Mary Stuart (Special—3 parts—Drama) 3000
June 21—Love's Old Sweet Song (Drama)......1000
June 23—The Pyramids and the Sphinx, Egypt (Architecture)........................ 300
June 23—A Taste of His Own Medicine (Com.). 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish? (Comedy)........ 980
June 27—Fortune Smiles—Being the Twelfth Story of What Happened to Mary (Drama).............................1000
June 28—The Fly (Hygiene)..................... 400
June 28—Circumstances Make Heroes (Comedy) 600
June 30—The Story of the Bell (Drama)......1000
July 1—The Patchwork Quilt (Drama)....... 980
July 2—All On Account of a Portrait (Comedy).............................1000
July 4—A Gentleman's Gentleman (Drama)..1000
July 5—The Signal (Drama)..................1000

ESSANAY.

June 5—The Last Shot (Drama)............1000
June 6—Phillip March's Engagement (Comedy).1000
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Out of the Darkness—Apr. (Kinemacolor)...... 312

P

Parson Jim's Baby (2 parts)—May (Kinemacolor) 1072
Paying the Penalty (2 parts)—May (Kinemacolor) 960
Pearls of the Madonna (2 parts)—May (Kinemacolor) 960
Pennsy's Pageant (Kinemacolor)...............1404
Power of Prayer—May (Kinemacolor).......... 746
President Wilson Reviewing the Troops—Apr. (Kinemacolor) 90

R

Reedham Drill—May (Kinemacolor)............ 746
Royal Visit to Ireland, The—Apr. (Kinemacolor) 90

S

Sand Man, The—May (Kinemacolor)............ 746
Scarlet Letter, The—May (Kinemacolor)....... 746
Shattered Ideal, A—Apr. (Kinemacolor)........ 200
Sold Title, The (2 parts)—June 7 (Ambrosio)..
Spider, The (2 parts)—May 3 (Ambrosio)......
Steam—Apr. (Kinemacolor).................... 312
Story of the Orange, The—Apr. (Kinemacolor).. 92
Substitute, The—Apr. (Kinemacolor)........... 92

T

Tamil Types, Southern India—June (Kinemacolor) 1186
Tempest and Sunshine (2 parts)—May 10 (Ambrosio) ....
Tobogganing in Switzerland—Apr. (Kinemacolor) 92
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To Save the Children (2 parts)—Apr. 19 (Ambrosio) ....

U

Unruly Father, An (2 parts)—May 31 (Ambrosio)

W

Water Babies—Apr. (Kinemacolor)............. 420

Y

Yellow Man, The (2 parts)—May 24 (Ambrosio) ....

Z

Zoological Gardens at Rome, The, June—(Kinemacolor) 1292

Feature Releases

A

Accursed Inheritance, An—Apr. (Union Features) 314
Airship Fugitives, The (3 parts), June—(Great Northern Special Feature Film Co.).......... 16
At the Risk of Her Life (3 parts)—Apr. (Apex Film Co.) ....

B

Balaoo, the Demon Baboon (3 parts)—May (Union Features) 744
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Battle of Flowers, The—May (Advance Motion Picture Co.)................................
Battle of Gettysburg, The (5 parts)—May (New York Motion Picture Co.)....................
Bricklayer's Joke, The—May (Eclectic Film Co.)

C

Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of India and Africa—May (Arab Amusement Co.)...........................
Condemned for Witchcraft (2 parts)—Apr. (New York Film Co.)............................
Crossed Swords (2 parts)—Apr (Great Northn. Special Feature Film Co.)....................

D

Daughter's Sacrifice, A (2 parts)—Apr. (Great Northern Special Feature Film Co.)..........
Dayton Flood Disaster—Apr. (American Feature Film Co.) ....
Dayton Flood Horror—Apr. (Dayton Flood Film Co.) ....
Dead Alive, The (2 parts)—Apr. (Gaumont)...
Dead Secret, The—Apr. (Monopol Film Co.)....
Death Knell, The (3 parts), June—(Itala)......
Devil's Daughter, The (3 parts)—May (Feature Film Co.)...................................
Dorian Grey (2 parts)—Apr. (New York Film Co.) ....

E

Explosion in Factory—Apr. (Great Northern Special Feature Film Co.)....................

F

Female Raffles, The (3 parts)—May (State Rights Film Co.).........................
Fiesta of San Jacinto, The—May (Advance Motion Picture Co.)...........................
Folly and Remorse (3 parts) June (Feature Film Co.)...................................
From the Grave to the Throne (3 parts)—May (Feature Film Co.)........................

G

Gangsters, The (3 parts)—Apr. (New York Film Co.) ....
Gypsy Blood (3 parts)—Apr. (World's Moving Picture Classics) ....
Giving Him Fits—May (Eclectic Film Co.)....

H

Heroine of the Mountains, A (3 parts)—Apr. (New York Film Co.)......................
His Life for the Cause (3 parts)—May (Warner's Features) 854
Human Devil, The (4 parts)—June—(Feature Film Co.) ....

I

In the Days of King Solomon (4 parts)—June (Feature Film Co.).........................
In the Toils of the Devil (3 parts)—May (Monopol Film Co.)..........................
In Touch With Death (3 parts)—June (Gaumont) ....

K

Kaiser William II of Germany—Apr. (True Feature Film Co.)..........................
Karambo (5 parts)—May (Feature Film Co.)..
Kelly from the Emerald Isle (3 parts)—May (Solax) ....
Kentucky Feud, The (3 parts)—May (Warner's Features) ....

L

Les Miserables—Apr. (Eclectic Film Co.)....... 422
Lorna Doone (5 parts)—June (Exclusive Film Service Corporation)......................
Lost Identity, The (2 parts)—Apr. (Scarlett Motion Picture Studios).......................

M

Man in the Cloak, The—May (Great Northern Special Feature Film Co.)...................
Mexican Conspiracy Out-Generaled (3 parts)—Apr. (Warner's Features)................... 314
Money Lender's Son, The (3 parts)—June (Great Northern Special Feature Film Co.).........
Mysterious Doll, The—May (Eclectic Film Co.)..
Mystery of Pine Creek Camp, The (3 parts)—Apr. (Warner's Features)....................
Mystery of the Corner House, The (3 parts)—May (Great Northern Special Feature Film Co.) ....
Mysteries of Paris, The (5 parts)—June (Eclectic) 1292

O

Oedipus Rex (4 parts)—June (Hecla Film Co.)..
One Hundred Years of Mormonism (6 parts)—June (Golden State M. P. Co.)...............
Outwitting an Angry Mob—Apr. (Great Northern Special Feature Film Co.)...................

P

Pathfinder, The (2 parts)—Apr. (New York Film Co.)...................................
Pendleton, Oregon Round-Up, The (4 parts)—Apr. (Oregon Motion Picture Co.)............
Perils of the Pest (3 parts)—May (Gaumont)..
Private John Allen—Apr. (Shakespeare Film Co.)

Q

Quo Vadis? (8 parts)—Apr. (G. Kleine).......
Quo Vadis? (3 parts)—June (Quo Vadis Film Co.) ....

R

Rajah's Casket, The (3 parts)—May (Gaumont) 744
Rescued from the Burning Stake (3 parts)—Apr. (Warner's Features)...................
Rescued from Fire—Apr. (Great Northern Special Feature Film Co.)...................
Restitution—Apr. (Union Features)............ 314
Richard III—Apr. (Shakespeare Film Co.)......
Romance of an Actress, The (3 parts)—June (Hecla Film Co.)..........................
Ruined Life, A (2,500 feet)—May (Eclectic Film Co.).................................. 744

S

Saved by the Juvenile Court (3 parts)—Apr. (Columbine Film Co.).......................
Seeds of the Father, The, June—(Monopol Film Co.) ....
Shadows of Night (3 parts)—Apr. (New York Film Co.)...................................
Stopping the Runaway—Apr. (Great Northern Special Feature Film Co.).................

T

Tempest, The—Apr. (Union Features).......... 208
Temple of King Solomon, The—Apr. (Shakespeare Film Co.)..........................
Those Who Live in Glass Houses—June (Monopol Film Co.) ....
Through the Test of Fire (3 parts)—Apr. (Great Northern Special Feature Film Co.).......... 424
Tomb of Flame, The (3 parts)—Apr. (Gaumont)
Traitor to His Country, A—Apr. (Warner's Features) ....
Trilby—Apr. (Famous Players Film Co.)......
Triumph of Death (2 parts)—Apr. (New York Film Co.) ....

W

Wanted by the Police (3 parts)—June (Mittenthal Film Co.)...........................
When Men Hate (3 parts)—June (Warner's Features) ....
When Thieves Fall Out (3 parts)—Apr. (Gaumont) ....)...........................
Wife of Cain (3 parts)—May (Chas. L. Fuller Co.) ....
Winchester—Apr. (Shakespeare Film Co.)......

Z

Zoe (3 parts), June—(Hecla Feature Film Co.).
Zigomar-III (3 parts)—May (Union Features).. 960

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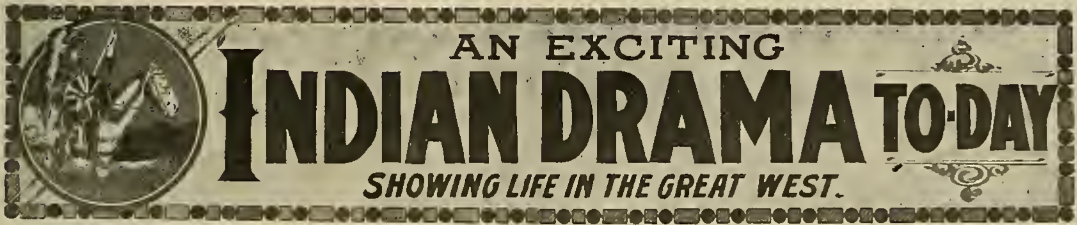
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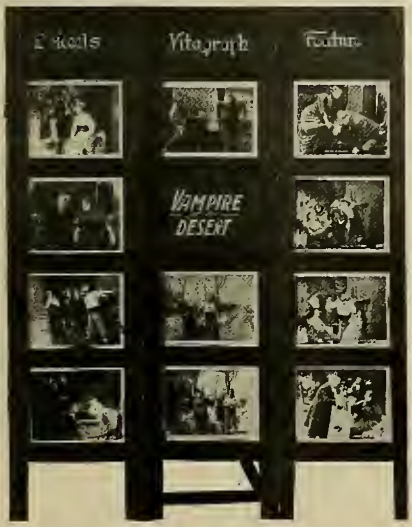
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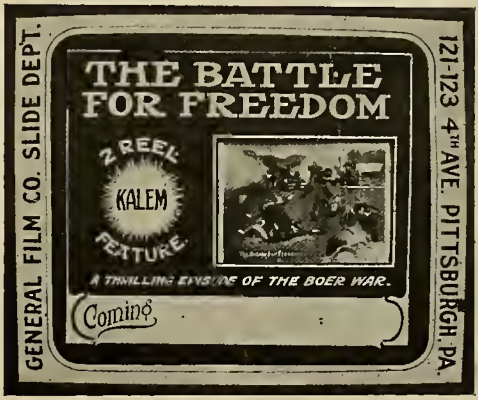
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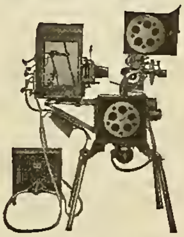

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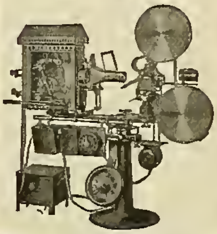

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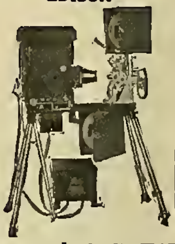

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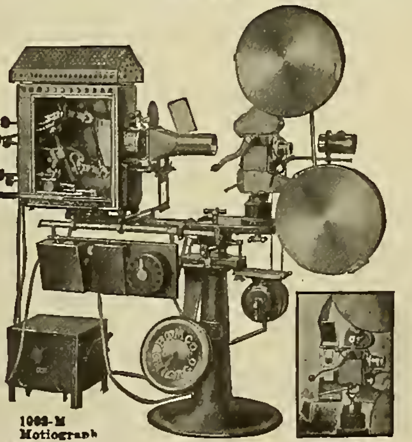

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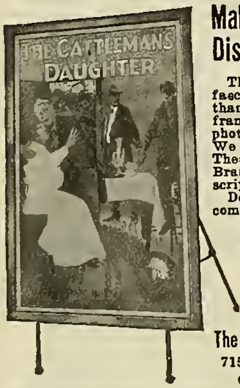

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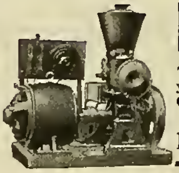

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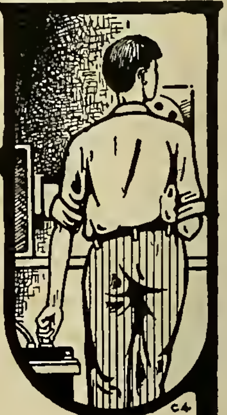

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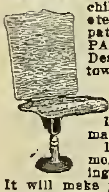

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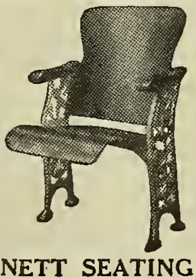

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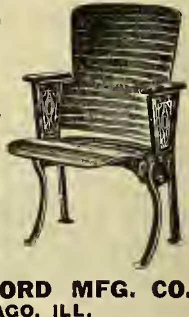

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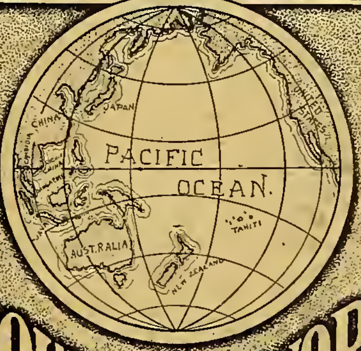
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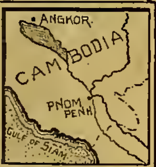
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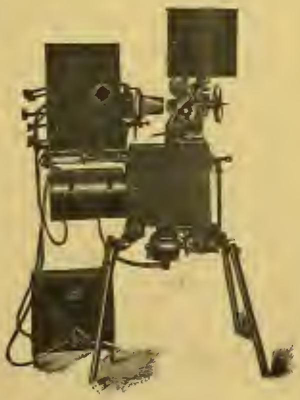

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